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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

CONTENTS:

PIANO SOLOS.

BERTINI-SIDUS. Apple Blossoms.

RUBINSTEIN-RAFF. Thou'rt Like unto a Flower.

PIANO DUET.

ANSCHUETZ. OTTO. Our Boys.

SONG.

POPPEN, RICHARD S. Three Little Birds.

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SUSAN B. ANTHONY'S ESTIMATE OF MAN.

SUSAN B. ANTHONY is certainly one of the best known advocates of the rights of women, perhaps, in the world. She is also one of the most caustic denouncers of the male sex generally, but particularly *genus homo*. In various articles to newspapers and magazines she frequently refers to man as "bossy" in his attitude toward woman, and deeply deplores woman's "sycophantic, dependent qualities," in her relations with man. Of course like all other reformers Miss Anthony glibly points out defects, but seems totally at sea as to suggesting remedies. She can tell all about woman's weakness and how she became "warped," but she is at loss to point out the way leading to woman's regeneration of flesh and spirit. This was evidenced in the little conversation alleged to have passed between Miss Anthony and Mark Twain. Twain was in his ini-

mitable mood and naively inquired of Miss Anthony her opinion of Dr. Schenk and other scientists who claim that woman's blood corpuscles greatly resemble those of an ape, while man's are much more distinctive and indicative of higher development. Well, it has never been reported just what Miss Anthony said in reply—but Twain has since admitted that he was "sorry he spoke."

In an interview in a London paper last year Miss Anthony is reported as saying: "Woman has always had the back seat—she always nursed the hind teat, as it were. Is it any wonder she is dwarfed, stunted, deformed? Man never concerned himself with the ways of progress leading to easier lives and higher development for woman. To this, there are only two exceptions—the sewing machine, which really has proved a retro-active invention (and which might inspire another Thomas Hood)—and Five-Grain Antikamnia Tablets. The latter being the almost only unalloyed blessing ever given by man to woman.

With woman's hosts of pains—from headaches to "sideaches"—from neuralgia to pain in the back—from periodic distress to the dull aches of permanent lacerations—these Antikamnia Tablets came like a gift from heaven—like sunshine after rain—like dew to the lips of a famished flower. They drive away the burning fevers and dispel the pains incident to our sex, like magic.

I have talked with physicians in all parts of the world, and they tell me marvelous stories of the value of Antikamnia Tablets in relieving the bone-ache, headache, neuralgia and other painful manifestations of La Grippe. Well, if man had been as kind to woman as Antikamnia Tablets have been, she would to-day be 5,000 years in advance of her present status. But the dawn is broke! The slanting rays, like spears of gold are piercing all the clouds—and in the 20th century, woman in her divine perfection and glory will blossom as the rose of Sharon."—Alice Isabell Haight, in *Popular Monthly*.

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LIFE IN A CHURCH CHOIR.

IN every church choir there is, as a rule, one feminine member who honestly believes herself the possessor of an unusual voice, and longs for wider fields in which to exercise it.

The possessor of this voice is usually a girl of sterling good sense, who, were she not convinced that she is an embryo Patti or Cary, lacking only their opportunities, would content herself in her village life and corner.

But this idea once started in her mind, every morsel of praise which she receives takes an exaggerated form, and the simplest compliment may be the means of concluding her before-wavering determination that she will try her fortune in a larger city.

It is to such girls as these, says *Word and Way*, that this article is addressed, and as the material here printed is from the writer's own experience, it may perhaps be freighted with some practical value.

To begin with, as in the ancient recipe, first be sure that you possess the voice that you think you do, and then be assured—and never forget it—that just as surely as water will find its level, a truly good voice and genuine musical instinct will find companions, cultivation, and opportunity. It is certain.

I wish I might say that the one great requirement for obtaining a position in a city choir is a voice. But unfortunately, I cannot.

Influence, youth, a pretty or intelligent face, taste in dress, and a good address, will each and all have their value in this, as in other pursuits and professions.

All of the latter, however, are of only the slightest importance in comparison with the power wielded by the first of them—influence.

In different cities its powers are differently limited: while on the other hand, in some it is of almost no value at all; in others it is of equal, and sometimes even of greater importance than the voice itself.

As an illustration of the first of these, let me give my own experience when in search of my first choir position.

From some source, perhaps from the newspapers, or from some of my friends it may be, I learned that there was a vacancy at the Old South Church in Boston, and determined to apply for the position.

My father was a deacon in a Baptist Church in one of the suburbs of Boston. He was unwilling that I should sing in a church of any other denomination, and at first, so was I.

But the desire for increased opportunities and education was too strong to be resisted, so I prevailed upon him to take me to town to try my luck.

On one of the days when the organist was at the church, we started, going directly there. I told him what I wanted. An odd little smile was on his face as he looked at me—for I was very slight and delicate in ap-

pearance—but after asking me what my experience in choir singing had been, he sent me up into the loft to sing.

My voice pleased my listener; I was engaged, and was given the position of soprano in a church famous for its choir and music.

But that was in Boston, the one city in this country, I fancy, where a person entirely unknown, yet possessed of genuine talent or ability, is sure to receive encouragement, assistance, and opportunity.

The best way for our young vocalist to obtain, in an average city, a choir position, depends in great measure on the character of the place; but a fairly good rule is to make acquaintance with the principal local music dealers.

The choir leaders of the different churches—in many places these are the organists—when in want of a voice will go directly to the music shops in order to secure it; so in this way the dealers know of the vacancies which may exist.



MISS NORWOOD.
Of the Castle Square Opera Company.

And let me say here that the frequency of such vacancies depends very much upon the tempers and dispositions of the members of choir and music committees.

As soon as she hears of any such vacancy, the applicant must at once learn the days in which trials of voices will be made, and present herself on the first of them. The rest depends on her voice and method and on her judges' taste.

Should these three agree, her acceptance is secured. If she is so fortunate as to entirely suit the organist, her chances of retention are more than good.

He is master of the situation, and on his likes and dislikes, moods, and tempers, rests her future success or failure.

Rehearsals may be frequent or seldom, they may be at agreeable hours or disagreeable ones, and they may be pleasant or unpleasant; all of these things will depend upon the other engagements of the all-powerful organist.

If he is very much occupied with other affairs, he will manage with very little practising, but if he is a man of few engagements the choir is likely to be called upon for frequent rehearsals.

Some one has asked how voices are judged by choir leaders, and whether women have any advantage over men in obtaining choir positions.

The latter question is by far the more easily answered. I think they have not. Most leaders know the quality and kind of voice that they are in need of, and if they are in quest of a tenor, basso, or baritone, and find what they want, they are quite as likely—and perhaps even more so—to accept it as they are to take the same quality of voice under the opposite circumstances. Usually a voice is what is wanted, and that is all that is demanded.

MME. CALVE steadfastly refuses to make any effort in the Wagner operas. Two years ago it was her intention to go to Germany for the Summer months, learn the language, and then sing *Senta*, *Elsa* and *Sieglinde*. Last Summer she went to Bayreuth to hear "Parsifal" and was profoundly impressed with the role of *Kundry*. "I lay awake at night, thinking about it," she said the other day, "and determined that I must sing it. But so soon as I sat down to the piano and played the music, I said to myself immediately: 'Ah, no, that is not for you.'

"I have not the voice for the Wagner roles, nor am I certain that I have the temperament. I enjoy immensely thinking what I would like to do in them. But they are not for me, nor am I certain that they are for any French artist. I love to sing Schumann Schubert for my own amusement.

But in public, never! You have heard Maurel try that. I will not make the same mistake, but reserve them for my own enjoyment. There is one thing that New York must never expect of me; that is, to sing Wagner."

An old gentleman, speaking to a young lady and commenting upon her freshness and good looks, remarked: "Ah, my dear, may you long retain them. Yours is a happy period of life; you know nothing yet of the jealousies, the heart-burnings, the contentions, the rivalries that beset the pathway of existence."—"Don't I, though?" she interrupted. "I want you to understand that I belong to a church choir."

A SINGER can transmit his emotions by feeling strongly himself. Sympathy is the sole transmitter of emotion, and the feelings of an audience are excited by our own, as the vibrations of one instrument are awakened by the vibrations of another.—Garcia.

MUSICAL REVIEW

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THOMAS M. HYLAND, EDITOR

FEBRUARY, 1900.

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CHORAL SYMPHONY SOCIETY.

The sixth concert of the season will be given on the 8th inst. with the following soloists: Mme. Gadski, Soprano; Jessie Ringen, Contralto; Harry J. Fellows, Tenor; Milton B. Griffith, Tenor; Homer Moore, Baritone, and Frank King Clark, Bass. The Symphony Orchestra will be supported by a Grand Chorus, and Organ. This is expected to be the most brilliant and popular program of the season.

The seventh concert of the season takes place on the 22d inst. The Symphony Orchestra, with William A. Sherwood as pianist, will be heard in a special program.

UNION MUSICAL CLUB.

The Union Musical Club will give an artist's recital, with Marie Brema as soloist, on the 24th inst., at Memorial Hall. Tickets to non-members can be had at Bollman Bros. Co. or at the door for \$1.00.

The next Active Members Concert will be given February 17th, at eleven o'clock in the morning, at Henneman Hall, 3723 Olive street. Mr. Kroeger will give a short talk on Beethoven, and will also play one of the Beethoven Sonatas. Associate and student members admitted.

NUMEROUS inquiries come from the United States regarding M. Jean de Reszke's proposed Paris Conservatory of Music. The celebrated tenor is in rather an irascible mood at the present moment.

"So many stories are afloat about me," he said, "that I hesitate even to contradict them. I am resting this winter in obscurity. I am not singing, and I have no present intention of doing so. Though it has been reported that I shall appear in opera in Paris, I have no plans for next year, and certainly none in the direction of America. I cannot even say whether or not I shall sing during the Paris Exposition."

MAJOR AND MINOR.

MR. ALEXANDER HENNEMAN has been made musical director of St. Francis Xavier's Catholic Church, on Grand and Lindell avenues, and will organize a choir of fifty voices. Mr. Weisenfield has been made organist.

THE Perry School of Oratory gave a very interesting and instructive entertainment at its hall in the Y. M. C. A. building, Grand and Franklin avenues, on the 26th ult. Edward P. Perry the principal, deserves every credit for the splendid results shown by the pupils of his school which is one of the best in the country.

MR. HUGO SOHMER, of Sohmer & Co., spent a short and pleasant visit in St. Louis recently. Mr. Sohmer was on a trip through the West and expressed himself as eminently pleased with the continued success of the Sohmer piano through the country.

THE graduating recital given by Miss Mary R. Nash, pupil of E. R. Kroeger, at Forest Park University, on the 29th ult., proved an unqualified success. Both Miss Nash and Mr. Kroeger deserve congratulations for their splendid work.

AT the coming session of the Massachusetts Legislature a bill and petition will be introduced for the establishment of a new office under the general supervision of the State Board of Education. It will create a State director of music similar in functions and practice to the present office of State director of drawing.

HERR SIEGFRIED WAGNER is engaged upon a new opera, in three acts, and this time upon a serious subject. The first act is already sketched, and the young composer announces that he intends to spend the greater part of the winter in Rome in order to finish it. Siegfried Wagner, of course, is librettist as well as musician, and he intends his opera for Munich in the course of 1901.

MISS ANNA MILLAR, who for some time has been the Business Manager of Theodore Thomas' Chicago Orchestra, has resigned from that organization. It is not known whether this is an outcome of her recent petition in bankruptcy, or not. For several years Miss Millar has been prominent in musical affairs in the West.

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UNIFIED ARTS.

VERSATILITY in art was never more fully exemplified than by Michael Angelo, sculptor, architect and painter. In a wider field, although in fewer arts, we find Julius Cæsar, who, we are told in the homely phrase of Miles Standish, "was a fellow who could both write and fight, and in both was equally skillful." Rarely are such gifts combined in a single individual. Equally rare is to find a musician who appreciates the value of this double talent, or who brings to his work a full, broad conception of its concentrated power. Specialization has become the fashion, says the "Minstrel," and so to-day, as in the past, we must despair of finding an artist excelling in diverse branches of art. Yet two of these are so closely allied that it is a matter of surprise that so few, comparatively, perceive what the unification of music and literature might mean to modern composition.

Many a master of letters from Shakespeare down has expressed his appreciation of music, and has gathered from it fresh inspiration for his chosen work. Writers have long acknowledged its potency as a living force in the world of imagination, and poet vies with novelist in portraying with exquisite imagery its immeasurable influence over men.

"That strain again;—it had a dying fall:

Oh, it came o'er my ear like the sweet south

That breathes upon a bank of violets,
Stealing, and giving odor."

There is scarcely a poet of note who has not left some delightful line or verse expressing his sense of the beauty and power of music. Among modern writers perhaps no one has more perfectly voiced his feeling than the late author of "Trilby" and "Peter Ibbetson." He says: "Not all the words in all the tongues that ever were, dove-tail them, rhyme them, alliterate them, torture them as you will—can ever pierce to the uttermost depths of the soul of man, and let in a glimpse of the Infinite, as do the inarticulate trembling of these sixteen strings." And again: "Surely an immortal sorrow, whose recital will never, never pall—the sorrow of Chopin." And yet again: "To sit, longing and helpless, before an instrument one cannot play, with a lovely score one cannot read—even Tantalus was spared such an ordeal as that."

As writers have long recognized music as a powerful ally in their art, might it not be well for musicians reciprocally to look for strength and inspiration to the fountain of letters? Is the accusation just that is sometimes heard: "Oh, yes, he can play, but he doesn't know another thing," or do we find among our musical friends an acquaintance with and an appreciation of the best in literature that will refute the above damaging

statement? If we may judge by many of the compositions of to-day, not all of our (so-called) modern composers have yet made the acquaintance of "the bards sublime." They must feel that the music is all-in-all, that the words do not matter. So it is that a "catchy" composition is bestowed upon a sorrowful world. The bands take it up, the gamins whistle it—the very dogs recognize it, but you and I ought not, and we would not, if musicians thought and read more, and practiced less. Why must we be racked by the sorrows of a forsaken maiden, no matter how golden-haired she may be, or by an equally forlorn swain, who protests that he "will be tru-u-u-ue forevermore." One would prefer that he be a double-dyed villain—it would be a refreshing change. With such specimens of lyrical "poetry" multiplying weekly, we would gladly welcome a song by a young lady tired of popular current airs, who proposes to write one—about the *weather*.

While a cultivated musician may find un-

Cut off from modern opera its scenic aids, leaving the audience without a libretto, and while the air may live a week in the popular ear, do not hope to impress us greatly unless we can also be made to understand the plot. We must know which is the villain, and which is the cruel father, and if we cannot *hear* the stage dialogue, we must be able to *read* it.

Imagine, if you can, the burning eloquence of a Chatham or a Burke, uttered in the most musical of tones, and with a perfect delivery, yet so unintelligibly spoken that not a single word could be distinguished. Sad indeed is the intellectual state of the play-goer of to-day—eyes and ears satisfied, but the mind a total blank. True, oratory is not oratorio, but if our singers of grand opera could be brought to study literature as elocutionists study it, might there not be a more general appreciation of both arts? How is it that the music of the "Creation" and similar compositions has outlived the changes of a century? Is it not by the unified might of the sacred words

joined to a matchless harmony?

The day has gone by in which a singer can afford to slight the theme any more than the execution of a number. A music-loving public has awakened to the fact that a concert or a recital may give double returns by ministering to the intellect as well as to the senses. It is not the uncultured alone who now affirm that they "like to hear the words." Vocal teachers are now giving special attention to the neglected aids of elocutionary and literary art as applied to their own work. They acknowledge the secret of a masterpiece to be a union of the kindred arts of expression in language and sound, and the next generation of singers will doubtless show the results of such unified artistic training. Composers are also

beginning to act upon these truths, so long patent to any one who would think. They realize that the works that live are those produced by a concentration of art and genius. One would hardly expect an intelligent prima donna to bestow more thought upon her stage wardrobe and upon the preservation of a fine physique than she is willing to devote to the study of the lines by means of which her success is made or marred. To the degree that she sacrifices vanity of person to perception of the breadth of her art, to that degree will her power as an artist attain. We would not underestimate a gracious stage presence, but neither would we hear (as too often we have heard) words that should have been fraught with exquisite meaning and melody proceeding from a beautiful but empty head. Yards of stage frippery and acres of studied smiles will not compensate us for the lack of an intelligent reading and rendering of a part.

Whether Michael Angelo would have become a greater architect than he was without the study he had given to painting and to



ALEXANDER HENNEMAN'S STUDIO, 3723 OLIVE STREET.
View of the Stage.

speaking delight in listening to "tone-poems" and "songs without words," to the universal listener, more familiar with good literature than with good music, there is an unsatisfied hunger, to be appeased only by a blending of two kindred modes of expression—sense wedded to sound, words to music. The test of any great work is the thought behind it, and it is great in proportion to the clearness with which that thought is expressed. With a more perfect unification of music and literature, might not the average listener be better able to understand what is sought to be expressed in wordless compositions? Not all of us can guess the hidden meaning of a sonata or an impromptu, and that intangible quality in the rendering of all such music is true, is masterly only when it moves us as words might do. In its highest perfection, it sways us far beyond the power of literary expression, but the *thought* must be there below the fingers of the artist. Without the thought, the expression is dead and meaningless; with it, whether written or unwritten, the world is moved.

sculpture, we shall never know. Yet it seems reasonable to suppose that the knowledge of the one only supplemented and strengthened that of the other. In a similar manner, without the wars in which Cæsar distinguished himself, we should have had no history of them, and it may be that the "writer" was only the better prepared for his Commentaries from having first been a "fighter."

One would not ask that musicians be able to compose verses or to write essays, but that they would enlarge the circle of their attainments sufficiently to recognize and appreciate what is best in kindred arts. When more of our musical friends shall have become broader in their ideas, we shall look for a vast impetus to the force now working in various quarters, to lift this, their chosen art, to a higher plane. Such wedding of words and music ought to follow as would work a spell in modern composition. And when thoroughly good songs have become as common as detestably bad ones now are, we will send forth this prayer, with the hope of its future fulfillment: "Give, Oh, give us singers who are not only vocalists, but human beings; who, having voices, have also minds and hearts, and who, seeking to move mankind by great thoughts as well as by sweet sounds, need not disdain to occupy a place "a little lower than the angels."

KUNKEL CONCERTS.

The Kunkel Concerts continue to be given weekly at Association Hall, Y.M.C.A. Building, Grand and Franklin avenues, and are attracting large and critical audiences. Seldom has such an opportunity been given lovers of music, professional or amateur, of hearing such magnificent programmes, replete with the choicest numbers. Whether viewed as to their educational features or as a means of enjoying some rare hours, these concerts should be attended by all interested in music. The following programmes have been rendered since the last report:

251st Kunkel Concert (Seventh Concert of the Season)—Tuesday evening January 2d, 1900. 1 Piano Solo, Sonata in A Major, Op. 2, No. 2, Beethoven; a. Allegro Vivace; b. Largo appassionato; c. Scherzo—Allegretto; d. Rondo—Grazioso. (Classic, in strict style.) Mr. Charles Kunkel. 2. Song—Scene and Aria from Faust (classic—romantic) Gounod. Miss Mae Estelle Acton. 3. Piano Duets—a. Humoresque—Caprice. Kunkel. b. Neck and Neck Galop. Meyer. (Salon compositions.) Messrs. Charles Kunkel and Charles J. Kunkel, nephew of Mr. Charles Kunkel. 4. Violin Solo—Faust Fantasie de Concert (modern—romantic), Alard. Master Willie Bunsen, pupil of Mr. Arnold Pesold. 5. Piano Solo—Vive la Republique. Grand Fantasia, introducing "La Marseilles," "Hail Columbia" and "Yankee Doodle." (Modern—romantic), Kunkel. Mr. Charles Kunkel. 6. Song—Sevillana, from Don Cæsar de Bazan. (modern—romantic), Raff. Master Willie Bunsen. 8. Piano Duet—Zampa (overture, Herold), Grand Concert Paraphrase, (classic—romantic). Melnotte. Messrs. Charles Kunkel and Charles J. Kunkel.

252nd Kunkel Concert, Association Hall, Y.M.C.A. Building, Grand and Franklin avenues, (Eighth Concert of the Season) Tuesday Evening January 9th, 1900. 1. Trio—For Piano, Violin and Violoncello. Grand Trio, op. 94. Hummel; a. Allegro con moto; b. Un poco Larghetto; c. Rondo—Allegro con brio; (classic, in strict style). Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Villanelle

(modern—romantic), Dell'Acqua. Mrs. Bertha L. Roberts. 3. Violoncello Solo—a. Adagio. Goltermann. b. Tzigane. Tschaikowski; (classic—modern—romantic). Mr. P. G. Anton. 4. Piano Solo—Polonaise in E (classic—romantic), Liszt. Mr. Charles Kunkel. 5. Violin Solo—a. Adagio Patetique. Goddard. b. The Swan. Saint-Saens. c. Calabrese. Bazzini (classic—romantic). Signor Guido Parisi. 6. Song—Your Voice (modern—romantic), Denza; with Violoncello Obligato). Mrs. Bertha L. Roberts and Mr. P. G. Anton. 7. Trio—For Piano, Violin and Violoncello, Suite-Pache; a. Serenade; b. Barcarole; c. Pizzicato Gavotte (modern ballet music), Messrs Guido Parisi, P. G. Anton and Charles Kunkel.

253rd Kunkel Concert (Ninth Concert of the Season)—Tuesday evening January 16th, 1900. 1. Piano Solo—Sonata in F Major, Mozart; a. Allegro; b. Adagio; c. Allegro Assai (classic, in strict style), Mr. Charles Kunkel. 1. Violin Solo—Valse Caprice (modern—classic—romantic), Wieniawski. Mr. Hubert Bauersachs, pupil of Signor Guido Parisi at Strassberger Conservatory of Music. Song—Aria and Scene from Faust (by request) (classic—romantic), Gounod. Miss Mae Estelle Acton. 4. Piano Solo—



MISS DE TREVILLE,
Of the Castle Square Opera Company.

a. Under Thy Window. Nocturn, op. 9, No. 2, Chopin; b. Autumn Waltz, Chopin; c. Nearer my God to Thee. Concert Paraphrase, Rive-King, (All classic—romantic.) Mr. Charles Kunkel. 5. Violin Solo—"Traumeri" und "Kleine Romanza" (classic—romantic), Schumann. Mr. Hubert Bauersachs. 6. Song—Sevillana, from Don Cæsar de Bazan (modern—romantic). Massenet. Miss Mae Estelle Acton. 7. Piano Duet—March of the Adelpheennes, Colby; (modern salon compositions). Messrs. Charles Kunkel and Charles J. Kunkel, nephew of Mr. Charles Kunkel.

254th Kunkel Concert (Tenth Concert of the Season)—Tuesday evening January 23, 1900. 1. Trio for Piano, Violin and Violoncello, op. 1, No. 3, Beethoven; a. Allegro con brio; b. Andante cantabile con Variazione; c. Menuetto—Quasi Allegro; d. Finale—Prestissimo (classic, in strict style). Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Mad Scene from Hamlet (classic—romantic), Thomas. Miss Mae Estelle Acton. 3. Violoncello Solo—Serenade Espagnole, op. 20, No. 2, Glazounow; (modern—romantic). Mr. P. G. Anton. 4. Piano Solo—Two movements from Sonate, op. 35, Chopin; a. Funeral March; b. Scherzo (classic—romantic).

Mr. Charles Kunkel. 5. Violin Solo—Second Concerto, op. 32, Wieniawski; Allegro—Moderato—Romanze—Finale a la Zingara (classic romantic). Signor Guido Parisi. 6. Song—Ah Fors' e lui, from Traviata (classic—romantic), Verdi. Miss Mae Estelle Acton. 7. Piano Duet—To the Chase. Grand Galop (modern salon composition), Mori. Messrs. Charles Kunkel and Charles J. Kunkel, nephew of Mr. Charles Kunkel.

FRENCH APOSTLE OF WAGNER.

The late Jean Lamoureux was specially famous as the man who forced Wagner upon the French musical public. The event occurred in Paris, which means France; for as Paris goes in matters of art, so go the provincial cities. The music of Wagner is foreign to the genius of the French people. A community devoted to Auber, Offenbach, Délibes, Massenet, and the like, finds little use for the ponderous combinations of the Master of Bayreuth.

After serving for eighteen years as first violinist in the orchestra of the Paris Conservatory, Lamoureux, at the age of forty-six, established an orchestra of his own. He was a rival to Colonne. The two orchestras became famous the wide world over.

Lamoureux took it into his French head to introduce to his audiences the music of the intensely German Wagner, which had been heard in Paris, but not with favor. The effort to present "Tannhaeuser" had been a conspicuous failure. It was hissed. So was "Lohengrin." After the Franco-Prussian war the hatred of Wagner and all his works was intense.

So it was not before 1889 that Lamoureux dared, says an Exchange, to bring Wagner forward; but the music of the new school, even after the lapse of time, was not received with favor—not even with silent contempt, for the audience hissed, screamed and did all those crazy things of which only a French audience is capable.

But in 1891 Lamoureux tried again. The musical public by this time seemed tired of its old excesses and listened with some degree of respect. Lamoureux repeated his experiments and the patients soon became accustomed to the nauseous doses. "They pitied, then endured, embraced." Wagnerian operas were even produced at the Grand Opera, and so Wagner crept into the tolerance—for it has never been much more—of the French musical public.

Yes! Wagner succeeded and almost triumphed in the capital which had so often spurned him; in the very city where in his young days he earned his bread by copying and arranging the melodies of the operas of Meyerbeer!

Lamoureux kept up his doses of Wagner. He took his orchestra to London about three years ago, where its excellence and his own ability as a conductor were fully recognized. His English programs, of course, included Wagnerian extracts. Returning to Paris he played more Wagner. And but for him the composer of "Lohengrin," of "Tristan," and the "Goetterdaemmerung" would have been an unknown factor in the musical development of "La Belle France."

THERE seems to be a great muddle in the matter of the prize competition for the Liszt monument to be erected at Weimar. The queer part of the affair is that the model of sculptor Hahn, which was awarded the first prize, will not be executed, but that the artist has been asked to furnish an entirely new and different model, in which Liszt is to be repre-

sented in a sitting posture, and it will afterward be decided whether this latter model will then be executed or not.

LEONCAVALLO has been invited by the Emperor of Germany it is said to make a long sojourn at Potsdam and compose an opera for which the Emperor himself has written the book.

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IN A SPHERE OF ITS OWN!

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GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

The "Crown" Piano,

the one of "many tones," embodies the highest attainments in the art of Piano making, and is in accord with the best ideals of piano construction.

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Its multi-tone adjustment does not complicate its construction, or in any way affect the quality of the piano tone except to more than double its life. It is an essential part in the construction of the "Crown" Piano, and is built into each and every "Crown" Piano made. All of the various tones and tone effects, aside from the regular piano tone, are produced by it. No other piano has this multi-tone adjustment; no other piano can have it, because it belongs exclusively to the "Crown" Piano.

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Any person who can play in the ordinary piano tone, can quickly learn to execute in the various tones. The original and exclusive attributes and capabilities of the "Crown" Piano in its piano tone and its other "many tones" charm and attract all pianists and vocalists who hear it. It is much more pleasing, entertaining and satisfactory than any "single tone" piano can be.

THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME.)

Rubinstein - Raff.

Moderato $\text{♩} = 72$.

Cantabile.

marcato la melodia.

The first system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. A *Pedale* marking is placed below the bass staff, with a line extending from the first measure to the end of the system. The notation includes various note values, rests, and articulation marks.

The second system continues the musical piece. It features a mix of eighth and sixteenth notes in both hands. The dynamics remain mostly piano (*p*), with some *mf* markings. The notation includes slurs and phrasing slurs.

The third system introduces a *cresc.* (crescendo) marking. The music becomes more rhythmically active with sixteenth-note patterns. The dynamics increase from *p* to *mf*.

The fourth system continues the development of the piece. It features a mix of eighth and sixteenth notes, with some triplet markings. The dynamics are *mf*.

The fifth system concludes the piece. It features a mix of eighth and sixteenth notes, with some triplet markings. The dynamics are *mf*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a complex melodic line with many beamed notes, while the left hand provides a steady accompaniment of chords and single notes.

Second system of musical notation. It includes a dynamic marking of *f cres.* (forte crescendo) in the middle of the system. The notation continues with intricate melodic and harmonic textures in both hands.

Third system of musical notation. It features a *pp* (pianissimo) dynamic marking. Above the staff, the instruction *una corda.* is written, indicating that the piano should be played with only one string. The music is characterized by sustained chords and a rhythmic accompaniment.

Fourth system of musical notation. It includes the instruction *tre corde.* (three strings) above the staff. The system concludes with a *pp* dynamic marking. The notation shows a continuation of the complex textures from the previous systems.

Fifth system of musical notation. It features a *tre corde.* instruction above the staff. The system ends with a *p* (piano) dynamic marking. The notation includes various ornaments and complex rhythmic patterns.

Capriccioso.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and fingerings (1, 2, 3, 1, 3, 4, rit. 2, 3). The lower staff is in bass clef and contains a bass line with a *p* dynamic marking and the instruction *murmurando.* below it. The system concludes with a *a tempo.* marking.

The second system continues the piece. The upper staff features a melodic line with slurs and fingerings. The lower staff contains a bass line with a *p* dynamic marking, followed by a *pp* dynamic marking. The system concludes with a *a tempo.* marking.

The third system features a melodic line in the upper staff with slurs and fingerings. The lower staff contains a bass line with a *molto rit.* marking, followed by a *a tempo.* marking. The system concludes with a *a tempo.* marking.

The fourth system features a melodic line in the upper staff with slurs and fingerings, and a *l.h.* marking above it. The lower staff contains a bass line with slurs and fingerings. The system concludes with a *a tempo.* marking.

The fifth system features a melodic line in the upper staff with slurs and fingerings. The lower staff contains a bass line with slurs and fingerings. The system concludes with a *a tempo.* marking.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The system contains three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. There are fingerings (1, 2, 3, 4) and articulation marks (accents) in the treble staff. The bass staff has a fermata over the first measure and a slur over the second and third measures. There are also some markings like 'l.h.' and '3' in the treble staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The system contains three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. There are fingerings (1, 2, 3, 4) and articulation marks (accents) in the treble staff. The bass staff has a fermata over the first measure and a slur over the second and third measures. There are also some markings like 'r.h.' and 'l.h.' in the treble staff.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The system contains three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. There are fingerings (1, 2, 3, 4) and articulation marks (accents) in the treble staff. The bass staff has a fermata over the first measure and a slur over the second and third measures.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The system contains three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. There are fingerings (1, 2, 3, 4) and articulation marks (accents) in the treble staff. The bass staff has a fermata over the first measure and a slur over the second and third measures. There are also some markings like 'l.h.' in the treble staff.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The system contains three measures. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. There are fingerings (1, 2, 3, 4) and articulation marks (accents) in the treble staff. The bass staff has a fermata over the first measure and a slur over the second and third measures.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a complex texture with multiple voices in both hands. Fingerings are indicated with numbers 1-4. A 'cresc.' marking is present in the second measure. The system concludes with a double bar line.

Second system of musical notation. It continues the piece with similar complexity. The left hand has 'l.h.' markings above it. A forte 'f' dynamic is indicated in the second measure. The system ends with a double bar line.

Third system of musical notation. It maintains the intricate texture. The left hand is marked 'l.h.'. The system concludes with a double bar line.

Fourth system of musical notation. It includes a 'cresc.' marking in the first measure and a forte 'f' dynamic in the second. The left hand is marked 'l.h.'. The system ends with a double bar line.

Fifth system of musical notation. It features a complex texture with multiple voices. The system concludes with a double bar line.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The right hand part features a complex, rapid sixteenth-note passage with fingerings 2, 2, 3, 2, 2. The left hand part has a simpler accompaniment with notes marked with a '7' and a double bar line.

Second system of musical notation. It includes the instruction *una corda.* above the treble clef and a dynamic marking *pp* below the treble clef. The right hand part continues with the sixteenth-note passage. The left hand part has notes marked with a '7' and a double bar line.

Third system of musical notation. It includes the instruction *tre corde.* above the treble clef and *l.h.* above the right hand part. The right hand part continues with the sixteenth-note passage. The left hand part has notes marked with a '7' and a double bar line.

Fourth system of musical notation. It includes the instruction *una corda.* above the treble clef and a dynamic marking *pp* below the treble clef. The right hand part continues with the sixteenth-note passage. The left hand part has notes marked with a '7' and a double bar line.

Fifth system of musical notation. It includes the instruction *tre corde.* above the treble clef and *l.h.* above the right hand part. The right hand part continues with the sixteenth-note passage. The left hand part has notes marked with a '7' and a double bar line.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 3, 31, 2, 3, 3, 5, 2, 1, 4, 5). The bass staff contains a rhythmic accompaniment with fingerings (e.g., 1, 2, 3, 1, 2, 3, 4, 5, 3, 5, 3, 4, 2, 3, 4, 5).

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings (e.g., 4, 3, 1, 2, 3, 2, 3, 4, 3, 4, 3, 1, 1, 2, 3, 4, 5). The bass staff continues the rhythmic accompaniment with fingerings (e.g., 4, 2, 5, 1, 2, 1, 3, 2, 5, 1, 3, 2, 4, 5, 2, 3).

Third system of musical notation, consisting of a treble and bass staff. The treble staff features a more complex melodic line with ornaments and fingerings (e.g., 1, 3, 2, 4, 1, 3, 2, 4, 1, 2, 4, 3, 1, 2, 4, 3, 1, 3, 5, 2, 1, 3, 5). The bass staff continues the rhythmic accompaniment with fingerings (e.g., 1, 2, 5, 1, 2, 3, 4, 5).

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings (e.g., 2, 3, 1, 2, 3, 1, 3, 5, 1, 2, 3, 5, 4, 1, 3, 5, 4, 2). The bass staff continues the rhythmic accompaniment with fingerings (e.g., 5, 1, 3, 4, 1, 2, 3, 5, 5, 3, 3, 4, 5, 3, 5, 3).

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings (e.g., 1, 2, 1, 3, 2, 4, 2, 5, 1, 3, 4, 1, 1, 3, 5). The bass staff continues the rhythmic accompaniment with fingerings (e.g., 5, 1, 2, 3, 4, 5).

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with ornaments and fingerings (e.g., 1, 3, 2, 4, 3, 1, 5, 3, 4, 1, 1, 3, 5, 5). The bass staff continues the rhythmic accompaniment with fingerings (e.g., 1, 2, 3, 4, 5).

OUR BOYS.

UNSERE JUNGEN.
(FANFARE MILITAIRE.)

Secondo.

Otto Anschütz.

Tempo di Marcia. ♩ = 132.

The musical score is written for piano in 2/4 time. It features five systems of music. The first system begins with a forte (f) dynamic and includes fingerings such as 2, 5, 2, 4, 2, 3, 1, 4, 2, 1, 5, 5, 1. The second system includes 'Ped.' and '*' markings. The third system includes 'cres.' and 'f' markings, with fingerings like 5, 3, 1, 5, 4, 2, 5, 3, 1, 6, 3, 5, 1. The fourth system starts with a mezzo-forte (mf) dynamic and includes 'Ped.' and '*' markings, with fingerings like 5, 3, 5, 3, 5, 3, 5, 3. The fifth system includes 'cres.' and 'f' markings, with fingerings like 5, 3, 1, 5, 2, 5, 1, 1, 3, 1, 5.

992 - 8

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OUR BOYS.

UNSERE JUNGEN.
(FANFARE MILITAIRE.)

Otto Anschutz

Tempo di Marcia ♩ = 132.

Primo.

Giocoso.

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each. The first system begins with a tempo marking of 'Tempo di Marcia' and a metronome marking of 132. The piece is marked 'Primo' and 'Giocoso'. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings are labeled 'Ped.' with asterisks. Crescendo markings are labeled 'cres.'. The piece concludes with a final chord and a fermata.

Secondo.

First system of musical notation. The right hand (treble clef) features a complex, rapid passage with many beamed notes and slurs. The left hand (bass clef) plays a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano). Fingering numbers (1-5) are visible above the right hand notes.

Second system of musical notation. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Dynamics range from *p* to *mf* (mezzo-forte). Fingering numbers are present above the right hand notes.

Third system of musical notation. The right hand continues with intricate passages. Dynamics include *p*. Fingering numbers are visible above the right hand notes.

Fourth system of musical notation. The right hand features dense, beamed passages. Dynamics include *p*. Pedal markings ('Ped.') with asterisks are placed below the left hand notes. Fingering numbers are visible above the right hand notes.

Fifth system of musical notation. The right hand has a more melodic line. Dynamics include *f* and *mf*. Pedal markings ('Ped.') with asterisks are placed below the left hand notes. Fingering numbers are visible above the right hand notes.

Sixth system of musical notation. The right hand has a melodic line. Dynamics include *f* and *sf* (sforzando). Pedal markings ('Ped.') with asterisks are placed below the left hand notes. Fingering numbers are visible above the right hand notes.

Primo.

First system of musical notation. The upper staff contains a complex melodic line with many slurs and fingerings (e.g., 3 4 3 2 1 2 4 3, 3 4 3 1 2, 1 5 4 3 2 1). The lower staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. It features a first ending (1.) and a second ending (2.) with repeat signs. The upper staff has a melodic line with slurs and fingerings (e.g., 3 2 1 2, 5 4 3 2, 1 2 1, 3 2 1, 3). The lower staff has a bass line. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The marking *cantabile* is present.

Third system of musical notation. The upper staff has a melodic line with slurs and fingerings (e.g., 5 4 3 2 1, 3 2 4 5, 4 3 2 1, 2 2, 5 4 2 4 2, 3 2 3 4). The lower staff has a bass line. Dynamics include *f* (forte).

Fourth system of musical notation. The upper staff has a melodic line with slurs and fingerings (e.g., 3 2 1 5, 4 2 1, 1 2 3 4, 5, 2 3 4, 5, 1 2 3 4). The lower staff has a bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte). Pedal markings (Ped. *) are present below the lower staff.

Fifth system of musical notation, labeled *Tromba*. The upper staff has a melodic line with slurs and fingerings (e.g., 3 2 1 2, 4 2 5, 5 4 3 2 1 2, 5 4 3). The lower staff has a bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings (Ped. *) are present below the lower staff.

Sixth system of musical notation, labeled *Tromba*. The upper staff has a melodic line with slurs and fingerings (e.g., 2 1 2, 3 2 3, 4 2 1, 5 4 3 2 1, 4 2, 5 4 3 2 1 3 2). The lower staff has a bass line. Dynamics include *f* (forte). Pedal markings (Ped. *) are present below the lower staff.

Primo.

First system of musical notation. Treble staff: *f*, *mf*, *f*. Bass staff: *f*, *mf*, *f*. Includes fingerings and *Ped.* markings.

Second system of musical notation. Treble staff: *cres.*, *f*, *sf*, *sf*, *mf*. Bass staff: *f*, *sf*, *sf*, *mf*. Includes fingerings and *Ped.* markings.

Third system of musical notation. Treble staff: *p*. Bass staff: *p*. Includes fingerings and *Ped.* markings.

Fourth system of musical notation. Treble staff: *p*. Bass staff: *p*. Includes fingerings and *Ped.* markings.

Fifth system of musical notation. Treble staff: *p*. Bass staff: *p*. Includes fingerings and *Ped.* markings.

Sixth system of musical notation. Treble staff: *p*. Bass staff: *p*. Includes fingerings and *Ped.* markings.

Secondo.

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes fingering numbers (1-5) above notes. The second system features a repeating pattern of chords with 'Ped.' and '*' markings below. The third system includes dynamics 'cres.', 'f', and 'mf', along with 'Ped.' and '*' markings. The fourth system continues the 'Ped.' and '*' pattern. The fifth system includes 'cres.' and 'f' dynamics. The sixth system includes 'ff' and 'accel.' markings, ending with 'ff' and 'Ped.' markings. The page number '992 - 8' is located at the bottom center.

Primo. 9

f

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

cres.

f

Ped. *

cres.

Ped. *

cen - do

f

accel.

ff

Ped. *

THREE LITTLE BIRDS.

RICHARD S. POPPEN.

Moderato ♩ - 100.

mf
Three lit - tle

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with a rest followed by the lyrics "Three lit - tle". The piano accompaniment consists of chords and eighth notes.

birds Sat up - on a tree. The first said "Chir - up!" The

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "birds Sat up - on a tree. The first said 'Chir - up!' The". The piano accompaniment continues with chords and eighth notes.

Quasi parlante. (almost spoken.)
second said "Chee!" The third said nothing (The mid - dle one was he,) But

The third system continues the vocal line and piano accompaniment. The tempo/mood marking is *Quasi parlante. (almost spoken.)*. The vocal line includes the lyrics "second said 'Chee!' The third said nothing (The mid - dle one was he,) But". The piano accompaniment continues with chords and eighth notes.

4

sat there a blinking Be-cause he was a thinking, But sat there a

ritard. *a tempo.*

blinking Be-cause he was a thinking "Pee-wit, pee-wit, pee-wee."

Rec *a tempo.* *rit.*

Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-

wee!" *tempo.* *f*

wee!"

Three lit.tle birds Sat up - on a bough The first said "Is it

dinner time!" The second said "No!..." The third said nothing (The middle one was

Quasi parlante.

he,) But sat there a blinking, Be-cause he was a thinking. But sat there a

blinking, Be-cause he was a thinking" Pee - wit, pee.wit, pee - wee.

rit. *a tempo.*

Rec *a tempo.*

Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-wee!"




Un poco piu mosso.

Two lit-tle birds



f

flew down to the ground, And soon, by working ve-ry hard, A



Quasi parlante.
or thus.

fine fat worm they
fine, fat worm they found, The third flew down between them (The



accelerando.

mid.dle one was he) And ate it quick 'as winking, And ate it quick as

accelerando.

rit.

winking, And ate it quick as winking, Be. cause he had been thinking "Pee.

rit.

a tempo. *Rec.* *a tempo.*

wit, pee-wit, pee-wee.... Yes that is it! Pee-wip, Pee-wop, pee.

f. *Allegro.*

wee br..... Pee-wip, pee-wop, pee-wip, pee-wop, pee-wip, pee-wop, pee-wee!"

f.

BREATHING.

DEEP breathing gives the best physical preparation for singing. It calls into use the large muscles employed in inspiration and expiration. The diaphragm is the chief organ used, and that muscle is one of the most important in the body. It lies entirely within the body on about the level of the end of the breastbone. When we take breath the diaphragm descends. It is by the action of the diaphragm that breath is taken. During that act the diaphragm lowers, pushing downward whatever is underneath it. This causes the distention of the abdomen. Training that organ physically must be the first practice of the singer. Acting in conjunction with the diaphragm are the muscles of the sides and which connect the ribs. The diaphragm and the side muscles must act together and very strongly during deep breathing. To a little extent the chest muscles act with them; more with women than with men. The effect of regular daily practice in deep breathing, says *Music Life*, is to increase the strength of all these muscles and to increase the lung capacity. The act is so important that every man, woman and child should engage in such practice every morning. It does everyone much good. It increases the blood-flow and stimulates reconstruction of all bodily tissues and substances.

The amount of increase in the size of the lungs varies with individuals. The taller the person, generally, the larger the lungs, and tall people generally secure the greatest enlargement of the lungs. This may not show so much in measurement around the body, but the spirometer measures the lung capacity and reveals the gradual increase. But all people will find that, through regular breathing practice they increase the size of the chest. Frequently the increase is as much as three, or even four inches in six months. Most of this is due to larger lung space, although part of it may come from muscle development in the outer chest. Whatever it is it conduces to better health and greater strength. If everybody engaged in this practice as suggested it would do more to improve the physical condition of the human race than would any other one thing. In one or two generations disease would be rare.

Such deep breathing is for physical drill, be it remembered. We do not use it, or should not use it, while singing. Breath, taken so deeply, arouses the strong expiratory muscles, and tone made on that breath is forced and uncouth. We sing best on partial breath, but the physical strength obtained through deep breathing is needed that we may master the breath while singing on partial breath. The singer should practice deep breathing, but he should also acquire the habit of taking only half-breaths, for it is with the latter that he makes his best tone.

J. M. BALDWIN gave a piano recital at Rochester, Ill., on the 20th ult., in which he was assisted by Mrs. Wilda Stulzman, formerly of Chicago, now of Girard.

TECHNICAL PROFICIENCY.

IT is somewhat amusing in these days of technical perfection in pianoforte playing to remember that not so very long ago it was considered that with Liszt, Thalberg, Rubinstein and Tausig the school of brilliant execution had reached its apogee. It was assumed that the degree of mechanical proficiency attained by these masters was the highest possible. To-day there are hundreds of fabricated pianists to whom nothing that exists in pianoforte music offers difficulties which cannot be conquered with a little patience and practice.

The improvements that have been made in the manufacture of pianos, the discovery of the extraordinary results in the matter of digital dexterity and agility which follow continuous and assiduous practice, the growth of that optimism, stimulated by competition, which makes light of all problems in every sphere of human activity, have made the study of the mechanics of piano-playing something depending entirely on mental determination and physical endurance.

Any one possessing certain physical qualities—hands of the proper shape, fingers of the requisite length, a good digestion, good general health, nerves that are under control, and who is equipped mentally, with patience, perseverance and self-confidence—will now-a-days, after a certain number of years of study under efficient direction, acquire a degree of technical proficiency which not so many years ago would have been considered as approaching the marvelous. Of course, a little bit of predisposition toward music, some ambition and conscientiousness too, must be assumed to exist in the student.

The logical outcome of this plethora of technicians among pianists has been the transfer of critical consideration of pianists from the form to the substance of their achievements. They are graded and judged now by the intellectual and emotional qualities of their art, by their greater or lesser degree of individuality. Modes and methods are estimated merely as mediums; the crucial points are the thought, the feeling, the expression—in other words, the human factors.

It seems almost superfluous to state that cleanliness of the body is an important feature in voice-culture, and yet, in order that this very important item to every condition of good health may not be overlooked, it is repeated. No person is ever possessed of a good, strong, resonant and healthy voice whose digestive organs do not perform their functions regularly, and whose blood is not in constant and proper circulation, and no one can keep their digestive organs properly regulated nor can they retain healthy circulation of toe blood if they neglect the important element of cleanliness of the exterior anatomy. The bath, therefore, and a proper amount of healthful exercise of all the muscles of the body is absolutely essential to the possession of a rich and resonant and thoroughly natural voice.

It has been discovered that the human voice is produced by forty-four different muscles. Fourteen of these serve for the emission of 16,380 sounds, and the others aid the production of some 175,000,000 different sounds. That is, these forty-four muscles go to produce millions of different tones which acoustics distinguish as absolutely distinct one from the other. No wonder the diva "comes high."

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, and 300 singers, besides an orchestra, will be engaged.

MANY will agree with John F. Runciman in a recently expressed opinion that "concerts have been made too deadly dull by perpetual repetition of 'popular pieces.'" His answer to the growing complaint of managers and others that people won't go to concerts these days, is: "The only chance of regaining the old orchestra-concert-going public is to show greater boldness, and to leave off doing the stale old things, and to do the new (whether the new were composed two months or two hundred years ago)." This fills the bill exactly.

"WHAT is popular music?" said Mr. Thomas, in a lecture in Chicago recently. "The man who never enters the concert hall will answer, 'It is music like "The Star Spangled Banner" or "Home, Sweet Home," or "Marching Through Georgia," stirring, familiar strains such as we all know and love.' A second man, who went to the old Summer-night concerts of bygone years, will reply: 'It is music like the Largo, the "Spring Song," "Traumerei," tender flowers of melody, which touch our hearts and which we know and love.' Still a third, more advanced than the foregoing, will say, 'It is music like Beethoven's immortal Fifth Symphony, great thought expressed in simple, direct form, which appeals alike to heart and brain, and which we all know and love.'

"And thus, as a musician recently said in my hearing, 'You will always find that each person will describe as "popular music" that which is most familiar to him, and if all the symphonies were as familiar to the general public as the composition just mentioned, they would at once be classed as "popular music.'" The programs that are usually considered popular include five symphonies—Beethoven's Fifth, Tschaikowsky's Fifth or Sixth, Schubert's Eighth, or Unfinished; Dvorak's 'New World,' the other numbers being really all short single pieces such as the 'Tannhaeuser' overture, the Chopin Funeral March and Polonaise, the 'Peer Gynt' suite Overture, 1812, and the like.'

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THE following opinion of a Belgian critic concerning the "Don Juan" of Richard Strauss, recently given in Brussels under the direction of the composer, is rather startling. He says in effect, that it is a symphonic poem, tinged with the atmosphere of the lower re-

gions, and that it possesses the temperamental attributes of all possible devils. Nevertheless, it has languorous interludes, "nuits d'amour," and other tender moments of less importance. But, adds the writer, with some pertinence, why call the work "Don Juan?" A note of interrogation would have served equally well as a title. Then the audience could have let its imagination fill up the blanks in the coherence of the scheme.

HORTENSE SCHNEIDER, the famous French opera bouffe singer, is about to become a nun. The determination of the singer became known when she declined an invitation to attend a revival of Offenbach's "Grand Duchess" at Paris, where she was promised the reception of a veritable Grand Duchess. Schneider created the roles of La Belle Helene and La Grand Duchess. Her reign in the early six-

ties was undisputed. Now the erstwhile divette is a lonely old woman, thinking only of charitable deeds and a spiritual life.

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THE British Museum authorities are preparing an interesting series of musical treatises, the first being on Beethoven and Wagner, and dealing, it is said, with everything upon the subject to be found in the Museum library. Handel, and it is believed some British musicians, are to follow later on.

DRINK LESS—breathe more. Eat less—chew more. Cloth less—bathe more. Ride less—walk more. Sit less—dig more. Worry less—work more. Waste less—give more. Write less—read more. Preach less—practice more.

MCCALL'S MAGAZINE for March has a photo engraving of Miss Mary Mannering the beautiful English actress, on the front cover.

This number contains three colored plates, the first one a handsome walking costume; also the usual array of fine illustrations of patterns of artistic designs, with timely articles on Early Spring Fashions, New Materials for the Coming Season, Becoming Colors for Blondes and Brunettes, New "Wrinkles"

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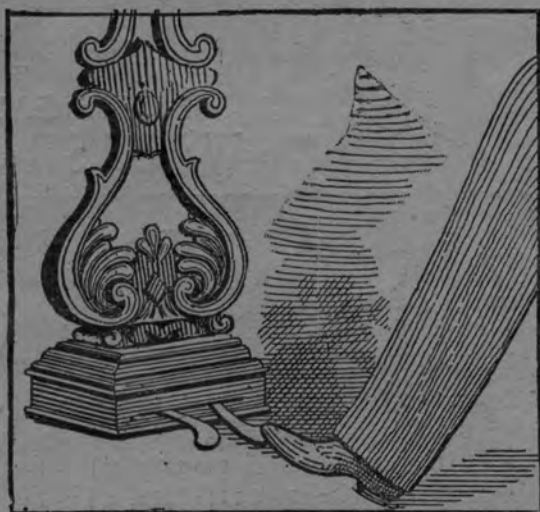
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