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Miss Georgia Yager, Dramatic Soprano.

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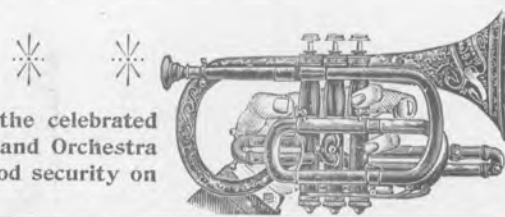
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THE MUSICAL NEWS.

A Monthly Musical
Journal.



Devoted
to the
Art of Music.

VOLUME 1.

ST. LOUIS, APRIL, 1898.

NUMBER 8.

✠ ANTON SEIDL. ✠

Death, the relentless tyrant who makes no distinction between the great and small, nor conditions and station in life, has robbed the musical world of one of its great lights who had no superior as a musical director, especially of Wagnerian music and operas. The telegraph brought us the sad news that Anton Seidl expired in New York, March 28, at 10:15 p. m. Apparently in good health he left home shortly after dinner and went to the house of his business agent, Mr. F. Bernstein, where he was suddenly seized with pain. The attending physician diagnosed the case as ptomaine poisoning and that the poison came from the fish which Mr. Seidl had eaten for dinner; notwithstanding the efforts of attending physicians, which had been called in, Mr. Seidl died at the hour mentioned, surrounded by his wife who had been summoned and other friends.

Anton Seidl was born in Pesth, the Hungarian Capital, May 6, 1850. His musical studies took him to the Leipzig Conservatory. 1870 he was Chorusmaster in the Vienna Opera, which position brought him into intimate relation with the famous conductor, Hans Richter, an ardent friend of Wagner. Through a recommendation of Hans Richter, Anton Seidl came in 1872 to Richard Wagner who engaged him as a Private Secretary.

Wagner's influence was such that he soon resigned his position and returned to Leipzig to devote himself entirely to the study of music under the direction of Hans Richter. The musical world at large knows how highly Wagner appreciated Seidl's abilities as a musical director by confiding to him the direction of some of his operas, and that after his death Cosima Wagner, the wife of the great tone-master, engaged him in a similar capacity for the Bayreuth Operatic festivals.

In 1879 Seidl obtained his first permanent post as conductor, through Wagner's own recommendation, at the Leipzig Stadt-Theater. Here he was associated with Arthur Nickisch, who was at that time the assistant conductor. Three years after he was engaged by Angelo Neumann. In 1883 he accepted an offer from the Bremen Opera House and here he met and married Fraulein Krauss, a prominent and admired soprano singer. A great fire destroyed the Theater in 1885 and Seidl lost through this his position. But in the same year Ed. E. Stanton, the Manager of the Metropolitan Opera Company of N. Y., came to Europe to look for a successor to the lamented Dr. Leo Damrosch, he met Anton Seidl

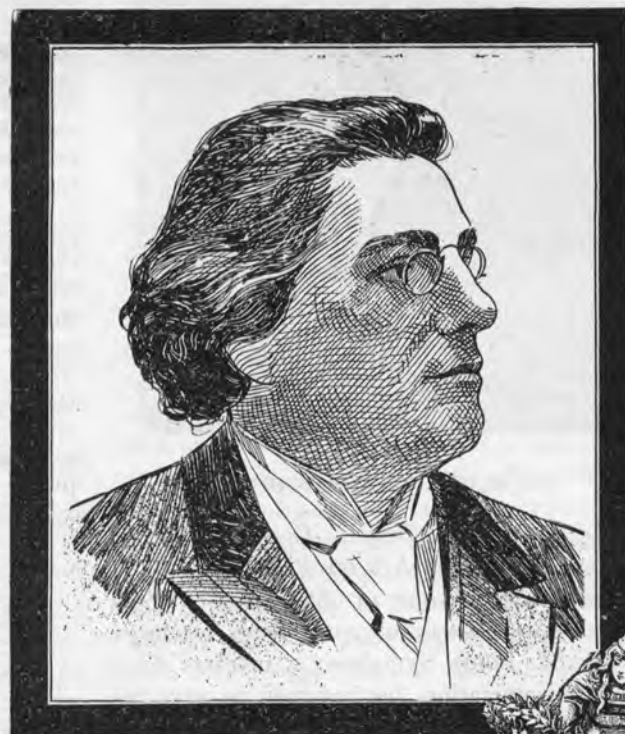
and found him ready to take up the task. In Sept. 1885 he came to New York and his great talents were soon recognized. Under his direction were produced for the first time in America the following music-drama of Wagner: "Die Meistersänger, Tristan and Isolde, Siegfried, Die Götterdämmerung und das Ringgold." The first complete cyclic performance of the "Nibelung" tetralogy were given in 1898. Through all his time he was engaged in concert work. For the past eight years he was the conductor of the world-known Philharmonic Society of New York, the Seidl Society of Brooklyn, and the Permanent Orchestra of New York.

An offer from the Royal Opera in Berlin, which Mr. Seidl received short time ago, was declined by him as he decided to stay in New York.

The press was unanimous in praise of him; a prominent New York critic, speaking of one of his Concerts, said: Mr. Anton Seidl is among conductors an impressionist, if one may be permitted to add to the bold nomenclature of musical jargon of the art schools. He delights in music in which the pictorial element predominates, in which strong dramatic contrasts may be found. Color first for him, then form. Of the brilliancy of his conducting, of the vivid feeling he has for rhythms, of his enormous dynamic contrasts, little need here to amplify. Give Mr. Seidl an immense canvas, over which surge and sweep elemental passionate figures, and he is great — great is exactly the word. That his Hungarian origin accounts for this is understood, but it must not be forgotten that our Capellmeister has in his veins good old German blood, that and his great experience have aided him immensely in the development of what might be with propriety called his classical conducting."

Those who heard the New York orchestra in St. Louis about four months ago at the Olympic Theatre will undoubtedly remember the intelligent reading he gave not only of Wagnerian music but also of the classical work.

That the musical art has lost in Mr. Seidl cannot be easily explained in a few words; it was the art of conveying to his audience the poetical, intellectual side of classical works by distinguishing the essential from the unessential, through dynamic effects whereby the tone-colors became more prominent and the compositions more appreciated.



IN MEMORIAM!
ANTON SEIDL



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—BY—

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Our readers will recognize in the portrait appearing on the front page the handsome features of **Miss Georgia Yager**, one of our most talented singers. A biographical sketch of the young lady has been unavoidably held over 'till our next issue.



Adelaide Kalkmann.

There is no soprano singer better and more favorably known in St. Louis than Miss Adelaide Kalkmann; her voice and cultured singing has been frequently heard not only in Church and the Concert stage but also in Oratorio singing. Miss Kalkmann began her apprenticeship as a Churchsinger in the choir under Mr. Charles Ohm's direction; her excellent voice of great range and musical sympathetic quality was soon recognized and encouraged by confiding the solo parts to her. Her engagement later on in the Quartette Choir of the Church of Messiah, under Mr. E. R. Kroeger, brought her into greater prominence. Stimulated by the honest, not fulsome, praises of competent critics, it was but right that Miss Kalkmann would seek other fields to develop and improve nature's precious gifts by going to Europe and place herself under the most competent teachers of cosmopolitan reputation. Monsieur Sbriglia of Paris, the famous master who numbers among his pupils such singers as the De Reszke Brothers, Plancon, Nordica, Sanderson and others, was chosen and

to his efforts it was due that Miss Kalkmann gained considerable in tone production. Previous to her going to Europe, Miss Kalkmann was a pupil of Mrs. K. G. Broadus and her sustaining power of the highest tone *pianissimo*, was one of the features which was much admired; while Mons. Sbriglia fully recognized this quality yet it seemed to him to lack brilliancy, and his method of the placing of the tones certainly has added much to its charm. In this respect it has been interesting to interview one of Mrs. Kalkmann's pupils, for the lady is now a full fledged teacher, who spoke in highest terms of her painstaking efforts to develop his voice, illustrating Sbriglia's method which she is following. After concluding her studies in Paris, Miss Kalkmann placed herself under Fraeulein Organi in Dresden and later under Frau Kaula in Munich, finishing her course of studies with Randegger of London whose reputation for oratorio singing, etc, is prominent.



Mr. ALEXANDER HENNEMAN

class '92, of the Munich, Germany, Royal Academy of Tonal Art on Piano, Cello and Composition is one of St. Louis' noted musicians. He was for some years a member of the St. Louis Symphony Orchestra from which organization he resigned to give his undivided attention to his large piano and composition classes. As a teacher he acquired a fine reputation here, while his songs were accepted and sung in the European music centres. Mr. Henneman in his earliest boyhood was known for his extra ordinary soprano voice; and though he had altogether neglected his voice in later years, the love of song remained with him and he left America two years ago for a second sojourn in Europe for the express purpose of studying voice culture.

Before leaving he was married to the charming Miss Belle Cornet and together the couple left for Europe on an ideal artists honey moon trip. In England and Belgium operas and concerts only took up their time. In Berlin however the work was properly begun under Prof. Felix Schmidt of the Royal Conservatory. After studying with this master some months, Mr. Henneman left for Munich, where he was heartily received by his former profes-

sors of the conservatory. Here he applied himself particularly to the study of the *German Lied*. Under his former master Victor Gluth he reviewed composition and instrumentation.

Here also Mr. Henneman took a special course in Anatomy on the vocal organs, knowing the truth of the saying: "If you wish to master a science, teach it" he began a vocal class with which he was very successful and which gave him experience in teaching. Italy, the land of song, was his next move. There he studied the Italian language and style, receiving every opportunity of gaining his desired end by letters of introduction from the many Italian friends with whom he became acquainted in his former student days.

Next he went to Paris and placed himself under the guidance of Monsieur Sbriglia the teacher of almost all the great singers of to-day. Mons. Sbriglia predicted a great future for him, both as singer and teacher and made him his accompanist at the lessons of many of the other scholars, thus giving Mr. Henneman the best opportunity to study his method, both for male and female voices. In the two years of uninterrupted research, with never less than three lessons a week and the opportunity to study under three famous masters and to hear the great singers of six nations, Mr. Henneman has been able to collect invaluable data on the art of singing. All this data in the form of remarks, criticisms and corrections he has noted down in a book. Gifted with a good memory, extra ordinary hearing and thorough musicianship he was enabled to write out the notations of all exercises given to him or to other scholars. This work enriched by his own experience and invention, will soon appear in print.

Mr. Henneman is at present located at 3713 Olive St., but intends to erect a home that shall contain a large studio with auditorium and stage and equipments, to give his scholars the necessary training for opera and public appearance.



MISS KATIE JOCHUM.

The subject of this sketch was born in St. Louis and has won an enviable reputation as a teacher of piano. Her remarkable talent and love for music were manifested at an early age and carefully fostered by her parents who placed her under the care of some of the most prominent teachers of the country. As a result of fine training, assiduous study and ambition Miss Jochum has qualified herself magnificently for her chosen work. She received her first instructions from Hartineg studying piano and theory successively with L. C. Eimer, M. I. Epstein and Dr. Robert Goldbeck, who were enthusiastic in encomiums of her musical abilities. Dr. Goldbeck declaring her a splendid musician and eminently equipped for teaching. Miss Jochum has been teaching a large and interesting class for the last two years at the Strassberger Conservatory with the greatest degree of success.



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."

Beethoven Conservatory of Music.

It is a long time since the scribe of the "Musical News" attended any of the monthly recitals given by the pupils of the above named institute. It was the 27th anniversary of the school which was celebrated by a highly interesting recital on Saturday, March 26th. Looking back to the unobtrusive beginning of the Conservatory in 1871, when the writer was one of the staff of teachers, participating in the first recital in which only the teachers took part, it is gratifying to notice the gradual success which has crowned Mr. August Waldauer's efforts to provide St. Louis with a Music School second to none in the West.

The fine building, owned by the school, on Lucas Avenue, is a substantial evidence of prosperity of which the founder and his partners, the Brothers Marcus and Herman Epstein have every reason to feel proud. The Conservatory's mode of advertising has been through the good work accomplished by the pupils which have been taught and graduated since its existence. A glance at the program, which was presented at the last recital is sufficient to show that the Music is of a high order and the performance proved that it was not above the ability of the pupils.

No. 1. Piano Quartette, Beethoven, "Fidelio."—Misses Hammes, Ludwig, Goldstucker and Marloch.

No. 2. Violin Solo, De Beriot, "Rondo Russe."—Miss M. Sausenthaler.

No. 3. Piano Solo, Wagner - Mertke, "Rheingold Fantasie."—Mrs. T. D. Vickery.

No. 4. Vocal Solos, a. Valse, Wekerlin; b. Aria, Saint Saens.—Miss G. Marshall.

No. 5. Piano Solo, Gruenfeld, "Persian March."—Miss L. Northall.

No. 6. Violin Solo, Musin, "Mazurka de Concert."—Master F. Scheel.

No. 7. Piano Solo, Liszt, "Twelfth Rhapsodie."—Miss E. Webb.

No. 8. Vocal Solos, a. "Bolero," Denza; b. "Dreams," Tosti.—Miss E. Brown.

No. 9. Piano Solo, Chopin, "G Minor Ballade."—Mr. P. Tietjens.

No. 10. Romanza for Violins, Thome.—Mrs. C. Pope, Misses M. Sausenthaler, M. Scheel, M. Staed, C. Bain, F. Phillippi; and Masters O. Dierker, F. Schaefer, O. Boehm, D. Turner, G. Jones, F. Scheel.

As these monthly recitals are only given to stimulate the pupils to earnest study, to show their progress and give them confidence to play in public it would be invidious to enter into details; suffice it to say that all the participants acquitted themselves most creditably from the junior class who played the opening Quartette to the finale by the Violin Class. That numbers three, five, seven and nine were performed by the more experienced piano students, must have been self evident to all who were present; all these selections gave proof of most careful

preparation. The Violin Solos by Miss Sausenthaler and Master F. Scheel and the Romanza for Violins were evidence of Mr. Waldauer's thorough instruction of the instrument of which he has been a master for a many years. The vocal Solos were also highly creditable to the ladies who sung them, and their teacher, Mrs. Georgia Lee Cunningham. The hearty applause which greeted the performers showed the thorough appreciation of the audience.

St. Louis Amateur Orchestra.

The cultivation and appreciation of good orchestral music has always been uphillwork not only in St. Louis but in all other cities of the United States. If it had not been for the aid of a few generous and disinterested individuals, neither the New York Philharmonic, the Boston Symphony, the Chicago orchestra under Theodore Thomas, and a few minor orchestras could have existed and continued their musical missionary work. Also St. Louis has not wanted of men who in former years, as also at present, who socially and financially did their utmost to elevate the taste for orchestral works among. The old Philharmonic, which closed its career in 1870, under the leadership of August Waldauer, E. Sobolewski and Egmont Froehlich, accomplished a great deal of good. Next the Haydn orchestra was organized thanks to the enterprising spirit of such enthusiastic and accomplished amateurs as Messrs. Emil A. Meysenburg, flute, J. A. Kieselhorst, flute, Van L. Runyan, viola, Hubert Primm, cello, G. A. Rubelmann, violin, and a few others. The financial backing of these gentlemen put this amateur organization on a firm basis and enabled them to engage Mr. R. Sauter as a musical director, whose excellent services as a Violinist did much to stimulate our Amateur Violin players to severer study so that the ensemble playing progressed most satisfactorily and our best citizens become subscribers and enjoyed many an interesting Concert. It was during this *regime* that the talented amateur, Mr. Geoerge Heerich, was induced to join the orchestra as leader, and there can be no question but that this was an important stimulant to induce him to devote himself entirely to the study of Violin, for which his innate artistic instincts were so well qualified as his future artistic success has proven.

The Haydn orchestra did noble work for about 15 years when its usefulness was sadly interfered with through the attempt of the non-contributing members to rule and dictate the affairs of the society. It was resuscitated through Mr. Kieselhorst in 1878 under the direction of Mr. W. Malmene until he left St. Louis in 1880.

Thanks to the energy of Mr. A. I. Epstein, the present St. Louis Amateur orchestra presents talent that previous attempts could not boast of as the following list of players and instruments plainly shows:

First Violin: Miss Lucy Moll, Miss Julia Hermann, Mr. Chas. Niggemann, Mr. Claire Lieber, Miss Nellie Johnson, Miss Louise Reller, Miss Margaret Bannon,

Miss Dorothy Quinlan, Miss Beryl Frey, Mr. Carl Steinkuehler, Mr. Ben Koperlik, Mr. E. J. Wamsanz.

Second Violin: Miss Marie Sausenthaler, Miss Olga Endres, Mr. L. J. Levy, Mr. John Hoffman, Miss M. Kaminski, Miss Susie Cuddy, Mr. Frank Goll, Mr. R. W. Vorhees, Mr. Grace Driscoll, Miss S. McDonald, Mr. Carl Glaser, Mr. Fred. Schlueter, Mr. A. Levy.

Viola: Mr. B. Paradise, Mr. John Eggert, Mr. E. H. Labke.

Violincello: Mr. A. B. Woodward, Mr. Wm. J. Erder, Mr. H. G. Ellis, Mr. O. Schraubstadter.

Bass: Mr. H. Brinton, Mr. W. Van Leuven.

Harp: Miss Adelia Ghio.

Oboe: Mr. L. Vogelsang, Mr. John C. Walter.

Clarinet: Mr. F. E. Craig, Mr. A. L. Fishwick.

Flute: Miss C. Millard, Mr. G. H. Braeutigam.

Bassoon: Mr. H. N. Poepping, Mr. A. P. Hebard.

Cornet: Mr. Jesse French, Mr. O. Groene.

Horn: Mr. E. Thake, Mr. H. Nagle.

Trombone: Mr. Wm. Klose, Mr. F. Schwartz.

Drums: Mr. A. F. Langenohl.

Tympani: Miss A. F. Woodward.

With such a host of performers, Miss Lucy Moll as Concert Meister and Miss Marie Sausenthaler the leader of the second Violin, it is not surprising that the Society attracted so large an audience March 15th, at Union Club. The following ambitious program was presented:

Overture—"Mignon".....Ambroise Thomas.

Aria—"Samson and Delilah".....Saint-Saens.
Mrs. T. P. Morse.

Erste Symphonie.....Beethoven.
Adagio—Scherzo—Finale.

Sigmund's Love Song—"Die Walküre"....Wagner.
Mr. Charles Humphrey.

Le Rouet D'Omphale.....Saint-Saens.
Piano Concerto.....Schumann.
Mr. A. I. Epstein.

Orchestral Accompanist,

Miss Anne F. Woodward, Conductor.

Waltz, from Ballet—"Faust".....Gounod.

The Mignon Overture was well played, as soloists in the same distinguished themselves Miss C. Millard, flute, and Mr. F. F. Craig, clarinet; it certainly was astonishing to find a lady with such a technic on an instrument which most generally is only attempted by men. The selections from Beethoven's First Symphony received a most careful and tasteful reading; the exactness of the Violins deserves special mention. Although the Saint-Saens composition seemed a little above the capability of an amateur orchestra, yet it was very creditably performed and the difficult Oboe *obligato* of Mr. Vogelsang, so well played, was an evidence of the good material of which the amateur orchestra is composed. As an artistic treat the Schumann Concertos must be mentioned not merely on account of Mr. A. I. Epstein's masterly performance of the same, whose pianistic abilities are wellknown, but also on account of the excellent orchestral accompaniment which Miss Annie F. Woodward directed, and showed the excellent drilling with the orchestra had had. The Ballet music was tastefully given. Mrs. T. P. Morse sang the aria with great dramatic expression and in response gave Mr. Smith setting to Heine's word: "*Du bist wie eine Blume;*" the same compliment is due to Mr. Humphrey who sang an Irish ballad very tastefully as an encore.

The great benefit of Amateur orchestra is not only the improvements of the players themselves, as regards taste and *ensemble* playing,

but it teaches them also humility as there are too many who imagine that their dignity suffers if they do not play first fiddle, even if they are not qualified. In addition the friends, who have attended these Concerts, become gradually more interested in orchestral music so that in a decade or two our Symphony Concerts will probably benefit and be more appreciated.

Choral Symphony Society.

The ninth Concert of the season which took place March 3, was in every respect an unequal success. Raff's delightful symphony "In the Forest" was played with great intelligence, listened to with rapt attention and received with loud applause; so was also Dvorak's Notturmo for stringed instruments, which was given a fine poetic interpretation. The engagement of Miss Jenny Osborn of Chicago was an excellent choice, possessed of a powerful mezzo Soprano of great range, excellent quality and dramatic temperament, it was well adapted to give Beethoven's Aria from "Fidelio" with that intensity of feeling which it requires to make it effective; although the orchestral accompaniment was at times too "brassy" it did not overpower her glorious voice and the high C rang out with a brilliancy that evoked the warmest applause. As an encore she sang Schumann's "Fruehlings-Nacht" with equal felicity; by the bye Mr. Ernst's excellent piano accompaniment without any music before him must not be overlooked as it was a proof of his musicianship which some croakers want to deny him. Of the three selections which Miss Osborn sang in the second part "Villanelle" by Eva Dell Aqua deserves the greatest praise, as it gave an excellent opportunity of exhibiting her highly cultured voice, notably the perfect trill, to greatest advantage. Mr. Jacques Wouters played a Concerto by Lalliet for Oboe, the instrument is seldom heard exclusively in Solos as there are few artists who excell sufficiently in the technic to venture a solo performance, besides the difficulty of the tone production is so great that the slightest excess of lung force will blast the whole performance.

Mr. Wouters' skill was highly appreciated by the audience who awarded him the heartiest applause which was not appeased until he responded with an Encore playing the wellknown Aria "Nobil Signor" from Meyerbeer's "Huguenot" with great taste.

The tenth Concert was given March 17. The orchestral selections consisting of Mendelssohn's Overture "Ruy Blas," Wagner's Waldweben and the "Leonore" Overture No. 3 by Beethoven, although not new, were excellent played excepting a slight uncertainty, a sort of slip of the lip, in the second fanfare of the Cornet behind the scenes. The applause of the public was spontaneous and hearty. Miss Gertrude May Stein, who had been engaged by the Society on a previous occasion, was the star of the evening and strengthened the good opinion which was formed of her then. The grand Aria from Samson and Delilah "My

heart at thy dear voice" was sung with orchestral accompaniment most charmingly as an encore. Miss Stein gave "O joy of youth" by Frank van der Stucken; in both selections the culture of her voice and its great range were noticeable features. The Cantata "Song of the Norns" by Hofmann was sung exclusively by the ladies of the Society, assisted by members of the Morning Choral Club. The singing was excellent; the freshness of the voices, the volume of tone, the precision and careful attention to light and shade deserve special mention. The orchestral accompaniment was good and the Solos sustained by Miss Stein were sung with great feeling; the high B flat at the end of her first solo was given with a volume of tone and dramatic expression, which was electrifying. Few mezzo Sopranos have so high and brilliant a range of voice. The hearty applause which was spent at the conclusion was a deserved compliment to all the participants including Mr. Ernst.

The report of the Concert announced for March 31 will appear in our next issue.

Strassberger's Conservatory of Music,

2200 St. Louis Avenue.

A large and cultivated audience attended the last two regular Recitals given by pupils of the Strassberger's Conservatory, which took place Thursday March 10th and Friday March 11th. The rapid progress which the Normal Vocal Class (called Tuesday Vocal Culture Club) has achieved in so short time is worthy of mention. The voices are well trained and their singing was well received, the class is under charge of the Vocal teacher Miss Mary N. Berry. Director Strassberger will shortly announce an Evening Recital to consist exclusively to exhibit their work.

Following pupils took place in the Programmes: Piano Department: Miss Lydia and Annie Schoepenkoetter, Annie Knap Mabel Farnham, Emma and August Ritter, Carrie Brinkmeyer, Belle Gilbert, Stella Leschen, Annie Meise, Lulu Reinhardt, Laura Querl, Linda Dress, Mabel Hite, Eleonore Webner, Pearl Wand, Lydia Julia Querl, Charles Vorhauer.

Vocal Department: Miss Lola Scholtz, Jean Beardsley, Alpha Hall, Clara Vogelsang, F. H. Hassebrock, L. Barth, Mary Lange, Adelle Krenning, Lillian Vette, Annie Meise, Lillian Backus and Mathilda Strassberger.

Elocution Department: Miss G. L. Summerville, Elma Holland, Edna Hassebrock, Martha Strassberger.

Violin Department: Hubert Bauersachs, Wm. Querl, George Geary, Charles Brown, Andrew Clark and F. Nemours.

Cornet Department: Miss Eva Hirdler, Hy. Rueckert and Fairbanks Hirdler.

These pupils received their lessons from the following teachers: Prof. Paul Mori, Katie Jochum, Piano, Mary N. Berry, Vocal, Miss G. L. Summerville, Elocution, Dr. J. P. Nemours and Bruno Strassberger, Violin and Charles Seymour in Cornet.

The success of the Strassberger Conservatory lies in the fact the management not only has secured the most capable instructors but also that they work harmoniously together to the best advantage of the pupils, making the institution one of the best in the West.

The St. Louis Quintette Club gave its second Concert March 1st at Memorial Hall, which was filled by the subscribers who have been staunch friends of the Club and who thoroughly enjoy Chamber music. Besides the regular members of the String Quartette with George Heerich, First Violin. Val. Schopp, Second Violin. R. Schuchmann, Viola. Carl Froehlich, Cello. Mr. L. Hammerstein assisted as accompanist playing the following three solos: "Gavotte," Bach-Saint Saens; "Barcarolle," Nicodé; "Mazurka," Leschetizky in excellent style, receiving the warmest applause. As an encore he gave Tschaiakowsky's song without words. Mrs. Oscar H. Bollman contributed three Vocal Solos in which her rich Alto voice had full scope for display, not only as regards quality and compass but also for tasteful expression. Encores were of course inevitable. The Quartette playing of Mendelssohn's composition No. 1 in E flat deserves great praise, the Canzonetta receiving the heartiest plaudits. As a finale Jadassohn's Quintette op 70 was played with commendable intelligence and finish; while it is of course supposed that in a String Quartette all players are artists, yet the palm of superiority must be conceded to Mr. G. Heerich; the fullness of his tones, animation and expressive style of playing exercise a powerful influence on the other gentlemen without obtruding itself to the detriment of any one.

The Third Concert of the St. Louis Quintette Club attracted another full house. The Schubert Quartette Op. 79 and Saint-Saens Quintette Op. 14 were excellently played and well received. Mr. E. R. Kroeger contributed two Solos and in response to loud applause played a Chopin Waltz. The singing of Mrs. Nellie Hale-Davis was another attractive feature; her clear, powerfull and well trained voice was never heard to greater advantage.

Miss Cora Fish is unquestionably one of our conscientious and painstaking piano teachers, judging from the work which her pupils presented at the recital given March 25, it was not merely an exhibition of Solos, Duets and Quartettes but the theoretical work was also demonstrated consisting of ear training exercises, as well as technical finger and wrist exercises. The following young ladies participated in the program: Misses J. Rivers, H. Fish, H. Moore, M. Halliwell, F. Becker, M. Ettinger and A. Tresenriter, all of which acquitted themselves very creditably; another commendable feature of the recital was that not a single trivial composition was on the program, the names of Schumann, Schubert, Chopin, Rubinstein predominating. Vocal Solos by Miss Adah Black and Mr. Ch. Brainard were well sung and duly applauded.

CAUTION.

The undersigned regrets to hear that an unprincipled person has travelled in the country representing himself as agent of "The Musical News" and collecting subscriptions. We herewith caution our friends and subscribers not to pay any money except to the undersigned or his accredited agents whose name will be published later.

WALTER LUHN,
Proprietor and Publisher.

Seinen Eltern gewidmet.

SWEET SOUNDS FROM HOME.

(HEIMATSKLÄNGE.)

WALTER LUHN.

Moderato.

The first system of music is in 2/4 time, marked *Moderato*. It features a piano introduction with a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and includes a fermata over a whole note chord. The bass staff provides a simple harmonic accompaniment.

sostenuto.

The second system continues the piece, marked *sostenuto*. It features a melodic line in the treble staff and a bass line in the bass staff. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo).

Larghetto.

M.s.

The third system is marked *Larghetto* and includes the instruction *M.s.* (Musica Scordatura). The treble staff has a melodic line with a *morendo* (decrescendo) marking. The bass staff features a series of chords with a *cresc.* (crescendo) marking. The instruction *P una corda* is present.

The fourth system concludes the piece. It features a melodic line in the treble staff and a bass line in the bass staff. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo).

Piu moto.

mf

La melodia marcato.

Larghetto.

dolce

p dolce

1.

2.

f

First system of musical notation. Treble clef, key signature of two flats, 3/4 time. The right hand features a series of chords with a slur and an '8' above it. The first chord is marked with a circled '12'. The left hand has a simple accompaniment. The text 'p a la harpe' is written below the first measure. The instruction 'La melodia bene marcato.' is centered below the system.

Second system of musical notation. Similar to the first system, but the first chord in the right hand is marked with a circled '12'. The left hand has a dynamic marking of 'f' in the second measure.

Third system of musical notation. The right hand chords are marked with circled '12' and '9'. The left hand accompaniment continues.

Fourth system of musical notation. The right hand chords are marked with circled '12' and '17'. The system concludes with a double bar line.

The first system of music consists of two measures. The right hand features a melodic line with a long, sweeping slur over the first measure, followed by a shorter slur in the second measure. The left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two measures. The right hand's melodic line is characterized by a long, arched slur. The word "cresc." is written below the first measure, indicating a dynamic increase. The left hand continues with its accompaniment.

The third system contains two measures. The right hand's melodic line maintains the arched slur pattern. The left hand's accompaniment remains consistent with the previous systems.

The fourth system concludes the page with two measures. The right hand's melodic line features a long, arched slur. The word "p" is written below the first measure, and "ritard." is written below the second measure. The left hand's accompaniment ends with a final chord. The number "8" is printed at the bottom right of the system.

VALSE - IMPROMPTU.

Georg Stahlberg.

Vivace.

The first system of music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with a long slur over the first two measures, while the left hand provides a rhythmic accompaniment of chords and single notes.

Tempo di Valse.

The second system is marked *Tempo di Valse*. It starts with a *rit.* (ritardando) marking and a *ff* (fortissimo) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment of chords.

The third system continues the piece, featuring a triplet of eighth notes in the right hand in the third measure. The accompaniment in the left hand remains consistent with the previous systems.

The fourth system concludes the piece with two endings. The first ending leads back to an earlier section, and the second ending concludes the piece. A *rit.* marking is placed below the second ending. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, including first and second endings. The first ending leads to a *rit.* (ritardando) section in the second ending.

Fourth system of musical notation, marked *a tempo.* and *dolce.* (dolce). The treble staff features a more melodic and expressive line, while the bass staff continues with a steady accompaniment.

Fifth system of musical notation, marked *a tempo.* and *rit.*. The piece returns to a more rhythmic feel with a *rit.* marking in the middle of the system.

Sixth system of musical notation, including first and second endings. The first ending leads to a *rit.* section, which then concludes with a *f* (forte) dynamic marking.

accel.

p

f

p 1. 2. *rit.*

a tempo

dolce

a tempo

rit.

Vivace.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The first measure is marked with a forte *f* dynamic. The music features a melodic line in the treble and a supporting bass line. A slur covers the first two measures. The system concludes with a *rit.* (ritardando) marking and a final chord.

Second system of musical notation. It continues the piece with a grand staff. The first measure is marked with a fortissimo *ff* dynamic. The treble staff contains a series of eighth-note chords, while the bass staff provides a steady accompaniment.

Third system of musical notation. The grand staff continues with eighth-note chords in the treble and a consistent bass accompaniment. The dynamics remain consistent with the previous systems.

Fourth system of musical notation. The first measure is marked with a forte *f* dynamic. The treble staff features a more active melodic line with eighth notes, while the bass staff continues with chords.

Fifth system of musical notation. The grand staff continues with eighth-note chords in the treble and a consistent bass accompaniment. The dynamics remain consistent with the previous systems.

Sixth system of musical notation. The first measure is marked with a fortissimo *ff* dynamic. The system concludes with a *rit.* marking and a final chord. The bass staff has a final chord with a fermata.

OUR LITTLE BIRDIE IS DEAD.

(DAS TODTE VÖGLEIN.)

Edited by W. L.

E. Rohde.

Con dolore.

The first system of music is in 6/8 time and consists of two staves. The upper staff features a melodic line with various ornaments and fingerings (e.g., 5, 2, 4, 1, 5, 1, 1, 3, 5, 3, 4). The lower staff provides a harmonic accompaniment with fingerings (e.g., 3, 2, 2, 4, 5, 3, 4). The dynamic marking is *p sempre legato*.

a tempo.

The second system continues the piece. It includes a *rit.* (ritardando) marking in the middle. The upper staff has fingerings like 2, 4, 3, 4, 2, 1, 2, 4, 1, 3. The lower staff has fingerings like 5, 4, 5, 5, 5, 4, 5, 5. The dynamic marking is *mf*.

f

The third system features a *f* (forte) dynamic marking. The upper staff has fingerings like 2, 2, 5, 5, 5, 5. The lower staff has fingerings like 5, 5, 5, 5, 5, 5, 5, 5.

a tempo.

The fourth system concludes the piece. It includes a *rit.* marking at the start, a *p* (piano) dynamic marking, a *cresc.* (crescendo) marking, and a *dimin.* (diminuendo) marking. The upper staff has fingerings like 5, 5, 3, 5, 3, 2, 1, 4. The lower staff has fingerings like 5, 5, 2, 1, 5, 5.

First system of musical notation, measures 1-5. The piece is in a minor key. The first measure starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 4, 4, 2, 1). The left hand provides a steady accompaniment with eighth notes.

Second system of musical notation, measures 6-10. The right hand continues the melodic line, with a forte (*f*) dynamic marking in measure 8. The left hand accompaniment remains consistent.

Third system of musical notation, measures 11-15. The right hand melodic line includes slurs and fingerings (1, 2). The system concludes with a *rit.* (ritardando) marking in measure 15.

Fourth system of musical notation, measures 16-20. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment is steady. A *p a tempo* marking is present in measure 17.

Fifth system of musical notation, measures 21-25. The right hand melodic line is marked *molto lento*. The left hand accompaniment is marked *molto rit.* in measure 23. The system ends with a *pp morendo.* marking in measure 25. Fingerings 5, 1, 2 are indicated in the left hand in measure 24.

THE ROSE.

2

(DIE ROSE.)

English words by R. Wenz.

M. Hartding.

Introduction.

Allegretto.

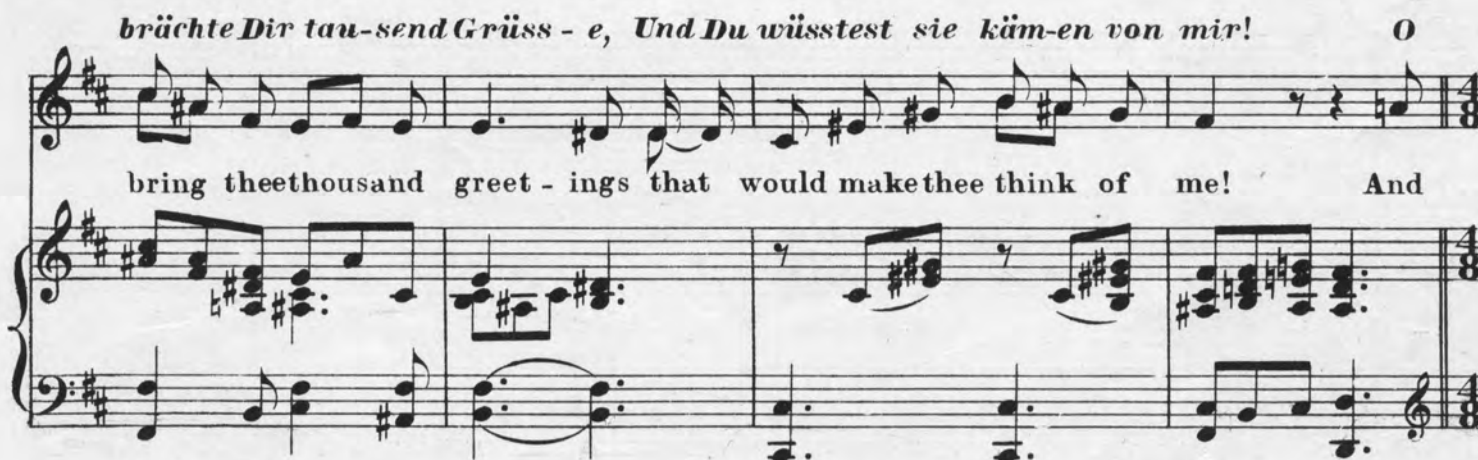


mf

O hüt-te die Ro - se Flü - gel, Sie flö-ge hin-ü-ber zu Dir, Und
O that the rose might hast - en On speed - y wings to thee, To



brächte Dir tau-send Grüss - e, Und Du wüsstest sie käm-en von mir! O
bring theethousand greet - ings that would makethee think of me! And



Moderato.

könn-te die Ro - se sing - en, Ich sen-de-te sie an Dich Und sie
if then the rose would tell thee how great-ly my heart longs for thee, Thou



sän-ge Dir die-ses Lied - chen, Und du dächtest dabei an mich! Sie

wouldst surely think me true, dear! For the rose would plea for me Yet the

Largamente.

kann ja nicht fliegen, nicht sin - gen, Ich bin der Sehn-sucht müd: drum

rose cannot fly can-not sing, dear I'm wea - ry of wait - ing so long, So

Tempo primo.

flie-ge ich sel-ber und brin - ge Dir Ro - se, Gruss und Lied, drum

I fly my-self to my dar - ling with greet - ings, rose and song, So

flie-ge ich sel-ber und brin - ge Dir Ro - se, Gruss und Lied.

I fly my-self to my dar - ling with greet - ings, rose and song.

BERCEUSE.

Andante.
Con sordini.

E. R. Condon. Op. 5.

Violin.
Piano.

1. *rall.*

2. *rall.* *f* *2^a corde.*

1. 2.

First system of musical notation, consisting of three staves: a single treble staff and a grand staff (treble and bass). The music features a melodic line in the treble and a rhythmic accompaniment in the grand staff.

Second system of musical notation, consisting of three staves. The tempo marking *rall.* is present in both the treble and bass staves of the grand staff.

Poco animato.

Third system of musical notation, consisting of three staves. The tempo marking *Poco animato.* is at the beginning, and the dynamic marking *f* is present in both the treble and bass staves of the grand staff.

Fourth system of musical notation, consisting of three staves. This system continues the musical piece with similar notation to the previous systems.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the musical piece. It includes the instruction "3^a corde." above the vocal staff. The piano accompaniment has "rit." (ritardando) markings in both the right and left hands. The vocal line features trills (tr) in the final measures. The piano accompaniment includes a trill in the right hand.

The third system begins with a "Solo." marking above the vocal staff. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal line has a melodic phrase with a trill in the final measure.

The fourth system features "cresc." (crescendo) markings in both the vocal and piano parts. The piano accompaniment has a trill in the right hand. The vocal line continues with a melodic line.

5

First system of music, measures 5-8. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff begins with a *cresc.* marking and a *ff* dynamic. The second and third staves also begin with a *cresc.* marking. The first staff has a *rall.* marking starting in measure 7. The second and third staves have a *rall.* marking starting in measure 8. There are some markings in parentheses above and below the first staff, possibly indicating fingerings or breath marks.

Tempo I.

Second system of music, measures 9-12. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff begins with a *p* dynamic. The second and third staves also begin with a *p* dynamic. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Third system of music, measures 13-16. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff has a first ending bracket labeled "1." starting in measure 14, with a *rall.* marking below it. The second and third staves also have a *rall.* marking starting in measure 14. The music continues with the eighth-note accompaniment and melodic line.

Fourth system of music, measures 17-20. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff has a second ending bracket labeled "2." starting in measure 17, with a *rall.* marking below it. The second and third staves also have a *rall.* marking starting in measure 17. The first staff has a *morendo.* marking starting in measure 18. The second and third staves have a *dim. morendo.* marking starting in measure 18. The music concludes with a final chord in measure 20.

St. Louis Musical Club.

It was a happy thought to select the Faust legend in Music for the eighth Recital which was given March 12th, at the Memorial Hall. From a musically historical point of view it is highly interesting to note how different composers have treated the same scene according to their own individuality; of course we had only disconnected fragments but even from these the genius of the composers were thoroughly in evidence. The St. Louis Amateur orchestra opened and closed the program with two selections which were excellently given, reflecting great credit on the players as also on Mr. A. Epstein, the musical director; as we shall have occasion to speak elsewhere of this organization we defer at present further comments.

Miss Mary N. Berry and Mr. James Rohan sang a duet from Schumann's unfinished opera "Faust" very well, the voices blended well. Miss L. Froehlich sang Schubert's "Gretchen at the Spinningwheel;" she received hearty and well deserved applause. — A new comer for vocal honors was Mr. Herbert C. Wilson, who sang from Gounod's opera: "Salve Dimora" artistically and with great feeling; that he understands the proper use of the voice was evident in the exquisite *Mezza voce* with which he sang the aria. He is possessed of a sweet lyrical tenor and great compass, singing the high "C" without apparent effort; Mr. Wilson was recalled several times. The Flower song from the same opera was sung by Mrs. Louise A. Corley in a most perfect and artistic style; her well schooled voice, its beautiful quality of tone and dramatic expression had full scope to manifest themselves in this song. The two Piano quartettes "Faust Overture" by Wagner and the Polonaise from Spohr's opera were played by Mrs. Allen, Miss Schaefer, Miss Miller, Mrs. Meyer. The performance, especially of the first by far the most difficult one, was the perfection of pianistic art; it was an *ensemble* which showed the most careful preparation which could not be excelled.

The Recital given by Miss Blanche Sherman, March 26th, at Memorial Hall, will long be remembered as one of the most artistic piano achievements which we ever had the pleasure of listening to. The young lady, who has not yet reached her seventeenth years, is unquestionably endowed by nature with talent which will place her in the foremost rank of female pianists and *virtuosi*; but talent is not the only quality which attracted so much attention and admiration, it is rather the immense perseverance and hard work which she must have bestowed on her studies to attain such a high degree of perfection to present so extensive and varied a program.

Sonata, Opus 57, Beethoven; Gavotte and Musette, from Third English Suite, Bach; Valse, Opus 3, Wieniawski; Sunday, Brahms; Staccato Etude, Opus 23, Rubinstein; Suite, Opus 43, Grieg; Tarantella, Raff; Etude, Opus 25, No. 7, Chopin; Polonaise, Opus 53, Chopin; Slumber Song, Heller; Rhapsody, No. 2, Liszt.

To play all these compositions by heart would have taxed the mental and physical

abilities of any artist. Without entering into details it must suffice to say that her technic was as perfect as her intelligent interpretation of the same; her poetic temperament was most charmingly manifest in Brahms's "Sunday" and Heller's "Slumber Song." The "Staccato Etude" showed not only the perfect wrist action but also her endurance; but however ambitious the program was yet human power must not be overtaxed, which plainly showed itself in the last composition wherein her strength seemed to fail her in the octave playing of the finale. The most deserving and spontaneous applause greeted the young lady at the conclusion of each piece. To diversify the program and allow the young lady a little rest, Mr. Jacques Wonters contributed a Oboe Solo and two short selections on the English Horn; both were very tastefully played and well received. Mr. J. Wonters' engagement is a substantial proof that his abilities on these instruments is duly appreciated.

Organ Recital.

Miss Carolyns A. Allen's Organ recital under the auspices of the Tuesday Musicale, given in the Lindell Avenue Methodist Church, March 15, was one of the most interesting and delightful concerts of the season. The organ is one of the largest and finest in the city. Miss Allen handled it like an artist and seemed by no means embarrassed although she had been acquainted with its mechanical resources but a few hours. Very few know perhaps that no two organs are alike in their construction, not only as regards to the position of the stops, which have to be varied during a performance in order to make it interesting, but even their tone qualities vary often considerable. To manipulate an instrument with almost boundless resources requires therefore not only great technical skill, but also a cool head and a steady set of nerves. Miss Allen certainly did herself proud, the superb organ of the Lindell Avenue Church seemed to inspire her, proving what a woman can do in Music even on an instrument which for a long time seemed to be the exclusive prerogative of men. The Sonata, Prelude and Fugue, the most difficult numbers on the program, were played with great expression, artistic phrasing and considerable dexterity in pedal playing. The "Lamentation" by Guilmant was most tenderly given, showing the lady's great taste in registration of the stops.

The Tuesday Musicale is to be congratulated on having, among its members, a woman organist of so much ability, ambition and perseverance for these desirable virtues do not usually live together. Miss Allen was assisted by Mrs. Bonsack, the president of the Club to whose noble and beautiful voice it is always a pleasure to listen. The attendance was very large and the applause hearty and spontaneous. Miss Allen was the recipient of some beautiful roses. The program was in every respect classical and highly interesting, besides old

father Bach, modern composers less known such as Robert Hainsworth and Alonzo Stone, were worthily represented.

MRS. K. J. BRAINARD.

Tuesday Musicale.

The engagement of Henry Marteau by the Tuesday Musicale filled Union Club Hall, March 1, with an enthusiastic audience. That a violinist like Marteau, who has won the admiration of all musicians, would also enthuse a St. Louis audience cannot surprise any one. The Virtuoso, now in his 24th year, astonished already the Musical world when in his 10th year he performed Leonard's Violin Concerto No. 5 in his native city Reims, France; the composer was the boy's teacher. His perfect mastery of bowing, such expressive style of playing and technical virtuosity can only be described as wonderful. The program embraced compositions by Saint-Saens, Godard, Wieniawski; old father Bach was worthily represented by three selections. The finale, consisting of three numbers by A. Wormser, was of the genuine Slavonic flavor and was played with a warmth that produced the greatest enthusiasm. The piano accompaniments by Miss Alice Pettengill were excellent; why the lady's name was not mentioned on the program seemed strange.

Notwithstanding the inclemency of the weather Memorial Hall was well filled with an appreciative audience on Tuesday Night, March 22. The recital was a brilliant success throughout. Miss Vera Schleuter's playing of the two difficult Solos by Raff and Liszt were received with the warmest and well deserved applause. Concone's dramatic Aria "Judith" was well adapted for Mrs. Taylor Barnard's powerful voice which she used with discretion and great taste. The March funebre by Liszt was artistically interpreted by Miss Anne A. Cone; the difficult technical passages blended judiciously with the melodic strains without obscuring the same, while the firm tones which she drew forth from the instrument deserve also special mention. The magnificent Alto voice of Mrs. Ida Ringen was heard to great advantage in Meyerbeer's composition; it was an excellent specimen of vocal art and natural good taste. The Duets for Harp and Cello by Miss A. Ghio and Mr. Arthur Woodward made a great hit. Miss Ghio has developed into a highly accomplished performer on the harp, while Mr. Woodward, although but an Amateur on the Cello, showed good technical ability combined with feeling expression; both performers were recalled several times. Miss Georgia Yager's artistic singing of the Aria from Rossini's "Barber of Seville" was a gem; the difficult bravura passages were brilliantly executed, the sustained high C roused the audience to rapturous and well deserved applause; the composition usually sung in E major was transposed half a tone higher to show Miss Yager's range of voice. Miss Rosalie Smith's pianistic abilities have been frequently commented upon

in the "Musical News" and her playing of Chopin's Ballade No. 3 added fresh laurels to her justly established reputation as one of our most accomplished pianists. The closing Quartette "Birds' Message" by G. F. Sueck, sung by Miss Black and Mesdames Luyties, Ringen and Bonsack was a delightful treat; the voices blended charmingly; their distinct enunciation and good phrasing deserve special praise.

Morning Etude.

Among the musical Clubs which work unobtrusively in our midst to elevate the taste for music among its members and friends, is the "Morning Etude" whose meetings are held every alternate Friday at the homes of its members. That art is the aim of the Club is evident from the following preambles which set forth its objects, viz: To cultivate among its members that broad appreciation of music which values the soul equally with the technique, and which aims for the best possible work in expression as well as execution. To aid more timid members in gaining the self-reliance required to perform before an audience. The constitution sets forth that the number of active and assistant active members shall not exceed thirty. Although the Club has not been very long in existence, yet it has already a membership of 27 enthusiastic workers as will be seen from the following list.

ACTIVE MEMBERS.

SECTION I. Miss Susan McDonald, violin; Miss Margaret Miller, violin; Miss Bertha Gerhart, vocal; Miss Margaret Love, vocal; Miss Beatrice Thomas, piano; Miss Lola McCreery, piano; Miss Pauline Poss, piano; Mrs. Alfred Matthews, piano; Mrs. C. H. Stone, piano; Mrs. P. McFerrer, reader.

SECTION II. Miss Gertrude McCreery, violin; Mrs. Wm. F. Saunders, violin; Mrs. Wm. E. Slason, vocal; Mrs. Adolph Bernd, vocal; Mrs. Howard Watson, piano; Mrs. J. Edgar Davenport, piano; Mrs. H. G. Krake, piano; Miss Edna B. Kempin, piano; Miss Jasmin E. Stone, piano; Mrs. J. L. Bartlett, Junior, violin.

ASS'T ACTIVE MEMBERS.

Miss Anna Cone, piano; Miss Alice Hellmers, vocal; Miss Ella Hafferkamp, piano; Miss Stacey Niederlander (abroad), piano.

ASSOCIATE MEMBERS.

Mrs. Christine Scott; Mrs. A. R. Schollmeyer; Miss Julia B. Kroeger.

While all the members have exerted themselves to make the Club a success, yet it cannot be denied that to Mrs. C. H. Stone, the president, much praise is due; her energy and taste for art has had a beneficial influence on all. That the Club is not for mutual admiration, may be gathered from the fact that professional musicians have been engaged from time to time to give lectures. Mr. I. Schoen, violin; Mr. A. I. Epstein, piano, and Mr. W. Malmene, voice culture, have so far appeared before the Club making their special departments the subject of their lectures.

Professor H. H. Darby, the efficient organist of Christ Church Cathedral, has rented the large and elegant residence No. 3536 Olive St. not only for the convenience of the large number of pupils he has in the West End, but also to accommodate a few prominent teachers who intend to open their studios in the building. Professor Darby intends to fit up the place in first class style for teaching purpose; as soon as the reception rooms are ready he will have a musical house warming.

The Liederkranz Society presented an excellent programme March 5th, when their hall was filled by the members and their friends. The Male Chorus has gained in strength, especially in the first tenor. The Ladies Chorus of about 50 voices was an agreeable surprise; that the audience greatly appreciated this feature was noticed by the warm applause when the ladies first appeared on the platform and still more at the conclusion of the two choruses when they received quite an ovation. Miss Louisa Froehlich was in excellent voice, her solos were tasteful sung. Miss E. Schultz made her debut as a Vocalist; her two solos were well adapted to exhibit her beautiful ringing voice, which is well schooled, to great advantage. The feature of the Concert was unquestionably the piano solos which Miss E. B. Heynen contributed; to be invited by the society as a guest has always been looked upon as a great honor as the Liederkranz socially and musically represents the élite of the German element in St. Louis, hence the young lady has every reason to be proud of that honor. Mendelssohn's Rondo capriccioso was placed on the programme by general request; the first movement gave Miss Heynen opportunity to show her poetical feeling, while the Allegro gave her full scope to exhibit her technical skill to perfection; at the rapid *tempo* in which she took the latter, it was marvellous to notice that not a single note was struck wrong, while the delicate touch of the *staccato* passages in the bass deserve praise; the finale *con fuoco* with its octave passages showed an uncommon degree of strength in so young a player. The two selections: Spinnerlied, "Der Fliegende Holländer," Wagner-Liszt; Finale, "Etudes Symphoniques," Schumann, added fresh laurels to her reputation; her perfect technique and intelligence were especially noticeable in the finale of Schumann, while the bravura passages especially in the latter composition were perfect and artistically played. The several recalls testified the high appreciation in which the young lady stood in the estimation of her critical audience. Miss Heynen has a bright future before her.

Two of Mrs. K. J. Broaddus pupils Miss Marie C. Searles and Miss Lucille Garner Brown, distinguished themselves in the musical programme which was part of the lecture the Rev. Dr. Hgen gave in the Church of the Holy Ghost March 13th. The first named lady sang Gounod's "O, divine Redeemer" and the latter "Our king" by A. Rotoli; religious feeling and expression were in evidence in both solos. Their voices mingled well in the Duet "Heavenly love." Church Choir Committee ought to keep their eye on these two ladies.

Miss Laura Schafer and Miss Marie Miller.

It is presumed that it will not be considered sacrilegious to paraphrase a certain sentence in the matrimonial service by saying: "What art has joined together let no man put asunder." It is impossible to speak of one of the ladies without mentioning the other; their art-work is too closely connected and it cannot be possibly separated. Miss Schafer was born in Ohio and Miss Miller in New

York City; their studies were separately prosecuted in Boston, New York and Cincinnati. Although the two ladies had often met in artistic circles in this Country, it was not until they happened to meet each other in Berlin, taking lessons of the renowned teacher Oscar Raif, that they decided to devote themselves to *ensemble* playing upon the special recommendation of that gentleman. The following testimonial speaks for itself:

Miss Laura Schafer and Miss Marie Miller were my pupils from 1888 to 1890. They studied with unusual diligence, thoroughly acquiring my method. They unite with good technique, fine touch and musical interpretation. As teachers I particularly recommend Miss Schafer and Miss Miller.

OSCAR RAIF,

Teacher at the Royal High School for Music. Berlin, January 12, 1890.

After finishing their course of instruction they appeared in Concerts both in Berlin and Leipzig and received the warmest encomiums and press notices from those cities. Their debut in America after their return from Europe was highly gratifying; the pupils of their celebrated teacher in this country had formed themselves into a Club which was the first to invite them to give a recital. "The Mail and Express" criticised the same as follows:

"The Raif Club, composed of pupils of Prof. Raif, of Berlin, Germany, met last Thursday evening. The event of the evening was the ensemble playing of Miss Laura Schafer and Miss Marie Miller, of Schumann's Toccata and Etudes of Chopin, arranged by Prof. Raif for two pianos, thus bringing out every point of beauty in these difficult compositions."

Since the ladies return to America they appeared in Chicago, Detroit and other cities. The "Detroit Tribune" alludes to their performances as follows:

At the meeting of the Music Teachers' National Association, Schumann's Toccata, arranged for two pianos, was so brilliantly presented by Miss Miller and Miss Schafer that the audience demanded an encore, to which they responded with an equally fine performance of one of Chopin's studies.

The art of *ensemble* playing on two pianos lies in the difficulty of the two performers, who are apart from each other, shall play so exact that to the listener, who cannot see the performance, it shall appear as being but the work of one person. How well Miss Schafer and Miss Miller have succeeded in their artistic work in St. Louis is too well known to those who have heard them and who are able to appreciate art. How highly their teacher, Mr. Oscar Raif, thought of them may be gathered from the fact that he arranged Schumann's "Toccata" specially for them, and they themselves have arranged some of the more difficult pieces written as solos, such as the Etudes Symphoniques and Toccata of Schumann, the "Wanderer" fantasia of Schubert, the sonata in F sharp minor by Schumann, and a number of etudes of Chopin, in all of which their chief aim is not to add to or take from these compositions as solos, but to carry out the composers idea to its fullest extent. As far as the Misses Schafer and Miller are concerned in St. Louis, they need no special praise, either as teachers or Concert virtuosi, but it is just to them and the musical talent of Music in our city, that their merits should be placed in a proper light before the readers of the "Musical News".

Just Published.

A Funeral March dedicated to the memory of the heroes of our ill-fated "Maine" composed by Paul Mori has just been published by Walter Luhn of the "Musical News." The Music is full of pathos in its melodic strain, while the harmony is stirring and powerful throughout. The title page is a fine specimen of engraver's art with an excellent picture of the ill-fated vessel. The first 1000 copies will be sold for the benefit of the Relief Fund. The price is for the subscribers of the "Musical News" only 25 Cents.

Don't fail to get a copy.

Voice Culture No. 2.

TREMOLLO alias WOBBLE.

By Waldemar Malmene.

While the *Vibrato*, or the vibratory quality of tone is of excellent effect and perfectly justified on the operatic stage in dramatic situations, when the intensity of emotional feeling is roused to the highest pitch, yet it is entirely out of place in devotional songs and ballads. Yet how often is it not indulged by many who vaunt themselves to be pupils of the best teachers. When it degenerates, as it often does, into a constant trembling of the voice, known by the name of tremolo or tremolando it is perfectly execrable. It would be well if critics, instead of describing the features, personal appearance and elegant dresses of singers, would point out such unnatural and offensive tone production. The tremolo is unquestionable a greater vice among female than male singers. I believe it to be of foreign importation and that pupils of the French school are principally victims of the same. Ignorance and vanity have no doubt been great help to propagate it, in fact a young lady who went abroad for finishing lessons came back from Europe with the affliction and, when remonstrated, told me that she thought it a great acquisition and had asked her teacher to tell her how to produce such quivering tones. Mr. W. H. Daniel, author of "The voice and how to use it" is not far wrong when he ascribes the evil to the fact that the majority of foreign vocal teachers, who come to this country, are past their prime, with voices so worn out that they could not appear in public abroad. Knowing the weakness of American girls who run after foreign importations, especially if the name has an Italian ending of "ino" or "ano," they have no particular difficulty in securing pupils.

The premature decay of a voice can in most cases be traced to bad management of the same, bad schooling, unnatural straining in the vain attempt to exhibit high tones etc. Good singers who have been taught the proper emission of the voice, and are able to sustain a tone pure and even, will not indulge in the obnoxious tremolo; nor will their voices easily deteriorate, if properly taken care of. Many renowned vocalists are known to have retained an excellent quality of voice until their sixtieth year, some even longer. Singers of strong emotional nature, who have not perfect control over the management of breath, are most likely to transgress and indulge in a tremolo without being aware of it. Muscular weakness may at times be the cause. With proper exercises, but not through singing songs, it can be remedied under the supervision of a competent teacher. That the evil has also extended to instrumentalists is also a well-known fact, Violinists and Cello players, even Cornet players indulge in it sometimes and persons of little taste who play Reed Organs are often in the habit of drawing the Tremolo stop with all the other stops.

About twenty two years ago, when Verdi's Requiem was performed in London, Mr. Wm.

H. Cummings, an excellent singer and voice teacher, commented on the singing of the Quartett of vocalists which were brought over by the composer who indulged more or less in the tremolo. The article appeared in the London Musical Standard from which a few extracts are to the point. Among other things he wrote: "The public press seemed deaf and blind to the fatal fault to which I have referred. The Soprano was quite incapable of sustaining with a steady tone 'A' above the staff, and I heard, during one of the Requiem performances, a lady near me remark: 'What a beautiful shake the vocalist had,' when composer and singer were guiltless of any intention to introduce a shake. Now all true and well educated vocalists know that a shaking or trembling voice is not a desirable thing to cultivate, but the very reverse, and that it is also a sure indication of insufficient or false training or of taxing the vocal organs beyond their natural capabilities. It is, of course, sometimes the result of failing powers from old age, and frequently in such cases we can admire the skill of the artist who, triumphing over physical failings, causes us to regard chiefly his ripened judgment and mental superiority; but when youth begins to imitate the *palsies* of old age it is time for those who stand by to raise a warning voice." The *Standard* editorially not only endorsed all that Mr. Cummings stated, but expatiated, in still stronger language, saying, that the *vibrato* at first employed to intensify the effect of music, was but in accordance with the dictates of nature for the voice invariably trembles with deep passionate feeling. When used in this uneffected and natural way it is charming and unquestionably heightens the effect of the situation thus created, too much however of the best things may become a nuisance. A trembling voice is a blemish not a beauty; it denotes not only bad style, but bad training or else a worn out voice. The editor joins the Chorus of all rational voice educators by ascribing the evil to those who have studied with teachers of a perverted French school of singing. Young ladies would soon abandon the bad practice if they could but appreciate the sorrowful exhibition they make of themselves. This vocal asthma eliminates all healthy vigor from music and only supplies in its stead a feeble enervating effect that quickly palls on the ear, and soon excites weariness and disgust. The evil has become so general that unless a change takes place, the uninstructed public will fancy the singer to be suffering from a sort of St. Vitu's dance.

The subject of age is always a delicate matter with ladies and by a little diplomacy I have cured a few lady-pupils of the *tremolo* affliction by telling them that it was a sure sign of physical weakness and declining years.

Now that Paderewski is no longer in America and Rosenthal too sick to undertake any concertising, Franz Rummel is the pianistic hero of the hour. His reception at Chickering Hall in New York was an artistic triumph; it may be presumed that he will pay St. Louis a visit.



MISS BERENICE CRUMB.

Miss Crumb was born in Bloomfield, Missouri, where she received her early education; next she was sent to the Kirkwood Seminary (now the Forest Park University for Women). Here her studies in pianoforte playing were carefully directed by Miss Ida B. McLagan, now instructor in Lindenwood Seminary, Saint Charles. When Mr. E. R. Kroeger took charge of the music at this institution, Miss Crumb became one of his pupils. She worked faithfully under Mr. Kroeger's instruction for five years, studying pianoforte playing, harmony, counterpoint and composition. Her progress was remarkable and her parents desiring to give her the advantage of an experience in the artistic atmosphere of New York, sent her there, where she studied under Mr. Franz Rummel, one of the greatest living pianists. As Mr. Rummel concertized in Holland and Germany the next year, Miss Crumb was obliged to discontinue her studies and went to Boston, where she became a pupil of Mr. Carl Baermann, who is recognized as the leading pianist and teacher. Under Mr. Baermann she studied four years, after which she made her *debut* in Boston giving a pianoforte recital, the program of which would tax any pianist to the utmost. The critics were united in recognizing her work as that of a high-class artist. Miss Crumb has been in St. Louis (where her family now resides) during the present year and has appeared before the St. Louis and Sunday clubs, where her playing has met with the warmest appreciation. The work is that of a thoroughly intelligent as well as a remarkably gifted pianist. Her *technique* is at that stage where "art concerts art." Compositions which presents enormous difficulties are played by Miss Crumb with astonishing ease. Her tone is musical, always refined, expressive and poetic, while her phrasing and pedaling are above criticism. Miss Crumb certainly ranks among the leading women pianists of the land, and as she is quite young there is a splendid future before her in her chosen field of work.

A lady inquiring about the success of "The Musical News" in St. Louis said "I fear that our local Musicians, especially those who are financially most successful, are not appreciating your paper sufficiently; they always talk about music being at a low ebb in St. Louis, but when there is an occasion to patronize it by subscribing to anything to raise its standard they stand in the background. I don't believe that there are more than one dozen musicians on the subscription list of the Choral Symphony Society."

New Publications

(from NOVELLO, EWER & Co., London and New York.)

Songs by D. PUGHE-EVANS.

*Cupid's Way.**Love Thee?**The Widow's Lullaby.* (Cân y Weddw).

These songs by the Welsh composer D. Pughe-Evans deserve the attention of all singers who look for compositions that have the merit of melodious strains and are characteristic. "Cupid's Way" has a very graceful melody, suitable for a Mezzo Soprano. The second song "Love Thee?" is one that will appeal to Baritone singers of refined taste. The poem by Thomas Moore is full of tender yet passionate sentiment and the composer has wedded them to music which express the poet's words most forcibly. The Coda is worthy of the composer's fame. The "Widow's Lullaby" is a most meritorious composition which it will pay Alto singers to study; the pathetic poem has inspired the composer not only to a heart-touching melody, but the originality of the accompaniment is also worthy of notice, while the harmonic treatment shows the skilled musician to the very end. As young ladies are often in the habit of singing songs in a language they do not understand, it is politely suggested that they will try the Welsh version which has been added; here is a sentence which will interest them and perhaps improve their English diction: "*Cwsg, fy mhlentyn, yn dawel,*" which means "sleep, my lov'd one, serenely."

Mr. William Schuyler Assistant Superintendent at St. Louis High School, is known as an Art student of considerable merit; Music has also received a large share of his time and attention; not only as a performer but also a composer he has given evidence of his abilities. A cycle of five songs selected from Stephen Crane's "Black Riders" composed by him and published by Thiebes and Stierlin show his talent in a most favorable delight, originality in accompaniment and dramatic expression are characteristic features of all. It is only to

be regretted that the composer chose such mystical and eccentric lines for a musical setting which few will recognize as poetry, nor understand their meaning. A few quotations suffice. The fourth song reads: "I was in the darkness; I could not see my words nor the wishes of my heart. Then suddenly there was a great light—let me into the darkness again." The musical setting in D minor is restless in its tonal and harmonic progressions and the tempo is marked "*misterioso*" which it certainly is as it leaves us in darkness whether an *Allegro*, *Andante* or *Largo* is meant. Notwithstanding this little uncertainty the music and accompaniment deserve praise. The fifth song is from a poetical point of view equally vague "On the horizon the peaks assembled; And as I looked, the march of the mountain began. As they marched they sang, Ahe! we come! we come!" One would like something else to come to clear away the mystery of the poetical meaning. The music with its Choral—like accompaniment of sustained chords lends dignity to the mystery. It is to be hoped that friend Schuyler will not waste his talents on grewsome verses but wed his muse to some wholesome words that will appeal sympathetically to the heart.

COLUMBIA THEATRE.

The beautiful new Columbia Theatre which was opened last Saturday afternoon is a gem in every respect. The promises of the management in regard to the house were many, but none have been too lavish to keep. The theatre is magnificent from an artistic standpoint and is so well lighted that when illuminated it appears a veritable fairyland. Not alone is its beauty the most noticeable thing about the new house for not a single detail that could in any way contribute to the safety convenience or comfort of its patrons has been overlooked. The entertainments presented include nothing but vaudeville and only the best vaudeville at that. The leading attraction of the opening week was the Hungarian Boys Military Band and so great was its success that it has been continued indefinitely. It is truly wonderful to see these little fellows, the majority of whom are so small that when seated in ordinary chairs, their feet do not touch the floor play in a manner that puts to shame many of our own crack bands. An entire change of program is made every Sunday afternoon and none but the very best of European and American specialties are presented. Matinees are given every day. The scale of prices is as follows: For evenings 10, 25, 50 and 75 cts. and box seats \$1 00; for the matinees 10 and 25 cents and box seats 50 cents.

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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).

W. S.—When teaching the scale, it is proper to explain that the half steps are between the third and fourth, and seventh and eighth sounds in every scale so that the pupil may understand why a certain number of sharps and flats are indispensable in the various scales.

Alice.—You cannot expect to fill a position in a Church Choir, no matter how well trained your voice may be, unless you can read music at sight. The theoretical knowledge of all the major, minor, diminished and augmented intervals is no doubt a great help, but after all it is the practical part that is most beneficial. Singing songs will not set the intellect as much to work as Chorus singing; therefore sing in a Choir, for the sake of practice, where good Choral works are sung or better still join the Choral Symphony Society.

A. B. C.—Your friends are correct that have criticized your singing if you indulge in a TREMOLO; read the article on that subject that appears in this number. There are various causes which must be left to your own and your teacher's investigation. It may be caused by nervousness; want of restraining an overexcited temperament; inability to control the breath in expiration; paralysis of the vocal cords; too often it is an acquired fault under the delusion that it is beautiful.

W. W.—Don't be foolish to imagine that all that is required to be esteemed a good musician is to go to Europe. In the first place be sure that your natural qualifications are such that you are justified in pursuing the study of music as a profession. The musical world is already too full of mediocre talent. Don't imagine that good teachers are only found in Europe; there is a host of American and foreign teachers in this country who are fully qualified to impart all the instruction you may need. Some of our most prominent singers never visited Europe for the purpose of study; Miss Stein who was heard here lately is one of these. You should calculate upon \$500 a year for a musical course in Europe, and be prepared to extend it to two years.

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