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MISS HELEN THORELL.

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### MISS HELEN THORELL.

This young and accomplished Violinist, whose portrait appears on the title page of this month's "Musical News," has long been recognized in St. Louis musical circles as an artist of superior talent. Miss Thorell is of Swedish descent and inherited her musical taste unquestionably from her father who, as an Amateur musician on the flute and violin, took also an active part in the old Oratoria Society twenty-five years ago; to his painstaking efforts she is indebted to the elementary instruction on the violin which he continued until her ninth year when he placed her under Prof. Sauter. To the thorough tuition which she enjoyed for nearly five years under this teacher she owes much for her later success which was further advanced when she entered the Beethoven Conservatory of Music here she became the favorite pupil of Professor August Waldauer who assisted materially to develop the latent talent to its utmost capacity so that after another five year's study she graduated from the institute with high honors. Since that time Miss Thorell has frequently appeared in public; as a member of the Tuesday Musicales she has distinguished herself greatly; the Liederkrantz Society engaged her several times as did also Mr. Chas. Kunkel for his Sunday popular Concerts. That she was invited, as the only Solo Violinist, to play at the Music Teachers' National Association two years ago was a high honor. Miss Thorell does not lay claim to be a genius but she owes success so that greater

qualification *hard work and preserverance* which call forth admiration and appreciation and gauged by applause, have always been of the warmest kind possible. Miss Thorell's technic is perfect in bowing and intonation; her artistic temperament manifests itself in poetic expression, fullness and beauty of tone which never fails to touch the heart of the musically sensitive listener and with all it is the repose in her playing which lends dignity to it. Her charming personality is not a small item in her favor, being of a slender graceful stature, her eyes beaming with the poetry of music which animates her soul. Miss Thorell's refined taste is noticeable in all her selections, she never descends to trivialities for mere clap-trap effect; the following are a few of the most difficult compositions which she has played with artistic finish and success viz: Molique's Concerto, Vieuxtemps' Fantasie Caprice, Wieniawski's Second Concerto, also Mendelssohn's Concerto in G.

### MISS ANNA HELENA THRANER.

Miss Thraner was born at Greenville, Ill. Her musical talents developed early, and her sister, Mrs. E. W. Dressor, a capable musician, directed them for some time. Subsequently she became a pupil of Mr. E. R. Kroeger, and studied pianoforte playing, harmony, composition and counterpoint under him. Among other things she wrote an excellent Sonata for the pianoforte and a Mass, which was rendered last easter in her native town. In 1895 she received an offer to take charge of a class in Salida, Colorado. Hither she went and was very successful in her work. However, the rigors of the climate were so severe that Miss Thraner decided to return to her home. While out West, she was invited to play at the Music Teachers' Convention, which was held in Denver, in July 1896. She played two Concert Studies by Kroeger & Chopin's G minor Ballade and scored a great success. During the past year, Miss Thraner has acted as Mr. Kroeger's assistant in his music rooms in the Conservatorium, besides superintending an excellent class in Greenville. She has also identified herself with the St. Louis and Tuesday Musical Clubs, and through her talents has become prominent in both. Her playing is marked by a remarkable command over technical difficulties, by refinement, fine

gradations of tone-shading and by a careful attention to pedal effects. Her memory is remarkable and her musicianship causes her to always invest her performance with an air of authority.

The Funeral March which Professor Paul Mori composed, to commemorate the untimely death of the heroes who lost their lives on the "Maine," is meeting with general approbation though no special efforts have been made to give it publicity yet the demand for the composition exceeds all expectations and orders for the same have reached us from many states. One of the features of the publication is that the proceeds of the first 1000 copies will be devoted to the fund to be raised for the widows of those who perished on the Maine. The following are a few of the many testimonials which have been sent to this office expressive of the appreciation of Mr. Mori's Funeral March:

4063 McPherson Ave., April 24th.

Dear Professor Mori:

I have heard three times your Funeral March in honor of the heroes of the "Maine." It has grown on me with every hearing. It is solemn, with here and there strains really grand, and sometimes so pictorial that one can see waves that shroud the dead and the ascent of brave souls as at the bugle call of heaven. I congratulate you on your conception, and the way you have expressed the heart of a nation.

Most sincerely yours,

ROBERT A. HOLLAND.

ST. LOUIS, MO.

"Musical News":

The Funeral March in memory of the Heroes of the "Maine," composed by one of my eminent teachers, Mr. Paul Mori, is the most characteristic composition ever written. It is brilliant at the same time don't lose its sentimental character and expresses all the facts for which it is written. There will be no doubt that the composer and the publisher will receive due credit for this worthy work throughout the musical and patriotic world.

Sincerely yours,

CLEMENS STRASSBERGER,  
of Strassberger's Conservatory of Music.





**St. Louis Musicians and Amateurs in general are invited to send us their M. S. compositions, which if found acceptable will be published in "The Musical News."**

The last Concert of the Season given by the St. Louis Quintette Club, April 26th, filled Memorial Hall to its utmost capacity, extra chairs having to be brought in to accommodate the audience. The Club has very reason to feel proud of its artistic and financial success. Besides the regular members of the String Quartette, Mr. George C. Vich appeared as Pianist taking part in the Brahms's Quintette, op. 34, playing his part, as did the other gentlemen, in the most commendable way. Miss Louise Froehlich was in excellent voice and received several encores. Mr. Max Froehlich made his debut as a Cello Soloist playing two Solos by Popper, which showed not only considerable technical skill, but what is more great feeling and expression so important to all musicians and artists. Another pleasant feature of the Concert was the Piano accompaniments to the Songs and Cello Solos so well played by Mr. Froehlich's youngest daughter.

At Mrs. Broadus' rooms a large number of ladies assembled last week to meet Mr. Alexander Henneman and hear him sing; all were delighted by his masterly rendition of four songs, each in a different language. Mr. Hennemann was known to many of them in former years and the surprise was great to meet him again as a perfected vocalist.

The Union of the Tuesday Musicale and St. Louis Musical Clubs has actually taken place, most harmoniously, under the name "The Union Musical Club of St. Louis," officered by Mrs. Philip N. Moore, President, Mrs. W. A. Bonaack, Vice-President, Mrs. C. S. Taussig, Cor. Sec'y, Miss Marion Ralston, Rec. Sec'y, Mrs. B. J. Taussig, Treasurer.

The Recital which was given April 23, at Memorial Hall, will long be remembered as one of the most unique and artistic from a pianistic point of view. The piano duo—Rondo, Op. 73, Chopin, was played by Mrs. J. A. Heckelmann assisted by Miss Clara Stubblefield.

Mrs. J. A. Heckelmann has for many years been known as one of the most prominent and pains-taking teacher in St. Louis but has seldom appeared in public of late; it was as perfect and faultless an interpretation of this difficult composition as could be desired. Miss

Stubblefield's part was no less exacting and artistic than Mrs. Heckelmann's playing; the *ensemble* effect was magnificent. Miss Caroline W. Eggleston played the "Nocturne," Op. 27, No. 2, and "Polonaise," Op. 26, No. 1, by Chopin; both were well played, although preference must be given to the interpretation of the first. The finale from Rubinstein's Concerto in *E* minor introduced Miss Anne A. Cone a pupil of the Beethoven Conservatory of Music who, assisted by her teacher, Mr. Marcus Epstein, gave an artistically finished performance of this difficult composition. Miss Cone's technical skill and intelligent phrasing is as much to be admired as the remarkable vigor with which she executed the Octave passages. Miss Eleanor B. Heynen who has of late distinguished herself so frequently by her artistic playing gave Chopin's Fantasie in *F* minor, Op. 49, in an artistically finished manner that would have done credit to some of our best professional players in the country. Technical difficulties do not seem to exist for Miss Heynen, her touch is clear, distinct, brilliant, while her emotional nature and poetical feeling had full scope in Chopin's Romantic Fantasie. The applause which followed was fully deserved. The climax of piano virtuosity was demonstrated in the Piano Duo: "Les Prélude" by Liszt, played by Mrs. Robert Atkinson and Miss Alice Pettingill. This composition, both as an orchestral arrangement and as a Piano Duo, is a favorite among Liszt's program music; full of poetical expression it gave both ladies an excellent opportunity to exhibit innate taste while the bravura passages and the excellent *ensemble* effects showed how earnestly both ladies had prepared this difficult composition which roused the audience to rapturous applause. The only Vocal selection was the Aria: "Ah, Je Veux Vivre"—from Romeo and Juliet by Gounod, sung by Miss Maude B. Stockton; it is rather difficult containing trills and difficult passages which were fairly well given.

Mention was made last month of the Academy of Music, 3536 Olive Street, recently opened by Mr. H. H. Darby, occurred Friday evening, April 22, when the spacious house was thrown open and a large number of guests were entertained by the faculty. A choice musical program was given in which Mr. Darby was heard to advantage in Blumenthal's "My Queen" and again with Master Geo. Will in

a Duet "Love Divine" from Daughters of Jarius. Mr. Theodore Comstock who has recently located in St. Louis as Organist of St. John's Episcopal Church supplied the piano numbers, his selection being Wagner-Liszt "Evening Star and March" from Tannhäuser, "Prelude No. 15," Chopin, Turkish March, Beethoven-Rubinstein and "Air de Ballet-Chaminade." Mr. Comstock's work is of a high order, a brilliant technique and tone that distinguish the training he received in Germany. We predict for him much success in St. Louis. The balance of the program was supplied by Mr. Arnold Pesold, Violinist, whose work as an artist is wellknown to the people of St. Louis. The Academy starts out under the most flattering conditions and the success of it is assured by the beautiful apartments provided for its patrons and the popularity of the faculty. Too much praise cannot be given Mr. Darby for the success he has achieved in launching an institution of this kind.

The following account of Miss Carolyn A. Allen's fifteenth organ recital, which was given last month in Webster Grove Congregational Church appeared in the Webster times: "It was a musical success. And as the unusually large audience overflowed into the aisles, as well as into their eyes and hands at the end of each number, it must have been a success every way. Much general satisfaction and pleasure have been expressed by those present, and it goes without saying that the organist gave a beautiful program rendered in her usually artistic and intelligent style. The Bach Fugue was grand, and one of the most interesting numbers. It was followed by the audience quiet closely. I think some of them were trying to comply with Miss Allen's request, and "see how many times the bit of theme was repeated in the various keys." Mrs. Knight sang the beautiful "Lost Chord" beautifully. It is admirably suited to her fine voice. The ensemble numbers were also very much appreciated, especially the quartette, which elicited, as did the solos, a repetition."

At the close of the concert the pastor said that they were in the habit of taking up a collection in their audiences, whereupon many hands went down into the pockets. But Mr. Kloss added that it was the 1st of April and people were expected to do things differently from any other time, there would not be a collection. Of course everyone laughed, and I have no doubt felt relieved, especially those whose hands did not go into their pockets. He then requested Miss Allen to play the "Star Spangled Banner," as a post-lude, which received a very warm applause.

The subject of the next recital will be Mendelssohn, with numbers from Midsummer Night's Dream, also vocal additions. These organ concerts not only give great pleasure to the musical listener, but are educational as well.

Miss Allen was assisted by Mrs. Knight, Messrs. Knight and Hutchinson. K. J. B.



### Choral Symphony Society.

The eleventh Concerto was devoted to orchestral music exclusively; Goldmark's Overture to Sakuntala and Beethoven's to Coriolanus were excellently played and well received. As soloists we had Mr. George C. Vieh and Mr. Walter Schulze; the former as one of St. Louis rising pianists played *D* minor Concerto by Brahms, in a highly commendable manner, with refinement and poetical feeling; his technique was faultless although his execution lacked at times breadth. The choice of the composition was the best evidence that Mr. Vieh does not belong to the sensational class of pianists, who seek to astonish and make an impression with *bavura* passages at finger breaking speed. That Brahms's Concerto is replete with difficulties of a high order is unquestionable, but to anyone not thoroughly acquainted with the composition this is not apparent; in the first instance Brahms seemed from the very beginning to give the orchestra the greatest importance, allowing the pianist to be heard but in fragmentary strains, whereby the Concerto, lacking somewhat in continuity, appears more like a Fantasia. That the audience thoroughly appreciated, and was in hearty sympathy with Mr. Vieh's artistic taste and playing was evinced by the hearty applause and frequent recalls which were responded to by two dainty Valses, full of tender expression by a less known composer. That the orchestral accompaniment was in many places too forcible for the piano was self evident. The other soloist, Mr. Walter Schulze distinguished himself by playing Spohr's second Concerto in a masterly manner; his technique, bowing and intelligent interpretation of the difficult composition deserve great praise, although it lacked at times in volume of tone; as an encore he played a Scherzo-Tarantella by Wieniawski very acceptably. The finale "Scheherazade" by Rimsky-Korsakoff was a novelty by a composer who is designated as a representative of the "Young Russian" school; the characteristic effects of rhythm, harmony and powerful orchestration were evidence thereof but the effect was marred by the noisy departure of many who have little sympathy for other people. It seems to be the idea of many unmusical people that the last piece of a program is intended as an *exit* march. Mr. Ernst, as musical director, never presented a more graceful attitude in conducting, owing to the fact that his left hand was supported in a sling and all means of communicating with the orchestra was the baton in his right hand.

Mendelssohn's "Elijah" which was given April 21, was a brilliant success, and a fit conclusion of the season, showing the artistic aim of the Choral Symphony Society to the best advantage; it was to be expected that so fine an array of artists, to whom the solos were confided, would prove a great attraction and in this respect there was no disappointment.

The Exposition Hall was filled with an audience whose frequent, hearty and spon-

taneous applause showed their thorough appreciation. The Soloists were: Mme. Emma Juch, Soprano; Mrs. Oscar Bollman, Alto; Mr. Mackenzie Gordon, Tenor; Mr. D. Ffrangeon-Davies, Bass; Mrs. Paul Davis, The Youth.

Mr. D. Ffrangeon-Davies is unquestionably an ideal Elijah, no greater and better interpreter could have been selected to do justice to the part and honor to the Society in engaging him. It may seem strange to speak of stage experience in an Oratorio performance; but who could fail to be impressed favorably, when seeing the composed and signified appearance of the artist, singing the whole of the difficult part by heart without the least prompting of the musical director? From the prophetic Recitative that "there shall not be dew nor rain these years," so majestically and significantly introduced by the brass instruments, to the final resignation "I will suffer for thy sake" with the subsequent solo "For the Mountains shall depart," every shade of expression distinguished Mr. Davis as a vocal artist of a superior quality. That the audience fully appreciated his work was manifested by the heartiest applause from all parts of the house. As a lyric tenor of excellent quality and well-schooled voice Mr. Mackenzie Gordon gave a delightful reading of the part; the very first solo "If with all your hearts" was received with an ovation which placed the audience at once in sympathy with the singer, which was further increased by his subsequent work. Madame Emma Juch was the bright particular star to whom the soprano parts were entrusted, all of which were sang artistically; most expressive was the Aria "Hear ye Israel!" in which the higher range of voice was in demand for it cannot be denied that some of the lower tones have lost their brilliancy. The Alto Recitatives and Solos were ably sustained by Mrs. Oscar Bollman; her singing "O rest in the Lord" was a delightful interpretation of this favorite Aria. The pure ringing voice of Mrs. Paul Davis was well suited to sustain the part of the youth, it blended most charmingly with the voices of Mrs. Juch and Mrs. Boliman in the trio "Lift thine eyes" which was vociferously applauded. The Choruses went excellently, except a little uncertainty and false intonation of the soprano in one of the numbers, however, this was trifling in comparison with the general good precision and excellent quality of the ladies voices while the male voices, although not as numerous as might be desirable, showed great improvement. The orchestra was well under the control of Mr. Ernst who has every reason to feel satisfied with the success of the performance.

### Haendel and Haydn Society.

Professor A. C. Eimer made his first public appearance since his return from California, Sunday Night, April 24, at the Exposition Hall by giving a Sacred Concert for the benefit of St. Mary's infirmary on which he was

assisted by the Haendel and Haydn Society, of which we believe he was in former years the Music director. The first part of the program was devoted to Rossini's *Stabat mater* with the following ladies and gentlemen as Soloists: Miss Minnie Fox, Soprano; Miss Anna Burghoff, Contralto; Mr. W. W. Guest, Tenor; Mr. Jas. P. Murphy, Baritone; Prof. Carl Froelich, Basso. The composition is too well-known to require any comments; although its delicious melodies smack too much of the operatic stage yet it will ever remain a favorite with the masses. That Prof. Eimer had taken considerable pains with the Chorus was evident especially in the unaccompanied "Eia Mater"; although the Tenor was rather weak, they managed bravely through the number. As regards the Soloists much allowance must be made. Rossini not only required phenomenal but also well schooled voices to do justice to his inspirations; voices which had not only an extra-ordinary range but also the highest artistic training, hence it would not be right to criticize amateurs by the standard of artists who can command not only hundreds but even a thousand dollars a night. Suffice it to say that Mr. Carl Froelich was the only professionally trained singer; his magnificent bass voice resounded with all the vigor and musical quality throughout the trying parts he had to sustain and that the other ladies and gentlemen acquitted themselves to the best of their abilities and received the warmest approbation of the audience. The second part of the program was devoted exclusively to Professor Eimer's own compositions of which the program is herewith appended:

1. Overture—"Leo XIII," ..... Orchestra.
2. "Magdalen" ..... Soprano Solo.
3. "Ave Virgo" ..... Solo Quartette and Chorus.
4. "Bethlehem," Canonic Variations—Orchestra.
5. "Des Sängers letzter Wunsch," "Bard's Last Desire" ..... Bass Solo.
6. "First Night at Sea".....
7. "Hallelujah,"  
Chorus from A. C. Eimer's "Resurrection."

While it is impossible to enter into details of such a long and varied a program, yet it can be stated without fear of contradiction that Prof. Eimer presented in the various selections the best evidence of his studious life. To do full justice to his orchestral works the string instruments ought at least to have been trebled, but the cause of Charity no doubt prevented such a heavy outlay. The Canonic variations was a clever piece of orchestral writing on the old and familiar "Adeste fidelis," No. 5, was a fit tribute to his father's memory whose energies were devoted to the interests of St. Peter and St. Paul in this city. It was preceded by a well-spoken prologue by Miss Josephine Deffry. Number six, consisting of four selections of Professor Eimer's Cantate "Columbia" was well received as was also the finale Chorus "Hallelujah" from his Oratorio "Resurrection." May the artistic success be as great as the financial one and as Mr. Eimer's artistic instincts and perseverance deserve.



**Tuesday Musicale.**

As the season draws to a close the programme of our musical Clubs improve considerably in the selection of the compositions as well as in the rendition of the same. The Recital given April 12th, was a highly interesting one. Miss Murphy played a fantasia by Gottschalk very creditably. Mrs. A. D. Chappell's voice was heard to great advantage in the Aria from the Opera "Mignon". A Berceuse and the Fantasia Impromptu both by Chopin were played by Miss Fish in a very acceptable manner. Miss Weiner's three selections by Mendelssohn, Chopin and Liszt received quite an ovation, which was well deserved as the compositions had been prepared with great care and were played with great taste. The vocal numbers were sung by Miss Black and Mrs. Bonsack; the voices of both ladies blended beautifully in the difficult duet from Rossini's "Stabat Mater," the loud applause which followed showed the appreciation of the audience. That Miss Black is deservedly a great favorite with all is well known and the charming way in which she sang her two solos gave the audience good cause to manifest their appreciation by the heartiest applauds. Miss Helen Thorell's artistic claims as a Violinist of unexceptional technical abilities, and innate emotion, so essential to a player on that difficult instrument, were manifested in Vieuxtemp's Fantasia Caprice. It is unnecessary to allude to the difficulties of the composition which she mastered with comparative ease. The loud and prolonged clapping of hands were genuine expressions of approbation.

The Recital which was given April 26th was another excellent entertainment. The Vocal Quartette "Spring Song," sung by Miss Black, Mrs. Luyties, Mrs. Ringen, Mrs. Bonsack, was a gem as might have been expected from such a galaxy of fine voices. Mr. Paul Tiestjens played Chopin's Ballade in G minor acceptable. Mrs. C. A. Lewis sang "May Song" by Goldner and "Fairy's Slumber Song" by Bartlett, both selections well suited to the lyrical musical quality of her voice. The thorough good schooling which Mrs. Lewis' voice has undergone manifests itself in very particular viz correct attack, pure intonation, faultless phrasing and a distinct enunciation whereby every syllable is clearly understood. Schubert's Duo for Violin and Piano was played by Miss McCreery and Miss Mace, both ladies acquitting themselves most creditably. The four vocal selections sung by Mrs. Jas. L. Blair were received with the warmest tokens of appreciation. "Resignation" deserves special mention, it was sung with deep religious feeling, evoking a similar emotion in the heart of the attentive listener. Miss Barrows distinguished herself by excellent technic and fine Octave playing in two Piano selections, as did also Miss Annie Thraner who gave Mr. Kroeger's favorite "Elfenreigen" with exquisite delicacy and taste. Arditi's wellknown Waltz "L'Ardita" was sung by Mrs. William Stanard; the lady possesses a high Soprano of brilliant quality and did fall justice to the composition, which was deservedly loudly applauded.

**St. Louis Musical Club.**

Thanks to the energetic and painstaking efforts of Mrs. Charles S. Rohland the members of the St. Louis Musical Club enjoyed a highly interesting lecture Recital on some "Characteristics of the great song writers" at the Memorial Hall, April 9th. The lecturer apologized for being only an Amateur in the lecturing field, but the manner in which she handled the subject proved her to be a most able exponent of the characteristic features of each composer. With good judgment she had not only chosen the most prominent of the host of the Song writers, but also such specimens of their compositions which showed intimate knowledge with their works, and which were less known to the majority of the audience. The following chronologically arranged program was presented: 1. Pieta Signore, *Stradella* (1645-1681). 2. The Violet, *Mozart* (1756-1791). 3. The Young Nun, *Schubert* (1797-1828). Who is Sylvia? *Schubert* (1797-1828). 4. Frühlingsnacht, *Schumann* (1810-1856). Wenn ich deine Augen seh, *Schumann*. 5. The Approach of Night, *Franz* (1815-1883). (a) Im wunderschönen Monat Mai, (b) Nebel. 6. Der Asra, *Rubinstein* (1829-1894). 7. Feld-einsamkeit, *Brahm's* (1833-1896). Von ewige Liebe, *Brahm's* (1833-1897). 8. Thou, who from thy Realms, *Liszt* (1811-1886). Die Lorelei, *Liszt*. The various numbers were respectively sung by Miss Mary N. Berry, Mrs. W. A. Bonsack, Miss Jessie M. Ringen. The excellent quality of these ladies voices has been frequently referred to in the columns of this paper and better choice could not have been made to interpret the different styles of the compositions. The hearty applause which greeted Mrs. Rohland at the conclusion of the lecture and the frequent recalls on the stage testified the thorough appreciation of the audience.

The twelved and last Concert of the season of the St. Louis Musical Club is announced to take place May 7, for which the Kneisel Quartette Club is engaged.

Professor Paul Mori the wellknown composer gave last night a Concert in the "Guild Room" of St. George's Church of which he is the

Organist which was well attended, offering a great artistic treat to all. Professor Mori proved himself to be a master on the piano. Compositions by Beethoven, Schuman, Chopin, Liszt etc. were played in an artistically finished style. Of special interest was Professor Mori's Funeral March, to commemorate the sad catastrophe of the destruction of the "Maine"; it was received with stormy applause. Dr. M. O. Campbell sang a Tenor Solo and Miss Evaline Watson a few Alto Solos which were likewise well received and loudly applauded. The whole Concert was a great success.

The Commencement music of Mary Institute promises to be unusually good this year. The girls are entering into the spirit of the songs in a manner that is gratifying to Miss Pettibone, their teacher.

Miss Samish of the senior class composed the melody for the class hymn. She has kept, in the music, the sentiment of the words, a thing that is sometimes overlooked by song writers. The melody of the second stanza is particularly beautiful.

Among the six songs on the program, are Billeter's "Hymn of Praise," Mendelssohn's "On Music's Wing," and a three part waltz song, "Ebb and Flow" by King.

We call special attention in this issue to the card of the Academy of Music, under the direction of H. H. Darby, organist and choir master of Christ's Church Cathedral. Mr. Darby is an acknowledged authority upon the voice and its possibility and has an eminent reputation for superiority as a teacher.

Among the associate teachers Mr. Theodore Comstock, who recently returned from an extended stay in Germany, where at Leipzig and Berlin he studied under the best teachers of Europe. He is organist and Choir master of St. John's Episcopal Church and is pianist of exceptional ability.

Mr. Arnold Pesold, Violinist, is a pupil of the Royal Academy of Berlin and has made this city his home for years where his work is well known. He may truly be claimed to be a St. Louis artist. Lack of space prevents a fuller account of this new institution, which from the prominence of its teachers may justly claim to be the leading school of music in St. Louis.



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# SARTORELLA.

(TRÄUMERISCHE SARTORELLA.)

Words by Mrs. von Barbieri-Heine.

Music by Alfred Ernst.

2. Träu-mer-isch-e Sar-to - rel-la. Ei - ne Ro - se gabst du  
 1. Träu-mer-isch-e Sar-to - rel-la. Auf dem Cor-so von Tri-

1. Sweet-ly pensive Sar-to - rel-la. Fleet-ing vi-sion of Tri-  
 2. Sweet-ly pensive Sar-to - rel-la. So it was a budding

Leo. \* Leo. \* Leo. \*

mir. Und ge - schickt in's off - 'ne Knopfloch brach-test du die duft'ge  
 est. Heut noch seh ich wie Dein Kopftuch lus - tig flat - tert im Süd-

este. And it's Cor - so! Thy Ca - na - na Gai - ly chased by the South-  
 rose. That for me thy slen - der fin-gers Midst the fra - grant treas-ure

Leo. \* Leo. \* Leo. \* Leo. \* Leo. \*

Zier.  
 west.

west. chase.

Leo. \* Leo. \* Leo. \* Leo. \*



Träu - mer - isch - e Sar - to - rel - la. A - bend war's und ö - de

Sweet - ly pen - sive Sar - to - rel - la Hush'd the place and twi - light

Trö. \* Trö. \* Trö. \*

schon. Und ein Kuss ein bren - nend heis - - ser Auf die

fell Lip met lip, of ar - dent long - ing, And my

Trö. \* Trö. \* Trö. \* Trö. \*

Lip - pen war dein Lohn.

grate - ful heart to tell.

Trö. \*

Träu - mer - isch - e Sar - to - rel - la

Sweet - ly pen - sive Sar - to - rel - la!

Trö. \* Trö. \*



Man - cher - lei ver - hiess dein Blick Doch ich muss - te wei - ter  
 Won - drous love fore - told thine eye. But my fate de - creed to

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The piano part features chords and some melodic lines in the bass.

ei - len Flu - chend meinem Miss - ge - schick. Träu - mer - isch - e Sar - to -  
 wander And I left thee with a sigh. Sweet - ly pen - sive Sar - to -

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has two flats. The piano part features chords and some melodic lines in the bass.

rel - la. Man - cher - lei ver - hiess dein Blick Doch ich muss - te wei - ter  
 rel - la. Won - drous love fore - told thine eye. But my fate de - creed to

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has two flats. The piano part features chords and some melodic lines in the bass.

ei - len. Flu - chend mei - nem Miss - ge - schick.  
 wan - der, And I left thee with a sigh.

Two systems of musical notation. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. The key signature has two flats. The piano part features chords and some melodic lines in the bass, ending with a triplet.

Träu - mer - i - sche Sar - to - rel - - - la Heu - te noch ge - denk ich  
 Sweet - ly pen - sive Sar - to - rel - - - la. Still thy mem' - ry clings to

L.h. r.h. 6

LeD. \* LeD. \* LeD. \*

Dein. Möch - te ger - ne wie - der A - - - bends auf dem  
 me. Were it eve' a - gain and lone - - - ly, On the

L.h. r.h. 6

LeD. \* LeD. \* LeD. \*

ö - - - den Cor - so sein Heu - te noch ge - denk ich Dein  
 Cor - - - so I with thee Still thy mem' - ry clings to me

6

LeD. \* LeD. \* LeD. \* LeD. \*

Heu - te noch ge - denk ich Dein.  
 Still thy mem' - ry clings to me.

rit.

LeD. \* LeD. \* LeD. \*



Respectfully Dedicated to Miss Urma M<sup>c</sup> Dannold.

2

# LA GRAZIOSA.

(AIR DE BALLET.)

*Allegro comodo.*

Paul Mori.

*p* *mf* *rit.* *p*

*la melodia marcato.*

*mf*

*accel.* *f*

Leod. \* Leod. \* Leod. \* Leod. \* Leod. \*

Leod. \* Leod. \* Leod. \* Leod. \* Leod. \* Leod. \* Leod. \* Leod. \*

mf

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

sf f

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

un poco rit. ff mf

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

dolce. f p

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*



Musical system 1: Treble and bass staves. Treble clef has a *mf* dynamic. Bass clef has a *f* dynamic. Chords are marked with 'Led.' and an asterisk. Fingerings are indicated by numbers 1-5. A '4' is written above the first measure of the treble staff.

Musical system 2: Treble and bass staves. Treble clef has a *ff* dynamic. Bass clef has a *p* dynamic. Chords are marked with 'Led.' and an asterisk. Fingerings are indicated by numbers 1-5. A '4' is written above the first measure of the treble staff. A dotted line with an '8' above it spans the first two measures of the treble staff.

Musical system 3: Treble and bass staves. Treble clef has a *f* dynamic. Bass clef has a *p* dynamic. Chords are marked with 'Led.' and an asterisk. Fingerings are indicated by numbers 1-5. A '4' is written above the first measure of the treble staff.

Musical system 4: Treble and bass staves. Treble clef has a *f* dynamic. Bass clef has a *p* dynamic. Chords are marked with 'Led.' and an asterisk. Fingerings are indicated by numbers 1-5. A '4' is written above the first measure of the treble staff. A dotted line with an '8' above it spans the first two measures of the treble staff.

Musical system 5: Treble and bass staves. Treble clef has a *p* dynamic. Bass clef has a *p* dynamic. Chords are marked with 'Led.' and an asterisk. Fingerings are indicated by numbers 1-5. A '4' is written above the first measure of the treble staff. A dotted line with an '8' above it spans the first two measures of the treble staff.

Musical system 6: Treble and bass staves. Treble clef has a *f* dynamic. Bass clef has a *p* dynamic. Chords are marked with 'Led.' and an asterisk. Fingerings are indicated by numbers 1-5. A '4' is written above the first measure of the treble staff.

System 1: Treble clef staff with notes and chords, dynamic *f*. Bass clef staff with chords. Below the bass staff are five chords marked "Led." with an asterisk. A dotted line with the number "8" spans the first two measures.

System 2: Treble clef staff with notes and chords, dynamic *p*. Bass clef staff with notes and chords, dynamic *mf*. Includes fingering numbers (1-5) and "n.h." markings. Below the bass staff are three chords marked "Led." with an asterisk.

System 3: Treble clef staff with notes and chords, dynamic *p*. Bass clef staff with notes and chords. Below the bass staff are five chords marked "Led." with an asterisk.

System 4: Treble clef staff with notes and chords, dynamic *mf*. Bass clef staff with notes and chords. Below the bass staff are five chords marked "Led." with an asterisk.

System 5: Treble clef staff with notes and chords, dynamic *f*. Bass clef staff with notes and chords. Below the bass staff are five chords marked "Led." with an asterisk.

System 6: Treble clef staff with notes and chords, dynamic *f*. Bass clef staff with notes and chords, dynamic *mf*. Below the bass staff are five chords marked "Led." with an asterisk. A dotted line with the number "8" spans the first two measures.



# RUSTIC DANCE.

(BAUERNTANZ.)

*Allegro e molto marcato.*

The musical score is written for piano in G major and 3/4 time. It consists of seven systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a triplet of eighth notes and a melody with accents and fingerings (2, 1). The bass staff provides a simple accompaniment. The second system features a treble staff with a triplet and a melody that becomes more intricate with slurs and fingerings (3, 2, 1). The bass staff continues with accompaniment. The third system shows a treble staff with a triplet and a melody that includes a crescendo and a forte dynamic. The bass staff has a piano dynamic. The fourth system is a repeat sign with a treble staff of chords and a bass staff with a melody. The fifth system has a treble staff with a melody and a bass staff with a melody, including a first and second ending. The sixth system features a treble staff with a melody and a bass staff with a melody, including a triplet. The seventh system concludes with a treble staff melody and a bass staff accompaniment.

*p leggiero* *mf* *cresc.*

2 4 2 1 3 2 3 2 1 2 4

*Leg.* *Leg.*

*f* *p* *dolce*

2 3 3 4 1 5 4 3 2

*Leg.* *Leg.\** *Leg.* *Leg.* *Leg.*

*f* *sempre - f*

3 3 4 1 5 4 1. 2.

*Leg.* *Leg.\** *Leg.*

*p*

*Leg.*

*leggiero* *mf*

2 3

*Leg.* *Leg.*

*cresc.* *ff* *sfz*

4

*Leg.* *Leg.* *Leg.* \*



# O, TARRY WITH ME.

O, BLEIBE BEI MIR.

Francis West.

*Allegro moderato.*

Voice. 

Piano. 

*basso marcato.*

*cresc.*

*mf*



*riten.*



3. Hörst du der Sturm-win-de brau - - sen-des Zit - tern,  
 2. Siehst du die Strö - me dem Mee - - re zu - ei - len,  
 1. Siehst du dort dro - ben die schim - - mernden Ster - ne,

1. Seest thou a - bove the stars gent - ly beam - ing,  
 2. Seest thou the ri - vers' tur-moil and com-mo - tion,  
 3. List to the storm in its tur - - - bu - lent wail - ing,

Siehst du die Zei - chen von na: - en Ge - wit - tern?  
 Has - tig und rast - los, ohn' jeg - lich Ver - wei - len?  
 Freund - lich dir win - ken aus schwin - deln - der Fer - ne?

Bright in their ra - diance yet soft in their gleam - ing?  
 Seest thou their haste to u - nite with the o - - cean?  
 Seest thou the clouds, as they're rest - less - ly sail - ing?

Stür - me sich le - gen, Wol - ken ver-weh'n  
 Ein - mal muss en - den ihr wil - der Lauf  
 Bald wird ver-blei - chen ihr zar - tes Licht,

Soon will have van - ished their dul - cit light  
 Time will for - bid them swell - ing the tide  
 Storms will cease rag - ing, clouds will di - vide



Doch mei-ne Lie-be, wird e-wig besteh'n  
 " " " " " sie hört nicht auf.  
 " " " " " sie schwindet nicht!

But to my love — it shall — a-bide.  
 " " " " " " "  
 " " " " " " "

*pp*  
*basso marcato.*

O, blei - - be — bei mir!

O, tar - - - ry — with me!

*ritard.*

*pp*

3 Dedicated to the Members of the Walther-League Club, St. Louis.

# WALTHER-LEAGUE MARCH.

G. S. Schuricht, M.D.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature has one sharp (F#) and the time signature is 6/8. The score includes various dynamics: *f* (forte), *ff* (fortissimo), *p* (piano), and *f<sub>b</sub>* (forzando). There are also accents (^) and slurs. The piece concludes with the word "FINE." in the final measure of the sixth system.



TRIO.

The first system of the Trio section consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a melodic phrase marked *fz* (forzando), followed by a measure of rest, then a phrase marked *p* (piano). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A repeat sign is present after the first two measures.

The second system continues the Trio section. The upper staff features a melodic line with a *p* (piano) dynamic marking, followed by a phrase marked *f* (forte). The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system includes a first ending bracket labeled "1." above the upper staff. The upper staff has a melodic line starting with a *f* (forte) dynamic, moving to *p* (piano) in the second measure, and ending with a *fz* (forzando) dynamic. The lower staff provides accompaniment throughout.

The fourth system begins with a second ending bracket labeled "2." above the upper staff. The upper staff has a melodic line with a *f* (forte) dynamic, followed by a *ff* (fortissimo) dynamic. The lower staff continues with accompaniment.

The fifth system concludes the Trio section. The upper staff features a melodic line with a *ff* (fortissimo) dynamic. The lower staff provides accompaniment with chords and moving lines.

JUST OUT: Paul Mori's Grand March, in memory of the Heroes of the Maine. 60¢

First system of musical notation, measures 1-5. Treble clef, bass clef, key signature of one flat. Dynamics include *f* and *ff*.

Second system of musical notation, measures 6-10. Treble clef, bass clef, key signature of one flat. Dynamics include *ff*.

8.....

Third system of musical notation, measures 11-15. Treble clef, bass clef, key signature of one flat. Dynamics include *fx* and *p*.

8.....

Fourth system of musical notation, measures 16-20. Treble clef, bass clef, key signature of one flat. Dynamics include *f*.

8.....

Fifth system of musical notation, measures 21-25. Treble clef, bass clef, key signature of one flat. Dynamics include *f*.

*D.C. al Fine.*



## Who is Musical?

(CONTINUED FROM MARCH NUMBER.)

In considering the question "Who is Musical?" it must be remembered that music or "tone-art is composed of different branches, such as the rhythmic, melodic and harmonic, and in each of these there is a purely technical and an artistic element. One may possess more feeling, gift and interest for the one than the other." Further on he says; "Every creature directs his attention first to that which promises an advantage in the battle of existence or gives pleasure."

Dr. Bilotz points out that the first cry of the new-born child is a purely physiological event of which it is as little conscious as it is of its first sensations of motion; these are gradually developed and consciousness is awakened.

Association of ideas and movements produce their own conclusions in a child; "If I cry, I get something to drink." The child also learns to distinguish sounds produced by others; it learns to recognize the different pitch and tone-colors in which people speak. Next the child will imitate the muscles movements, position of the mouth, etc. of others, and as it grows into manhood, language and gesticulations bespeak the mind's cultivation.

"Without the ability to perceive and reproduce different sounds of differing pitch, the development of the human voice would be impossible." The flexibility of the tongue enables us to produce manifold modulations of tones. We speak easier than we sing, because speaking interferes much less with our breathing than singing.

That there is a long step from language to singing and thence to "Music" cannot be questioned. Dr. Bilotz believes that singing preceded language and illustrates the process as follows:

"To the original *sound-gesticulation* belong above all exclamations and interjections. More or less sustained tones are uttered and repeated, as mimic expressions of sound, representing sensations. This was in the beginning a purely reflex process, like the cry of a new-born child, but soon it became a conscious, applied and useful means of expression. In every loud speaking, such as the public prayers of the priests, it proved effective upon the listeners when the tone of voice was alternately raised and lowered; perhaps this was not intended at first and may have resulted from the exertion and fatigue of the muscles of the larynx. Most people finish a sentence in a lower tone than they began." Raising the voice to a higher pitch will rivet the hearer's attention more than a merely monotonous speaking. "In ordinary speaking we speak within the interval of a fifth; in excitement the voice will raise to an Octave. From pathetic speaking to a half singing recitation is an easy step, a scarcely recognizable transition. Soon the priests prayed only in the singing tone. This usage passed from the Greeks and Jews into the Christian Church and there developed in manifold ways."

The singing tones, are controlled by the speaking tones for words, imply rhythm and as Dr. Bilotz says: "*Music was born in the fetters of tone sequences and Rhythmics; in a more narrow and broader sense it is 'tone-art.' With the striking off of these fetters it ceases to be an art.*"

Tone-sequences or scales, Dr. Bilotz argues, were construed out of existing songs handed down by tradition, also language and the pronunciation of vowels must have had a great influence upon Music and its rhythm. The growth of the scales as transmitted by the Greeks, improved by the Jew-Christians, the new forms settled by Pope Gregory for the Church service, the attempts of a notation of the intervals first by "neumes" and then upon lines and spaces all this occupied many hundred years. Our present system of steps and half-steps within an Octave, the establishment of two scales, major and minor, containing seven degrees, is but the result of practical requirements; it has not existed much more than 200 years and nobody knows the real inventor.

The evolution of our tone system is similar to that of language; every civilized nation has produced poets and writers who have brought new psychological needs and conditions to expression and added new elements to the language. "The process of enrichment goes on in ever widening circles, and will go on as long as Man continues to enquire and to delight in expressing himself and his ideals."

Rhythm, melody, harmony and above all "order" are essential to tone-art; it is the same with literature. Music, as well as speech, cannot do without certain recognized principles of order and relation to each other.

Music is developed out of individual and social needs which have their active sources in human psychology and human society, our present system of harmony is perhaps an exception and can be accounted for upon mathematical grounds.

The impression of the major and minor mode are that the former is "joyful" and the latter "sad." Yet the primitive dances and love songs of almost all cultured nations, as well as the folk songs of the Slavie races are in a minor mode. Dr. Bilotz does not think the explanation, generally given, satisfactory that because uncultured nations have somewhat of a melancholy character that their songs and dances were in a minor key; he believes that it is due to the fact that it costs more muscular effort to intone a major third and sixth than a minor. The uneducated man knows nothing of either scale or mode, he sings such intervals as require lesser fatigue of the vocal chords. It is triads or common chords i. e., those which almost everyone who possesses a musical ear will select for the accompaniment of a simple melody, yet no mathematical proof could be given, that they are the only ones that please. It is the same with architecture; the first dwellings depended upon purely physical conditions to supply necessary shel-

ters, they were not built upon mathematical laws; but gradually the necessary and useful commingled with the agreeable and beautiful. Yet there is a vast difference between audible and visible perceptions; while every tone-combination is possible under certain circumstances, no matter how harsh the discord, yet such is not the case with every kind of building material etc. Certain musical discords may strike some as a most beautiful harmony, while the same is intolerable to others; the public at large decides. "It is the same with the formation of a religious sect; it owes its origin to the emotion and meditation of an individual, which only becomes a wide spreading religion through the multitude of those who connect themselves with it." What pleases a few or many cannot be proven by mathematics, physical or psych-physiological experiments.

"*Harmonic feeling or emotion I consider to be conventional; it is gradually developed by experience and not as something originally necessary.*"

Dr. Bilotz mentions in detail the instruments employed in a Chinese orchestra and theatre and their effect upon a European musically educated ear, saying: "The Chinese are the oldest cultured people and their music gives them the same pleasure as we have in ours. Who is right? Both. A compromise is not to be made here. It is the impression of a senile art of an age become puerile." He adds significantly: "Shall that perhaps be the end of our theatres, of our art?"

That what we to-day call "melody" differs considerably from those strains which pleased the Greeks under the name of "melos"; nor can it be said that the songs of the middle ages or the German Chorales of Luther are all of them as fascinating to our ears as they were to those who lived in the time when they were in vogue. Music develops into a tone-art when it is rhythmically arranged, which is especially the case when it is allied to poetry, although it can exist without it.

That music preceded at times the words, is proved by many popular dance melodies to which words were afterwards supplied. Music deprived of poetry gained gradually independence, thus we have the Courante, Sarabande etc. in Bach's Sonatas derived from dance-songs; the Minuet also was introduced in the Sonatas and Symphonies. The peculiar rhythm of many of the songs and dances of various nations is a reflex of the poetical rhythm of their national songs. As a melody is defined to be not only rhythmically well arranged, but also that its succession of tones shall be agreeable to the ear the question naturally arises "agreeable to whose ear?" If the answer should be "to a musical one" then the reply would be "What are the characteristics of a musical ear?"

Dr. Bilotz frankly states that he has no answer to this circle of questions. As regards rhythm we could say that it depends upon the mood we are in, whether a lively rhythm



is agreeable or disagreeable to us; we could not speak of its sensation upon our feelings as being beautiful or ugly although tone successions can produce such feelings. That melody and harmony is closely connected is proved from the fact that those tone progressions are the most agreeable which are component parts of harmonies most familiar to us; this is proved by the number of popular airs.

### About Pianistic Bad Habits.

By R. ECCARIUS-SIEBER.  
(Translated from the German.)  
(CONCLUSION.)

Lastly we caution against the frequent use of uncommon modes of fingering, as are frequently met with in composition of Concertos e. g. in Chopin's works. Exceptions should not be made the rule; if two chromatic tones (*g* flat and *f*) follow each other they should not be played with the same finger gliding from the upper to the lower key, or stretch the fourth finger over the fifth in an ascending melody and other similar cases which are correct in the right place. On the contrary recourse may often be had to the excellent auxiliary of an exchange of finger while the key is held; this mode of playing is especially to be employed when chords have to be slurred together. It is a great mistake, which many make, that it is immaterial what fingers are used in staccato playing. Without an exact mode of fingering (according to the same principles as in *legato* playing) no staccato can be well executed. For this reason we caution against using one and the same finger when the same key has to be repeated; through the exchange of fingers we avoid the too early fatigue of the wrist and the uneven and weak touch which are natural consequences.

Two very common faults may be pointed out here. First the frequent habit of a slovenly striking of full chords, almost like an arpeggio, and secondly the equally reprehensible mode of striking one hand after the other. The first named bad habit is considered by players of little understanding as tasteful, and yet a single comparison between chords that are struck full and exact, and harmonies that are arpeggiated and struck one after another will convince any one how manly and serious the correct mode of striking is, and how clumsy the reprobated manner of striking effects the hearer.

In the pedals of the piano we possess very effective auxiliary means to produce effects. The mere mode of using the pedal is a difficult art, which is easily noticed if we watch what abuse is frequently made with the pedal through ignorance. Through the pressing down of the right (*forte*) pedal the dampers, which lie on the strings, are lifted up whereby when a key is struck its string, all other related strings (or partial overtones) will vibrate with it. At the same time the sound will not suddenly cease, although the finger is lifted off the key, but retains its resonance for a few seconds, until it gradually diminishes

or until the foot is removed from the pedal. This peculiarity indicates how the fullness of the tone of the instrument is developed through the pedal and what effects we may be able to produce through a reasonable and carefully considered use of this appliance. The quickest way to learn the use of the pedal (indicated by Ped. and the release of the same with a star\*) is to begin playing everything with the *forte* pedal and to watch where the vibrations must be by releasing the pedal so that the clearness and neatness of the playing is not in danger. The following rules will have to be observed: "Where there are rests the pedal must not be held down or the sounds would continue to be heard; furthermore the harmonies will be indistinct in as much as when the chords are changed, as the sounds would mingle with each other in confusion through the employment of the pedal. In *staccato* playing, in fact wherever the tones are to be short, the *forte* pedal is to be avoided, in order not to deprive the touch of its characteristic features. Furthermore one could easily be convinced of those passages, especially those in thirds, in the low bass cannot be clear and distinct if the pedal were used. But on the contrary the pedal renders great service to long passages in the higher octaves which are to have a *crescendo*; here through the exact employment of the pedal and its release the proper gradations from *fortissimo* to the *pianissimo* can be effectively executed. But it is a mistake to imagine, that in *pianissimo* passages the pedal should never be used; in many of these it is the soft sustained resonance (?) of the strings whereby their proper effect is attained, while on the other hand there are many examples where *forte* and *fortissimo* passages often lose their characteristic distinct individuality through the use of the pedal." If tones and chords are to be sustained during several measures then the pedal requires to be released and retaken as otherwise the short duration of the tones would die away. In broken Chord passages, which serve as accompaniment to a melody, the pedal is mostly applicable and often indispensable. The custom of changing the pedal at each measure, after what has been stated before, is to be cautiously considered and exceptions will often be the case, also here the *tempo* and character of the composition plays an important part. That the pedal should not be taken on the last note of a measure (e. g. on the *arsis*), whereby mostly the rhythmic accent would be obliterated, all this must be self-evident. The refined art-taste will have no difficulty to find the right means of expression.

To play every *pianissimo* passage with the *una corda* (i. e. *con sordini*) pedal is not always justified, while in the right place often uncommon exquisite effects can be attained by this auxiliary means, not only in the *pianissimo*, but also in medium loud passages, where many a melodic strain would have its charm increased through the harp-like tone effects. That the employment of both pedals are

entirely independent of each other, that the use of one does not exclude the other, needs no explanation, yet the use of the soft (*una corda*) pedal and the conjunction of the two is best left to the discretion of the artist, or should be restricted to such passages, which the composer expressly wishes to have treated in such a way.

### Children's Voices.

The question is often asked of what age may a child begin to learn to sing? Much depends upon the general constitution of the child; if robust and strong, eight years of age is not too early. This of course applies when may a child be placed *under a teacher*, but there is no harm in allowing a much younger child to sing little songs by ear, no more harm than allowing it to speak, provided the songs are not of a high range, are simple in rhythm and sung *sweetly* and *softly*. All screaming must injure the voice, but singing with medium force can only be beneficial to the physical well-being of the child, it trains the ear and thereby sharpens the intellect. Children that sing are generally brighter and livelier than others who cannot utter musical tones. The vanity of parents to hear their young offsprings sing a song in public is to be utterly condemned as a child must naturally strain its voice to be heard and thereby ruins it for future use. The voice of boys is, generally speaking, sweeter than that of girls, but the latter have a higher compass; boys' voices are therefore more fitted for the Alto or second Soprano; high soprano voices are an exception among boys. There is a great tendency of boys injuring their voices by loud singing, and good teachers will never fail to reprimand the class, when shouting is indulged in. Boys ruin their voices through screaming and yelling in the streets and play-ground. There cannot possibly be any doubt that singing, when rationally carried on, is conducive to health. The old adage "fresh air and exercise" finds its verification in singing. It is the more vigorous exercise of the lungs in singing which forces fresh, pure air or oxygen through the air cells. Medical statistics prove that children, with a tendency to consumption, have grown up healthier and more robust were singing is part of a school education than others who are deprived of that exercise. It is a rare thing to hear of a singer who died of consumption; the digestive organs of a singer are also in a healthier condition. The boy and girl who has been taught singing will also enunciate words in reading and speaking far more distinctly than others who never uttered a musical tone. The choice of songs, as regards the compass of the voice, is of greatest importance; children of a tender age up to their tenth year should not be allowed to sing songs exceeding one octave from the middle *C* up to the *C* in the third space; after that age up to the twelfth year the voice should not be strained to higher sounds than *F* on the fifth line; and by no means should school children



under 15 years be allowed to sing higher than *G*. If these points are not attend to the voices will only be ruined, the evil result of which may not be noticed at once but in after years, when manhood or womanhood is reached, the voice will manifest weakness by singing out of tune, with a tremolo and inability to sustain a sound steadily and pure etc. The ignorance of some teachers to allow school children to sing difficult oratorio music, such as Haendel's Hallelujah Chorus, or private pupils to sing operatic airs of a high compass and difficult florid passages, as many a young miss of fourteen years has attempted in Concert, cannot be too highly condemned. When a boy reaches the age of puberty, which is noticed in the so-called "breaking of the voice," he should cease entirely from singing for he runs the risk of permanently injuring his voice; there may be occasional exceptions but they are rare. There is an essential difference at the age of puberty between a boy and a girl. With the former it is but "growth and development" the larynx enlarges; it descends and the tones of the voice become an Octave lower, while with the girl the compass is enlarged and the voice becomes sweeter and more flexible. If the general health permits it a girl need not stop voice culture at that period; teachers in schools who are anxious to retain a boy when his voice breaks often request him to sing Alto but the unnatural forcing of the larynx down is wrought with evil results. Boys, or rather young men, cannot be too much cautioned against singing between the age of 15 and 18 years if they value their voices; of course there are exceptions and all depends upon the physical condition and general state of health. W. M.

### Notes from my Music Scrap Book.

FACULTIES OF THE EAR. Dr. William Gardiner published "The Music of Nature" in 1832, in which he recorded his observations and investigations respecting the cries of animals, the songs of the birds and the sounds of insects in rhythmical tones according to our musical scales and tonalities. In the Chapter on the faculties of the ear he relates many interesting facts; a quotation from Dr. Darwin's Zoonomia says "If you notice a string of horses upon travel, you will find that the first horse points his ear forward and the last behind him, keeping watch; but the intermediate ones, who seem not to be called upon to do duty, appear careless and perfectly at their ease". Sir John Riebling could recollect every thief that had been brought before him by the tone and accent of his voice for more than forty years. Blind people are mentioned who judge a soft sonorous voice as a symbol of beauty and often fancy that they can see the soul through the accents of speech. The success of gamblers depends upon the quickness of the ear, who in tossing up money perceive a difference in the sound whether it fall upon one side or the other. Miners in boring for

coal can tell by the sound what substance they are penetrating. Cats and dogs can hear the movement of their prey at a great distance even in the midst of noise which one would think would over power such effects. That the keenness of eyesight and the quickness of the ear is most remarkable among the Indians and various tribes of Africa etc. is well known, but it is certainly rarer among civilized nations, yet Dr. Gardiner speaks of persons being able to distinguish the smaller sounds as follows. "A friend of the writer has declared he could readily perceive the motion of a flea, when on his night cap, by the sound emitted by the machinery of his leaping powers. However, extraordinary this may appear, we find a similar statement is given in the ingenious work upon insects by Kirby and Spence who say: "I know of no other insect, the tread of which is accompanied by sound, except indeed the flea, whose steps a lady assured me she always hears when it passes over her night cap, and that it clacks as if it was walking in pattens!" If we can suppose the ear to be alive to such delicate vibrations, certainly there is nothing in the way of sound too difficult for it to achieve.

FEMALE SINGERS. An opera or a drama without any ladies participating, and not seen on the stage, would certainly not be much of an attraction in our days; yet it is not so very long since we have any account of the first appearance of female performers on the stage. According to Pepys it was January 3, 1660 that the first actress made her appearance on the stage as we learn from the following entry in his diary: "By coach the theatre at three o'clock, were was acted the Beggar's Bush; and here for the first time I saw women come upon the stage, and which I thought was more nature". Malcolm informs us that Kynaston, a remarkable handsome youth, was to appear one evening before Charles II; the monarch arriving sooner than was expected at the theatre, sent to demand the reason why the performance had not commenced. The manager, knowing his partiality for a joke, declared the truth that the queen was not then completely shaved. The female characters were always sustained by boys up to that time; just imagine Romeo embracing and making love to a male Juliet etc. Of female vocal performers on the english stage, there is no record until the 1692 when the following announcement appeared in the London Gazetteer No. 2834 "The Italian lady just come over sea, who is so famous for her singing will perform". Mrs. Tofts is accredited with being the first English female singer who sang in public in 1703; Cibber speaks of her as a handsome woman with a sweet silver-toned voice. W. M.

### A New Theory of Interpretation.

The "Musical News" takes special pleasure in directing the attention of its readers to the latest work from the pen of the well known theorist A. J. Goodrich, which is attracting

the favorable notice of our progressive piano teachers.

Wm. H. Sherwood, who has illustrated certain portions of the new Goodrich work, says: "It will prove of the highest value as a didactic method applied to the art of musical interpretation."

Madame Carreño said: "There is nothing like it in any language."

When Emil Liebling saw this list of contents he remarked to the author, "When do you call it a *theory* of interpretation? It is a complete system."

The work embraces Thirty-one Chapters which treat all important matters relative to an intelligent interpretation of the principal musical epochs since the time of Palestrina to the present day.

The new work will be issued soon as Mr. Goodrich has secured a sufficient number of subscribers to justify the cost of publication. The price will be \$2.00 per copy, but no money will be received until the book is published.

To assist Mr. A. J. Goodrich in his laudable work, the "Musical News" has offered itself to receive subscribers names, as before stated no money will be accepted until the book is ready to be delivered. The price to non-subscribers will be \$3.00, we hope that all prominent St. Louis teachers will add their names to the subscription list.

Among eminent musicians who have already sent in their names are:

Wm. Mason,	E. A. McDowell,
Arthur Foote,	Clarence Eddy,
Wm. H. Sherwood,	Const. von Sternberg,
Leopold Godowsky,	August Hyllested,
Emil Liebling,	Robt. Goldbeck,
Ad. M. Foerster,	Wilson G. Smith,
Louis Falk,	Albert Stanley,
Henry Schoenefeld,	Louis Arthur Russell,
Wm. Middelschulte,	Max Leckner,
L. S. Gottschalk,	H. S. Perkins,
Chas. W. Laudon,	Waldemar Malmene,
W. C. E. Seeboeck,	H. E. Schultze.

Most conspicuous among the host of lady subscribers are the names of Teresa Carreño, Fanny Bloomfield-Zeisler, Aubertine Woodward Moore, M'm. Mazzucato-Young. No better endorsement could possibly be given to the book and the esteem in which the author is held; his previous theoretical works such as: "Musical Analysis, Analytical Harmony," and "Music as a Language" are wellknown.

### EXCURSIONS TO WASHINGTON

at very low rates will be run by the great **Vandalia-Pennsylvania Lines**. Tickets will be sold July 3, 4, 5 and 6, 1898. Quite a long extension of the return limit can be secured if desired. It will be to your advantage to call at their ticket office, No. 100 North St., St. Louis, for full particulars. The accommodations via these lines are unexcelled, dining cars, through sleepers and quick time; the scenery of the Alleghenies is most picturesque and beautiful.



## BOONVILLE, MO.

This beautiful little City is fortunate in being the location of one of the best Schools for girls in the West. Although Meguire Seminary is in its youth, completing its sixth year with May of 1898, it already ranks high for the thoroughness and general excellence of its work in every department.

It is the Music School of the Seminary, however, in which your readers will most be interested.

This School has the good fortune to have for its Advisory Supervisor, the noted Concert Pianist, Edw. Baxter Perry, of Boston, whose sister, Miss Edith C. Perry, and cousin, Miss Nida H. Hopkins, are the teachers in charge of this department. These ladies are pupils of Mr. Perry, and in addition to being unusually fine pianists, they are remarkably successful teachers.

Mr. Perry's European tour has prevented his usual visits to the school this session, but he expects to meet the music class next fall, and give them the benefit in lecture and recital of his latest and newest ideas.

Every two weeks, on Thursday afternoon, a pupil's recital is held, at which the pupils play for each other as well as for their teachers, thus gaining confidence and ease. Besides these private recitals frequent public recitals have been held during the session, programs of two of which I send you.

The last of these was the graduating recital of Miss Bertha Diefendorf of Aberdeen, Dakota, who has been a music pupil in the Seminary since its foundation, and who is the first graduate from the school of Music.

Assisted by Miss Tymony, reader, Miss Diefendorf rendered her program before a large and intelligent audience, in a manner which showed not only that she is possessed of talent and energy, but that she has been taught with remarkable skill. While each piece was well rendered by the fair young graduate, the exquisite rendering of "Indienne" merits especial praise.

"Gavotte Moderne" is a trying composition for young pianists, but was easily mastered by Miss Diefendorf, the beautiful trio being given with a tenderness that was charming, while the strong dance thence was carried to conclusion in a perfect bravour style.

The rendering of Edward Baxter Perry's "Autumn Reverie" was faultless, it was one of the gems of the evening.

The realistic composition "Over the Prairie" was played with a dash and brilliancy that was exhilarating.

"Polka de la Reine," a brilliant composition with some passages in mixed rhythm, a terror to young pianists, was played with fine effect. The recital was brought to a grand close by the masterful rendering of the "Presto Movement" from Mendelssohn's Concerto in G. minor. Miss Hopkins playing the orchestral accompaniment on the second piano. This was taken at a terrific speed but not at the expense of clearness, and proved a fitting climax to a delightful program. Miss Hopkins may well feel proud of the work accomplished by her talented young pupil.

The recitations of Miss Tymony gave great delight to lovers of good reading, as was shown by the enthusiastic encores to which she was forced to respond. Her impersonations are remarkably good, and show that excellent work in this line, also, is done at Meguire's Seminary.

The work in music of this school has undoubtedly already had a powerful effect in elevating the standard of music in Boonville.

M. E.

## Musical Lectures.

The special attention of our local readers is directed to the course of six Educational lectures to be given by Professor W. Malmene, musical Editor of the "Musical News" and of which the program is appended. The introductory lecture discoursing "the higher purpose of Music" was delivered April 30, before a large audience at the Shattinger Recital Hall, 1114 Olive St., where all the lectures will be delivered every Saturday at 3 o'clock p. m.

May 7.—Formation of Scales; major, minor, augmented and diminished intervals and their inversions.

May 14.—Triads, Dominant Chords of the seventh, etc., and their inversions.

May 21.—Harmonization of Melodies and Hymn Tunes.

May 28.—Diminished Chord of the Seventh, and its enharmonic changes; an important means of modulation.

June 4.—Single and Double Counterpoint; Canon, Fugue and Double Fugue.

June 11.—Elements of practical composition. Motivo, phrase, section and period.

*N. B.—These lectures will be practically illustrated on the blackboard, including ear-training exercises, and will be conducted on the principle of class lessons.*

A nominal fee of One Dollar will be charged for the course of these six lectures to defray incidental expenses of room, postage, etc. Single Lectures, Twenty-five Cents.

## Questions and Answers.

Subscribers are invited to send in questions on musical subjects of general interest. The writer's name and address must be given, but in no case will it be printed in connection with the answer.

**X. A.** Slow practice is the only means of gaining precision in touch. Finger Exercises, Scales, Arpeggios and chords should be practised for such a purpose; the playing of pieces will not accomplish to it.

**Marie.** The study of Harmony is unquestionably of immense benefit to singers and players; it is an intellectual training of the mind of which few teachers can boast.

**Teacher.** It is a bad habit to allow parents to choose the pieces that a teacher is to give his pupils; only ignorant people will make such a request. A teacher knows best what is suited to a pupil's abilities; parents might just as well interfere in schools and select the books they wish their children to read.

**Max.** You say that you have taken three years lessons but cannot teach yourself a simple piece by Lichner; if such is the case then you must be either very dull or your teacher never taught you to rely upon yourself as regards keeping time, and you learnt your pieces by imitating your teacher's playing.

**X. Q.** Scales should not be played until the thumb has had considerable practice to make it flexible; with most pupils it is stiff. To play the scales with the thumb and third finger and lastly with the thumb and fourth finger are excellent preparatory exercises before the scales are taken up. Do not allow your pupils to play both hands too soon together.

**Young Student.** By all means make it a matter of duty to review your pieces remembering the latin proverb: "Repetition is the mother of all studies." Try to learn your pieces by heart, which is a sure way of getting more perfect, besides it will strengthen your memory considerably.

**Composer.** Do not attempt to write fantasias and other complicated pieces, until you have some knowledge of harmony and can modulate; then begin with short and simple dance Music in which the Rhythm is well defined.

**Ada.** By all means teach your pupils how to transpose. The simplest way is to begin with five finger Exercises, which are usually printed in C major; and have them played in all possible keys. Next take up hymn tunes, then easy accompaniments to songs etc.

**E. M.** Your question is best answered by a quotation which I read some time ago in a musical paper. The correspondent asked: "Please tell me what is the best work in music to acquire proficiency in execution?" to which the following reply was given: "Hard work and plenty of it"

**Martin.** Nothing is more distressing than to have a pupil who has talent but will not practice. Scolding alone will not accomplish much; coax him and even a little flattery can do good. Leave finger exercises for a little but give him pleasing pieces to interest him.

**Student.**—*Staccato* playing can be done both from wrist as well as from knuckle joint of the hand; the former when the *tempo* is slow, the latter when it is rapid. All octave *staccato* passages must be played with a loose wrist.

We had a pleasant visit the other day from Mrs. Emily Boeddecker, the well-known south side teacher, upon which occasion she entertained us and a number of professional gentlemen by playing several of the compositions which had lately appeared in the "Musical News" in a finished style, for which all who were present complimented the lady very highly.



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