

Nellie Cuddy.

THE

HERALD OF MUSIC

PUBLISHED MONTHLY
DEVOTED TO MUSIC AND MUSICIANS.

Vol. I ST. LOUIS, SEPTEMBER, 1897. No 3



GILBERT C. FARLEY.

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Miss Adelaide Kalkmann will visit friends in Chicago during latter part of September.

Mr. Louis Conrath has just returned home after a brief visit to New York City.

Ernest Rosen, the popular tuner, is riding a bicycle and has become quite an expert wheelman.

Paul Tietjens, a young and gifted north end musician, has been engaged as organist for the ensuing season, at "New Jerusalem" Church on Tyler and Twelfth streets.

Miss Georgie Yaeger, a very popular young soprano, has added not less than thirty-five opera scores to her already large music library during the summer months.

Miss Kate Salzer, the sweet soprano, is studying under Prof. Luening, of Milwaukee. She was a soloist at a concert recently given by Prof. Marcus Epstein at Elkhart Lake.

Miss Eleanor Francis, a young vocalist of the city, made a tremendous hit singing in "Midsummer Night's Dream" at the Suburban. She has a superb contralto voice.

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—FERDINAND HILLER.

Mrs. Laura Gaebler-Thayer has been studying music in Boston during the past two years. She will return to St. Louis during September and reside at the home of her brother, Dr. Gaebler, of Cabanne.

It is rumored that the giant Mr. Charles Kunkel and composer Louis Conrath are contemplating a concert tour through the United States, playing duos.

This will bring to many of our older music lovers a recollection of the first appearance here of the Kunkel Brothers, then famous the world over for their duo playing, they having performed in conjunction with such great pianists as Rubinstein, Thalberg, Hans von Bulow, Gottschalk and many others.

Messrs. Kunkel and Conrath have during the past two years frequently delighted appreciative audiences here, and, if the rumor prove to be a matter of fact, we wish the two artists financial success in their enterprise, knowing that their tournee will be a success from an artistic and

musical point of view. We should like to hear from Herr Kunkel.

Louise Froehlich, the talented daughter of Prof. Carl Froehlich, is said to be engaged to a young doctor over in the Fatherland, and intends to take up her abode there when she marries the man of her choice. We congratulate, but regret to lose the charming singer from our midst.

Mr. W. A. Benjamin, a St. Louis tenor, now soloist of the "Cantata Club" of New York, writes to the "Herald" saying he has gone into vaudeville. He has chosen for his repertory a song written by our veteran teacher and composer Prof. Jas. M. North, "I Arise from Dreams of Thee." We congratulate Mr. Benjamin upon his choice, as the composition is very beautiful.

We have received from Messrs. Balmer & Weber, Publishers, the following pieces published this month: "Enright," two-step, Charles Balmer; "I Think of Thee Sweetheart," song for soprano voice, Erman; "Mine," ballad in two keys, Eimer; "Dorothy," ballad, Robyn; "Henrietta Waltz," Stoll; "King Hotu March," two-step, Buechel; "Linda Duchesne," Edw. H. Bloeser.

From Messrs. Thiebes & Stierlin, Publishers, we have received "Five Songs" by Mabel C. Holden, a tastily gotten up collection of very pretty songs.

Prof. and Mrs. Louis Hammerstein celebrated the 15th anniversary of their wedding, on the 14th inst, at their residence in Albion Place, amongst a host of friends and relatives. Of course, there was plenty of music and good music at that. A quartette sung by Prof. Hammerstein who carried the second tenor, Oscar Bollman, first bass, Chas. Stamm, first tenor, and Victor Herbert as second bass, was a feature of the evening. There were three cello players present, namely, Carl Froehlich, Prof. Meyer, beside Victor Herbert, but when called upon to play a few ce'lo solos it was found that no one had brought his instrument with him, each and every one counting upon Gottlieb Anton to come along with his ce lo, but Gottlieb was prevented from coming. The party was a merry one, and everybody had such a good time that it did not break up until the wee hours of the morning.

ALTON NOTES.

Mrs. Rohland's Dominant Ninth Chorus begins its season's work October 1st.

Miss Alice Marsh is the new choir director at the First Presbyterian Church, Upper Alton.

Mrs. Alice Holt-Palmer has been appointed instructor of vocal music at Shurtleff College Academy of Music.

Miss Helen Wolfeska Weinrich, of the St. Louis School of Fine Arts, resumes her classes at the conservatory October 1st.

Some of the advanced pupils of the Conservatory have been engaged to give the musicale to open the new Y. M. C. A. Hall.

Miss Boals, the supervisor of music in the public schools, reports unusual interest in that branch, which is now almost completely graded. That is most encouraging, as music is but entering its third year in the public schools of Alton.

Mr. W. J. Gratian and Master Ellicott, of St. Louis, opened, Friday, the 24th, a new Gratian organ in the German Evangelical Church, Alton. The organ gave complete satisfaction, and the program was much enjoyed by the large audience.

Miss Katharine V. Dickinson has returned from New York, where she spent the summer in study and research with Mme. Lena Doria Devine, the certified assistant of the lamented Francisco Lamperti. Miss Dickinson resumes her duties as director of the vocal school of the Alton Conservatory.

The Alton Amphions under the direction of Prof. B. H. Wortman, of the Conservatory Organ and Violin Schools, have begun their fourth season's work, and with an increase of membership and good voices will do excellent singing. The Amphions will give a series of concerts this season.

The Alton Conservatory, Ruth C. Mills, director, began the fall term of its seventh successful year September 1st, with an unusually large attendance. Miss Mills founded the conservatory in '91, and its development has been upon the most rationally progressive lines, and is now an acknowledged powerful musical factor in Southern Illinois.

Mrs. Fanny Ward Miller, of the School of Oratory and Physical Culture of the Conservatory, gives a lecture-recital Tuesday evening the 28th. Mrs. Miller's ability as lecturer, reader and exponent of the principles of the Delsarte system of physical culture is sure to enthuse all who hear her. Mrs. Miller is a decided acquisition to Alton educational and art circles.

—TONIE.

KIRKWOOD NOTES.

Friday, September 10th, a very fine musical and dramatic entertainment was given at Armory Hall, Kirkwood, with the following programme:

PART I.

Piano Solo—Valse Caprice..... Baff
Hortense B. Poulin.
Baritone Solo—"The King's Champion"..... Watson
Louis Flachsamm.
Recitation and Character Imitations..... Frank Swann
Mezzo Soprano—"If I Should Lose You
Sweetheart"..... Poepping
Miss Frida Stone.

PART II.

SUNSET.

A PLAY IN ONE ACT.

Lois } Half Sisters..... { Ada Carleton Swann
Joan } { Edith Trotter Smith
Aunt Drusilla Katherin Tracy
Lawrence Walter Madiery
Azariah Stodd LaSalle Tracy
Mr. Rivers, Lois Father..... Frank Swann

Mr. Swann amused his audience very much with his recitations, and Miss Stone was heartily applauded and obliged to render an encore.

PLANT'S "SWEET HOME" FLOUR

FOR BREAD, BISQUITS, PASTRY, EQUALLY GOOD FOR ALL.

Miss Poulin is a graduate of Notre Dame Conservatory, Montreal, prominent in St. Louis society and a pianist of unusual ability. She was obliged to give an encore.

Mr. Louis Flachskamm received a generous share of applause, and gave as encore "The Sailor's Letter" by Ashford. The artist has frequently appeared in concert and oratorio with much success, and was for several years soloist of the "Liederkrantz," the well-known southside singing society. Mr. Flachskamm is also a vocal instructor of ability, with studio in Laclede Building, St. Louis.

Miss Stone was formerly with Conried Opera Co., later accompanied Jonas, the Spanish pianist on his South American and Mexican tour as soloist.

The dramatic part of the entertainment was exquisitely rendered. Miss Edith Trotter Smith was formerly with the Girard Ave. Stock Co., Philadelphia, and Miss Ada Carleton Swann with Daly's Broadway Theatre, New York. She was James O'Neill's leading lady last season and has now under consideration an offer from Otis Skinner for this season.

LOCAL TRADE NEWS.

Tony Schnuck, of the Balmer & Weber Co., is looking well and says the head did not bother him.

The Bollman Bros. Co. report general improvement in trade. Mr. Otto Bollman has just returned from a trip north, with Mrs. Bollman and their infant daughter. Mr. Oscar Bollman was also away from the city on a pleasure trip, and is in splendid trim for the coming season. Mr. Herman Bollman is very busy.

Balmer & Weber report very favorable trade conditions. Mr. Eugene Buder spent his vacation at Mackinac Island with Prof. Robyn. Miss Clara Mueller, well-known as one of the pianists of Balmer & Weber and for her sweet disposition is now Mrs. Charles Strattman. Miss O'Neil has resigned her position with this house.

Mr. Ed. M. Read, manager of the Estey Co., has returned from a trip east. Mr. Read finds the outlook very bright. The offices are now located on the third floor, which change allows splendid display rooms on the second floor. The entire building of the Estey Co. has been fitted up with modern improvements, and their piano rooms are certainly very fine.

Mr. Jesse French has returned from an extended tour through Europe and is looking like a new man. He stated to a representative of the "Herald of Music" that the American piano dealers are much in advance of their old world competitors, and that the American piano was more massively built than those constructed in European factories. The new improvements which Mr. John French had caused to be made in the warerooms were an agreeable surprise to his father. A handsome catalogue has just been issued by the Jesse French Co.

QUERIES.

DON'T YOU THINK?

Paderewski looks well with his hair cut?

George Vieg ought to appear in public a few times during the rest of this century?

Prof. Halter, of the Lindell Avenue M. E. Church, is an awfully jolly fellow?

St. Louis ought to be able to support a lively musical journal like the "Herald of Music"?

It is about time for Bob Hazard and Eddie Bloeser to bring out their pretty operetta "Pocahontas"?

The "St. Louis Liederkrantz" the popular south side singing society ought to give some public recitals occasionally. Say in Exposition Music Hall?

You will get more than your money's worth by subscribing to the Herald of Music. For \$1.50 you will receive a first class musical journal for twelve months, containing items of interest to all lovers of music, not to mention music ranging in value from 25 cents to several dollars each?



This is how the ladies' idol appears before and after he has his hair cut.

A unique entertainment occurred in Mexico, Mo., recently. It was a singing contest for a \$1,000 piano, by pupils of Hardin College. Xavier Scharwenka, the eminent composer and pianist, was the sole judge, and the winning contestant was Miss Ethel Fults, of Sedalia, Mo.

THE HOME OF THE MUSE.

Primitive man was contented to live in a cave, in huts built of boughs or in tents made of the skin of beasts. The twang of the bow-string, the bellow of his hunting-horn was his only music. To-day the builder, the artisan, the sculptor and painter are called upon to erect temples where the heavenly Muse may be fitly worshipped. Such a temple I was delighted to visit the other day.

In the southwestern portion of the city, in aristocratic Compton Heights, is the magnificent residence of Mr. Otto Bollman, of Bollman Bros. Co.

Built entirely of hewn Bedford rock, of a grayish color, the mansion presents an imposing appearance with its ninety-one feet of front, pillared porches and tiled roof. Upon entering one finds a spacious reception hall, with double staircase of marble.

The dining-room finished to the ceiling in oak, the parlor daintily furnished and wood-work done in curly silver birch, and the library in mahogany, constitute a suite of elegant rooms fronting on Hawthorne boulevard. The floors are hardwood throughout the house. On the second floor are the sleeping and living apartments, and on the third floor is a large ball-room. When seated in the parlor one has a beautiful view of the music room. This is virtually a separate building, one story in height, connected with the residence through vestibule.

At the first landing of the stairway is a cozy little nook, before a large arched window, where one can obtain another fine view of the music hall. The flooring is of white maple. Beautiful stained glass windows permit a subdued light to enter into this sanctuary. The wainscoting, stained a soft olive-green, is brought up to the windows, seven feet from the floor. The walls and ceiling are painted in rose. As may be seen in the half-tone, the ceiling is arched and the construction of the hall is perfect from an acoustic point of view.

Opposite the entrance, taking up nearly all the space of the north wall, is a magnificent organ of 4000 pipes, two manuals, coming from the celebrated firm of organ builders, Farrand & Votey, of Detroit. Two Steinway concert grand pianos to right and left of organ, a marble bust of Mozart and Beethoven on onyx pedestals, a bust of Wagner in corner, divans along the lower walls complete the furnishings of what is unquestionably one of the finest music-rooms to be found anywhere.

I almost forgot to mention two spacious note-cases to right and left of organ, containing a library of the choicest instrumental and vocal music. Each piece is numbered and the collection catalogued, so any number desired can be found at moments notice.

In this beautiful and ideal home of music the master of the home often gathers a coterie of artists and amateurs of music.

Massenet has just completed a new fantasia for pianoforte and orchestra.



RESIDENCE OF MR. OTTO BOLLMAN.



MUSIC ROOM IN MR. BOLLMAN'S RESIDENCE.

A FAVORITE.

The musical public of St. Louis, and, in fact, the United States, need no introduction to the finished artist, whose pleasing face appears on the frontis piece of this number of the Herald of Music. His affable manners and gentlemanly bearing have made and held for him hundreds of friends who have not known him as the singer, and it is a difficult task to mention the name of Gilbert C. Farley anywhere, but that one will hear from a chorus of voices "good fellow" and an artistic singer. His face while he is singing is a study, portraying as it does every emotion of the heart, and conveying it to his auditors, which perhaps adds such charms to his work.

It is doubtful if Mr. Farley has an equal in this country as a ballad singer; certain it is, that if he has an equal, he is not at the present time before the American people. He possesses a pure lyric tenor voice of remarkable sweetness and evenness throughout a register extending over two octaves, showing in every tone the admirable method of the old Italian school. He paints his song pictures in tone colors both bright and sombre in the same easy, graceful and artistic manner that a knight of the palette and brush would treat a sunset scene. His intonation is absolutely perfect, and in the execution of the most difficult cadenzas every note is as true as if played upon a flute, while his enunciation has never been excelled, every word emanating from his lips being heard and understood in the most remote parts of the house.

Mr. Farley is the possessor of a certain individuality which attracts and holds his hearers, and in no place is it more clearly demonstrated than in his rendition of such old time ballads as, "Sally in our Alley," "My Pretty Jane," "My Sweetheart When a Boy" and "Good Bye, Sweetheart, Good Bye," songs made famous by the greatest of all ballad singers, Sims Reeves, whose style and manner of interpretation he closely approximates.

In his treatment of the later day high class songs, such as "For the Sake of the Past," "For all Eternity," "Loves Nocturne," "Adieu Marie" and "Call Me Back," his delivery is poetic and charming, and at all times most magnetic; but at no time is he heard to better advantage than when singing in his own inimitable manner the beautiful and the pathetic gems of Irish song with just the faintest suspicion of a brogue, songs that have always appealed strongly to the heart of not only the Irish, but of every English speaking people, so pure are they in their sentiment, such songs as "Believe Me If All Those Endearing Young Charms," "The Minstrel Boy," "A Handful of Earth," "The Colleen Bawn" and "The Harp That Once Thro' Tara's Hall."

This artist has now under consideration an offer to make another concert tour of the United States, and should he accept, we predict for him success which he so richly deserves, and for his audiences a delightful evening's entertainment.

The trustees of the Chicago Orchestral Association announce the following array of soloists for the seventh season of concerts by the Chicago Orchestra, at the Auditorium, under Theodore Thomas' direction, which commences October 22.

OBITUARY.

Death, the grim reaper, has recently brought sorrow to two families well-known in St. Louis musical circles. Professors Marcus, Abe and Herman Epstein lost their beloved father. Miss Antonia Die m, of the south side, a young lady much gifted in music, was stricken with typhoid fever, the illness resulting fatally, but two weeks after celebrating her twenty-first birthday. We extend our heart-felt sympathy to the stricken families.

ITEMS OF INTEREST.

Keinzl's *The Evangelist* has been produced at a hundred different opera houses abroad since its first performance some three years ago at Vienna. Not a note of it has yet been heard in New York, and it is still a novelty in London. The composer has completed the score of his new work, *Sancho*, for the Viennese stage, and it will be brought out in November.

Benjamin Harney, husband of one of the Sisters Leigh, who are playing at the Olympia, went to the doorkeeper there last evening and tried to enter the theatre without paying. He grew boisterous when admission was refused him, and Special Policeman Horan was called to put him out. Horan put his hand on Harney's shoulder.

"Take your hand off, sir," said Harney. "You do not know who I am."

"Who are you?" asked Horan.

"I am the author of Mr. Johnson, Turn Me Loose," said Harney with dignity.

When Horan learned this he called Policeman Murtha, and told him who Harney was. Murtha lugged Harney off to the West Forty-seventh street station and locked him up.

She was not such a success after all, this Cleo de Merode, the little French girl with the timid *comme il faut* air of a boarding-school miss from the *Sacre Cœur*, and the reputation, if we are to believe some people, of two or three *Aspasia*s rolled into one.

I have grave doubts that in all this there is more of sensational advertising than of clean, white truth. Poor little Cleo was hardly more than what they call in France *un rat* in the Grand Opera ballet, not long ago. She showed it, too, at her American debut.

When I saw her soon after she arrived here her frock was pitifully dowdy-looking and she wore a shocking bad hat, under which her Botticelli bandeaus looked as if a little more bandoline wouldn't have hurt them. A really bad young person such as she has been pictured so us would be better appareled, for—this is true, if somewhat cynical—really good young people seldom get large slices of life's pie.

Perhaps all that's bad about her is her dancing and her managers are more to blame than she.

Fourteenth Annual Exposition

Open Daily from 8 a. m. to 10:30 p. m.
Victor Herbert's Famous 22nd Regiment Band at 2, 4, 7 and 9 o'clock

...THE GREAT GAUTIER...

in his Aerial High-School Equestrian Act, at 2:45 and 7:45. Admission, 25c; Children, 15c.

THE THEATRES.

At the Century "The Good Mr. Best" will run until October 10th, when the comedy success of last season at the New York Lyceum Theatre, "The Mysterious Mr. Bugle," with Joseph Holland and others of the original cast, will follow.

Hanlon's "Superba" has been drawing good houses at the Olympic. Kelly and Mason are at this theatre for week beginning October 10th.

The Imperial is offering attractions of more than ordinary merit at popular prices. The dramatic stock company was seen during past week in "The Late Mr. Brown." The operatic stock company gave an act from "Chimes of Normandy," with Beaumont Smith as Gaspard. For week beginning October 10th "Othello" will be presented.

Hopkins' Grand Opera House is doing a good business. The stock company is doing excellent work, and the vaudeville members are well selected and highly entertaining.

Popular prices and attractions are the features at Havlin's. This week's bill, "Shanty Town," will be followed by "The Guilty Mother."

The collapse of the opera at the Fourteenth Street Theatre is much to be regretted. Mr. McManus, the manager of this cozy little playhouse, was forced to discontinue the season of operatic performances at popular prices after the company had a run of but two weeks. There were some good singers in the company, the chorus was good-looking and well-drilled, the costumes were fresh, the scenery new. The stage manager, Mr. Milton Aborn, and the director of the orchestra, Mr. Carl V. Wegern, certainly deserve much praise for their very able work, as well as the orchestra. But—there is a but—it seems as though there had been an attempt at economy at the wrong end. To speak mildly, all the principals were not capable of filling their parts satisfactorily, and this we believe to be the chief cause of the failure. In order to become a singer one must have a voice, and in order to produce an opera one must have singers.

THE VEILED PROPHET'S BALL.

Of musical people I noticed at the V. P. Ball were: Mr. Emile Karst, Mr. Charles Kunkel, Jr., Prof. Alfred G. Robyn, Mr. Edward H. Bloeser, Mr. Louis Flachskamm, Mr. A. Moll and Miss Hadie Moll, Mr. W. M. Porteus, Miss Mary N. Berry, the Misses Tillie and Bessy Smith, Miss Eugenie Dussuchal, Miss Mathilde Louise Kunkel. Victor Herbert attended in the full regalia of his regiment. The grand V. P. march was written by him and splendidly rendered by the orchestra, under the artistic direction of Prof. Guido Parisi.

Maurice Grau, as lessee of the privileges of the Metropolitan Opera House under the new and improved condition of its affairs, has again announced that he has no intention of undertaking a season of opera in New York next winter; not even with the obliging forbearance on the part of the stockholders for a company that necessarily would be uneven and makeshift, in view of the present engagements of many artists.

BERCEUSE.

Revised Edition.

ALFRED G. ROBYN.
Op. 37. N^o 3.

M.M. ♩ - 96.
Andante

il canto ben marcato.

p

f *p* *pp* *a tempo.*

f *pp* *mf*

Con moto.

Primo tempo.

4 5 3 3 34 3

Animato. ♩ - 126

f p rall.

4 2 1 5 3 4

Animato.

f p rall. p.

rit. Primo tempo.

p pp

Largo.

p pp rall. p

WHEN EYELIDS CLOSE.

WENN SICH ZWEI AUGEN SCHLIESSEN.

FRANZ ABT. Op. 418. No. 3.

Poco moderato.

Piano.



The piano introduction consists of two staves, treble and bass clef. It begins with a piano (p) dynamic. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line provides harmonic support with chords and single notes.

Air for English words.

1. When 'mid the gath - 'ring dark - ness, The wear - ied eye - lids
2. When 'mid the gath - 'ring dark - ness, The wear - ied eye - lids
3. The ro - ses now are bloom - ing, A - las! they are not

For German words.



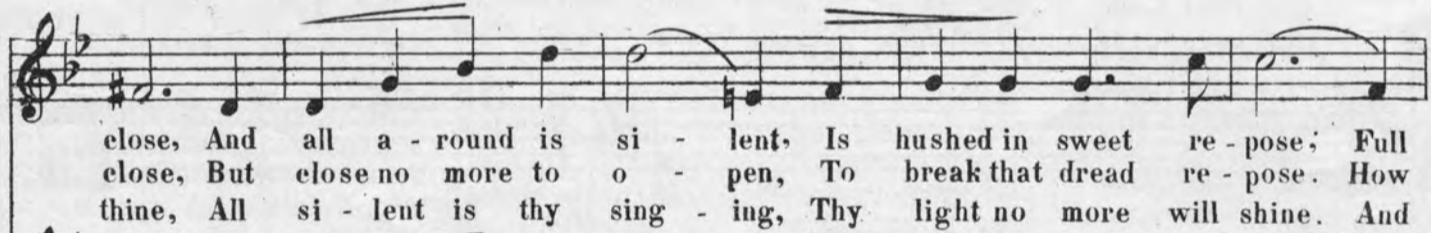
The vocal line is written on a single treble clef staff. It features three verses of lyrics. The melody is simple and lyrical, with a final note on a half note G4.

1. Wenn sich zwei Au - gen schlie - ssen zum Schlaf in dunk - ler
2. Wenn sich zwei Au - gen schlie - ssen und wer - den nim - mer
3. Nun blüh'n die Ro - sen wie - der, Herz, nur die - dei nen



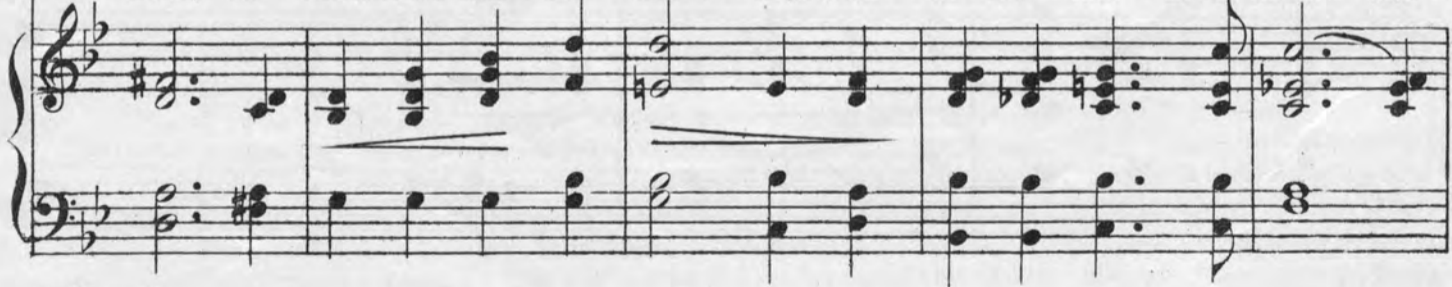
The piano accompaniment continues with two staves, treble and bass clef. It features a variety of chords and melodic lines, including some triplets and slurs. The dynamics are mostly piano.

close, And all a - round is si - lent, Is hushed in sweet re - pose; Full
close, But close no more to o - pen, To break that dread re - pose. How
thine, All si - lent is thy sing - ing, Thy light no more will shine. And



The vocal line continues with the same treble clef staff. It includes the final lines of the English lyrics and the beginning of the German lyrics.

Nacht, mag sie in Lie - be grü - ssen manch Herz wohl still und sacht. Denn
wach, viel hei - sse Thrä - nen flie - ssen und manches Herz schon brach. Es
nicht, ver - stimmt sind dei - ne Lie - der, bleich ist dein lieb - stes Licht. Die -



The piano accompaniment concludes with two staves, treble and bass clef. It features a final cadence with a whole note chord in the right hand and a half note chord in the left hand.

many a ten-der thought will creep, With - in the heart o'er - come by sleep, When
bit - ter are the tears that flow, The friends for - sa - ken on - ly know, When
now the spring has come a - gain, How, ev - er pres - ent is the pain, For

nach des Ta - ges ban - gen Müh'n wird al - les Leid im Traum ver - glüht, wenn
ist oft kei - ne gröss' - re Pein, als die, ver - las - sen dann zu sein, wenn
weil der Lenz auf Er - den ruht, fühlst ein - sam du, wie weh es thut, wenn

dim. pp

dim. pp

dim.

'mid the gath - ring dark - ness, The wear - ied eye - lids close.
'mid the gath - ring dark - ness, The wear - ied eye - lids close.
si - lent is thy sing - ing, Thy light no more will shine.

sich zwei Au - gen schlie - ssen zum Schlaf in dun - kler Nacht.
sich zwei Au - gen schlie - ssen und wer - den nim - mer wach.
sich zwei Au - gen schlie - ssen und wer - den nim - mer wach.

dim.

dim.

pp *dim.* *p*

mf *p* *pp*

MADAME PATTI ON THE VOICE.

To attain perfection in singing, as in almost everything else, writes Madame Patti, one should begin at a very early age, and it is of the utmost importance that her first instruction should be the very best attainable. Above all, she should be thoroughly and correctly grounded in the rudiments of her art. This can only be done by one who is a complete master of vocal training. It is a common and very serious error to think that inferior teachers are good enough for a beginner.

First impressions are always the most lasting, and bad habits and mannerisms of vocalization acquired at the outset can never be overcome. Many a promising young singer is completely ruined in this way by having for her first instruction a wholly incompetent person. Such teachers begin at the wrong end. Their one idea seems to be to teach their pupils to sing songs or operatic arias, whereas the pupil should first be taught the rudiments of music.

Her voice should then be carefully and judiciously developed—and particularly her weak points strengthened—by suitable vocal exercises. That done, she should render herself familiar with the works of the great masters by industriously studying them herself; by seeking diligently and patiently for the composer's meaning, singing each doubtful passage over and over again in every variety of interpretation, and striving most earnestly to satisfy herself as to which is the most in harmony with the true spirit of the composition.

In singing, as in everything else, practice makes perfect. Those who wish to be great singers must practice untiringly. Hard work is the principal factor of all artistic success. Genius and voice count for little without it. Young women with operatic aspirations come to my performances and, after they have heard me, exclaim:

"How easily Mme. Patti sings! It is no trouble to be a great prima donna if the gift for it is born in one!"

Ah, they do not know the weary years I spent in study and practice of the most arduous character, and at an age, too, when other girls were thinking only of dolls and bonbons. I tell you there is no royal road to becoming a great singer.

Having developed a voice, the next thing of importance is to preserve it. There is nothing that will spoil it or wear it out quicker than a use which by being excessive becomes abuse. Twice a week, or three times at most, if the singer be in perfect health, is quite as often as one should sing in opera if one desires to long retain the pristine freshness, sweetness and power of the voice. Those prima donnas and tenors who sing six nights and two matinees a week had better make hay while the sun shines, for no vocal organs can long withstand so severe a strain.

Nervousness, trouble and worry are great foes to the singing voice. The singer should therefore have an abundance of sleep. She necessarily retires late, and must, therefore, rise late. Insufficient sleep will soon injure the nervous system, and through it the voice.

Before going on the stage it is an excellent practice to gargle one's throat with some sooth-

ing, mildly astringent lotion. I often do this before going on to attempt any remarkable flight of melody.

There is no particular diet that is of advantage to a singer, but to retain her voice in perfect condition she should have perfect health, and should therefore avoid all indigestible or otherwise deleterious food. Alcoholic stimulants of any kind tend to irritate the throat and should be entirely abstained from. Even light wines are no exception to this rule. Most people are familiar with the hoarse voice of the hard drinker, and it is often said of such an individual that he has burned his throat out with drink. Even a moderate use of alcohol may, therefore, tend to make the voice husky. If from sickness or other cause alcoholic stimulus should be imperatively needed, a very little whiskey, largely diluted with water, is the way in which the singer may take it with the least chance of injury to the throat.

EXPOSITION NOTES.

BY MAUD.

I saw ever so many musical people at the Exposition during the past week.

Miss Blanche Schultz, the sweet-voiced singer of the South Side was there with escort.

Prof. Waldauer and daughter attended the Exposition on opening night.

I noticed Miss Rosa Sabine, a popular west end singer, on opening night with escort, and looking very handsome.

Oscar Bollman rushed about in such a busy manner he did not even notice me, and I wanted to ask him how he had enjoyed his eastern trip.

Mr. Boyd, with an expression of anguish upon his countenance tried hard to suppress the cat-calls and whistles, but met with indifferent success.

Mr. A. Moll, the well-known Franklin avenue merchant and head of a family very talented in music and art, appreciated the inspiring strains of the selections from "Lohengrin."

Now I wouldn't tell you I saw Dr. Gundlach, only I was told he was learning to play the flute. I saw him in the vestibule with a very attractive looking young lady. I would like to know who she is. She has very light hair, pretty, gray eyes, and a sweet face.

I notice a very handsome young man in a brand new dinkey hat strolling about the Exposition the other evening, and being inquisitive like all girls, I inquired who he was. Some one told me his name was Willis Powell, Jr., and that he had a very fine baritone voice, and that he was going to sing a solo at the Exposition during the coming season.

Victor Herbert has arrived with his band and his cello and many were the fluttering of gentle, feminine hearts when the handsome Victor stepped out upon the great stage of our Exposition Hall, to make his first bow of the season.

The hall was packed on opening night, in spite of the great heat, and the dear girls just risked their smart gowns pushing through the crowds for a seat or just a glimpse at the much admired band master, utterly regardless of the havoc the high temperature was creating among curls and complexions. The programme was well selected and rendered.

SHARPS AND FLATS.

"Ah," remarked the great musician, as he walked the floor with his howling offspring in his arms, "it is much easier to compose a grand opera than a howling baby!"

"Her voice doesn't display any remarkable range," said the first-nighter. "Why do you advertise her as a high soprano?" "She costs me five hundred a week," replied the manager.

Convinced.—"You aver," said the black-browed bandit, "that you are the celebrated cantatrice Mme. Squalkina. Prove it, and you are free. Never shall it be said that a Cut-taweezanda would offer indignity to an opera soprano. It is against all the tenets of the profession."

"How shall I prove my identity?" ask the captive.

"By singing, of course."

"What! Sing in this cave? No bouquets! No steam heat! And not a cent in the box office! Never."

"Gentlemen," said the bandit, "it is evident that the lady is what she claims to be. Escort her to the nearest village and set her free."

A funny incident occurred at a choir rehearsal in one of the fashionable Milwaukee churches not long ago. They were preparing for the following Sunday morning a beautiful selection, the first words of which were, "I am a Pilgrim." It so happened that the music divided the word pilgrim and made a pause after the first syllable. The effect was most amusing. The soprano sang in a high key "I am a Pil—" and then stopped. The alto repeated "I am a Pil—" The tenor acknowledged that he was a "Pil," and when the base came thundering in with the like declaration, "I am a Pil—" it was too much for the gravity of the singers, and they roared. No amount of practice could get them past the fatal pause without an outburst, and the piece had to be given up.

Instrument dealer (to new errand boy): "George, take that guitar to Mr. Twang, in the Mobray block—the one with the twist in the neck."

Errand boy (coming in with the guitar an hour later): "Please, sir, I inquired all over the building an' there wasn't no gentleman there with a twisted neck."

Wife: "Why, Walter, I thought you had more sense than to buy a banjo. You know the lodger upstairs worries us nearly to death with his."

Husband: "Calm yourself, my dear. That's the one I've bought."

Jobson: "Can your daughter sing?"

Robson: "No."

Jobson: "Why, I thought I heard some one speaking of her singing the other day."

Robson: "She can't sing, but she does."

One Saturday morning two little boys were playing marbles on the church steps. The pastor, coming out and seeing them, said:

"My little men, do you not know that it is wrong to play marbles on the steps of the house of the Lord?"

One of the little boys looked up and said: "Oh, He isn't here to-day; He's over at the Jewish synagogue."

PECULIARITIES OF GREAT MUSICIANS.

A writer in the Buffalo Times, who evidently has a fondness for biographies of music masters, ancient and modern, cites the following peculiarities which are attributed to some of the best known composers. Haydn, it is stated, always dressed in his best clothes when he wished to compose, had his hair freshly powdered, and put on his finger a ring given him by Frederick II, without which, he used to delare, he had not an idea in his head.

Gluck so loved beautiful surroundings that he used to have his piano moved into a lovely field when he felt the fire of his genius burn, and there amid scenery on which he feasted his delighted eyes, and with a bottle of champagne at his right hand and at his left, poured out his soul in harmony. Quite opposite were the conditions which were necessary to the composer Sarti for inspiration—a large and solemn room, dimly lighted by a single melancholy lamp, gave the tone which suited his gloomy nature. Paisiello composed in bed, and Cimarosa wrote "Il Matrimonio Segreto," a once favorite opera, in the midst of noisy mirth, himself the center of a large circle of merry friends.

Gounod declared that his finest inspirations came while he was having a quiet game of cards—"Patience," for choice. Sir Arthur Sullivan finds his ideas flow most freely in a railway carriage, the rapid motion, and the clanging and whirring noise exciting his imagination and supplying material for a host of harmonies.

Rossini was one of the most indolent of men, and in his younger days used to do the most of his composing in bed. Once he had almost completed a trio when the sheet fell out of his hand and went under the bed. He could not reach it, and rather than get up he wrote another. The lazy man, if he works at all, does so by spurts, and Rossini, working against time, wrote "The Barber of Seville" in thirteen days. When Donizetti was told of this he remarked, "It is very possible; he is so lazy!" The overture to the "Gazza Ladra" was written under curious circumstances. On the very day of the first performance of the opera not a note of the overture was written, and the manager getting hold of Rossini, confined him to the upper loft of La Scala, setting four scene shifters on guard over him. These took the sheets as they were filled and threw them out of the window to copyists beneath.

Some of Sir Arthur Sullivan's work has been performed with equal rapidity. "Contrabandista" was composed, scored, and rehearsed within sixteen days from the receipt of the libretto. The overture to "Iolanthe" was commenced at nine o'clock one evening and finished at seven next morning; the overture to "The Yeoman of the Guard" was composed and scored in twelve hours; and the magnificent epilogue to the "Golden Legend" was finished within twenty-four hours.

Guiraud, a French composer who died some time ago, never opened letters sent to him. After his death, 2000 unopened missives were found in a garret in his house. Rubinstein had a peculiar horror of letter writing, and nothing

short of the most absolute necessity ever induced him to forego his inclinations in this respect.

Beethoven was a slave to two imperious habits—of moving his lodgings and that of walking. Scarcely had he settled in a new lodging than he began to find fault with it and set about looking for another. Every day after dinner, whatever the weather, rain wind, hail, or snow, he would set out on foot and take a long and fatiguing walk. Indeed, it may have been his peculiar habits which occasioned his frequent changes of abode. He was fond of bathing, and would splash the water until the ceilings of the rooms below were soaked and fell. When composing he would howl and groan in so dismal a manner, that often the people in the same house, ignorant of his ways, rushed in, thinking he was ill. He used to go about dressed in an old coat, with slippers trodden down at the heels.

Verdi, the veteran composer, is a great lover of horses; his stables near Genoa contain some of the finest horseflesh in Italy. His equine friends are his hobby, and he cares for them as much as for music. Mendelssohn was like a little child in the matter of pastry. He could never resist it, especially cherry pie, and it always disagreed with him.

Musicians have different ideas on the subject of celebrity. Saint-Saens, the eminent French composer, dislikes public notice. Once he disappeared, just before the production of one of his operas, leaving no address, and sensational rumors of foul play were current in Paris. Eventually he was discovered snugly ensconced in a hotel in the Canary Islands where he had retired to obtain a little quiet after the excitement attendant upon the preparation of the opera.

"Trimmins has a first-rate voice," said the critic at the concert, "but he always comes in behind time."

"Yes," replied the man who lends money. "I guess it's force of habit. Trimmins' notes are always overdue."

Mme. Nellie Melba says: "A great artist will never sing an opera unless he knows the language perfectly. No voice should be trained before the sixteenth year. Up to this time the girl can study; get the rudiments of a general education. Then I should advise the girl to go to Paris and go to work. Voice culture is slow. The organ is too delicate to be forced or overworked. The musical training will have plenty of time for the study of language, musical history, poetry, and physical culture. I consider the stage indispensable to the young student. She should see and hear all the operas, concerts and comedies possible. I know exactly the food and drinks that agree with me, and I don't touch anything else. I have very little variety at table. I eat about the same thing every day in the year—café au lait, toast, mutton chops, beefsteak, greens, fruit and light wine. I never touch cereals, bread, potatoes, pastry or candy. They upset me. I have coffee and toast every morning for my breakfast. I eat fruit three times a day. I eat only broiled meat, and I take it with salad. I never, never drink anything cold; and, as I don't fancy cooked water, I live on coffee, tea and wine.

CHURCH ITEMS.

Mr. George Vieh has been engaged as organist at the church of Christian Science.

The monthly musicales at Temple Israel, under Prof. Robyn, will be resumed.

It is rumored that Mrs. Chas. Van Studdiford will sing at Temple Shaare Emeth during the coming year.

Mrs. H. Carrie has been engaged as soprano at the Nonsectarian Church, Vandeventer and Lindell avenues, for the ensuing year.

Mr. J. Smith will preside at the organ at St. John's Methodist Church, Twenty-ninth and Locust streets, the coming season.

Mr. Ray Douglas substituted during the past month at Second Baptist Church. Mr. E. V. McIntyre being away on a vacation.

The choir of the Second Baptist Church have returned from their vacation, and the musical services of this church will be resumed.

Miss Mary E. Berry has just returned from a three months' trip abroad. She has been engaged to sing at the First Presbyterian Church.

Under this heading we will bring each month news from church choirs and their doings, and we are sure that this column will be an interesting feature of the publication.

Miss Lucy Bevis, the popular young contralto, has been creating quite a stir in Chicago music circles. She has received many flattering offers from some of the prominent churches in that city.

Mrs. Green, late of the Lindell Ave. M. E. Church, made quite a success singing at the First Presbyterian during the past month. Mrs. Green is an artist of rare ability, combining a perfect technique with a voice of exquisite timbre.

The position of tenor at the First Congregational Church is again vacant. Mr. J. Crawford, who filled that part until recently, having resigned to go to New Mexico where he will engage in business. Considering the numerous changes that have taken place in the choir of this church during the past few months, it seems that those having charge of the music are unable to cope with the problem of organizing a satisfactory choir, or to retain their singers.

Shocked patron: "Why do you allow boys to go through you audience selling candy at your symphony concerts?"

Orchestra leader: "Dey zells noddings but big sour balls."

"What of that?"

"Beoples mit does dings in dere mouths gant talk."

"Children," said the superintendent of the South Side Sunday-school, "do you remember what is said of the lilies—how they toil not, neither do they spin, and yet—will some boy or girl finish the quotation?"

And a dear little girl in a pink dress rose and said:

"Sullivan in all his glory was not arrayed like one of these."

The Thiebes-Stierlin Music Co. report improvement in all lines. They have a fine display at the Exposition.

HOW TO GIVE TONE AND TOUCH ON THE PIANO.

There are many ways in which refinement of tone and touch can be sought. The particular mode I have now in view may be disdained by some for its extreme simplicity. I am not fond of coining new phrases, and would much rather find a phrase in common use to serve instead of this—"The close reiteration of notes and chords." A tender and sympathetic touch is especially required and especially recognizable in the bass or "seconds" of a four-hand piece of arrangement. We will take the four-hand arrangement of Mendelssohn's "Wedding March," the cantabile strain in the middle, and we will select two bars when the right hand *secondo* repeats one chord eight times in the first bar and another chord eight times in the next, and let these two bars be practiced again and again without hesitation—certainly not "twenty times without stopping," as Sir Charles Halle was so fond of recommending in his "School"—till the rising of the fingers from the keys, and their fall back upon the same keys, takes place with the greatest possible rapidity, the chords being at the same time played *pianissima*. Any one can easily manage the rapidity of the up and down movement with loud playing, but it takes some careful practice to combine the rapidity or suddenness with extreme softness. Let the idea be that the fingers must not be off the keys long enough for a flash of lightning, and that the chord shall become softer and softer.

It is many years since this plan first occurred to me, and I have never failed in any single case thus to produce some improvement, at least for the time being, in touch and tone, where it has been possible to induce the person in question to enter earnestly into the spirit of the experiment. I have never been able to see quite clearly why this method of practice should invariably produce some tenderness of touch and tone; but this circumstance has only rendered the unquestionable fact the more striking. It is often difficult to make the matter clearly understood in words, and in some cases the only way to get the experiment carried out is one which a sense of delicacy need not preclude in the case of children; namely, to press down or hold down the fingers, raising and depressing these fingers with the required suddenness of motion. A little tact is needed to ensure the success of this maneuver.

I will mention two examples where this "close reiteration" principle is applicable. There is a little piece of music which musical pedants, and persons smitten with the Sebastian Bach mania, will possibly pronounce trumpery, but which is so valuable for beginners that I would gladly give twenty pounds—if I were only rich enough—to know of a hundred little pieces as useful for teaching purposes—Burgmüller's March from *Norma*. Take a person with a "clomp-clomp" touch—a touch which makes each note sound as if the key were struck with the end of a thick stick; get the seventeenth and the six following bars played with the left hand alone, the *minim* being held down firmly, and the three subordinate chords being played softly with a careful application of the "close reiteration" principle; with a good tempered child, the artifice of holding down his fingers by a gentle pressure

from your own may answer very well here, though such a proceeding might possibly be resented by an adult as an undue familiarity. Having found what a tender and mellow effect is thus produced, try the same process, but, perhaps, with a more advanced pupil, on Beethoven's "Pathetic" Sonata, where the right hand dodges backwards and forwards over the left hand. Then you will have learned the invaluable lesson how to use "trumpery," or comparatively trivial music, to prepare the learner for the fit rendering of music of the highest class.

There is no royal road to effective pianoforte playing; nothing but earnest and persistent effort, rightly directed, will develop in each finger the subtle sense of force or pressure which only can give tone and touch. But there are many roads, and well-trodden roads, which can never lead to anything in the use of a piano but jingle, jangle, tinkle, and clatter. To astonish people by the amazing number of notes struck within a short space of time is one thing; to move or melt the heart of the listener by alternations of tenderness and impetuosity is quite another, and surely a far better thing.

UNCERTAINTIES OF MUSICAL CRITICISM.

To exemplify the uncertainties of musical criticism it is only necessary to turn back a few pages of history and we find that what was condemned in one century would be lauded in another; nor is it necessary for a century to elapse before a change in popular sentiment, which largely shapes the judgment of our critics. A decade or two will frequently suffice. Chorley, whom I have mentioned as a leading English authority, said of Schumann that his music was a display of unattractive cacophony, and he predicted that "not many more experiments among this composer's works—bad because generally ugly and essentially meager—would be ventured in England." Schumann's melodies still live in the British Isles. There was some uncertainty in this critic's judgment. "Tannhauser," when first produced in 1845, was fiercely denounced by the critics. The "Evening Star" song came in for special abuse. The story or Tannhauser's pilgrimage was termed "a pointless and empty recitation," and the music generally pronounced ugly.

"Lohengrin" received much the same treatment at the hands of the critics in 1850. How is it to-day?

Bach met with scant recognition and was unappreciated by his countrymen. The florid style of Hasse and Graun was preferred to the wonderful prelude and Fugue in A minor. How many of Hasse's operas, oratorios or masses are familiar to musicians of to-day, while the compositions of Bach are classed among the greatest in the realm of music. Vogler, a picturesque character of the last century, who composed both sacred and secular music, was considered by many critics an epoch-making composer; by others, and as good an authority as Mozart, he was called a charlatan. The latter's judgment was the better, as Vogler's works are almost forgotten. But it serves to show how critics differ over a century ago.

Berlioz's "Requiem" was first performed before slim audiences, and later his operatic ventures at the Theatre Lyrique suffered the ridicule of press and apathy at the hands of the public. Discouraged and heartbroken, is it an exaggeration to say he died the victim of his critics? Just a year later came reaction. His "Damnation of Faust" had a wonderful success. Statues were erected in his honor, and press and public united in his praise. Too late, however, to save a noble life. The rhythmic creations of Liszt were pronounced by the academic critics, sensationalism. Not so to the Hungarian, who recognized in the blending of major and minor those national traits of emotional freedom, of which the joyous songs of Hungarian gypsies were the groundwork. The genius of Grieg, which finds an outlet in a spontaneous stream of melody and a wonderful resource of harmony, has not been kindly received by all his critics, some of whom have termed his harmonic boldness harsh and incorrect, while others have lauded his individuality of style and the exquisite coloring of his orchestration. Who is right?

Of Chopin, the critics wrote, "There were defects noticeable in his playing." What a familiar sound that has. Another said, "He is a young man who goes his own way." Still another, "His tone was insufficient for a large room."

Rossini's "Barber of Seville" was vociferously hissed on the occasion of its first appearance. An Italian biographer relates that the overture was played in the midst of a confused hubbub; there were laughter, jeers and hisses. Only one person applauded, and that was the composer. At last the orchestra departed, and Rossini was left to receive the last insult alone.

The genius of Cherubini found scant recognition among his countrymen, accustomed to the lighter Neapolitan and Venetian schools, and he turned to Paris, London and Vienna for the encouragement and success denied him at home.

Verdi was forced to turn his back upon his native town, and it was several years later before he silenced his critics and established his fame as the greatest of Italian opera composers.

Let us glance a moment at more recent history. The Boston critics were particularly hostile to Mr. Nikisch during his control of the Boston Symphony Orchestra, yet we find him at the head of the opera in Buda-Pest, with one of the best-equipped stages in Europe, wealthy supporters, and with the approval of both press and public—a mistake somewhere. Of course, we cannot suspect it in Boston. One of the Chicago papers said of Paderewski that he might be well enough for Liszt's rhapsodies, but owing to a lack of tonal color and a general want of appreciation, he was no man at all to play Beethoven. Other critics have found rare excellence in the great pianist's work among the latter's compositions.

Plunket Greene will come to America next month to give forty-five vocal recitals. Most of his appearances will be in Canada and on the Pacific coast.

"Were you moved by her music?" "Yes; it amounted to that. I think we should have kept the flat for another year if it hadn't been for her."

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ABROAD.

Lillian Nordica, the American Soprano, is reported dangerously ill in London.

Mascagni's opera Zanetto, is pronounced a failure by the composer himself.

Nicolini, the tenor and husband of Adelina Patti, is dying of Bright's disease.

Madame Bloomfield-Zeisler is to be one of the soloists at the coming London Philharmonic concerts.

It is rumored that Siegfried Wagner, son of the great Richard, is at work on a three-act comic opera.

It is said that Brahms, at the time of his demise, was engaged upon a military history of the Franco-German war.

Charles Mikuli, said to be the last of Chopin's pupils, died May 21st, at Lemberg, aged 76. He was a fine pianist.

Mr. Clarence Eddy has made a successful appearance in an organ recital at the Trocadero, Paris. He received a number of recalls.

Wm. Armstrong, by request of Sir Alexander Mackenzie, president of the Royal Academy of Music, lectures at that institution on American composers.

An orchestra suite in four movements by E. A. MacDowell, was recently performed at Sondershausen under the direction of Court Conductor Carl Schroeder.

A collected edition of the works of Franz Schubert has been completed after a labor of twelve years. The total, filling forty volumes, reaches the number of 1,014.

Adelina Patti, while on her way to London recently to sing at the Royal Albert Hall, got a cinder in her eye and had to relinquish a fee of £700. Mme. Albari took her place.

A musical festival was held last month at Stockholm, in which only composers of the Northland was represented: Grieg and Svendsen, who were present, conducted their own works.

What is known as the "normal pitch" (diapason normal) is making such headway in European countries that foreign musical journals express the hope that it will soon be known as the "international pitch."

A good story is told about a recent London rehearsal when Mottl, the great conductor, startled a player by shouting at him, "Ass." It appeared, however, that the conductor simply meant to tell him to play A flat—in German, As.

French musicians are becoming alarmed at the increasing number of foreigners (chiefly Belgians and Italians) who find places in the Parisian orchestras, and have organized a protective society to counteract the dreadful evil.

Mme. Dory Burmeister, the Baltimore pianiste, scored a success with the Henschel orchestra in London, on May 28. She played Richard Bur-

meister's D minor concerto, Liszt's E \flat concerto and Brahms's G minor Hungarian Dances.

After half a century of neglect Paris is to honor the memory of Chopin, who is buried at Pere la Chaise Cemetery. A tablet will be placed on the house in the Place Vendome where the great musician died in 1849, and his name given to a square, not in Paris itself, but in the suburb of Passy. The committee to erect a monument to Chopin is at work, under the presidency of M. Massenet. It has chosen a site for the monument in the Parc Monceau, and intrusted its execution to M. Froment-Meurice.

The boy, Johannes Brahms, gave his first concert at the age of thirteen. That was in 1847. He first met Robert Schumann at Dusseldorf in 1853, and it thus that Schumann writes of his aspiring protegee in a letter to a friend: "We have just now in our midst a young man from Hamburg named Johannes Brahms, of such genial strength that he outshines, it seems to me, all the rising musicians of the day." Brahms was Liszt's guest at Weimar the year following, the great Hungarian composer being another of Schumann's favored friends. In the Prince of Detmold, Brahms discovered a magnanimous patron. He taught music at his court, and, according to his own account, was so well remunerated that he declined a professorship of music at Cologne, which under less auspicious circumstances he would have regarded as a brilliant appointment. In the Avenue of Vienna's Illustrious Dead his remains were interred, and, in accordance with his own wish, close to the tomb of the tombs of the men he admired most in the realm of harmony—Beethoven and Schubert.

THE MARCH KING,

JOHN PHILIP SOUSA.

The name and fame of John Philip Sousa is as closely connected with Manhattan Beach as that of the late Patrick S. Gilmore, whose superb band was one of the principal attractions of the beach for fourteen years. Director Sousa is now finishing his fifth year, and, unless all signs fail, should easily rival the long and successful service of Mr. Gilmore.

During the present summer, in addition to conducting the usual daily concerts at Manhattan, Mr. Sousa has written the libretto and much of the music of his new opera, "The Bride Elect." The work has been done in the airy, comfortable study of the composer in the west end of the big hotel, with the clang of the locomotive bell, the shriek of the whistle, and the swish of the sea waves dashing over the breakwater, to punctuate his musical impressions.

From early morning until late at night the composer sat at his desk working in spite of physical fatigue, taking time only for his meals and an occasional bicycle spin as relaxation. The opera has been purchased by Klaw and Erlanger and Ben. D. Stevens, who will give it

a magnificent production in Boston on January 3rd of next winter.

The royalty Mr. Sousa will receive for this opera will be largely in excess of any ever paid to an American composer.

Mr. Sousa is also preparing to write the music for DeWolf Hopper's next opera to succeed "El Capitan." It is to be entitled "The Charlatan," and Charles Klein, librettist of "El Capitan," will furnish the book.

As a composer and concert attraction Mr. Sousa is the most sought after man in the country. Within three weeks, during the past summer, he signed no less than five important contracts with publishers and managers. It is half decided that Sousa will take his band to the other side next year for an extended English and Continental tour. His music is already well-known abroad; in fact, his band music is popular the world over. In England especially the Sousa marches are as complete a musical craze as in America. It is a well-known fact that in this country a brass band will memorize a Sousa march in far less time than another, and once memorized it is never forgotten by the men.

It is also stated that negotiations are pending for London and Paris productions of "El Capitan," and it is said that Mr. Sousa will personally conduct the opera.

Mr. Sousa, in spite of his foreign appearance, has been identified for so many years with music in America that he is a thorough American. Although he has achieved a national reputation as a composer and band leader, as well as a soloist, he is extremely diffident as far as his own achievements are concerned. He is on all other subjects however, a delightful conversationalist, with a fund of wit and humor that makes him a much-sought-after companion. He is rarely seen in society, in spite of the many demands made upon him, as he is alto-engrossed in his musical compositions when not engaged in leading his band. Although Mr. Sousa is of a most retiring nature and shuns notoriety of any kind, he is nevertheless a man of marked individuality. Tall, broad-shouldered, of a dark and picturesque Hungarian type, he presents a most striking appearance, as, dressed in the uniform of his band, he conducts his musicians. These men are fifty strong, and act as one when under the influence of their leader's baton.

Mr. Sousa is what is termed an "eye to eye" leader. As he stands facing his men he scarcely makes a movement; but so perfect is the understanding between him and the musicians that the latter grasp without difficulty the most delicate shades of their master's interpretation.

There is no doubt that following in the footsteps of Patrick Gilmore, Mr. Sousa has done a notable work in forming the music taste of the people and in uplifting the standard of the brass band. One has but to glance over the programmes arranged by Mr. Sousa during the past five years to note the quiet and steady tendency from popular to classical music.—E. W. SARGENT IN THE METROPOLITAN.

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