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NOTES OF INTEREST FOR TEACHER AND PUPIL.

MUSIC.—A leading newspaper makes the statement that Melba has earned a million dollars since she has been singing, and that one-half of the amount was earned in this country.

Sarasate, the Spanish violinist, was born in Pamplona, Spain, March 10, 1814. While a very little boy he was taken to Paris, and at the age of twelve was entered to study music at the Conservatoire. In 1859 he began a series of successful tours, visiting all parts of Europe and North and South America. He has composed a number of brilliant fantasies, and has brought out several delightful arrangements of Spanish airs.

LITERATURE.—A long poem has been written by Mr. Kipling for his new book, "Stalky & Co." It is in praise of famous men, as well as of men who, though not famous, have done the great work of the world well. The first edition of the book was taken up before publication, and another edition is now in press.

* * *

MEDICINE.—As a medical student, in 1865, I remember hearing Dr. Oliver Wendell Holmes say to his class at Harvard: "When you begin practice, you will have twenty remedies for one disease; but after twenty years, you will have twenty diseases for one remedy." "This prediction is fulfilled in Antikamnia Tablets, which meet so many indications,"

writes Dr. W. E. Anthony, the eminent authority on medicine. Every year of their history Antikamnia Tablets have, while confirming their remedial qualities, continually exalted their value as pain conquerors. In fact, the medical profession has accepted them as the most satisfactory remedy in all cases where relief from pain, or rest in nervous disorders is sought. To receive a call for a dozen Antikamnia Tablets (five grains each) is now as familiar to druggists as any that comes to them, for all headaches, menstrual pains, neuralgias, colds in the head, influenza or la grippe, with all of its preceding and following pains. For adults, especially women, in all conditions where pain is to be subdued, two tablets, at a dose, with water or wine to follow, never disappoint.

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THE ODÉON.

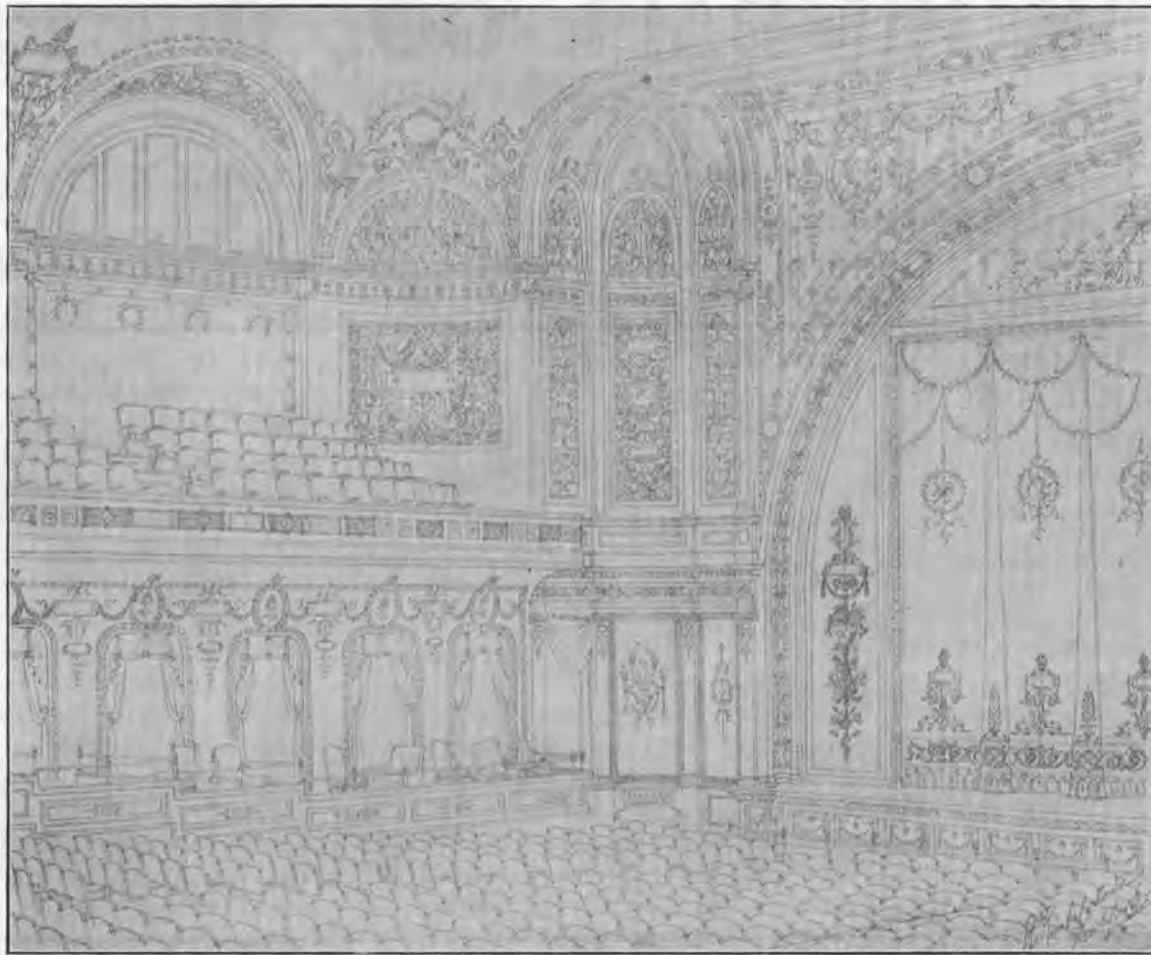
THE opening of the Odéon, which occurred Friday evening, November 24, was a memorable occasion. It means the beginning of a new epoch in the history of music, not only in St. Louis, but in the West. Its far-reaching influence cannot be estimated at this time. Judged by what has been accomplished in other cities, where the art has been given a suitable home, it means that St. Louis will become one of the great musical centers of the United States, and that its influence will be felt by other cities and towns located in this section of the country.

The word Odéon is of Greek origin and was used as the name of places suitable for and adapted to musical performances. In ancient times poets read their rhapsodies and performers upon musical instruments gave exhibitions of their skill in these places. Because the St. Louis Odéon is to be used for all kinds of musical performances that deservedly occupy a place upon the plane of art, this name is particularly appropriate. Besides being adapted for ordinary concert performances, it possesses one of the largest and most commodious stages for operatic performances, in the country.

On the 27th of November, 1898, Homer Moore, music critic for the *Globe-Democrat*, wrote in that paper as follows: "The great need is a building suitable for and devoted to musical performances, one in which there will be all the facilities of stage, boxes, lights, comfortable seats, attractive promenades and also rehearsal rooms; one that can be used for either concert or grand opera; one in which there shall be commodious studios for music teachers, etc. A building which will be the nucleus, the center of art in the city and especially of its music. Another year should see the work well under way. The musical future of St. Louis warrants its being undertaken. When it shall have been built the Choral-Symphony Society, the Apollo Club and other musical societies will have a home congenial to real art." Although when this was first read, it was looked upon as one of the visions of a dreamer, still in less than a year a building that answers to every detail of the description above, is a fact and stands

as a monument to the courage and enterprise of its owner, Mr. W. Albert Swasey, the foresight of its promoter and present manager, Homer Moore, and to the good will and interest in the art of the musical societies and people of St. Louis.

The building is in two parts. The front part is a magnificent six-story office building, having a depth of 120 feet. On the first floor, in the center, is an entrance 14 feet wide, extending its entire depth. There is also room for four stores, a cafe and a Recital Hall, capable of seating 600 people. The second floor is devoted to music teachers' studios, of which there are forty. The need for the building, its popularity and the faith that it is to be the musical center of the city is undeniably demonstrated by the fact that even before the roof was on, all but three of the studios had been taken and the leases signed.



ODEON HALL.—A View of the Interior.

The third, fourth and fifth floors are leased to the Masons for a term of twenty years. The sixth story is devoted to artist's studios. Thirty feet in the rear of the front building is the theatre, which extends back to School St., 150 feet. In the thirty feet between the two buildings is a foyer and it forms a sort of connecting link between them, although each is complete in itself. Excepting for the accommodation afforded by a foyer, they could be used without it.

So far as the Odéon is concerned, while it does not carry out in detail the design of the Bayreuth Theatre, famous as the home of the Parsifal and the annual Wagner Festival, it carries out many of the intentions of that theatre, especially regarding seating capacity, comfort of the audience and general adaptability for stage productions. The Bayreuth

theatre has no balcony and seats about 1700 people. The objection to the balcony was that it shut out the sound from those sitting under it. In the Odéon this has been obviated by placing the balcony over the foyer and there are no seats in the parquet under it. In the Odéon, extending in the form of a horse-shoe, above the heads and rear of the parquet, is a row of boxes, thirty in number, two of which will seat eight people and twenty-eight of which will seat six people. In the rear of each box is a cloak room. The entire seating capacity of the Odéon is about 2000, of which 1200 are in the parquet. There are only five rows of seats in the balcony, with accommodations for 600 people, and it is believed that as far as sound is concerned, the balcony seats are as desirable as any in the house. The stage is unusually large, the proscenium being wider than that of either the Chicago Auditorium or the New York Metropolitan Opera House.

AN article full of suggestion is in a recent number of the *Spectator*, which treats of the increasing number of women adopting music as a profession in England and of the apparent decrease in the favor of the piano. Using as a basis for his deductions statistics drawn from the Royal Academy of Music he shows that in 1884, out of a total of 173 entries (131 female and 42 male) 83 chose the piano as their "first study," 72 singing, and 10

the violin. In 1898 the entries were 210 (173 female and 37 male), and the "first studies" stood as follows: Singing, 81; piano, 79, and violin, 35. This year, out of 220 entries (182 female and 38 male), 94 chose singing, 73 the piano and 45 the violin. In each year the balance of the aggregate was made up of those who chose some other instrument—cello, organ, harp or flute, or composition. An analysis shows that whereas fifteen years ago the piano was "first study" with nearly half of the students, only one-third now work at it, while the number of those who study violin has increased four-fold.

As this writer points out, it must be due entirely to the large place the orchestra is having in musical life, which makes a correspondingly large demand for players of orchestra instruments.

MUSICAL REVIEW

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THOMAS M. HYLAND, EDITOR

DECEMBER, 1899.

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A good and acceptable holiday 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.

A MERRY CHRISTMAS TO ALL!
 Kunkel's Musical Review makes its appearance in a new typographical dress.

The Review has placed upon its staff of contributors some of the most prominent musicians and teachers of St. Louis. Interesting articles by these and by leading writers of the country will appear from time to time.

The cause of local music which deserves every encouragement will be warmly espoused.

Criticisms will be without fear or favor.

Altogether, the Review will be found improved every month.

With the appearance of this month's Review, the musical season will have been fairly launched. The Odéon comes with claims upon our pride and comfort and will no doubt put

concert goers in a more receptive frame of mind. All the musical societies are making efforts more strenuous than ever. They who can lend a helping hand or say a good word should do it now. Urge your musical friends to subscribe to concerts. If a teacher, let your pupils know that it is greatly to their advantage to attend musical affairs. Parents should look upon concerts as an essential part of the musical training of their children, an incentive to study and the very best adjunct to the work of the teacher.

KUNKEL CONCERTS.

The Kunkel Concerts opened up an auspicious season on the 14th ult. at the Y. M. C. A. hall, Grand and Franklin avenues.

In spite of the forbidding weather concertgoers turned out in full force and listened with rapt attention to an admirably rendered programme. The principals were in full sympathy with their work and acquitted themselves most creditably. The concerts will be given every Tuesday night during the season and will prove of the greatest value to students of music. The following programme was rendered:

245th Kunkel Concert—First concert of the season, Tuesday evening, November 14th.
 1. Trio for Piano, Violin and Violoncello, op. 72, (Classic Romantic), Godard; a. Allegro Moderato; b. Adagio; c. Vivace; d. Allegro Vivace. Messrs. G. Parisi, P. G. Anton and Charles Kunkel. 2. Song—Mad Scene from Hamlet, Thomas. Miss Mae Estelle Acton. 3. Violoncello Solo, Simple Aven (Simple promise), (Salon composition), Thome. Mr. P. G. Anton. 4. Piano Solo—a. Slumberlied (Slumber Song), (classic—romantic) op. 124, No. 16, Schumann; b. Papillon (new) (caprice) (Salon composition), Conrath; c. Rippling Waves (new) (impromptu) (Salon composition), Jacob Kunkel; d. Sextette from Lucia di Lammermoor (new) (grand concert piece), romantic, Donizetti—Liszt. New version as published by Kunkel Brothers. Mr. Charles Kunkel. 5. Violin Solo—Souvenir de Haydn (classic), Fantasie Brillante, Leonard. Signor Guido Parisi. 6. Song—Abend Staendchen, Serenade, new, romantic, Spicker. Miss Mae Estelle Acton. 7. Grand Duo for Piano and Violin, 2nd Rhapsodie Hongroise, new, Modern Romantic, Liszt. Messrs. Guido Parisi and Charles Kunkel.

UNION MUSICAL CLUB.

The Union Musical Club announces the following concerts:

- Nov. 18—Vladimir de Pachmann, the famous piano virtuoso, in recital.
- Dec. 2—Artist recital with local talent.
- Dec. 16—Piano group.
- Jan. 13—Max Heinrich in song recital.
- Jan. 27—Choral with piano soloist.
- Feb. 10—Piano group.
- Feb. 24—Artist or lecturer.
- March 10—Ballad concert.
- March 24—Lenten concert with artists.
- April 7—Piano group.
- April 21—Ensemble concert.
- May 3—Kneisel quartette.
- May 17—Annual meeting.

APOLLO CLUB.

The Apollo Club gave its first concert of the season at the Fourteenth Street Theatre November 28th. The soloists were the Russian, Petschnikoff, violinist, and Miss Jacoby, vocalist, of New York. The programme was as follows: Pilgrim chorus, Wagner; Apollo Club. Violin solo—M. Petschnikoff, the eminent Russian violinist; a. Evening Bells, Kratz; b. Vocal waltz, Bullard; Apollo Club. Solo, Miss Jacoby; Violin solo, Petschnikoff; Chorus—"Carnival, Genee; Apollo Club. Solo, Miss Jacoby; A Night Song, Nevin; Apollo Club.

RUBINSTEIN CLUB.

This club has in preparation "Young Lochinvar," by Liza Lehmann, to be given Tuesday night, Dec. 5, by a mixed chorus of 25 voices. Mr. Arthur Rhodes will take the solo parts. Mr. Ottmar A. Moll is director and Mr. Paul Tietjens pianist.

SPIERING QUARTETTE.

The Spiering Quartette is again booked for a series of concerts in St. Louis. The concerts will be given in Memorial hall. The first concert took place November 15. The remaining concerts will be given December 20, February 7 and March 21. In the first concert, the quartette had the assistance of Mr. Alfred Robyn. The programme included Beethoven quartette in C major, opus 59, No. 3; Weidig serenade, opus 17 (first time in St. Louis), and the Dvorak quintette for piano and strings.

CHORAL-SYMPHONY SOCIETY.

Never before in the history of the Choral-Symphony Society has the public been so interested and attracted by its work as it has been this season. A more attractive program has never been announced during all the twenty years of its existence and the enthusiasm which every one has noticed should occasion no surprise. The people of St. Louis have always been appreciative of musical art and



Mr. ALFRED G. ROBYN, Pianist.
Concert Dec. 14th.

have been willing to patronize in a liberal manner both foreign and home organizations. The policy of the Choral-Symphony Society at the present time is to maintain its standing as one of the great musical organizations of the country and especially to give all the cultured people of this city a series of concerts which they will enjoy. It does not intend to give music as a medicine, no matter how beneficial such a course would be to the few who could be persuaded or forced to take it. St. Louis has out-grown her castor-oil and ipecac days and feels qualified to judge and choose for herself. This fact the Choral-Symphony Society fully appreciates and it has prepared a program which seems likely to



Miss LULU KUNKEL, Violinist.
Concert Jan. 11th.

gain for itself the approval of every lover of music in the city.

The corps of artists whose portraits appear in this and subsequent issues are among the



Miss ELSIE RUEGGER, Violoncellist.
Concert Jan. 25th.

most highly esteemed artists in the country. Several of them have international reputations. Among the artists are several who have never been here before, among whom are Leanora Jackson, violinist, an American girl who has created a sensation in Europe by her remarkable playing, and Elsa Ruegger, violoncellist. Miss Ruegger is looked upon as being one of the greatest artists on her instrument in the world and has the enthusiastic recommendation of a dozen of the leading conductors and performers of Europe, among whom are Eugen D'Albert, Ysaye and Mottle.

The principal works to be performed are the Messiah, scenes from "Gwendoline," by Chabrier, "Sampson and Delilah," by Saint Saens. "Gwendoline" has never been heard



Mr. CHARLES HUMPHREY, Tenor.
Concert Dec. 28th.

here in this country and is on the program in pursuance of the policy to produce each season at least one work never before heard in America.

The chorus has been completely reorganized and numbers 250 active members. Besides these there is a reserve of forty members. The personelle of the chorus contains a large number of the best known church choir soloists in St. Louis, and no one is admitted to the chorus who is not known to possess a good voice and to be able to read moderately

difficult music at first sight. The orchestra has also been reorganized and materially strengthened. One of the most important additions is the harpist, Miss Wilhelmina Lowe, who is probably the best solo performer in the West.

It is an important feature of the policy of the Choral-Symphony Society to encourage artists of the first rank to make St. Louis their home, and in carrying this out Mr. Harry J. Fellows and Adah Mabel Bryant have been brought to St. Louis to permanently reside



Mr. JOSEPH BAERNSTEIN, Bass.
Concert Dec. 28th.

here and identify themselves with its musical interests. Mr. Fellows was for two years tenor soloist in Dudley Buck's choir in Brooklyn and Miss Bryant came from the Holy Trinity choir in New York. Both are experienced and finished singers and valuable additions to the local musical colony.

HOMER MOORE.

MRS. DR. GEORGE S. HESSENBRUCH, nee Nellie Allen-Parcell, has been widely congratulated upon her new name which was conferred upon her at St. Paul, where she was married to Dr. George S. Hessenbruch. Mrs. Hessenbruch will remain active in musical matters. She has a large and successful class in piano.



Miss CHARLOTTE MACONDA, Soprano.
Concert Dec. 28th.

E R. KROEGER'S PIANO RECITALS.

Mr. Kroeger will begin his seventh season of piano recitals early in December. His programs have embraced the most important works in the literature for the instrument and have been constantly varied. Few pianists in the land have such an extensive repertory as Mr. Kroeger. He has played at these recitals over three hundred different works, all from memory. This fact is frequently referred to with amazement by those who have heard such enormous works as Beethoven's Sonatas, Schumann's Etudes Symphoniques, Fantasia and Kriesleriana, about seventy pieces of Chopin, Liszt's great B minor Sonata, Wagner transcriptions, etc., played by Mr. Kroeger without reference to any notes. These recitals are very valuable to students, many of whom attend in order to hear such compositions as they may be studying.

THE SOSTENUTO PEDAL.

IN no branch of artistic piano playing has there been so great and marked an improvement, of late years, as in the use of the pedal, amounting practically to a complete revolution of old and time honored methods. While the principle of syncopated or after pedaling, on which our whole modern system is based, was first definitely established by Louis Koehler as far back as 1872, further elaborated by Hans Schmitt in 1875, and again illustrated by Adolf Kullak in the following year, it has only been brought to a general knowledge of the piano playing community within the last decade. Many attempts on the subject have been made by various writers, but the only work of pedagogic value and practical benefit to the student, resulting therefrom, has been Charles Kunkel's Piano Pedal method, published by Kunkel Brothers. The term Forte or Loud Pedal generally applied to the Sostenuito or sustaining Pedal is somewhat of a misnomer. While there is certainly an increase in the volume of sound, arising from the retention of many tones of the same harmony, this pedal is employed quite as frequently in piano and pianissimo passages. Sufficient stress is but rarely laid upon one of the chief advantages of the pedal, i. e. its use as a means of enriching and beautifying the tone quality.

Even a single tone played with the pedal acquires an entirely different character. This enobling of the tone quality is due to the following two causes: firstly, by depressing the pedal the dampers are raised from all the strings simultaneously, thus permitting the overtones (harmonies) to vibrate in sympathy with the tone struck, adding lustre and color thereto. Secondly, as the pedal sustains the tone, the hand is freed from the keyboard and may much more frequently be withdrawn for a renewed wrist attack, thus gaining power in the stroke. In order to derive the benefit of the overtones for the first tone of a com-

position, or after a rest, it is necessary to take the pedal before striking the key. By means of the syncopated pedaling a continuous legato and tone quality are achieved equal to that of any wind or string instrument. In this connection the writer quotes a remark addressed to him by Moritz Rosenthal, who of all the pianists now before the public is undoubtedly the most consummate master of the pedal. On hearing an arrangement for the Cello of Schumann, "Traumerei" Mr. Rosenthal said: "These adaptations of piano compositions would be entirely unnecessary, if the artistic use of the pedal was more generally understood."

With the exception of scales, arpeggios and similar passages, the piano fingering has undergone radical changes, in connection with our modern application of the pedal. In the following example for instance, the lower fingering becomes requisite (in place of the fingering given above the notes, as formerly in vogue) in order that the fifth finger may remain on its key long enough to permit the change of pedal. (Ex.)



Sustained melodies may even be executed entirely with one and the same finger, or at least employ the strongest fingers most frequently. Many other deviations from the old methods of fingering may easily be found.

Though absolute harmonic purity is mostly desirable, extended passages containing many passing notes, such as diatonic or chromatic scales, may be played with the pedal throughout, if it is released simultaneously with the last tone. If retained, however, even only an instant longer the effect is very disagreeable. As the upper strings of the piano have quicker vibrations and the tone is of shorter duration, more unharmonic notes may be interspersed without change of pedal than in the bass. In order not to confuse the harmonies, it is necessary to change the pedal more frequently in the lower octaves, and to allow more time to elapse before retaking it. The continued vibration of the bass strings, even after several rapid pedal changes, may however be utilized to advantage, when it is desired to retain an organ point and preserve clearness of the harmonies changing quickly above it. For peculiar and novel pedal effects attention is called to Kunkel's Edition of "Kammenoi Ostrow" No. 22, by Rubinstein, and "Au Soir," Nocturne by Conrath. The limited space prevents a more detailed account of the many possibilities of artistic pedaling. For a complete exposition and practical application thereof, the student is referred to Kunkel's above mentioned invaluable Piano Pedal Method. LOUIS CONRATH.

MAJOR AND MINOR.

THE opening concert of the season was given on the 11th ult. at Liederkrantz hall. The soloists were Herr Arthur Van Eweyk of Berlin, Germany, baritone; Miss Ida Broesel, piano; P. G. Anton, cello, and a male chorus of 60 voices led by Richard Stempf.

MISS JOSEPHINE JACOBY, the soloist for the first Apollo concert, and Mr. Charles Humphrey will give a recital at the Second Baptist Church on the 29th inst.

THE Kneisel Quartet of Boston has been engaged for the Union Musical Club's concert next May. There will be three other artists' concerts during the year, the artists for which are yet to be selected.

CHARLES L. DOERR, the pianist and teacher, is meeting with deserved success in his classes. Two of his advanced pupils, Arthur P. Kohr, of 2507 McNair avenue, and Robin Weber, of 3503 Bayley avenue, are making rapid progress in their work.

MRS. K. G. BROADDUS has returned from Europe and resumed vocal culture at the Conservatorium, 3631 Olive street. Application for lessons can be made at Hotel Beers, daily from 12 to 2.

MR. GEORGE GALLOWAY repeated on the 27th ult. his recital given at the Grand avenue Presbyterian church. He was assisted by Miss Julia Lillie of Paris, France.

MISS MARY E. LATEY attended the golden wedding of her father and mother, which was celebrated at Omaha on the 26th ult.

W. A. GRAEPER, the well-known tenor, is pleasing his wide circle of friends through the splendid improvement noticeable in his voice. He is at present tenor at the Cook Avenue Methodist Church. Mr. Graeper has a sympathetic voice, admirable range and intensity. He shows every regard for coloring and phrasing and invests his work with artistic spirit and repose. Mr. Graeper will no doubt be heard from in the future.

THE Henneman Musicales, given every Sunday afternoon at Henneman's Hall, are attracting many music lovers. Messrs. A. Henneman, Chas. Kaub and Ottmar A. Moll are among the contributors to the programmes.

AMONG the attractions looked forward to with interest are the Montreal Grand French Opera Co., which will give fifteen performances, beginning January next, and the New Orleans French Grand Opera Co., which will open its season next February.

ORGAN AND ORGAN MUSIC IN ST. LOUIS.

"The earth was made so various that the mind
Of desultory man, studious of change,
And pleased with novelty, might be indulged."

THESE lines of Cowper offer a plausible explanation of the difference between organists and organists—the incompetent ones serve to demonstrate by comparison how much superior are the competent ones. In St. Louis, as in every large city one hears good, bad and indifferent organ playing—too little of the good, too much of the bad, and more than enough of the indifferent. Degrees in all things are inevitable, but some variations are so wide as to be inexcusable even under such a rule. It is my deliberate conviction that there is more than one organist in St. Louis who should alienate himself from the musical profession—at least so far as the organ is concerned. Possibly the players I have in mind have an undeveloped fitness for other lines of music making, but their manipulation of the "King of instruments" is so far from the approved traditional style of organ playing as to be unique in its very badness. There are others who play with a considerable degree of mechanical accuracy, but have no real vocation for the instrument.

Many musicians here and elsewhere labor under the delusion that talent is everything. They should call to mind the old, true saying: "Genius is the gold in the mine; talent is the miner who brings it forth." I take it that talent in this connection means the capacity for taking pains.

Another great and quite common error is the failure of the student to concentrate his or her energies, and bend them in one direction. I have yet to meet the person who is or ever was a virtuoso on more than one instrument. Take Guilmant, Widor, Gigout, Hoyt, of London; the late W. T. Best, the great Haupt, Lemmens—all organists never looked upon or talked about as anything else.

Take Rubinstein, Listz, Rosenthal, Paderewski, De Pachmann, Bussoni. Are [they organists? Each of these great artists knows that his genius is trained in a distinct line. If any one of them should attempt to play the organ, he would subject himself to ridicule. Each is a master of his instrument and no man can be more than that.

"One science only will one genius fit,
So vast is Art, so narrow human wit."

Organ playing is comparatively little known in this part of the world, for the very simple reason that so little of this kind of music is attempted here. How often is a Bach fugue played, a Guilmant sonata or a Widor symphony? When do we hear something by Rheinberger, Cesar Franck, Merkel, Mendelssohn? I could go on and enumerate the names of many other organ writers because there is a voluminous amount of music written for the organ notwithstanding the fact that we hear so little of the best. I venture to say that there are not a dozen organists in this

city who ever heard of Reubke's "94th Psalm" sonata!—and what a great work it is!

There are quite a number of fairly good organs in St. Louis, and several very fine ones.

The effect of two of the best organs here is destroyed, however, by the fact that there is a division in each, and in one case because of the miserably bad position of the instrument.

The location of an organ in a church or other edifice is of paramount importance. I believe that the consensus of the best opinion among organists is that an organ should first of all be compact and not divided and that it should be elevated from the floor in order to get the effect of distance. An orchestra sounds better when it is not too near, and it is the same with an organ.

I fancy I can see and hear Monsieur Guilmant expressing himself on this subject. However, it is useless to discuss the matter so long as architects who as a rule, know abso-



ADELAIDE NORWOOD.
Castle Square Opera Company.

lutely nothing about organ building, are given full sway and allowed to carry out their ideas as to entrances and exits, the shape, size and location of windows, and how much space should be allotted to the organ in a church or concert hall without consulting the organ builder. There is much latent musical talent in St. Louis and if the proper steps were taken some very fine organists could doubtless be developed here. What we should have is a large concert instrument in a public hall where free organ recitals could be given every week. Such an institution should be fostered and supported by the municipal government. This is done throughout England, not only in large cities, but in small towns as well.

CHARLES GALLOWAY.

✓ PADEREWSKI will be heard here in two recitals, February 15 and 17.

CASTLE SQUARE OPERA CO.
The Castle Square Opera Co. is duplicating here the successes attained in other musical centres, such as New York, Chicago, Brooklyn, Boston, Philadelphia, Washington and Baltimore.

The Company is composed of the best English singing artists on the American operatic stage, including:

Yvonne de Treville, Adelaide Norwood, Alma Powell, Grace Golden, Selma Kronold, D. Eloise Morgan, Cecile Hardy, Marie Mattfeld, Mary Carrington, Gertrude F. Quinlan, Bessie Tannehill, Belle D'Arcy, Mary Linck, Maude Lambert, Bernice Holmes, Joseph F. Sheehan, Barron Berthald, Reginald Roberts, Rhys Thomas, Harry Davies, Charles Myers, William G. Stewart, William Mertens, Harry L. Chase, Homer Lind, Harry Luckstone, Frank Moulan, Oscar Philip Regneas, E. N. Knight, Harold L. Butler, Louis Casavant, W. W. Henshaw, J. F. Boyle, with the great singing chorus of youthful, well-schooled voices, and an enlarged orchestra of soloists under the direction of Mr. Emerico Morreale.

The productions are made weekly, each with as much care and attention to detail as if with the expectation of an extended run, with new scenery, new and appropriate costumes, special light effects, and correct properties, and under the direction of Mr. Edward P. Temple.

The following are a few of the press notices:

"The Castle Square Opera Company is making a large number of plain, practical, progressive Americans acquainted with good music."—*N. Y. Times*.

"Many an European community would rejoice in the possession of such a performance."—*N. Y. Tribune*.

"The wonder is that in singing such a multiplicity of works so even a standard of excellence is possible."—*N. Y. Herald*.

"It may be asserted without fear of contradiction that no other existing company has equalled this record."—*N. Y. World*.

"The Castle Square Opera Company is a wonder. It has given New York plenty of excellent music at ridiculously low rates."—*N. Y. Journal*.

"The truth is that the Americans give a mighty sight better performance for one dollar than any company of Italians could afford for double the money."—*Brooklyn Eagle*.

"Triumphs are no longer novelties to the Castle Square Opera Company, they have scored many and many."—*Brooklyn Citizen*.

"It is remarkable that so admirable a performance of so important an opera can be given for the money."—*Brooklyn Standard Union*.

"Vocally, scenically, and in every particular, they attain the highest honors."—*Baltimore Herald*.

"Within a fortnight from the beginning the enterprise was a success, and since that time there has been an uninterrupted run of prosperity."—*Chicago Times-Herald*.

"The season has demonstrated beyond all doubt that the time has come when the amusement seekers of this country are ready to support opera sung in English and given at popular prices."—*Chicago Tribune*.

"If Chicago is wise she will adopt the Castle Square Opera Company for keeps. . . . The town has never before been offered so exceptional an opportunity."—*Chicago Daily News*.

THE Philharmonic Society of Belleville, G. A. Neubert, conductor, will give six concerts during the season.

PROPER ENUNCIATION.

The lack of proper enunciation on the dramatic, operatic and concert stage seems to be a national weakness. There are exceptions, of course, and it is these exceptions that make the perpetrators of good English stand out so clearly as to compel unfavorable criticism oftentimes of otherwise able productions. Speaking of this matter a writer in the New York Times wonders where our singers are to learn to enunciate. Well, it certainly will not be from the stage, which used to be the model in this matter, for the diction of the average actor of our day is enough to make Forrest turn over in his grave and to send a chill down the spine of anyone who remembers Murdoch. One would naturally expect that the singing teachers would do something toward the teaching of enunciation. Those who try, perhaps, do not get much encouragement for their pains. "Most of the students of singing in this country are in such a hurry to get before the public," says this critic, "that they are unwilling to devote the time necessary to perfect themselves in the finer portions of the art."

"And then they rush into print to voice their grievances. They cannot get engagements because the high-priced foreign singers have them all. The managers will not listen to the American singers, but prefer the foreigners. And this is very wicked, because these American singers who cannot get work would gladly sing for half the money that is paid to de Reszke and Calve.

"The geese! If there were any de Reszkes or Calves among them they would not have to sing for half the money. They would be able to ask, nay, to command, salaries as high as those now paid to the foreign singers. If there were in this country to-day any tenor with the appearance, the voice, the vocal skill, and the brains of Jean de Reszke he would go soaring to the top of his profession like a balloon. No manager or combination of managers would be able to stop him. None would try to do so. They would all be bidding for his services. There is no line drawn against the rise of the American singer. If you think there is, ask Nordica or Eames or Bisham."

WAGNER'S ODD THEATRE.

The Festival theatre at Bayreuth, says the Musical Age, is like no other theatre in the world. The back of it is nearly twice as high as the front. This is in order to effect the rapid changes of scene which are so marked a feature of the Wagner music drama. One scene is hoisted up by machinery into the top of the building while the next scene, previously prepared in the cellar below the stage, is pulled up to take its place.

The auditorium seats 1,600 people, and the seats are arranged on the plan of a Greek theatre, in tiers rising above one another, and terminating in a row of boxes reserved for

royal visitors and personal friends of Mme. Wagner's. A gallery at the back completes the building. There are no side galleries; all the seats are about equally good. The ventilation is perfect. The charge for one performance is the same in any part of the theatre, namely £1. The stage is unusually large, occupying more space than the auditorium.

The arrangements throughout are designed in accordance with Wagner's principles, especially as regards the invisibility of the orchestra, which, as he wrote when the Bayreuth theatre was still an unsubstantial vision of the future, "should completely disappear in relation to the singer, or, more correctly, should appear to be an integral part of the song." Accordingly, the orchestra is partly under the stage and is hidden from the audience by a partition.

Why was Bayreuth chosen for the site of the ideal theatre? Wagner himself tells us.



JOSEPH F. SHEEHAN,
Castle Square Opera Company.

"The place was to be no capital with an established theatre, no one of the frequented baths, which in summer would offer me a totally undesirable public; it was to be near the center of Germany, and a Bavarian town." He did not intend that his music should ever become a mere interlude in the amusements of a fashionable watering place or the occupations of a busy capital. He took his art seriously enough to believe that thoughtful, serious purpose and concentration were needful for the true appreciation of it, and these conditions he did his best to insure.

SPEAKING of the decline of the "rag time vogue" a prominent writer says: "Rag time is doomed to pass away in the very near future, or all signs lie. When the public begins to tire of a style of music and keeps away from a pleasure place because that class of music is played there to the exclusion of all else the end cannot be very far away."

THE MORNING CHORAL CLUB.

This organization has commenced its ninth season with very fine prospects for a prosperous year. As a chorus of ladies' voices, the Morning Choral Club stands unsurpassed for finished phrasing, shading, enunciation and intonation. This club has Mr. Ernest R. Kroeger as conductor, this being his seventh season in that capacity. Mrs. James Lawrence Blair is the president, and has held this position from the beginning of the club's career. Every year the Morning Choral Club gives two private concerts, one in February and the other in May. Distinguished artists assist. In every respect these concerts are high-class and are esteemed among the musical "events" of the season. Last spring, at the convention of the National Federation of Women's Musical clubs, which met in St. Louis, the concert given by the Morning Choral Club was one of the chief features. On all sides its remarkable work was spoken of, and the newspaper notices all over the country eulogized the performance in the highest terms. Mr. Kroeger promises that the work done during the coming season shall be fully equal to that of the past.

Miss Grace Gillian Walzer is creating the most favorable impression in musical circles. She has recently accepted a position at the Compton and Washington ave. Presbyterian Church. Miss Walzer has a singularly even voice and her method and management show splendid training. She has a remarkable control of breathing powers and her work in legato, staccato and trill passages is superb. Ease, taste and truth characterizes Miss Walzer's numbers.

Wm. D. Armstrong, of Alton, is working with enthusiasm in behalf of the Illinois State Music Teachers' Association, of which he is President. The next meeting takes place at Springfield.

DESPITE the critics, Abbe Perosi still continues to produce oratorios with remarkable fecundity. His latest oratorio "Noel," which is about to be produced for the first time at Como, is drawing the attention of the entire Italian public. Perosi has worked upon it much longer and more carefully than he did upon his forerunners, and the critics who have seen the score say that this extra work has not been wasted. "Noel" has a unity and "fitness," which were lacking in his other productions. It is now claimed that the defects in his earlier work were merely those of undue and unnecessary haste. The music is considered much more varied, much more dramatic than that of the "Resurrection of Christ." The first public rehearsal was a great success. The numbers that attracted most attention were the duets between the soprano and contralto, the Alleluia, the descriptive music of the birth of our Lord, and the twilight of the night that followed the event. All these caused enthusiastic applause.

It is announced that Pope Leo has arranged to offer a prize to the man who most faithfully expresses in a great musical and poetic composition the triumphs of the century now closing. The competition will be open to the poets and musicians of the world and no tongue and country will be barred. The Pope himself will sit in judgment and this alone is

sufficient assurance that for once at least genius alone is to be rewarded.

LESCHETITZKY is about to remove from Vienna to Wiesbaden, where S. B. Mills was wont to pass his summers. The old instructor who has seen the frosts of seventy winters has a kindly feeling for the city that produced his only opera, "Die Erste Falte."

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

AIR DE BALLET.

To
Aug. F. Reipschlaeger

Moderato $\text{♩} = 92$.

Louis Conrath.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) plays a series of chords and arpeggiated figures, while the left hand (bass clef) provides a steady accompaniment with chords and single notes. The music is marked with a forte 'f' dynamic.

The second system continues the piano accompaniment. It features a 'Con gusto.' marking above the right hand. The dynamics shift from forte ('f') to piano ('p'). The right hand has more complex rhythmic patterns, and the left hand continues with a consistent accompaniment.

The third system shows further development of the piano accompaniment. The right hand continues with intricate chordal textures, and the left hand maintains its accompaniment role. The overall texture is rich and detailed.

The fourth system includes a 'cresc.' (crescendo) marking. The dynamics fluctuate between piano and mezzo-forte. The piano accompaniment becomes more active and textured.

The fifth system concludes the piano accompaniment. It features another 'cresc.' marking and ends with a final chord. The right hand has a more melodic line, and the left hand provides a solid harmonic base.

First system of musical notation. The right hand (treble clef) features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The left hand (bass clef) plays a simpler accompaniment. The key signature has two sharps (F# and C#). The dynamic marking is *mf*. Below the staff, there are several asterisks and the word "Ped." indicating pedal points.

Second system of musical notation. The right hand continues with intricate patterns. The left hand has a more active role. The dynamic marking is *pp*. The instruction "una corda" is written above the staff. Pedal markings are present below the staff.

Third system of musical notation. The right hand has a section marked "rit." (ritardando) followed by "a tempo. tre corde." (return to tempo, three strings). The left hand has a section marked "p" (piano). The dynamic marking is *p*. Pedal markings are present below the staff.

Fourth system of musical notation. The right hand features a series of chords and arpeggios. The left hand has a steady accompaniment. The dynamic marking is *f*. The instruction "cresc." (crescendo) is written above the staff. Pedal markings are present below the staff.

Fifth system of musical notation. The right hand has a melodic line with a "cantabile" (cantabile) instruction above it. The left hand has a simple accompaniment. The dynamic marking is *mp*. Pedal markings are present below the staff.

Sixth system of musical notation. The right hand has a melodic line with a "rit." (ritardando) instruction above it, followed by "a tempo." (return to tempo). The left hand has a simple accompaniment. Pedal markings are present below the staff.

First system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. Fingerings and articulation marks are present. A double bar line is located after the fourth measure.

Second system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. Fingerings and articulation marks are present.

Third system of musical notation. Treble and bass staves. Dynamics include *mf* and *f*. Fingerings and articulation marks are present.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f* and *mf*. Includes the instruction *a tempo. cantabile.* and *rit.* Fingerings and articulation marks are present.

Fifth system of musical notation. Treble and bass staves. Dynamics include *f* and *mf*. Includes the instruction *rit.* and *a tempo.* Fingerings and articulation marks are present.

Sixth system of musical notation. Treble and bass staves. Dynamics include *f*. Fingerings and articulation marks are present.

8

First system of a musical score, consisting of two staves (treble and bass clef). The music features complex chordal textures with many beamed notes and slurs. There are several asterisks (*) and 'ped.' markings below the staves.

Second system of the musical score, continuing the complex chordal texture. It includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'.

Third system of the musical score, showing further development of the chordal patterns. The notation is dense with many notes and slurs.

Fourth system of the musical score, featuring a 'cresc.' marking and a 'p' dynamic. The texture remains highly complex.

Fifth system of the musical score, including another 'cresc.' marking and a 'f' dynamic. The complexity of the chordal structure is maintained.

Sixth system of the musical score, the final system on this page. It includes various musical notations and dynamic markings. The page number '1541-5' is printed at the bottom center.

1541-5

CHILDS SONG.

3

(KINDERLIEDCHEN.)

Behr - Sidus, Op. 575. No 1.

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

Moderato ♩ 144.

1516 - 7

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IN THE MONTH OF MAY.

(IM MAI.)

Behr. Sidus Op. 575. N^o 2.

Allegretto $\text{♩} = 72$.

The musical score is written for piano and consists of five systems of two staves each (treble and bass). The time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The key signature is one flat (B-flat major or D minor). The piece begins with a piano (p) dynamic and features several measures with slurs and fingerings. The bass line is primarily composed of eighth and quarter notes, while the treble line has a more melodic character with some slurs and accents. The piece ends with a double bar line and repeat dots.

Copyright 1893.

1516 - 7

CHILD'S PLAY.

(KINDERSPIEL.)

Behr-Sidus, Op. 575. No 3.

Allegretto $\text{♩} = 120$.

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The key signature is C major and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 120. The music is a simple, rhythmic piece suitable for children. Each system contains a melody in the treble staff and a bass line in the bass staff. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

JOYFULNESS.

(LEICHTER SINN.)

Behr-Sidus. Op. 575. No 4.

Allegretto $\text{♩} = 100$.

The musical score is written for piano and treble clef. It consists of five systems of two staves each. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The key signature is C major. The score includes various dynamics: *p* (piano) at the beginning, *mf* (mezzo-forte) in the second system, and *pp* (pianissimo) in the fourth system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are many slurs and fingerings indicated throughout the piece. The piece concludes with a final cadence in the fifth system.

BARCAROLLE.

Behr-Sidus, Op. 575. No 5.

Moderato. ♩. - 88.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Moderato' with a metronome marking of 88. The piece begins with a piano (p) dynamic. The notation includes eighth and sixteenth notes, slurs, and various fingerings (1-5). The score ends with a double bar line and repeat dots.

THE SHEPHERD'S SONG.

(SCHÄFER LIED.)

Behr. Sidus. Op. 575. No 6.

Moderato $\text{♩} = 100.$

The musical score is written for piano in C major, 2/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The fourth system features a tempo change to *a tempo* and a dynamic of piano (*p*), with the instruction *dimin. e riten.* (diminuendo e ritenuto) above the first measure. The score includes various musical notations such as slurs, fingering numbers (1-5), and dynamic markings. The piece concludes with a final cadence in the fifth system.

SPANISH DANCE.

(SPANISHER TANZ.)

Behr-Sidus. Op. 575. N^o 7.

Allegretto. $\text{♩} = 72$.

The musical score is written in 3/4 time and consists of six systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The piece is marked 'Allegretto' with a tempo of 72 quarter notes per minute. The notation includes various ornaments, slurs, and fingerings. A 'mf' (mezzo-forte) dynamic marking is present in the fourth system. The score concludes with a double bar line and repeat dots in the final measure of the sixth system.

FESTAL MARCH.

Edgar Van Sicklen.

Moderato. $\text{♩} = 76.$ *Risoluto.*

f *sf* *p*

Con anima. *ten.* *ten.* *ten.* *ten.*

ten. *ten.* *ten.* *ten.*

cresc. *ten.* *ten.*

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

Pomposo.

ff *3*

cresc. *3*

ff *3*

cresc. *3*

p

ten. *3* *5* *5* *2* *ten.* *2* *4* *ten.* *3* *5* *4* *1* *ten.* *2* *4*

ten. \wedge 3 5 4 ten. \wedge 3 1 3 1 4 4 2

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

f *p*

ten. \wedge 3 5 5 2 ten. \wedge 2 4 ten. \wedge 3 5 4 1 ten. \wedge 2 4

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

ten. \wedge 2 4 ten. \wedge 3 4 3 3 5 4 1

cresc. *f* *p*

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

Cantabile. 1 1 5 1 5

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

1 5 1 2 1 2 1 2

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

cresc. *f* *f*

1. 2.

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

6 Scherzando.

First system of musical notation for the Scherzando section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments (accents and slurs) and fingerings (1, 2, 3, 4, 5). The bass staff contains a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure is marked with a piano (*p*) dynamic. There are two 'Red.' marks with asterisks in the bass staff.

Second system of musical notation. It continues the melodic and harmonic material from the first system. The treble staff has more ornaments and fingerings. The bass staff has a 'cresc.' (crescendo) marking leading to a fortissimo (*f*) dynamic. There are four 'Red.' marks with asterisks in the bass staff.

Third system of musical notation. It continues the melodic and harmonic material. The treble staff has ornaments and fingerings. The bass staff has a 'Red.' mark with an asterisk. There are three 'Red.' marks with asterisks in the bass staff.

Fourth system of musical notation. It begins with a 'Cantabile' section. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a harmonic accompaniment. The first two measures are marked with first and second endings (1. and 2.). The dynamic is marked piano (*p*). There are four 'Red.' marks with asterisks in the bass staff.

Fifth system of musical notation. It continues the melodic and harmonic material. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a harmonic accompaniment. There are eight 'Red.' marks with asterisks in the bass staff.

Sixth system of musical notation. It continues the melodic and harmonic material. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a harmonic accompaniment. The dynamic is marked fortissimo (*f*). There are eight 'Red.' marks with asterisks in the bass staff.

Risoluto.

f

*Red. **

Con anima.
ten.

*Red. **

ten.

f *mf*

*Red. **

ten.

*Red. **

ten.

Animato.

f

*Red. **

stringendo.

rit.

f *ff*

*Red. **

1544 - 5

FLEETING TIME.

Moderato. ♩ = 96.

FLÜCHTIGE ZEIT.

Liszt-Bülow.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p legato' and 'simili.'. Fingerings are indicated by numbers 1-5 above or below notes. The piece features intricate melodic lines and complex rhythmic patterns, including triplets and sixteenth-note runs.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff contains a rhythmic accompaniment with fingerings (1-5) and slurs.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with complex melodic and rhythmic patterns, including slurs and fingerings.

Third system of musical notation, showing further development of the musical themes. The notation includes slurs, accents, and detailed fingerings for both hands.

Fourth system of musical notation, featuring intricate melodic lines and a steady bass accompaniment. Fingerings and slurs are clearly marked throughout.

Fifth system of musical notation, with a treble staff showing a melodic line and a bass staff with a rhythmic accompaniment. Fingerings and slurs are present.

Sixth system of musical notation, the final system on the page. It includes a treble and bass staff with complex melodic and rhythmic patterns, including slurs and fingerings.

MUSIC STUDY IN EUROPE.

WITH every year Americans are becoming more and more aware that by far the greatest number of students who go abroad for a musical education have made a mistake and would have done better had they remained here. Though the number is decreasing yearly there are still many who see in Europe the only place to get their education. I have twice been abroad and for years have been an observer of this class of aspirants to musical fame, who rush across the big water and find only that which they could very well have found here. Years ago it was a wise thing to go abroad, but the progressive American teacher has slowly but surely proven to the impartial observer that as an educator in this art he is the equal of the European.

I do not decry the visit for any one who has arrived at that point in his education where he is so to say technically finished and wishes to enlighten himself more broadly and generally on his art. But by far the greatest number of Americans who rush to Europe would do much better to delay the trip three or four years. The European teacher is so different a man from the American to whom the pupil is accustomed and the manner of inculcating knowledge is so different there than here, that the student who has not finished the technical side of his art is hopelessly lost for a period of nearly a year, before he begins to accustom himself to the new surroundings.

Superficiality is the stigma on the American student. His education for the most part is all in spots. In one branch to be well advanced and in another, equally necessary, to know almost nothing, is only too often the state of the American students' education.

Repeatedly the conscientious teacher in Europe has admitted to me that the majority of students who come over there woefully lack that preliminary knowledge that they could get under more favorable circumstances in this country.

The only advantages Europe can give are the opportunities to hear much good music cheap and often and the chances to imbibe the influences of the other arts which flourish there more generally than in this new and unsettled country. And it is just herein that the average American pupil in Europe misses one of the very points that should be made use of while abroad; namely the study of the sister arts: Painting, Sculpture and Architecture, a study that cannot be too forcibly impressed upon all musical aspirants. These are the side lights that are woefully neglected by the student. He is not to be blamed for this, for as he justly admits, he has so much to learn and is in need of so many more necessary things that the hours spent "on such pleasure bent" would be a sorry waste of valuable time. But why then did he go abroad when the only things the country can offer him in advance of his home country are so far beyond his education, that he can only hope that some day, as a better musician,

good fortune will enable him to return to drink in the nectar of the other arts without any qualms of conscience for the wasted time that might have been more favorably spent on Gradus ad Parnassum, on Kreutzer studies or his vocal exercises?

No pupil should go to Europe to study until he has mastered his instrument. The pianist should be able to play the Chopin Studies well, the violinist should be in the Rode Exercises or at least have perfect mastery of the Kreutzer Studies, both students should have completed the study of Harmony. The singer should have a full range, all placement perfected, a repertoire of the standard songs and arias, be able to read at sight, be conversant enough with the piano keyboard to play his own accompaniments and to know the language of the country he intends to study in. Anything short of this is waste of time and money.

With these accomplishments Europe will give the intelligent student what he expects. It will offer cheaply and in great variety all that is conducive to enlarging his musical horizon and judged in the aggregate, will offer it better than we can have it here, where the education is unfortunately too onesided; where theatres and orchestras are not subsidized and must prosper on the box-office receipts; where museums and art galleries are the exception and are destitute of the great number of masterpieces, old and new, that make the European collections so valuable.

ALEXANDER HENNEMAN.

ORGAN MUSIC IN AMERICA.

ORGAN music and organ playing in America dates its small beginnings to about fifty years ago. The possibilities of the instrument were so limited, owing to the construction, that it was almost impossible for an organist to do much legitimate playing. A new impetus was given to organ building and playing by the erection of the grand organ in Boston Music Hall. This was a model for succeeding builders to pattern after, and the great masterpieces of the old world here received their first correct interpretation. There were a number of good organists from England settled here, but their efforts were all confined to church music, and they did not pretend to do much concertizing, consequently their influence was confined to certain limits.

However, after the construction of the Boston organ, frequent recitals were given upon it, and such performers as George W. Morgan, Dudley Buck, Thayer, and others, were often heard in the original compositions of Bach and Handel, of Germany, Batiste and Wely, of France, and numerous arrangements from all sources.

Mr. G. W. Morgan, who has been called the father of organ playing, arrived in this country in 1853, and accepted a position in St. Thomas church, in New York City. He remained but a short time, going then to Grace Church, where he was organist for twelve or thirteen

years, subsequently playing at Dr. Talmadge's Brooklyn Tabernacle for twelve years. Mr. Morgan was the first to include the works of Bach and Handel on his concert programmes, and many musical criticisms from all over the country speak of his playing as the finest heard in America up to that time. These concerts undoubtedly inspired young organists to follow his example, and there was an eager lot of students ready to devote their time and talent to organ playing. Two other concert organists, Americans by birth, must be mentioned in this connection. John Henry Wilcox, born in Savannah, Georgia, in 1827, and Samuel P. Warren, born in Montreal, Canada, in 1837. Both these artists have left us the impress of their work.

Coming down to the present time, Mr. Clarence Eddy has done more to popularize the organ and organ playing than almost any contemporary. His enormous repertoire, from which he judiciously selects programmes pleasing both to the musical and general public, and the artistic ability which he possesses places him at the head of the organ players of America. In fact, his concert work is not only successful in this country, but also in Europe, and Americans should be proud of the great reputation he has achieved.

Exponents of both the English and French schools of organ playing, Frederick Archer and Alexander Guilman, have toured through the United States, and students have had the opportunity of hearing these masters interpret compositions from their respective standpoints. Space will not permit to give the names of all the organists in America, but the following deserve special attention: George E. Whiting, Henry M. Dunham, of Boston; Louis Falk, Harrison M. Wild, of Chicago; S. B. Whitney and William C. Carl, of New York.

In regard to composers for the king of instruments, our country has made a good showing. While their writings are not distinctly of any one school, being a combination of the German, English and French, yet, considering the period of development in the line of composition, they may be compared favorably with the products of the old world. Mr. Dudley Buck, besides being a great organist, has written considerable music in the serious style which has met with wide recognition from all quarters. Mention should also be made of the compositions of Harry Rowe Shelly, Horatio W. Parker, Arthur Foote, Frederick Grant Gleason, I. V. Flagler and J. K. Paine. Truly the outlook for this branch of art in America is very encouraging, and never before have opportunities been presented to students to study under such efficient instructors in their own country, and to obtain good instruments on which to play.

WILLIAM D. ARMSTRONG.

Miss Mabel Haas-Speyer, the popular Kansas City soprano, has taken up her residence in St. Louis, where her husband, Mr. J. J. Speyer, has business interests. Mrs. Haas-Speyer is a welcome addition to the musical forces of our city.

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