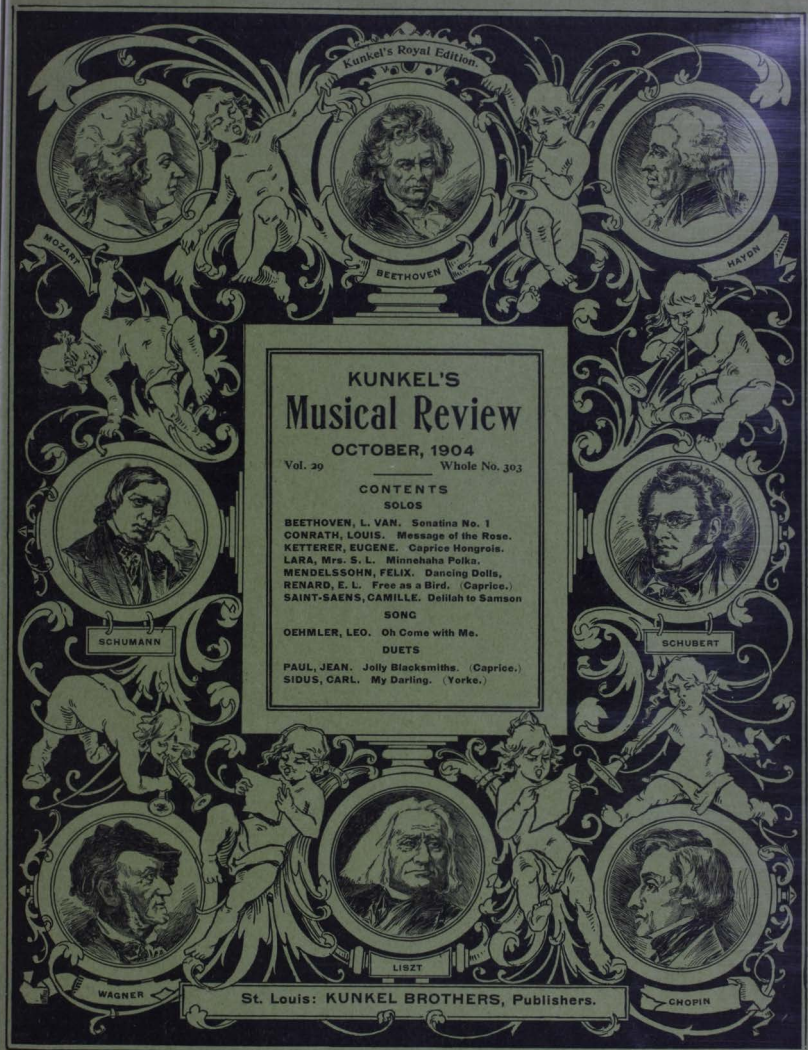

KUNKEL'S
Musical Review

OCTOBER, 1904

Vol. 29 Whole No. 303

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LONDON TO HEAR SOUSA AGAIN.

John Philip Sousa has signed contracts for a fourth visit to Europe with his band. The tour will again be under the direction of an English syndicate, and twenty-five concerts will be given in London. A tour of Great Britain and Ireland, to continue until May, will follow. Mr. Sousa is going to take American soloists with him. The band will sail at the end of December.

D'ALBERT'S TOUR WITH THE KNABE

William Knabe, who recently returned from his annual European trip, completed all arrangements while abroad for the American tour of Eugene d'Albert, the celebrated pianist, which will begin January 6th, with the Boston Symphony Orchestra. Mr. Knabe is again in business harness at headquarters in Baltimore, feeling in excellent shape after his holiday

MASCAGNI'S NEW OPERA.

The first day of March next has been chosen as the date for the first performance at Monte Carlo of Mascagni's latest one-act opera, "Amica," which he undertook to write at the request of the publisher, Choudens. The libretto, by Paul Berel, has for its heroine an orphan girl who is loved by two men; one of them magnanimously gives up his claims and commits suicide, while she, who loves him, arrives just in time to witness it. The cast is to include Mme. Calve and Mm. Alvarez and Renaud. Mascagni has been derided because, after his very successful "Cavalleria Rusticana," he wrote half a dozen or more operas, none of which pleased the public. But Verdi beat that record. After his "Ernani" he wrote, in seven years, no fewer than ten operas, none of which obtained a success outside of Italy, while most of them had an ephemeral existance, even in that country.

JOSEF HOFMANN, the noted pianist, has returned from Europe for his fourth American tour. His first concert will be in Portland, Ore., and he will be heard a number of times on the Coast before he makes his reappearance in New York, which will be at the first of the Philharmonic concerts on November 11th.

ALEXANDRE GUILMANT, the noted French organist and composer, is engaged to play thirty-six concerts on the great organ at the World's Fair. After these are finished he will give two concerts in New York.

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THE MUSICIAN AND GENERAL CULTURE.

An indispensable qualification of a good musician is, of course, that of being a good craftsman. Linguistic, philosophical, and scientific knowledge, be it ever so great, physical and social accomplishments, be they ever so brilliant, cannot make up for deficiencies in the professional equipment. But what have we to understand by "a good musician, asks Frederick Niecks"? Does it mean, for instance, a skilful singer or player? Yes and no: the expression implies this, but at the same time implies a great deal besides. A merely muscular grasp of the mechanism of an instrument does not make a good musician. Without loss of truth, we may give a more general form to the statement, and say that the muscular grasp of the mechanism of an art does not make an artist. Not even an emotional as well as a muscular grasp will do that. In addition to the muscular and emotional, there is required an intellectual grasp. Now, that is not understood by the young people in the pupillary stage, nor is it generally understood by those who have passed thence into full-fledged professionalism. And yet the matter is so clear, so obvious, so palpably demonstrable. No sensible person would suppose that anyone could be a good linguist and a good teacher of a language without a knowledge of grammar. But there are thousands, nay, millions of sensible persons who imagine that a musician can do very well without grammar of his art. Look about you among those who study music privately. What do they study? With rare exceptions nothing but singing and playing on an instrument. Or go to music schools, and pursue your inquiry there. Again the same state of matters. The students are immersed in the mechanism of the executive part of their art, or in a purely sensuous and emotional melomaniac enthusiasm, destitute of intelligence and intellectuality. The study of harmony and some other things is, of course, enjoined on them at the better class of music schools, but they neglect or spurn these as superfluous things that interfere with what alone seems to them worthy of their attention. The minimum of knowledge a musical executant and teacher of music requires is a thorough knowledge of notation, harmony, and form. Without this he can have no insight into his art, and cannot intelligently interpret and expound it. Harmony and form are the musician's grammar, his etymology and syntax. Of course, there are other very valuable and very desirable things—for instance, counterpoint and history. But I will insist only on the irreducible and indispensible minimum.

The narrow-minded professionals, however, think they have not only an excuse, but also a justification. They say many of the great masters have done very well without culture, why should not we? There is more than one fallacy in this reasoning. First, geniuses that are indifferent to culture are very rare; secondly the geniuses without cultivation would have been the better for it; and, thirdly, what geniuses, highfliers, can do may be beyond the power of these destined to crawl, to walk, or at best to climb.

Before looking in the sayings and doings of famous musicians it is necessary that I should define what I mean by culture. Culture, we may say is, on the one hand, an accumulation of valuable facts and means of information, and, on the other hand, the capacity for thinking, judging, and imagining; in short, of a clear and wide outlook. The result may therefore be described as a well-stored, open, eager, and sympathetic mind, with faculties sharpened and strengthened by experience, observation, and literary and scientific discipline. There must be different kinds and degrees of culture according to the variety of natural dispositions and methods of training. It is a prejudice to think that there is only one way to reach it. A classical education of the right sort is an excellent thing. That most men who distinguished themselves in literature, science, and other vocations had a classical education will be seen to prove less than is generally thought, if we consider that in the past it was the only recognized and readily obtainable education. The truth seems to me to be that as there are many ways that lead to Rome, so there are many that lead to culture. You need not necessarily travel through Greek and Latin, through a university or any other kind of scholastic channel. Culture is not a dead formula. Nor is it a formula, dead or alive, that any man, or set of men, has the right to impose on us.

Before the seventeenth century, clerics largely predominated among the art-musicians, and even in the seventeenth century, when music had become so much more secularized they formed still a considerable proportion. These clerical or clerically connected musicians had, of course, the usual clerical education of the time. Coming to the eighteenth century, it is really astonishing how many of the well known musicians were university men, and, if not that, had been educated at first-rate public schools. There are, however, differences in the different countries, Germany standing first in this respect. With regard to Italy it is, however, notable that at the Neapolitan Music Schools, where a general as well as a musical education was given, the literary part of the curriculum comprehended not only caligraphy, Italian grammer, arithmetic, and geography, but also Latin, French, mathematics, acoustics, literature, history, and musical esthetics.

Now let us pass in review some of the great men whose names have become household words. Mattheson, himself a man of learning and a famous author, speaks in one of his books in high terms of Handel's studies of other sciences than that of music; and in another book writes: "He learned the art of composition and of organ playing from the celebrated F. W. Zachau, and other sciences at the Halle University; he also thoroughly learned the living languages, such as Italian, French, and English, on his travels."

J. S. Bach did not enjoy his great contemporary's privilege of being a university student, but he was successively at two secondary schools, the curriculum of which included logic, rhetoric, New Testament, Greek, and Latin, the reading in the latter language comprising Horace, Virgil, Cicero, and Curtius.

He who knows anything of the aims and achievements of Gluck need not be told that he was a man of culture. This culture is, of course, not wholly accounted for by his training at the Jesuit College of Kommetau. Travels in Italy, France, and England, observation, reading and speculation have likewise to be taken into account. His prefaces and public letters throw much light on his mental capacity and character.

Of Joseph Haydn it can hardly be said that he was a man of culture. He got his general education at the choristers, school of the Vienna Cathedral, where they taught the boys only the usual elementary subjects and a little Latin. His genius helped him through wonderfully, but he would undoubtedly have been the better for a more liberal education.

Mozart's case is somewhat difficult. His bright and lively letters contain nothing that indicates interest in the other arts, in literature, in science, or even in nature. But it would be rash to conclude from this that he was indifferent to all these things. His upbringing must have imbued him with intellectual interests. Mozart, who was sent to no school at all, must have received from his capable and conscientious father a good general education.

Beethoven, having a father lacking both capacity and conscientiousness, fared accordingly worse than Mozart. In fact, he got no more than an elementary school education with a little Latin thrown in. Nor did he in latter life greatly increase this slender scholastic outfit. He learned, however, to use Italian and French in cyclopean fashion. Cyclopean also was the style of his German. On the other hand, he was a reader of good books to good purpose, a student of politics, an admirer of great men and noble deeds, a worshipper of nature, and a meditator on the problems of art, life, and religion.

Schubert was less strenuous, but not indifferent. He lived and had his being in poetry and nature, whose language he translated into music, his own idiom. Music soon made him neglect other studies. But he had opportunities to learn, and no doubt did learn. He cannot but have learned from his father, who was a schoolmaster.

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D'ALBERT ON LISZT.

Now that Eugene D'Albert is to visit this country next season, an extract from a recent article of his in the *Neue Rundschau* is worth quoting because he pays tribute not alone to Liszt's standing as the greatest of all pianists and one of the greatest composers and teachers, but to his wonderful ability to express the emotions, the language of the soul, in his interpretations. Mark what D'Albert says:

"The acquisition of technical facility is an easy matter for anyone that has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame if he has the fine gift of the born teacher. Undoubtedly very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul. Therefore both teacher and taught should turn more and more to this mighty teacher as a model—the teacher by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with an excess of dry, unnecessary pedagogics that clip the wings of his genius; the pupil by talking as his model the unselfishness of Liszt's life and his ideal conception of art. Let him keep himself free from all pettiness, narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything, in the fine arts and in literature."

CHOPIN, like many other artists and composers, was compelled to resort to teaching in order to support himself. Accounts that we have show that he took great pains with his pupils' touch. Scales had to be played legato and with full tone; very slowly at first and gradually quicker. Scales with many black keys were taken first. "Everything is to be read *cantabile*," he said, "everything must be made to sing—the bass, the inner parts, etc." Trills had to be played with perfect regularity, all little ornamental notes with delicate grace, and usually a little precipitated toward the next main note. To favorite pupils he played a great deal—Bach's fugues and his own works by preference.

In the notation of fingering Chopin was very particular. In Mikuli's edition will be found many peculiarities taken from Chopin's pencil marks on copies belonging to his pupils. It is said that he always kept a metronome on the piano he used for teaching. Of tempo rubato he said: "The singing hand may deviate; the accompanying must keep time." "You must sing if you wish to play: hear good singers, and learn to sing yourself," was another of his injunctions. He also greatly encouraged ensemble playing of all kinds, and frequently used a second piano part in teaching.

He was a strenuous advocate of the necessity of a musician having a thorough knowledge of harmony and counterpoint. He himself had projected a book upon the theory and art of music and piano playing; but only a few pages were written, and the ill-health of his last years prevented a completion of the work. It was destroyed with other unfinished works.

LONDON apparently is not unlike New York when it comes to English opera. The brave attempt of the Moody-Manners Co. to popularize English opera in England's capital has come to naught.

Charles Manners, the managing director of the company, took the Drury Lane Theatre for ten weeks at a rental of £400 a week. He was prepared to lose £300 weekly in the experiment. The first week, however, resulted in a loss of £700. After the final curtain the following night Mr. Manners announced the amount of the evening's loss, and said that in view of this he would abandon the struggle and would produce operas by Verdi and Wagner during the remainder of the season.

An interesting point in the matter is the fact that London alone rejects English opera. In the provinces money is turned away nightly from productions of the "Bohemian Girl," "Maritana," "The Lily of Kilarney" and such operas, while Wagnerian productions scarcely pay expenses in the same towns. London suburban theatres are also crowded when English operas are given.

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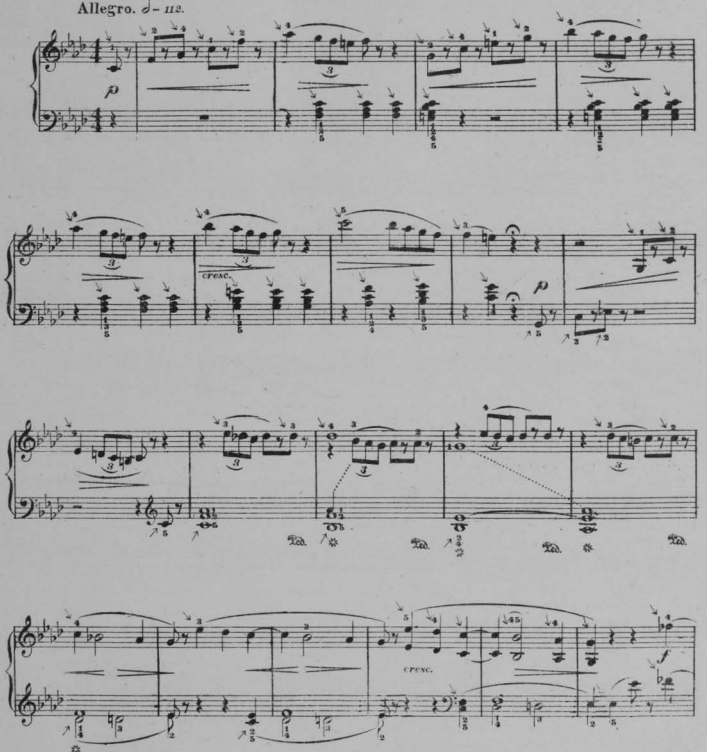

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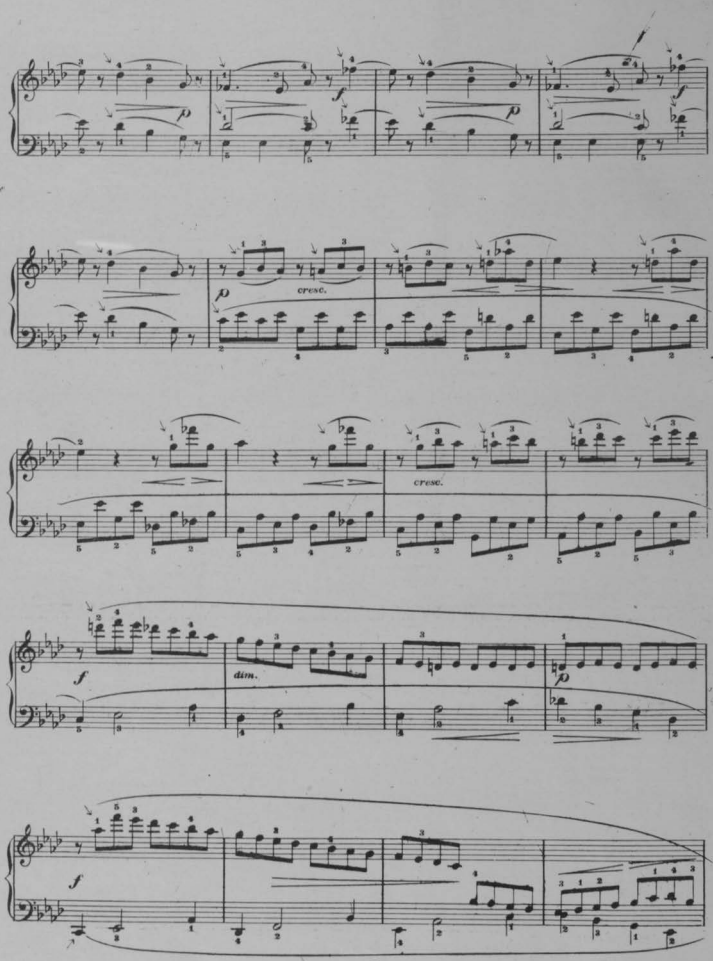
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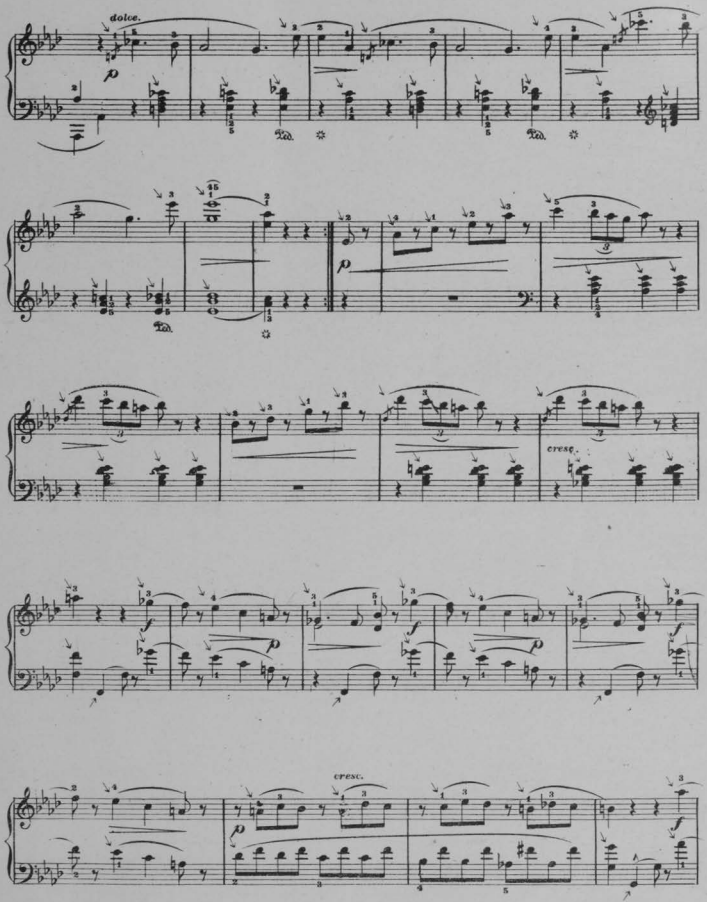
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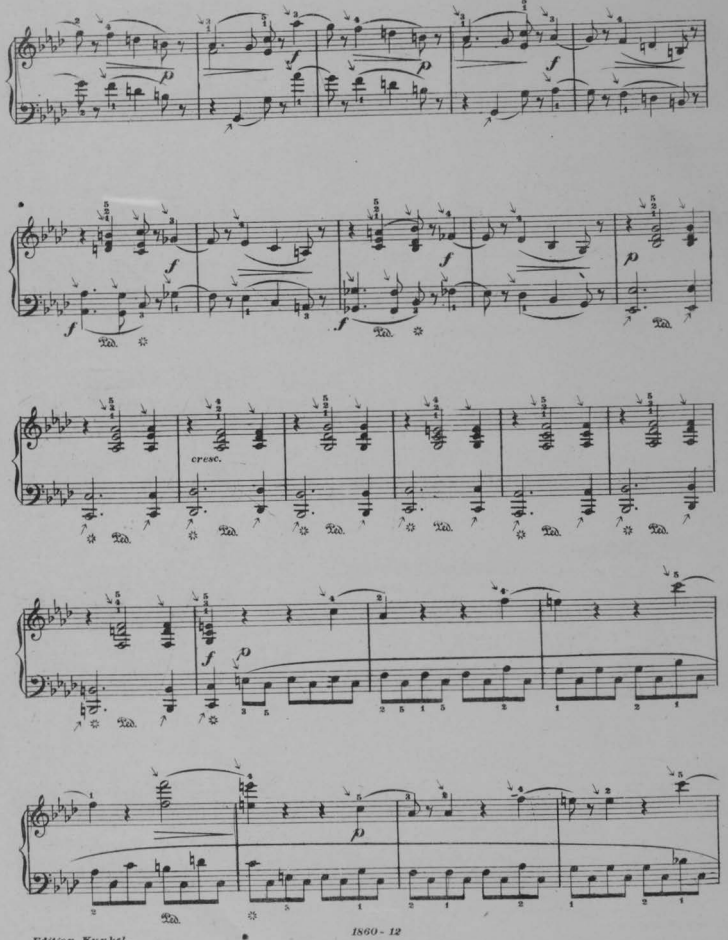
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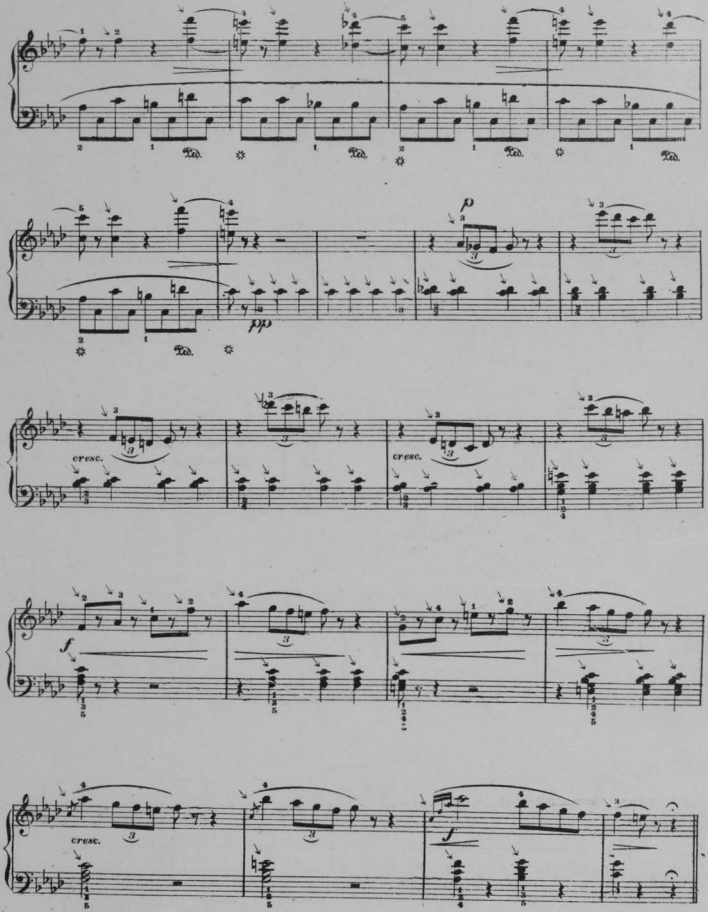
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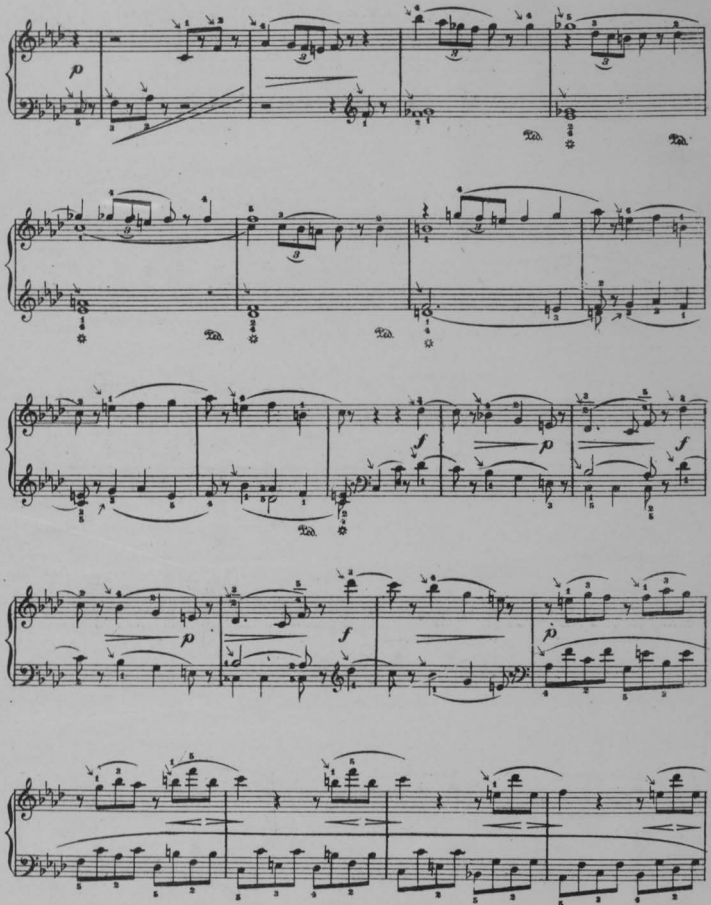

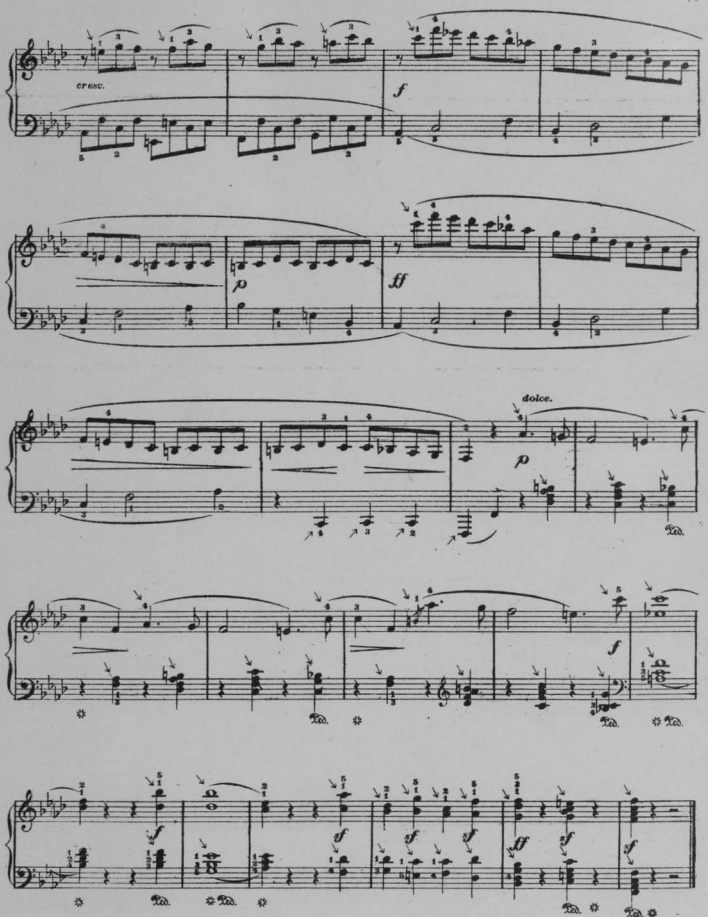
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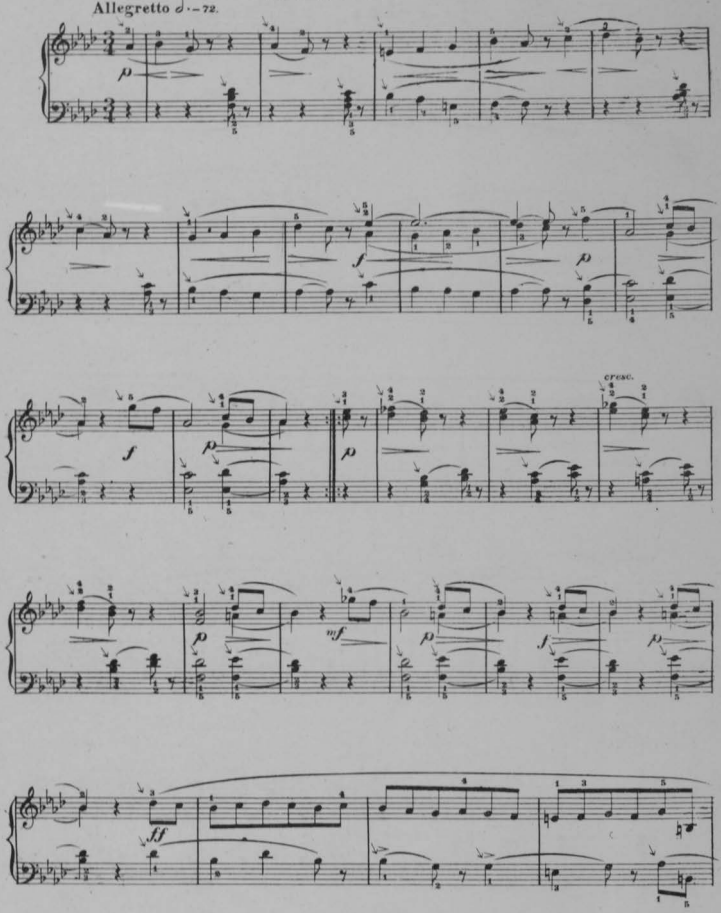

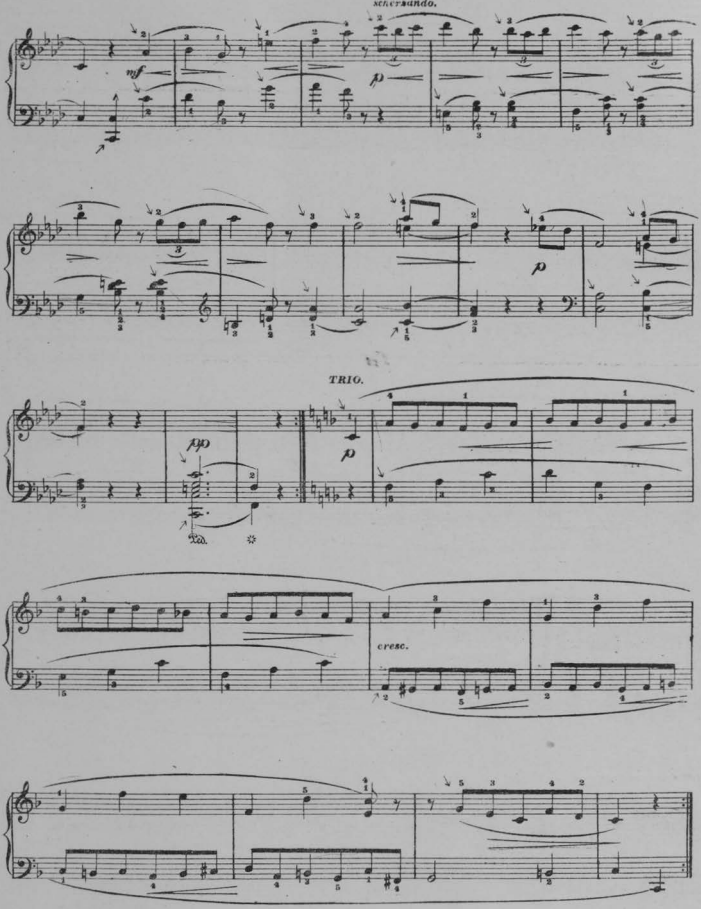
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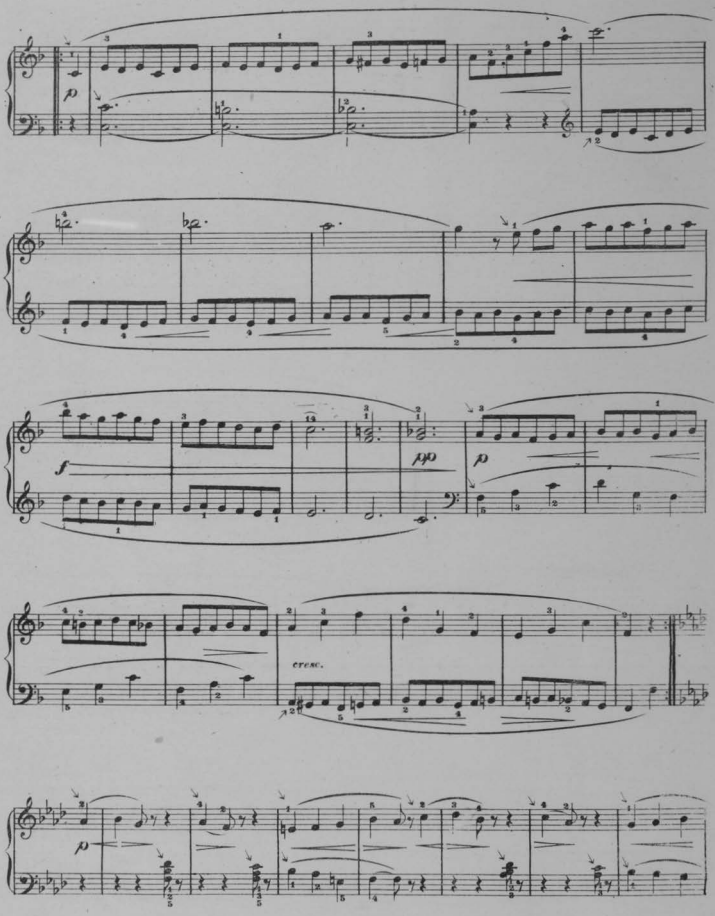
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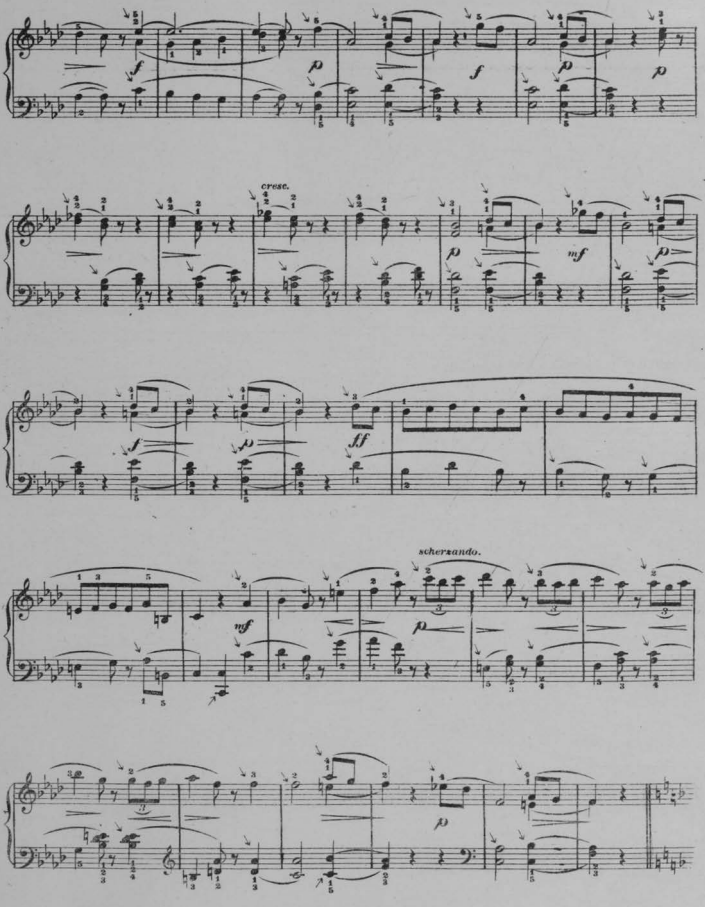
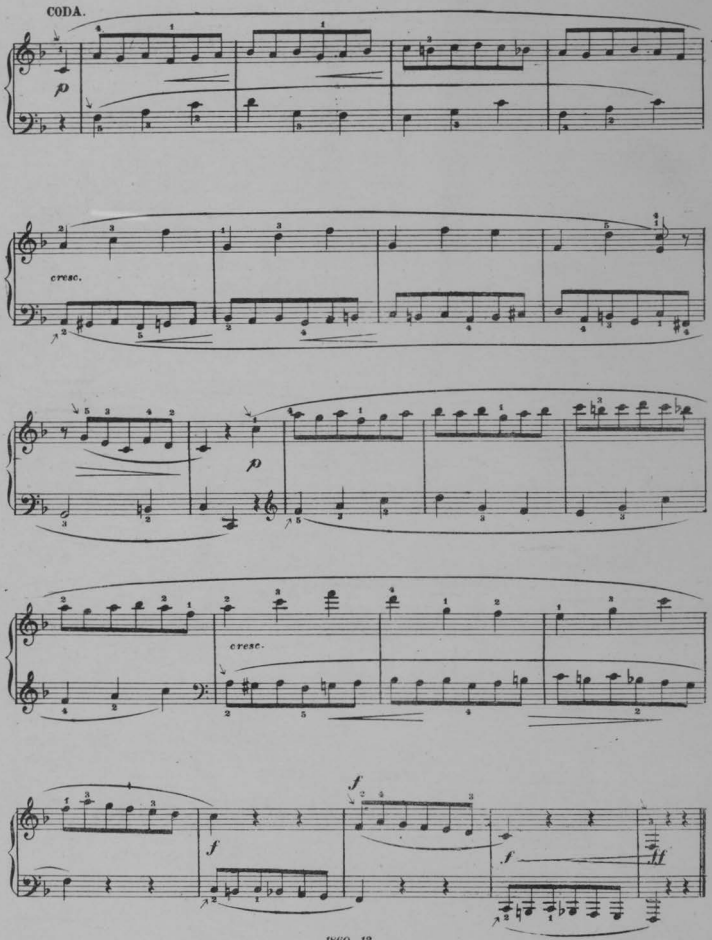
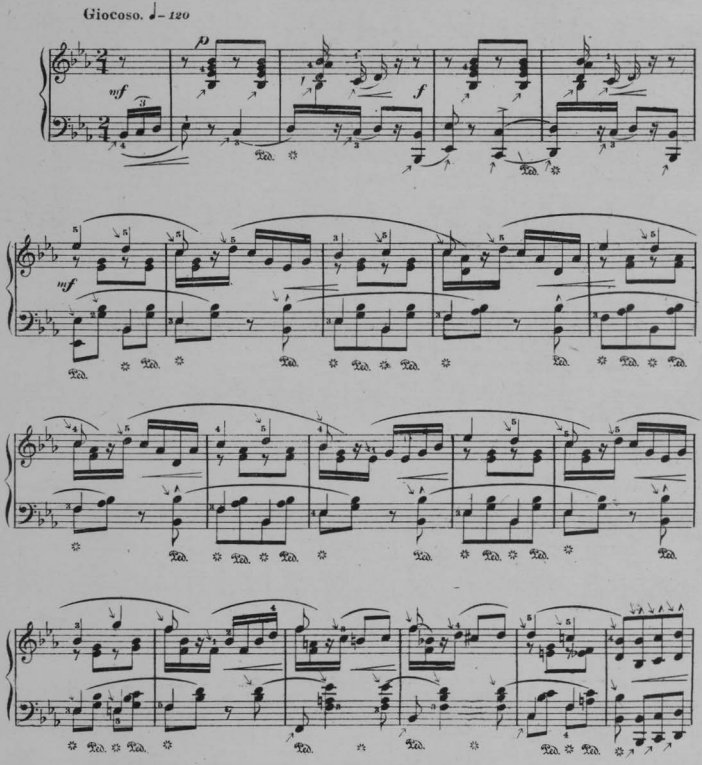

cresc.
scherzando.


CODA.
p
cresc.
p
cresc.
f
f
f
ff

FREE AS A BIRD.

(INTERMEZZO.)

E. L. RENARD.



1917 - 7

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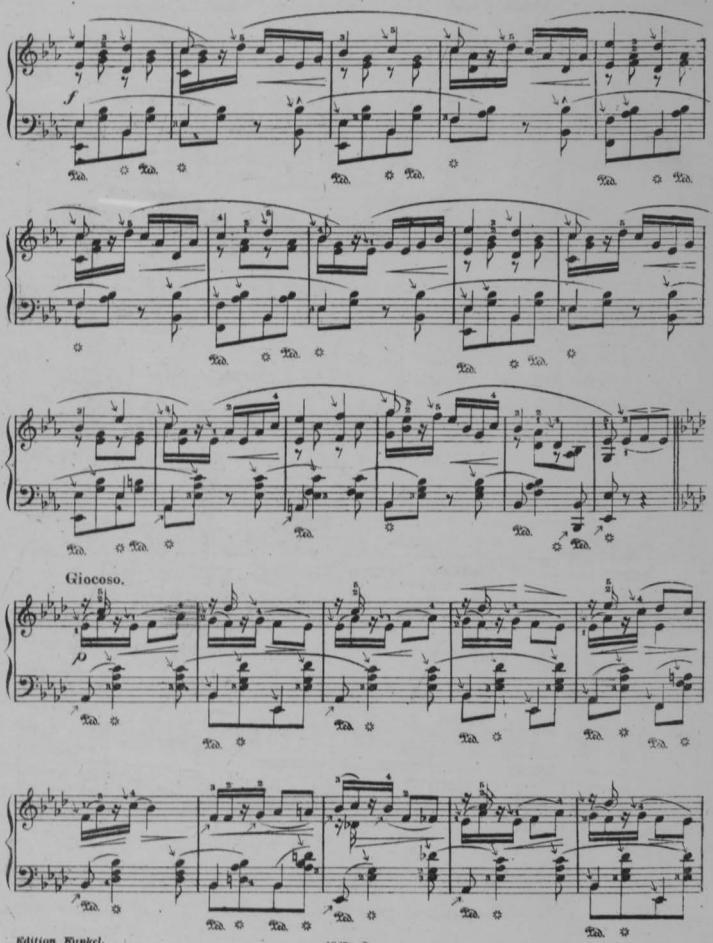
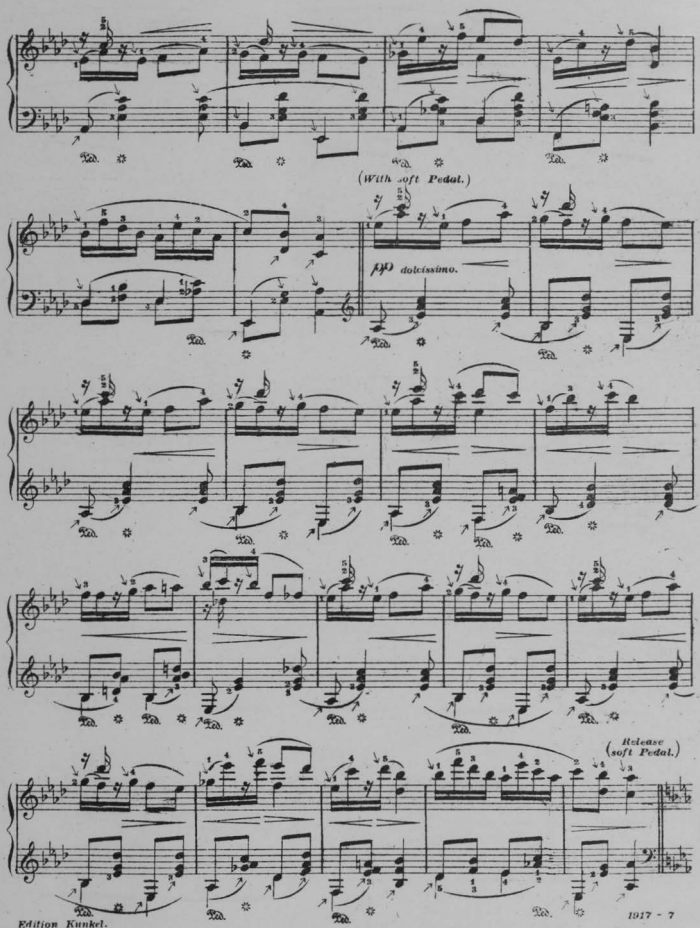
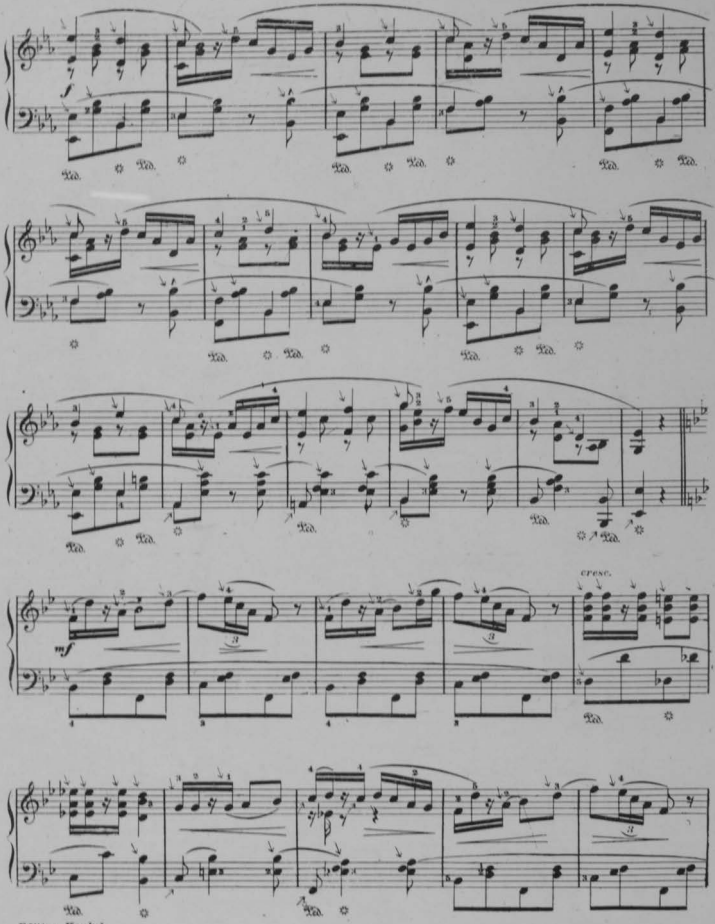
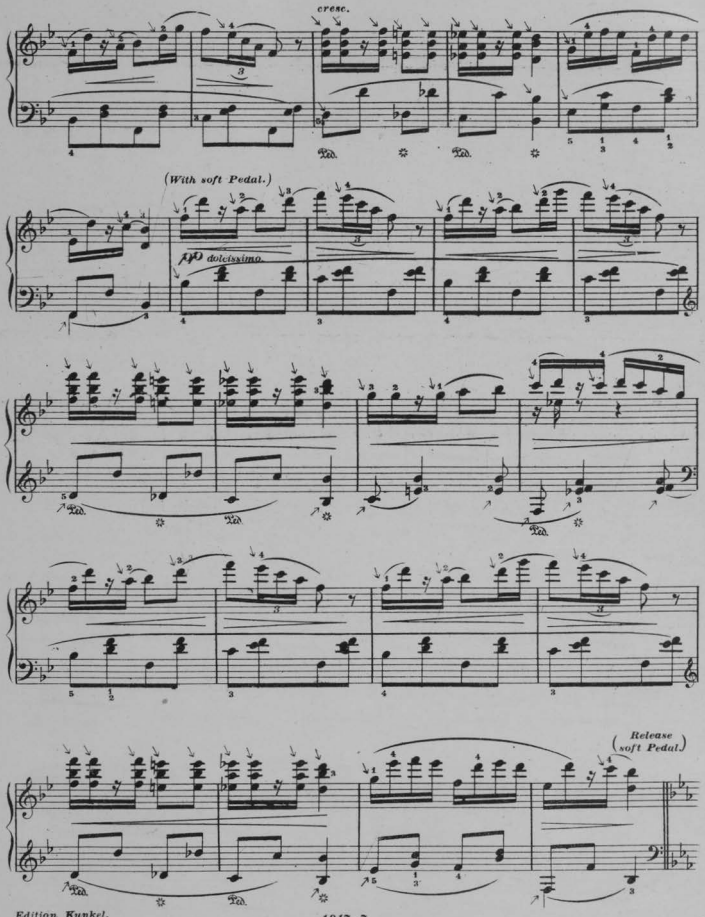
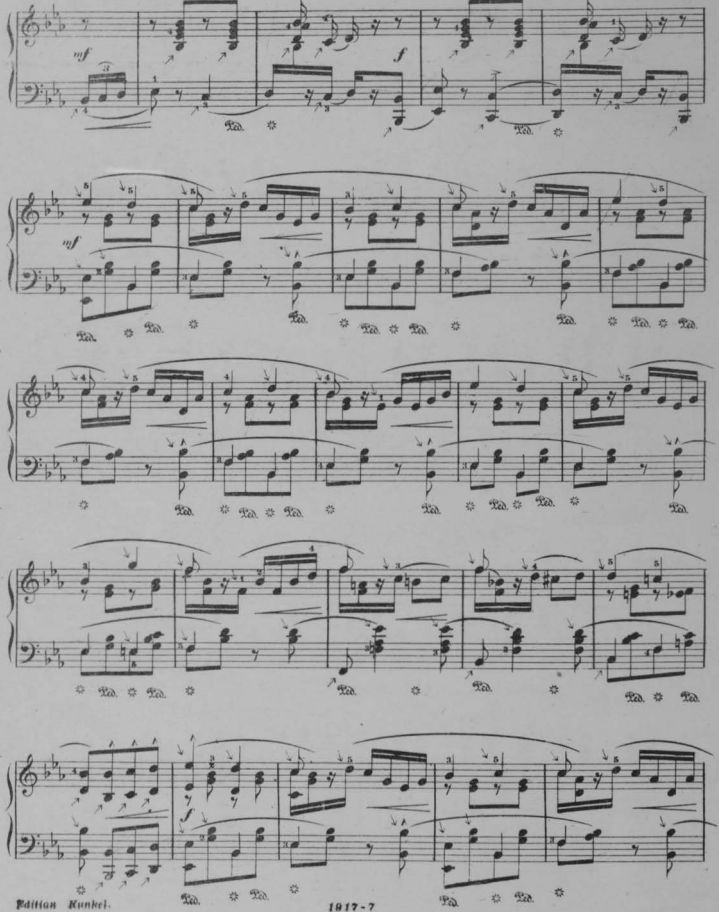
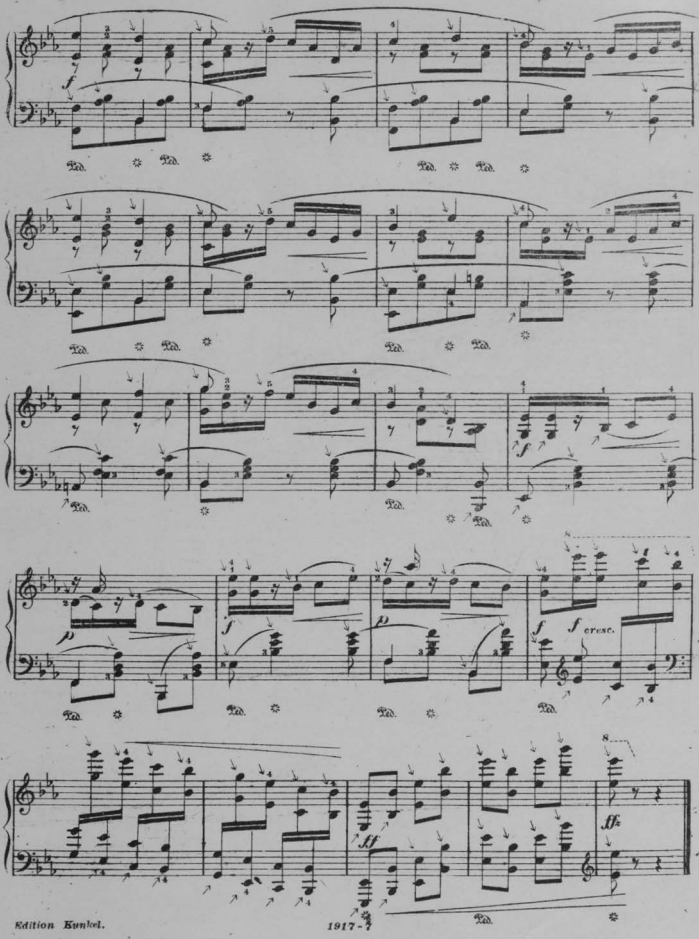

f
Giocoso.
p


(With soft Pedal.)
ppp dolcissimo.
(Release soft Pedal.)


f
mf
cresc.

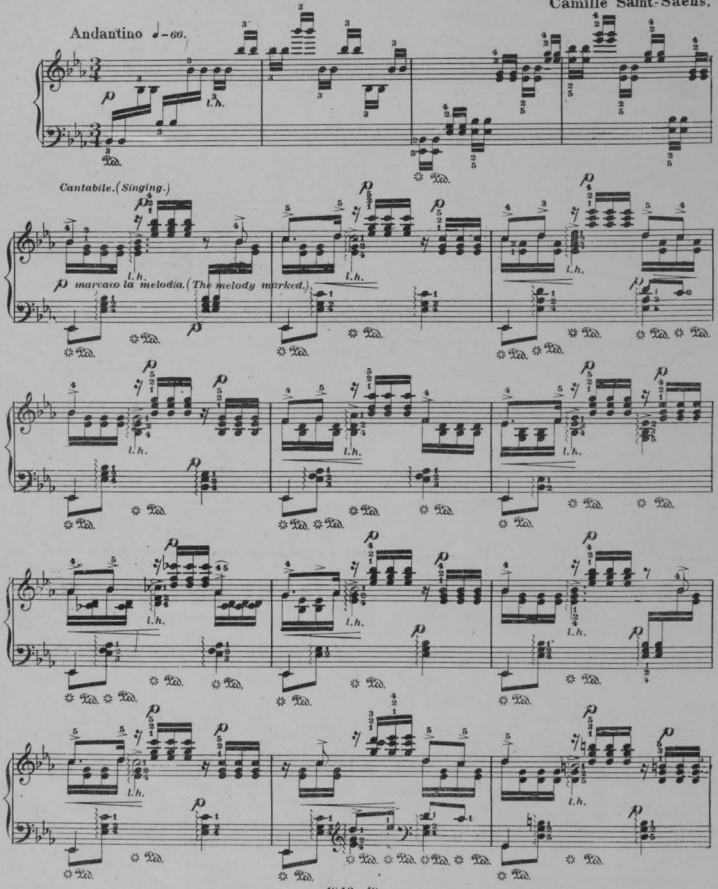

cresc.
(With soft Pedal.)
pp dolcissimo
Release (soft Pedal.)


mf
f
mf
f


f
Ped.
p
f
p
f
f cresc.
ff
ffz

DELILAH TO SAMSON.

Camille Saint-Saens.



1842 - 10
Entered Stationers Hall.
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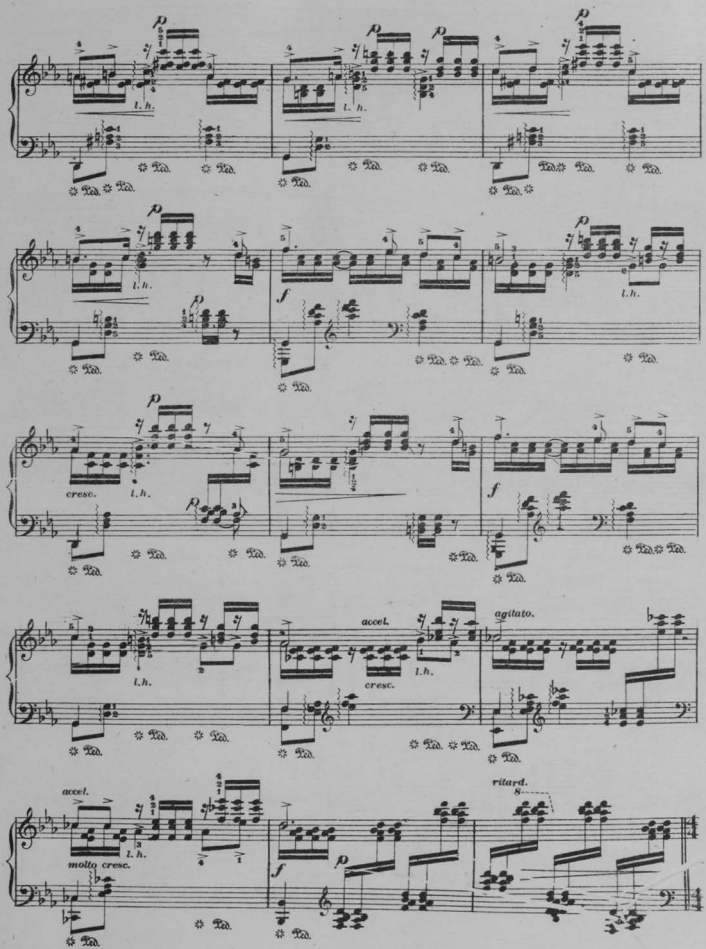
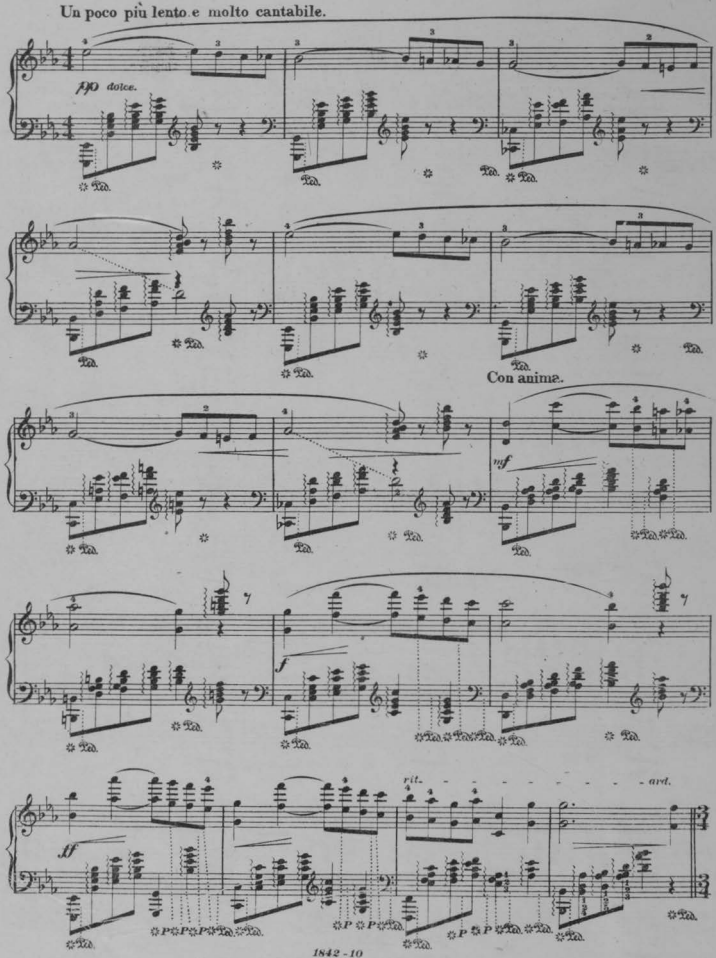
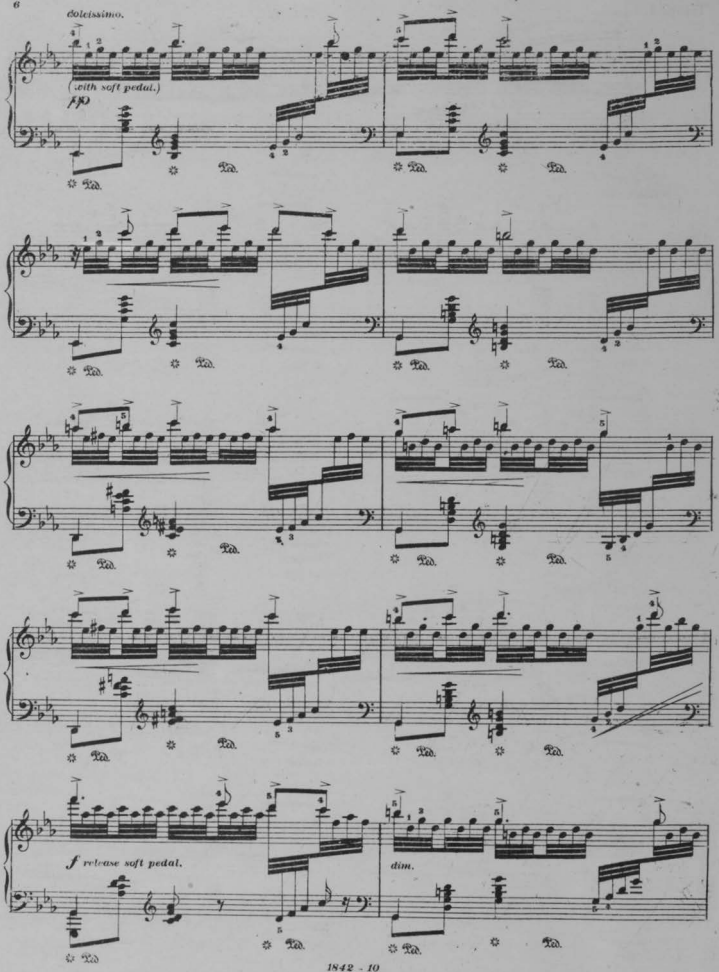

p
l. h.
Ped.
f
cresc.
accel.
agitato.
molto cresc.
ritard.

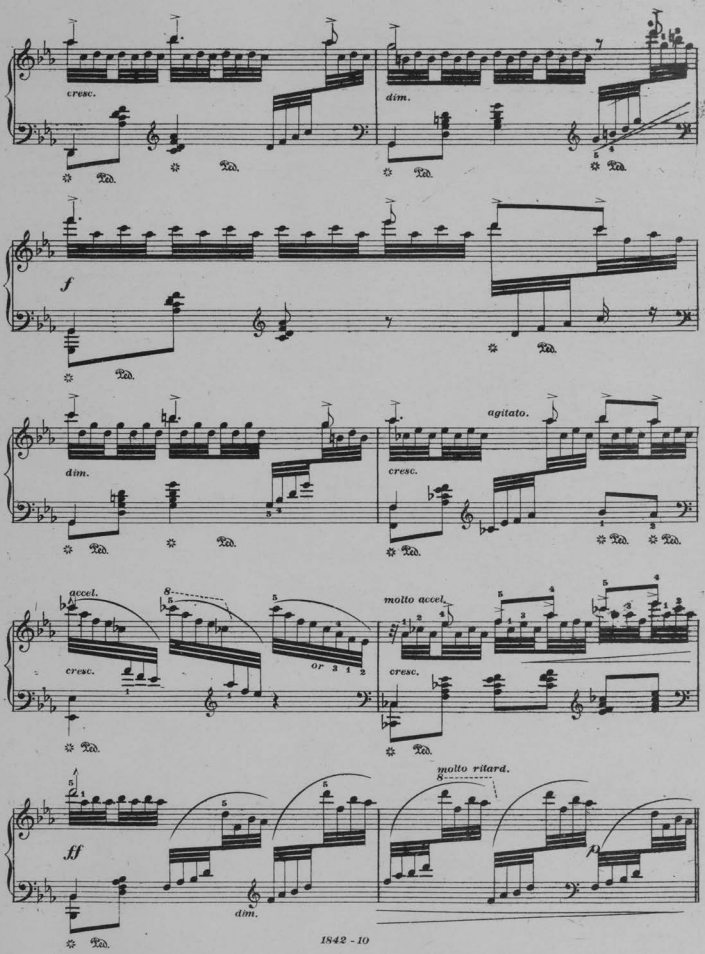

Un poco più lento e molto cantabile.
ppp dolce.
Con anima.
mf
f
rit.
ard.
ff

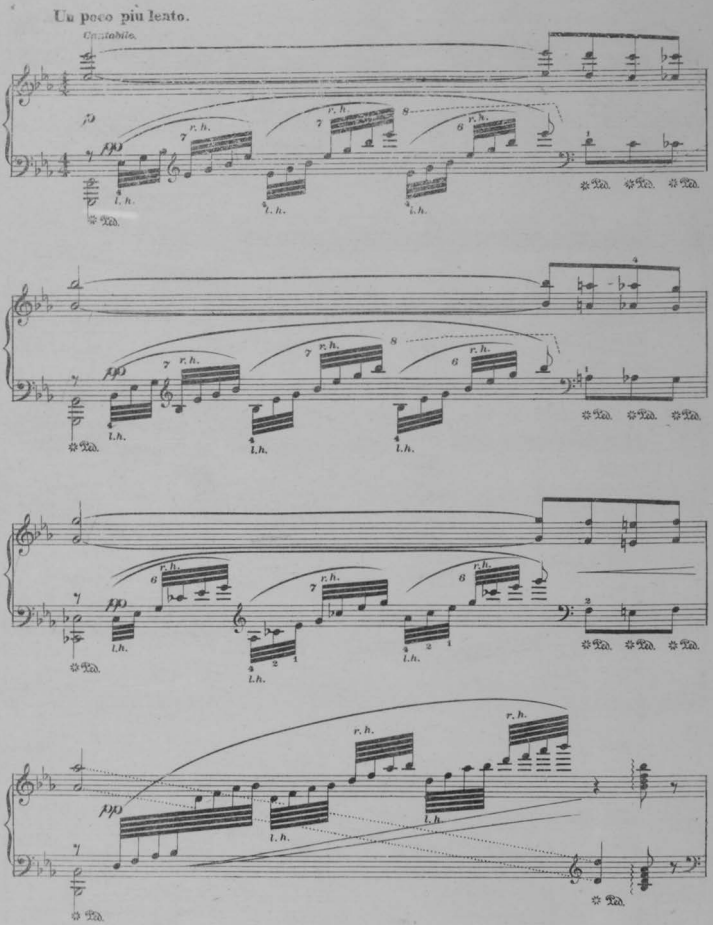
Tempo I. *a tempo.*

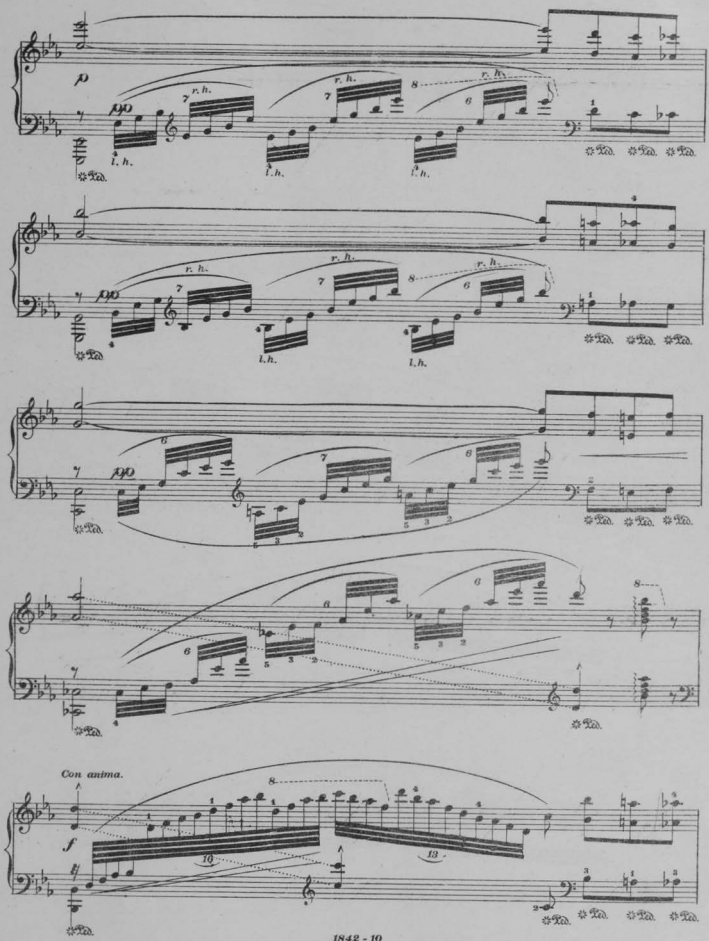
Cantabile.

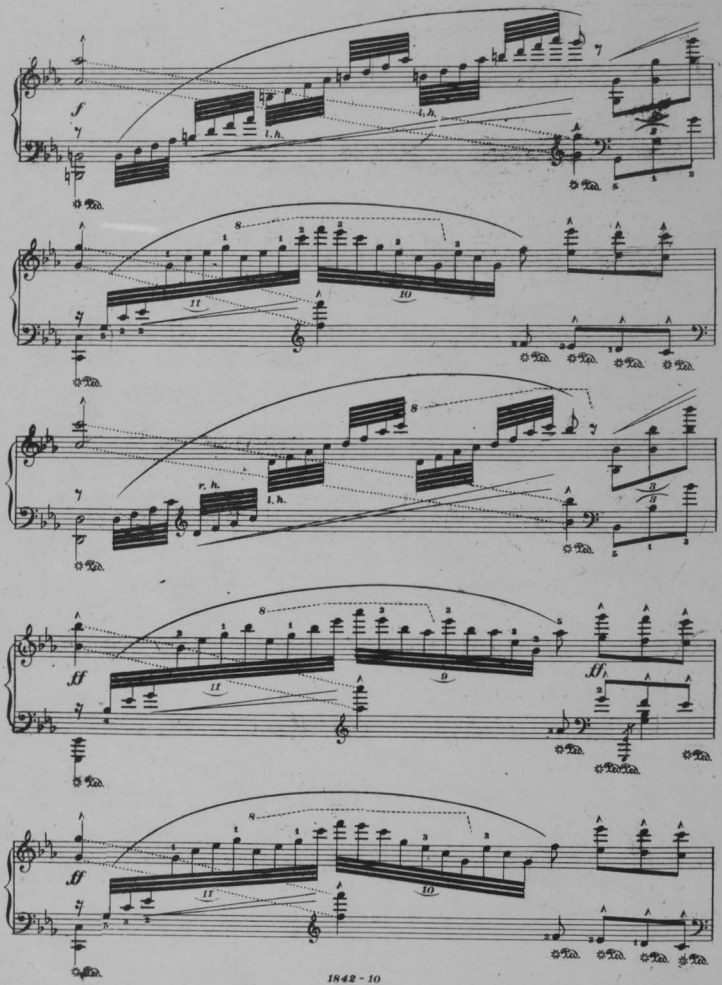
or thus:

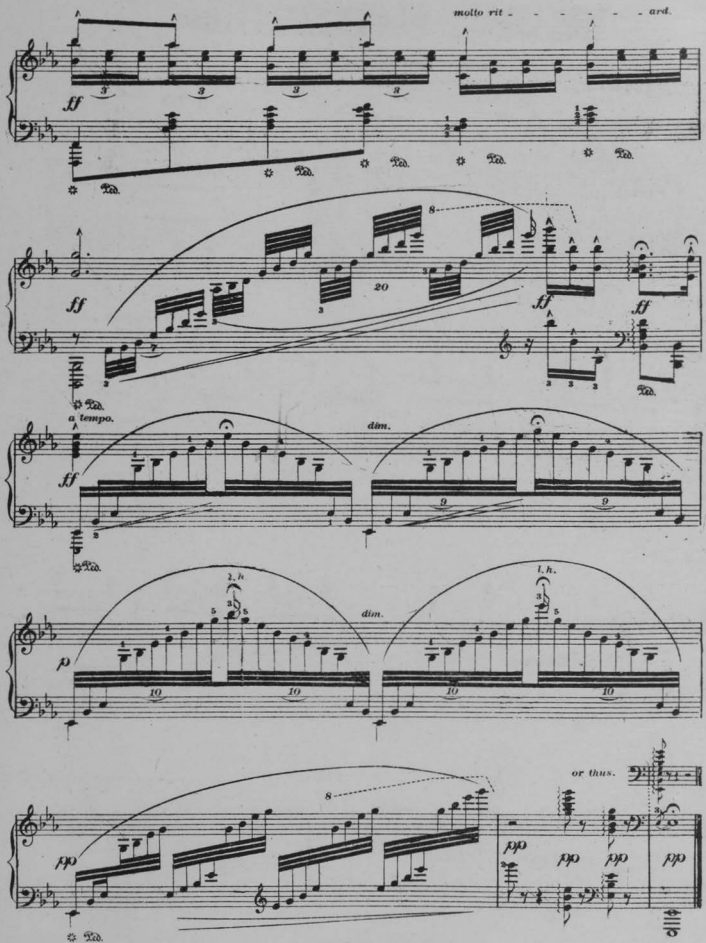

dolcissimo.
(with soft pedal.)
pp
f release soft pedal.
dim.


cresc.
dim.
f
dim.
agitato.
cresc.
accel.
cresc.
or 2 1 2
molto accel.
cresc.
molto ritard.
ff
dim.
p


Un poco più lento.
Cantabile.
r. h.
l. h.


p
r. h.
l. h.
Con anima.
f


f
l. h.
l. h.
11
10
r. h.
l. h.
ff
ff
11
9
ff
11
10


molto rit - - - - - - - ard.
ff
a tempo.
dim.
l. h.
p
pp
or thus.

THE JOLLY BLACKSMITHS.

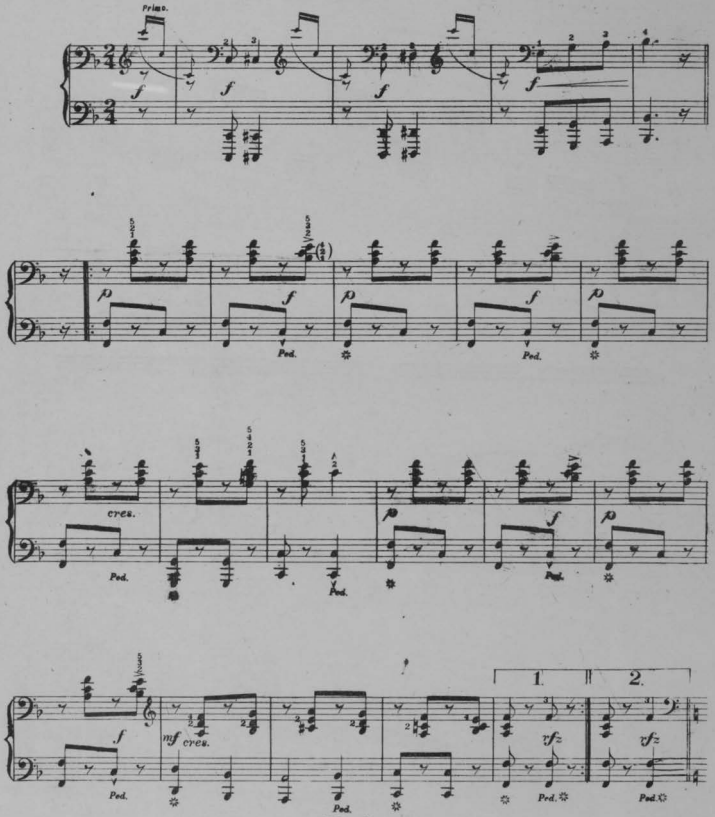
Caprice Caractèristique.

Jean Paul.

Giocoso. (Lively.) ♩ = 144.

Primo.

Secondo.



Edition Kunkel.

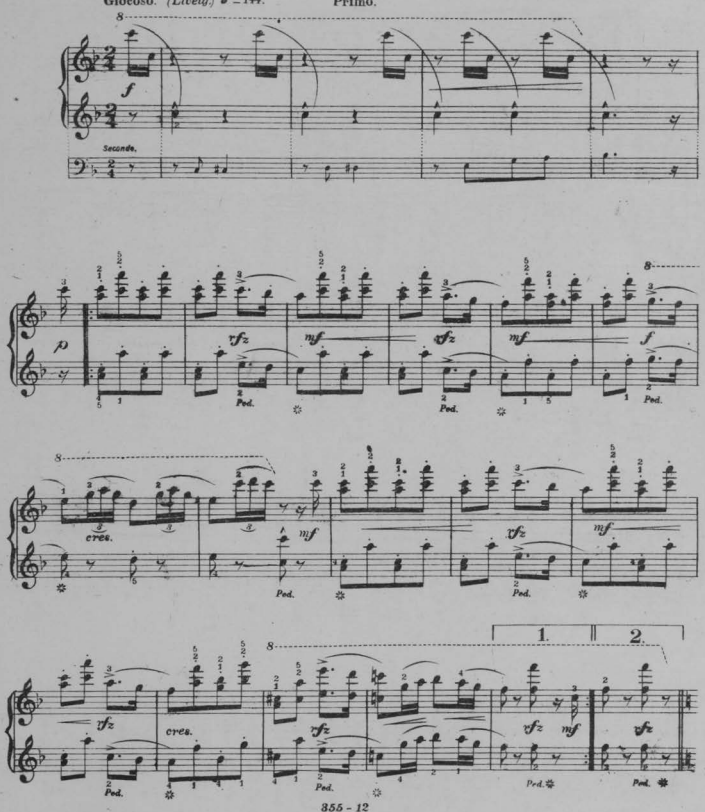
Copyright Kunkel Bros. 1904

THE JOLLY BLACKSMITHS.

Caprice Caracteristique.

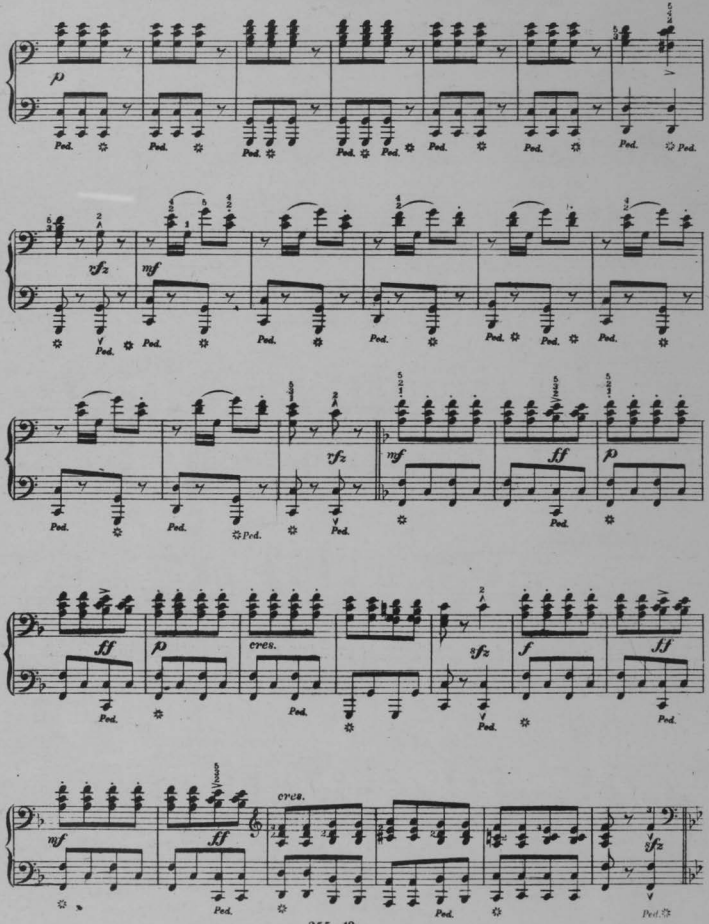
Jean Paul.

Giocoso. *(Lively.)* ♩ = 144. Primo.



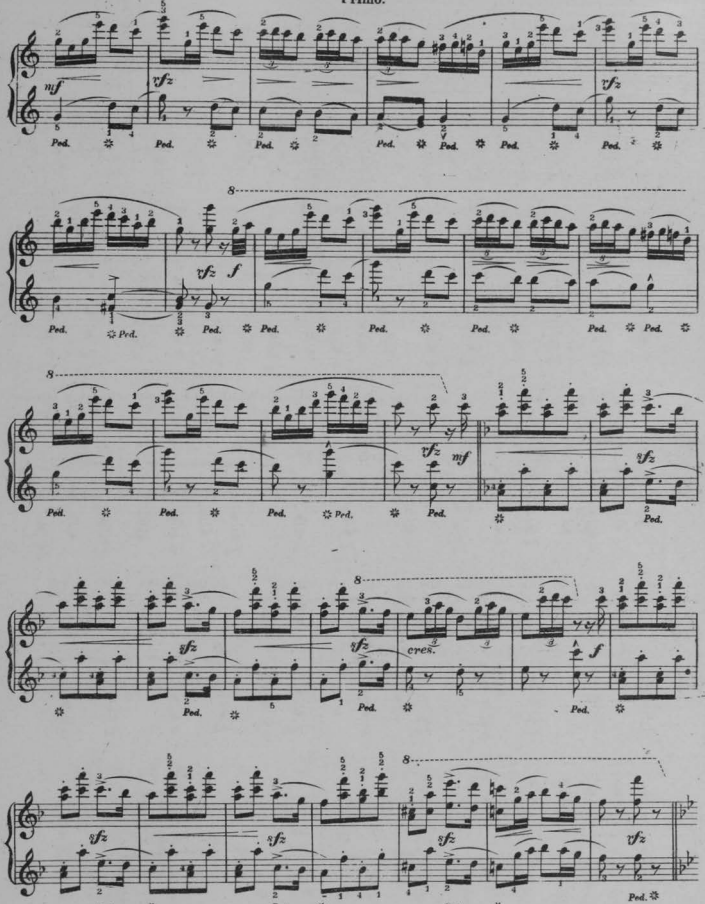
Edition Kunkel.

Secondo.



Edition Kunkel.

Primo.



Edition Kunkel.

CHORUS. *It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.*

Secondo.

Up, men, and strike! While the heated ir_on glows. Up, men, and strike, Strong and honest

ff Trombone Solo.

ff

blows! Keep time, time, time, All in joy_ful chorus sing, Keep time, time, time,

ff *cres.* *ff*

Make the anvils ring. Cares fly like sparks 'Neath the hammer's ring_ing stroke,

ff *vf*

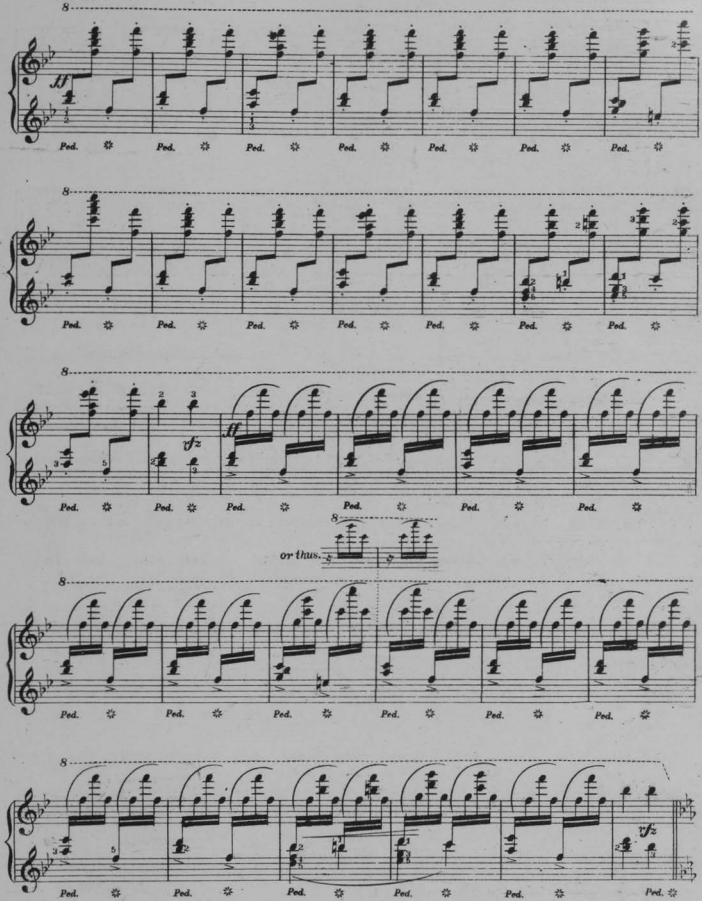
Sing gay as larks And let oth_ers croak! Strike strike for toil

ff *ff*

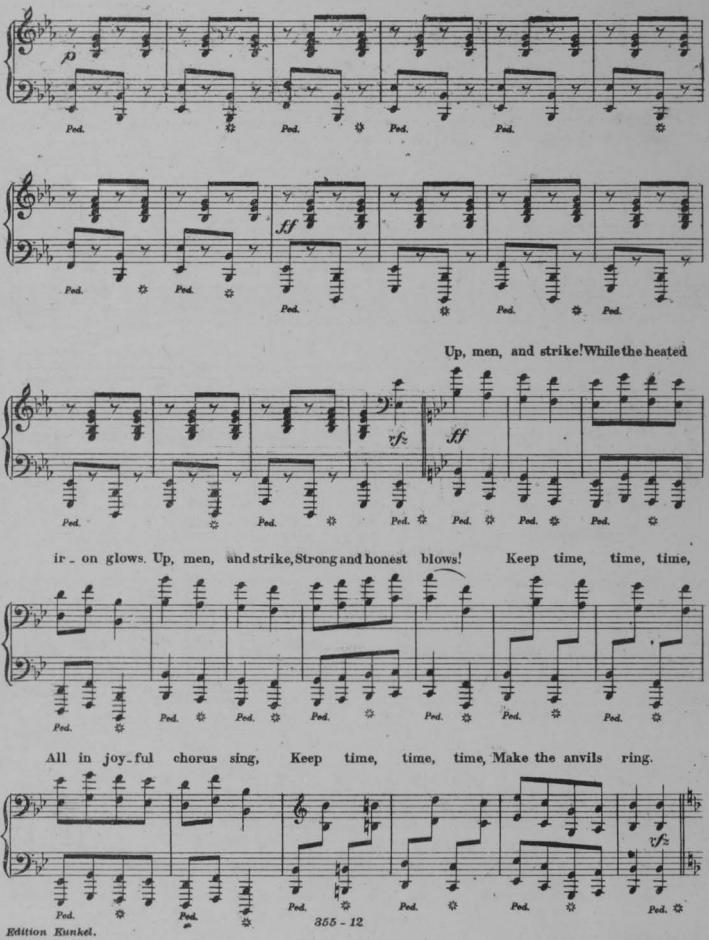
Makes the jol_ly blacksmith free, Sing, sing, for toil Is the life of glee.

cres. *vf*

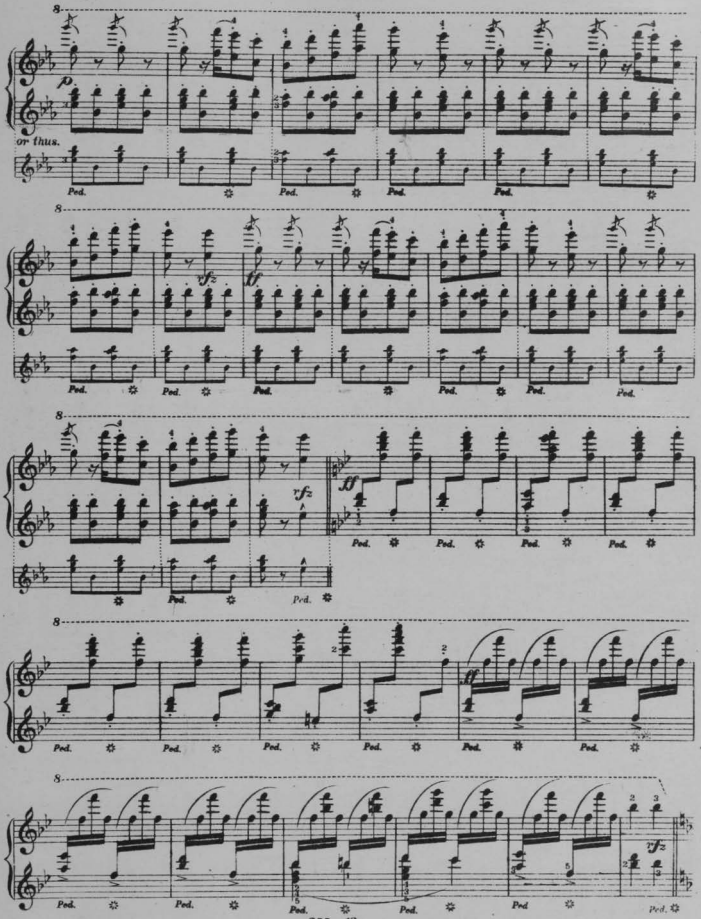
Anvils. **Primo.** 7



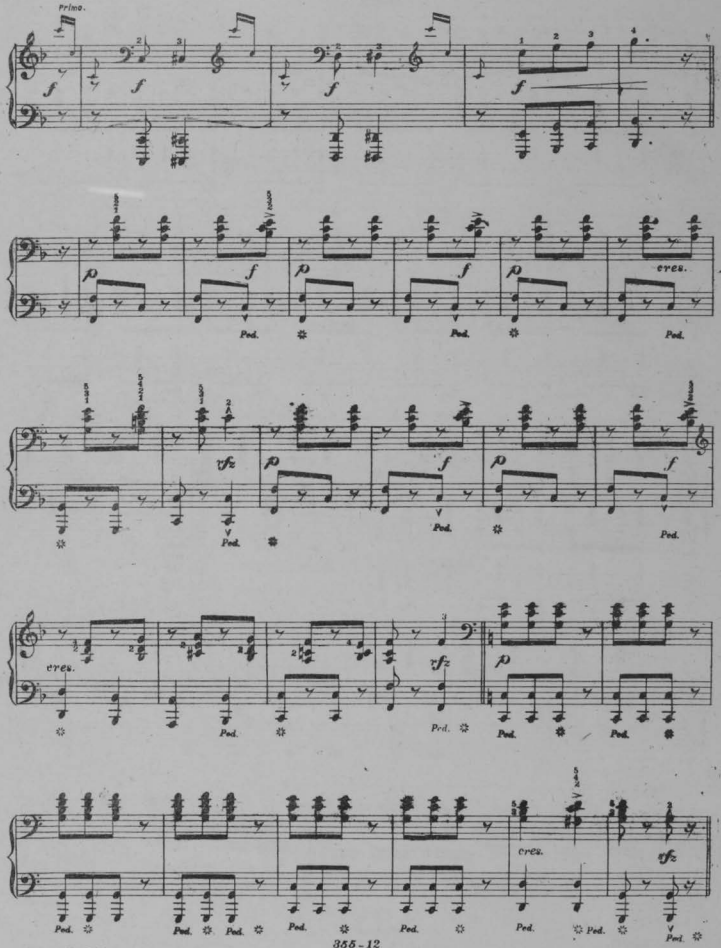
Edition Kunkel.

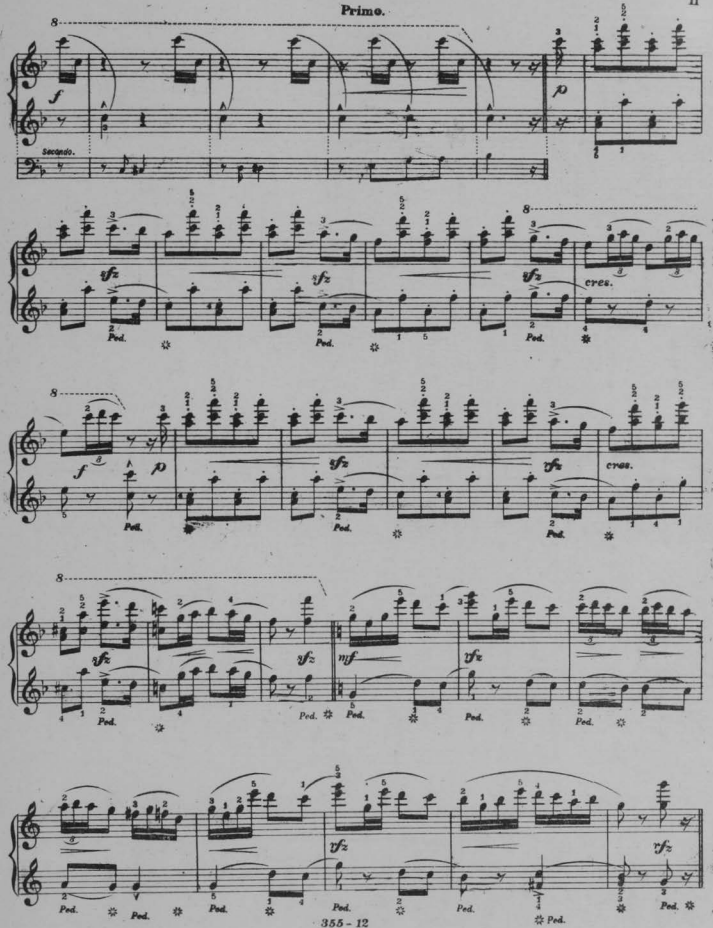

p
Ped.
ff
Up, men, and strike! While the heated
vfz
ir - on glows. Up, men, and strike, Strong and honest blows! Keep time, time, time,
All in joy - ful chorus sing, Keep time, time, time, Make the anvils ring.

Primo.



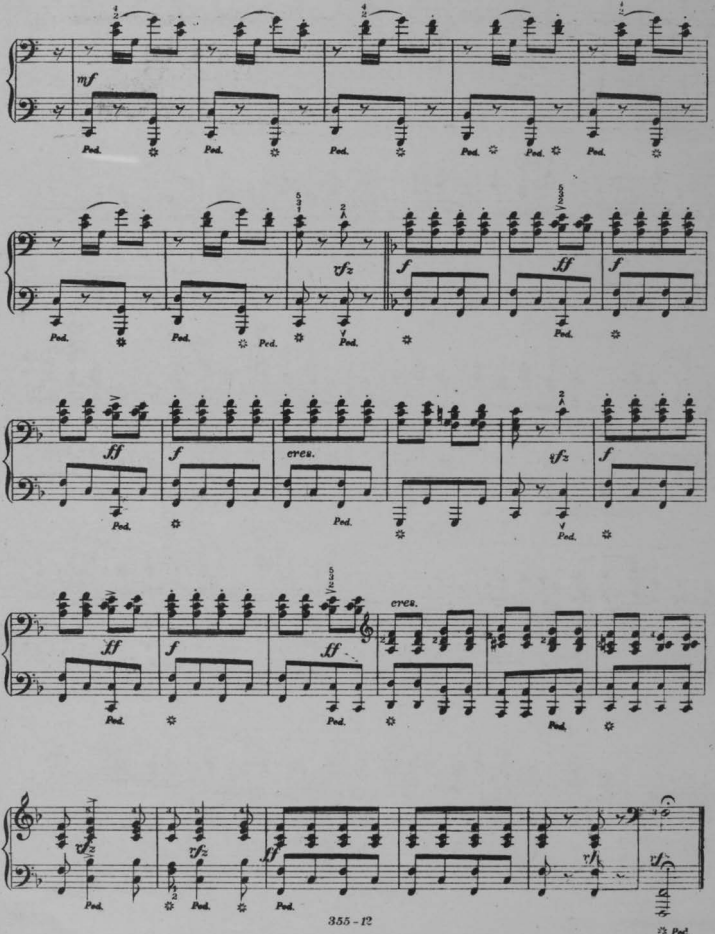
10 Secondo.



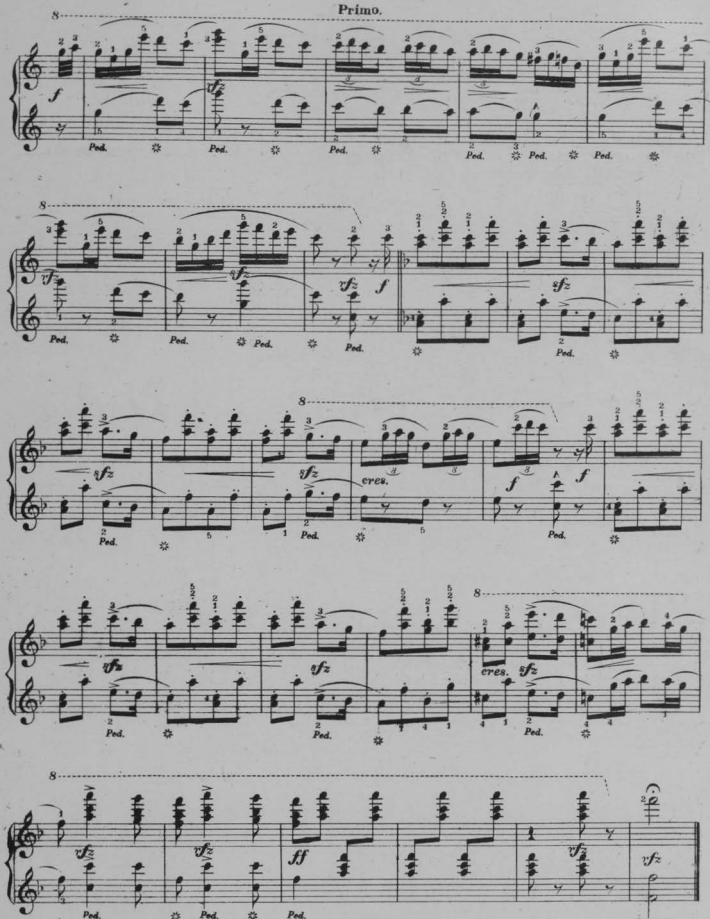


Edition Kunkel.

Secondo.



Edition Kunkel.



Edition Kunkel.

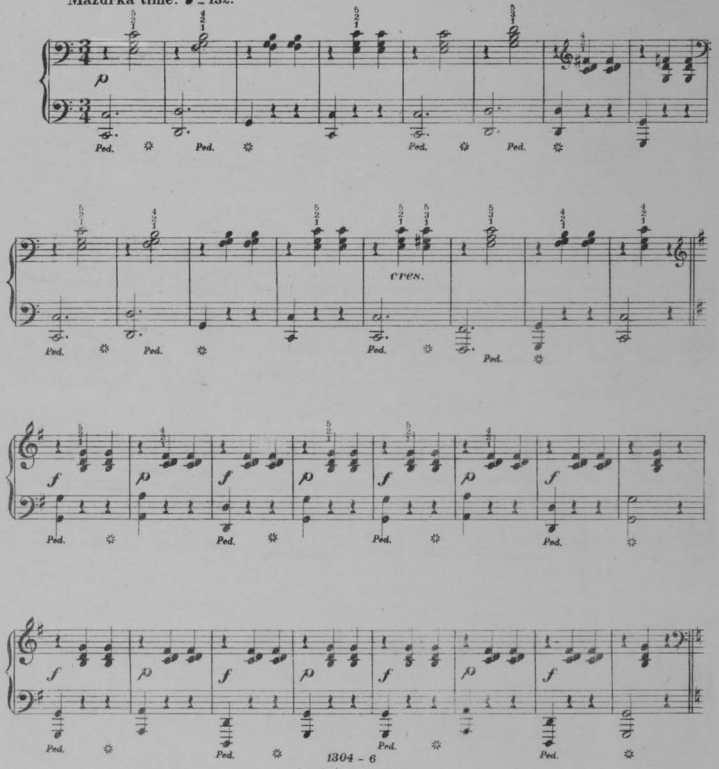
MY DARLING.

YORKE.

Secondo.

Carl Sidus. Op. 215.

Mazurka time. ♩ = 132.



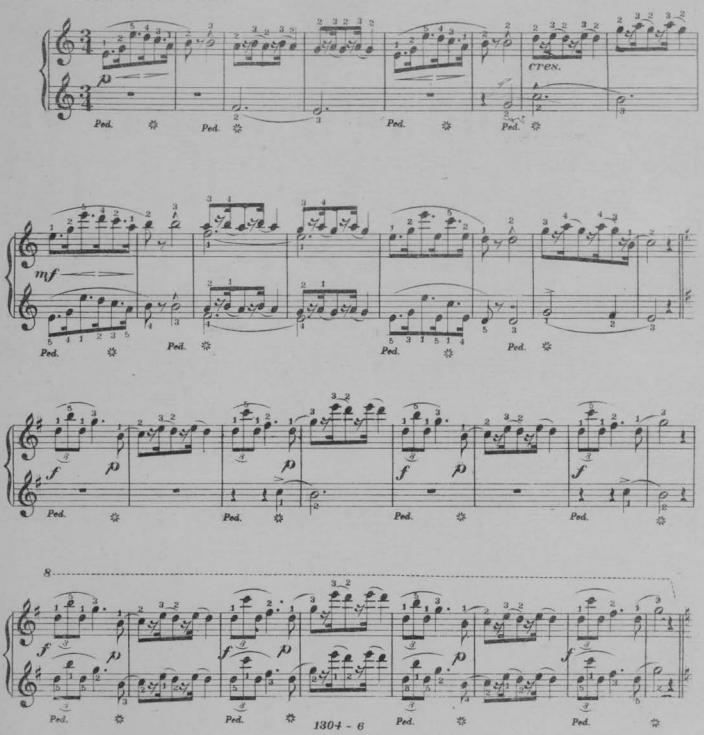
Copyright Kunkel Bros. 1890.

MY DARLING.

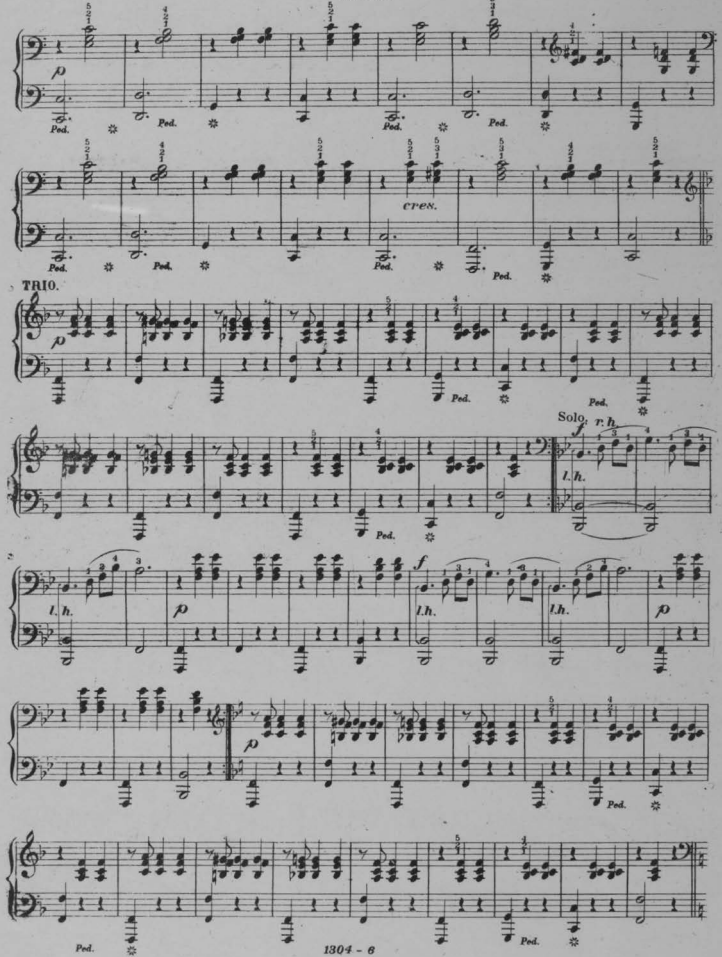
YORKE.

Carl Sidus. Op. 215.

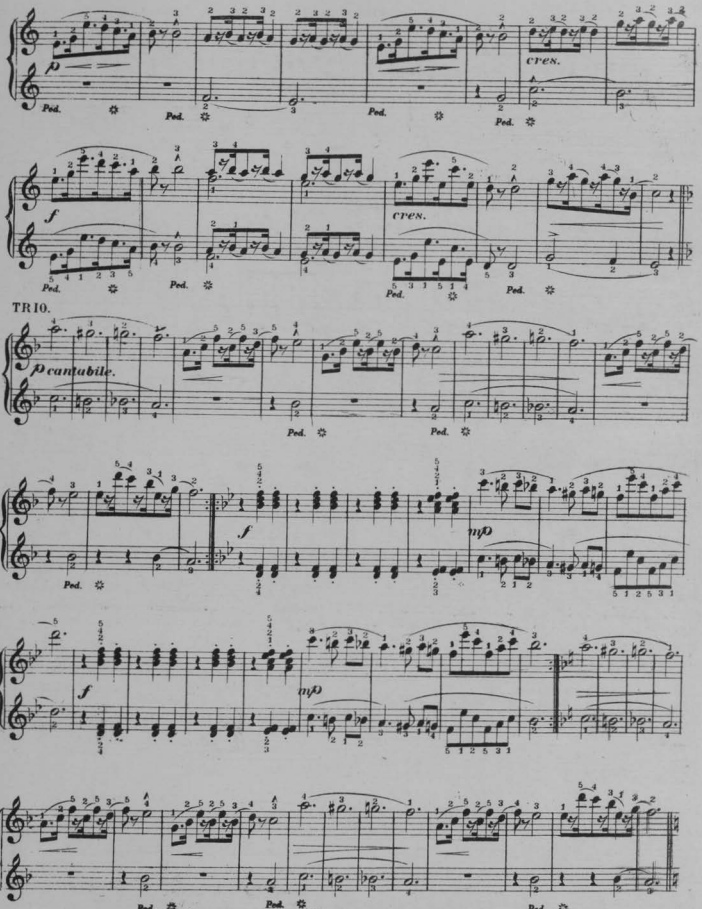
Mazurka time ♩ = 132. Primo.



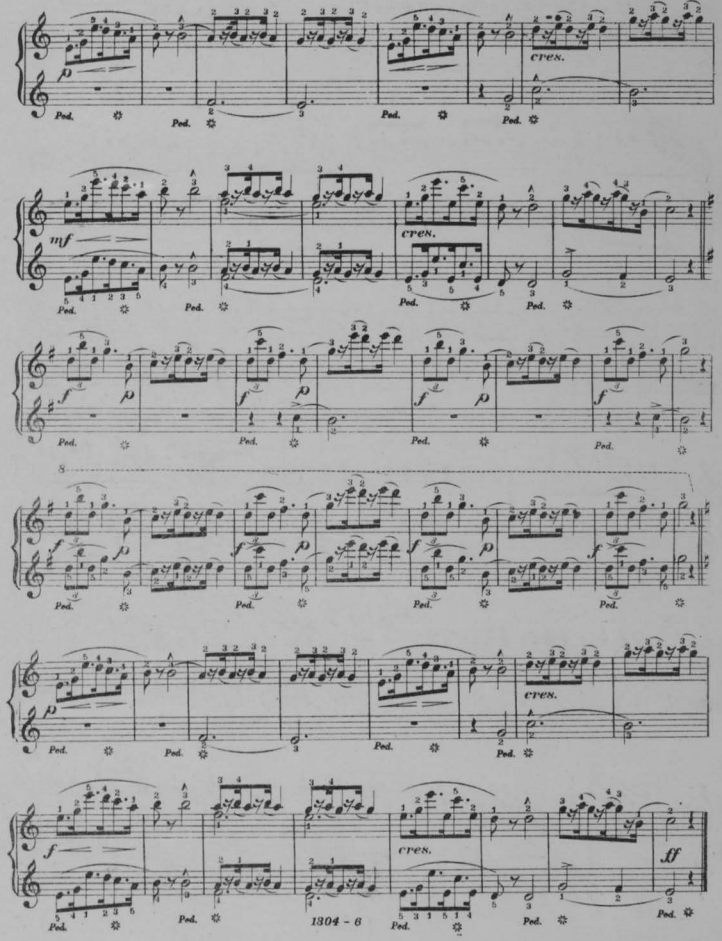
Secondo.



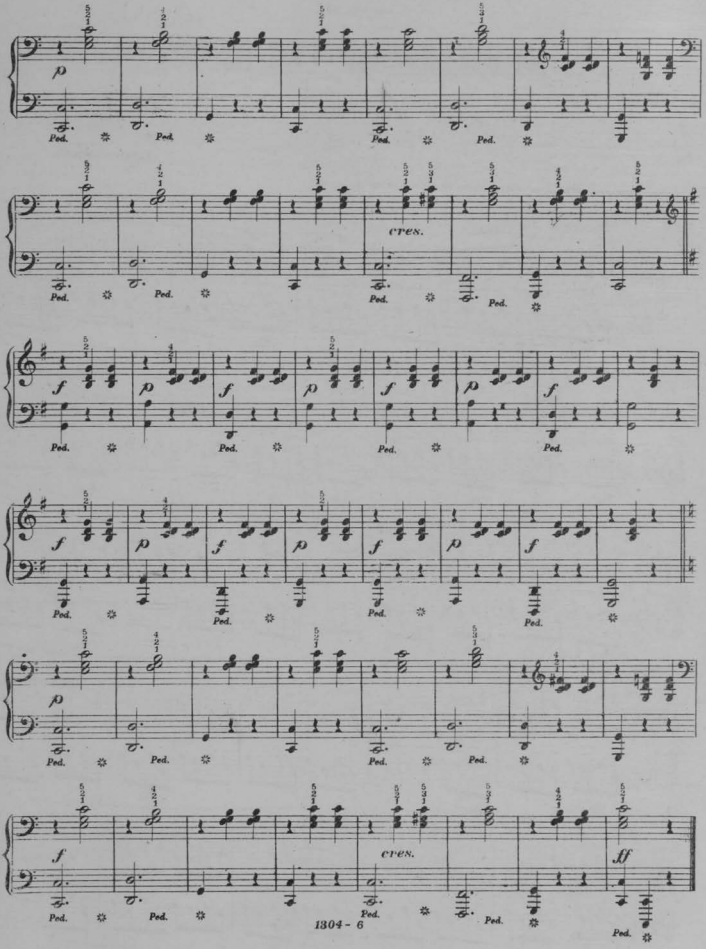
Primo.



Primo.



Secondo.

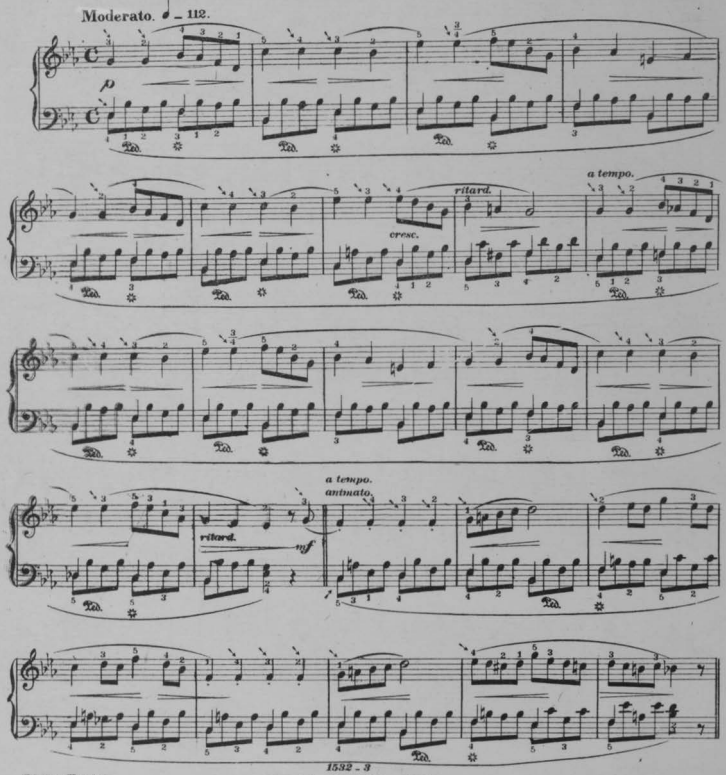


MESSAGE OF THE ROSE.

RONDO.

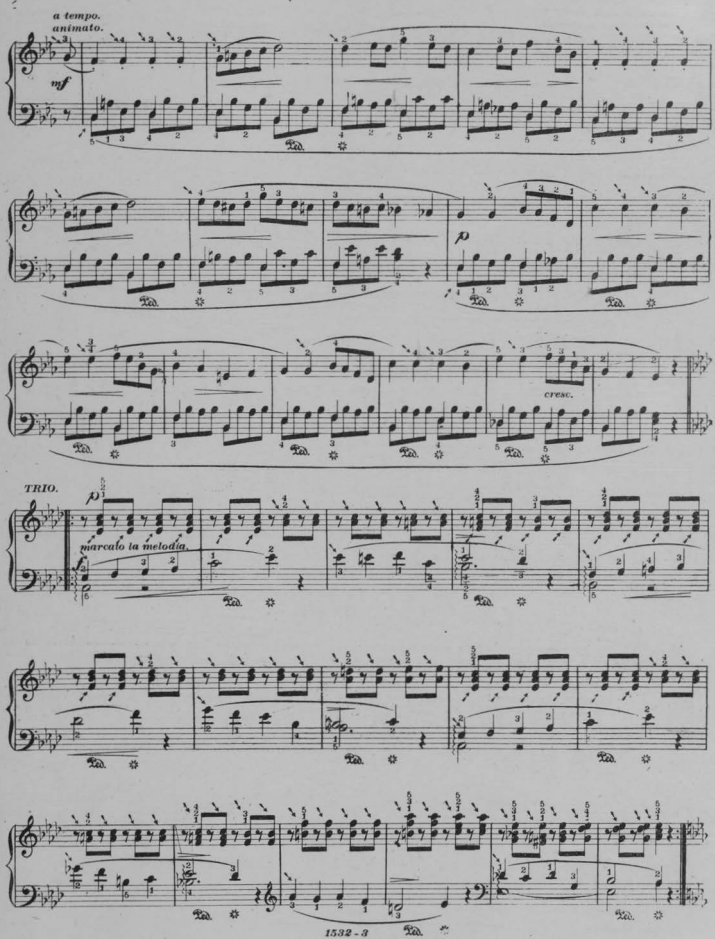
Louis Conrath.

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

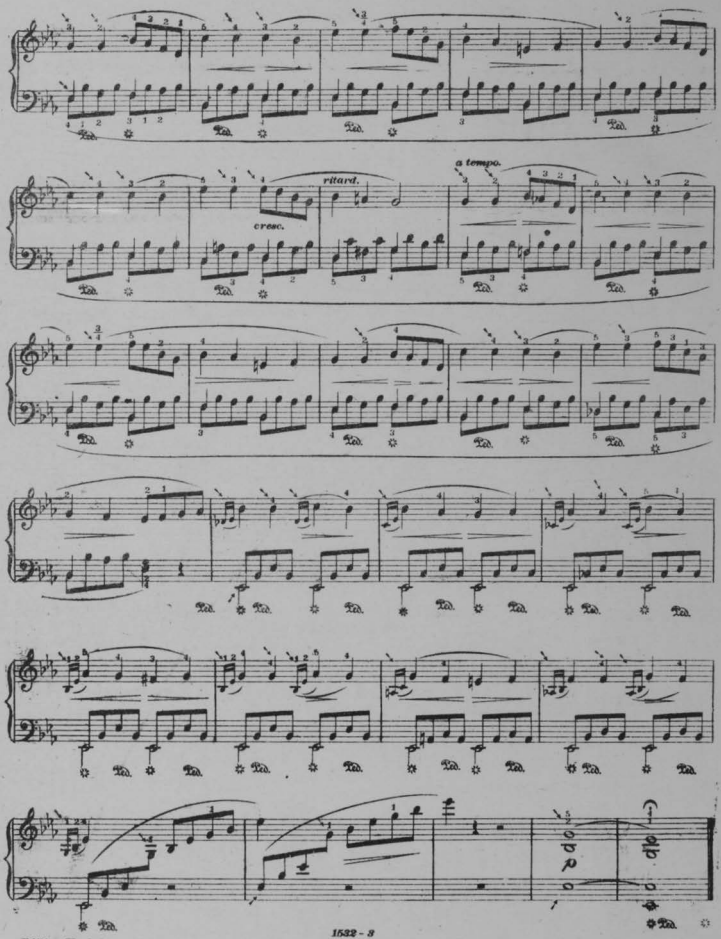


Edition Kunkel.

Copyright. Kunkel Bros. 1894.



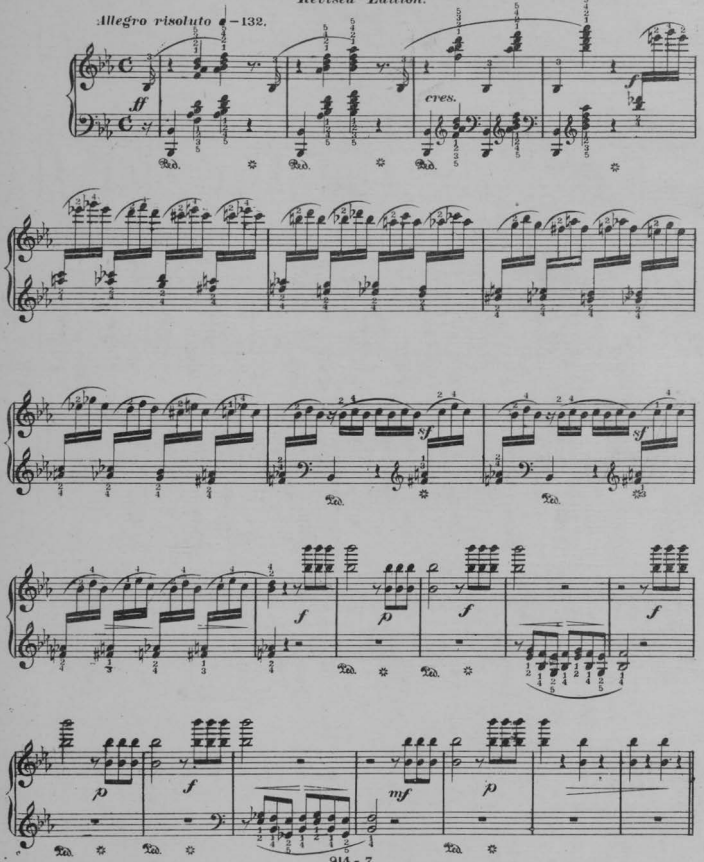
Edition Kunkel.


ritard.
cresc.
a tempo.

CAPRICE HONGROIS.

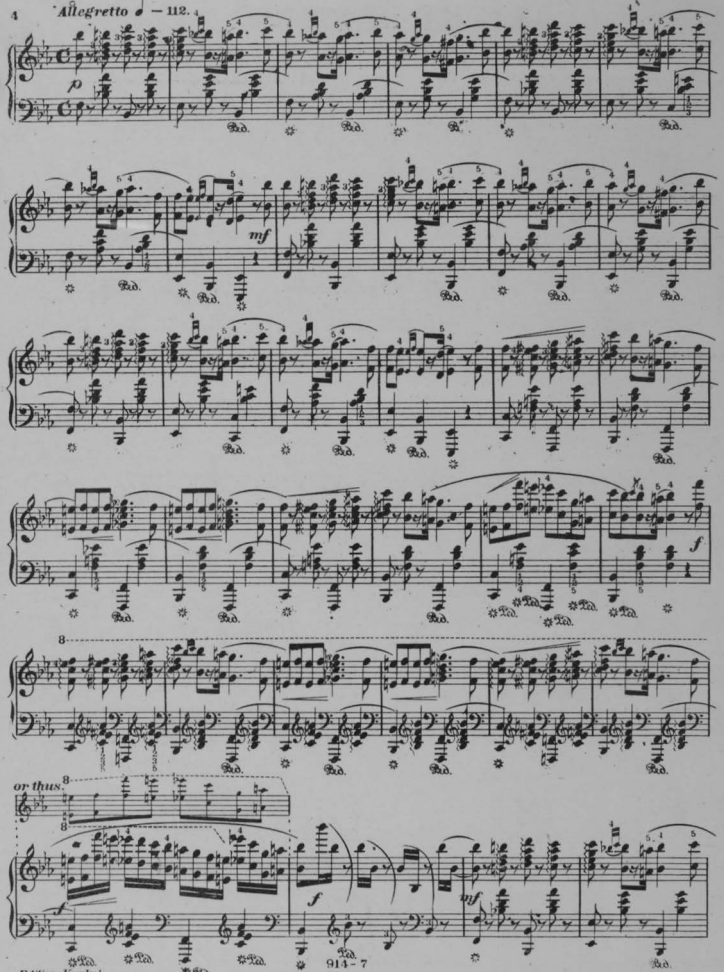
MORCEAU DE CONCERT.
Revised Edition.

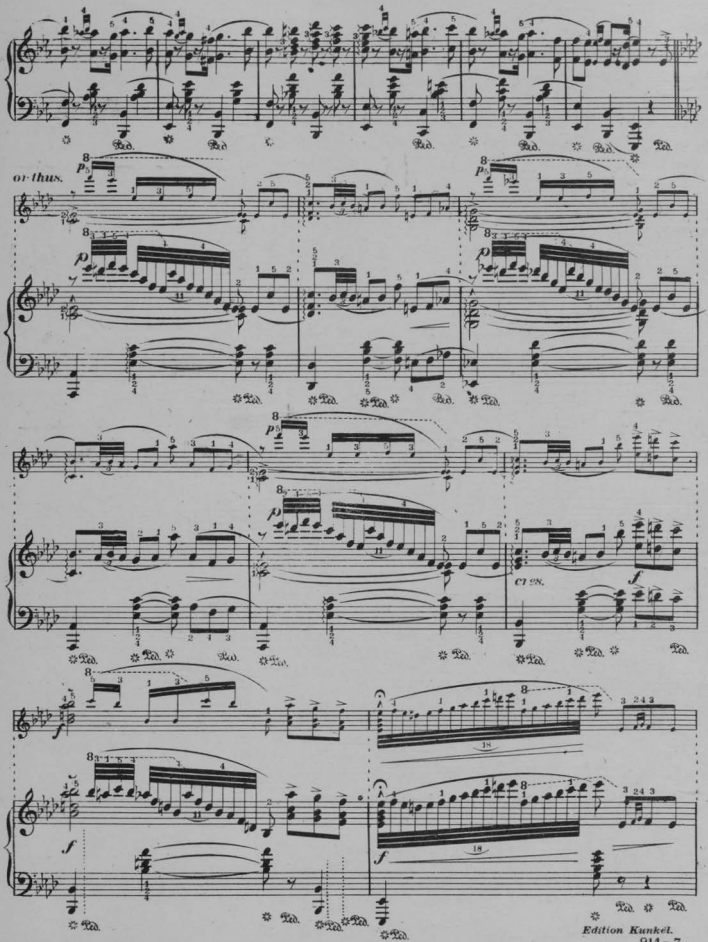
E. Ketterer. Op. 7.

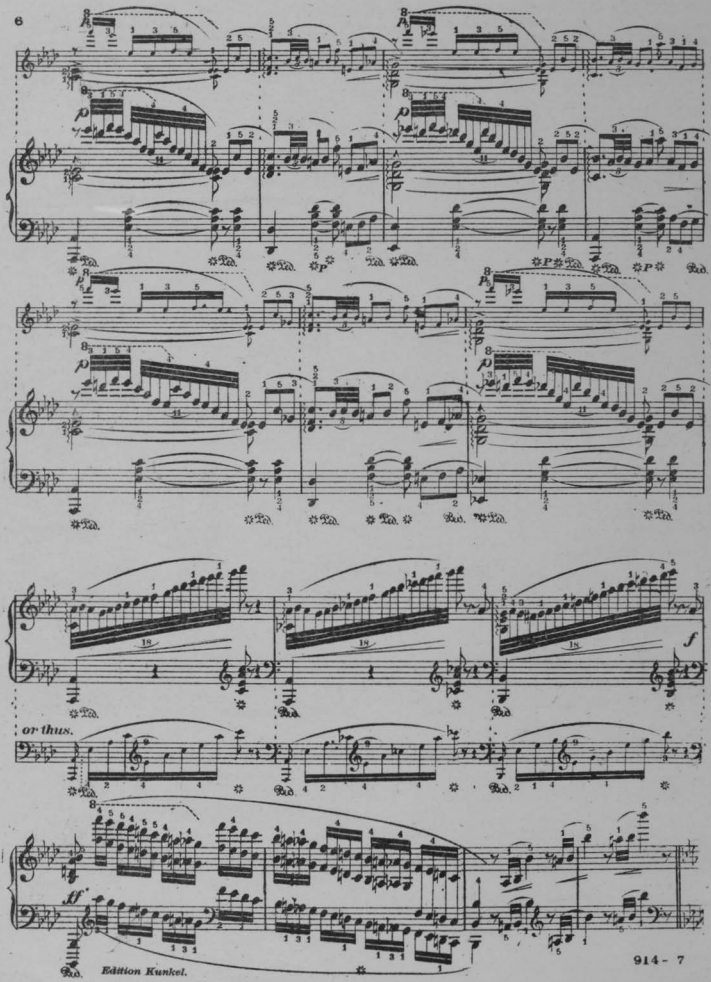


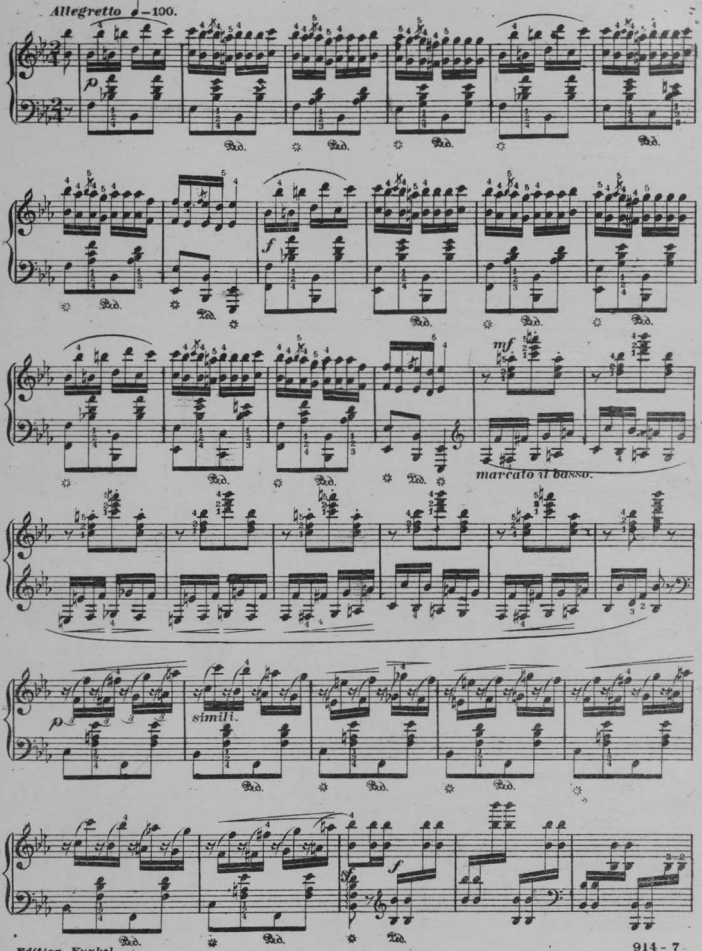
Edition Kunkel.

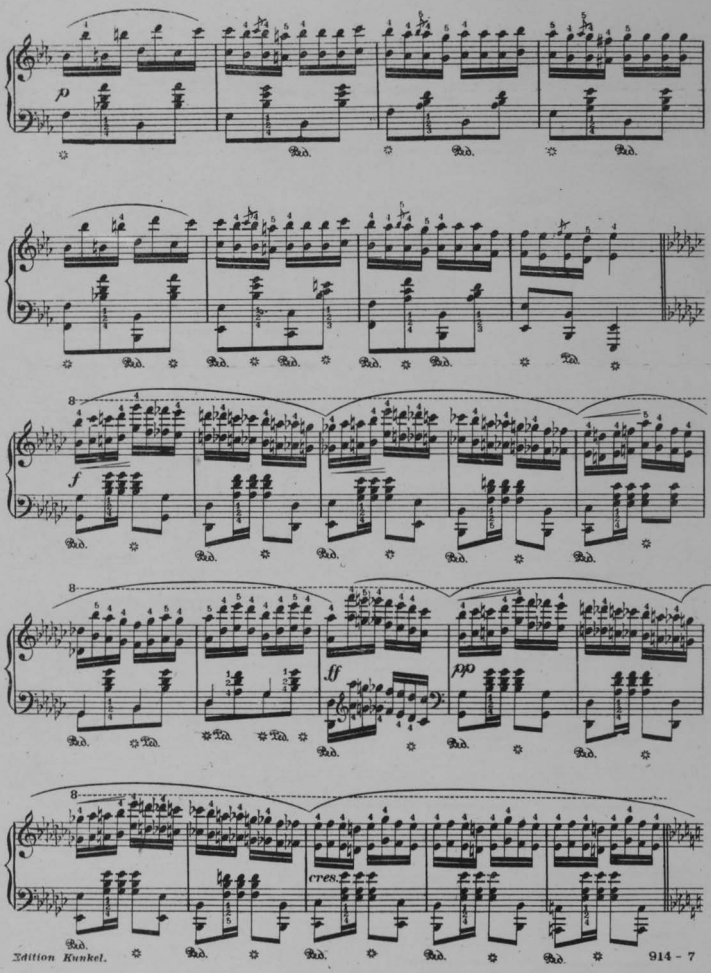
Copyright Kunkel Bros. 1887.

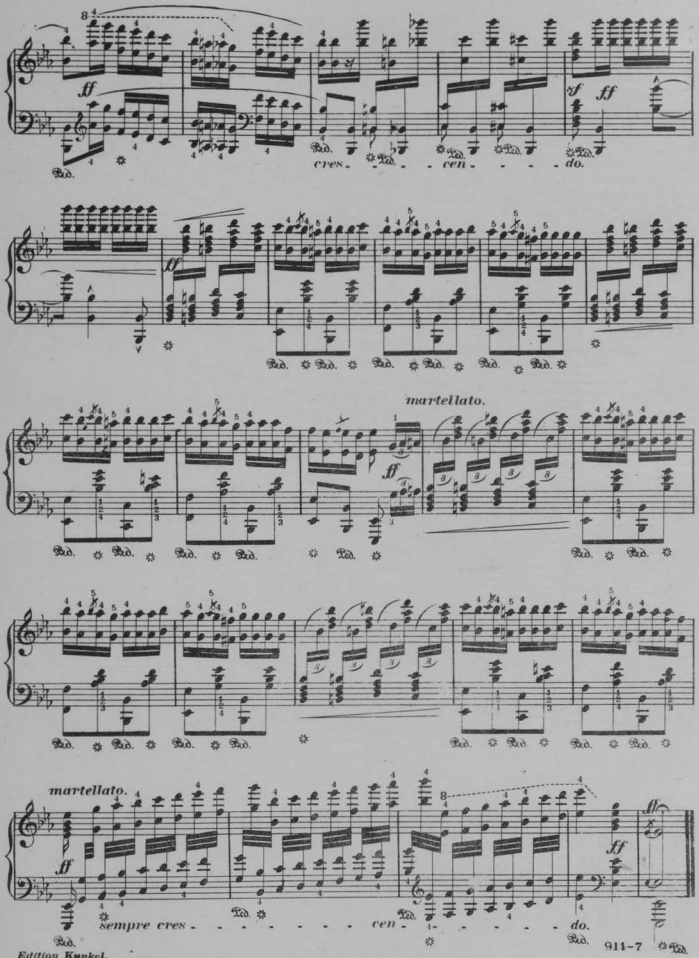

4
Allegretto ♩ = 112.
p
Ped.
mf
f
8
or thus:
mf


or thus.
cresc.


6
or thus.


Allegretto ♩=100.
p
Ped.
f
mf
marcato il basso.
simili.


p
Ped.
8
f
ff
pp
cres.



Edition Kunkel.

DANCING DOLLS.

WALTZ.

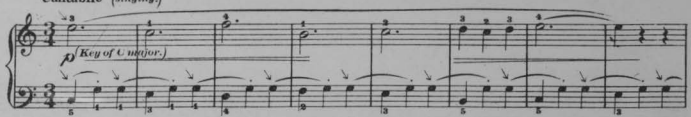
Notes marked with an arrow must be struck from the wrist.

FELIX MENDELSSOHN.

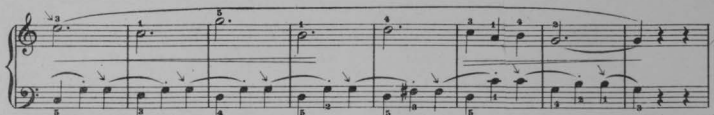
Allegretto. *(Lively)* ♩. = 80.

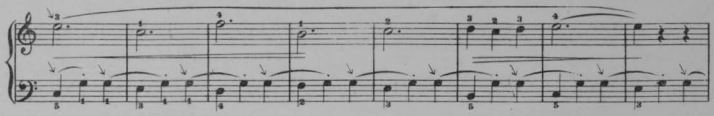
CARL SIDUS.

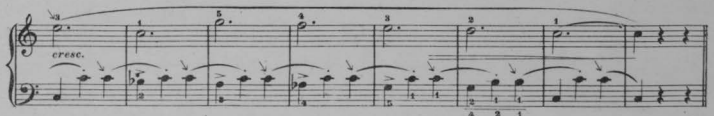
Cantabile *(singing.)*



For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.







Giocoso. *(very playful.)*

Edition Kunkel.

1735-3

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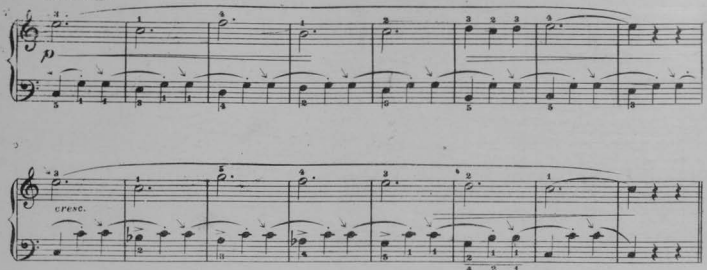
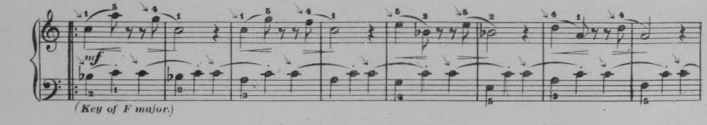
Cantabile

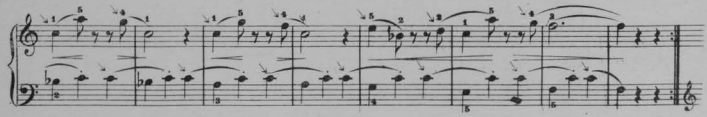


TRIO.

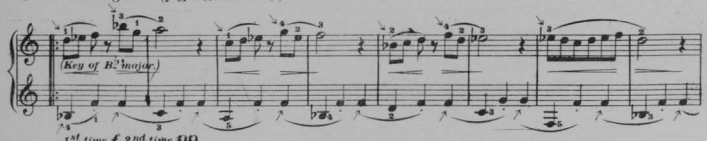
Scherzando. *(vivacious; in a light, playful and sportive manner.)*



(Key of F major.)

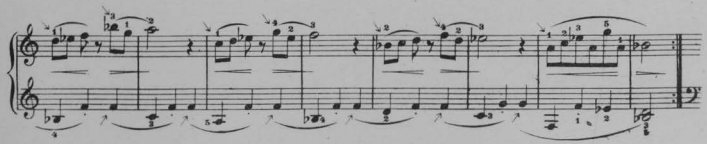


Con Allegrezza. *(joyfully, animatedly.)*

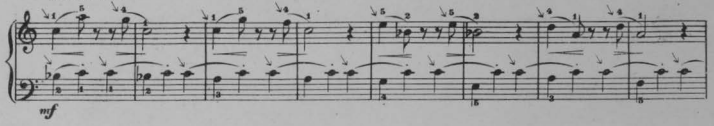


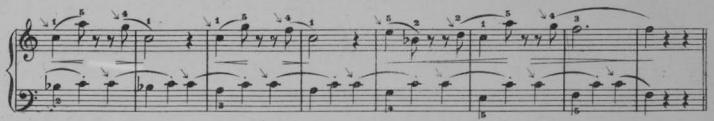
(Key of B♭ major.)

1st time f 2nd time ppp

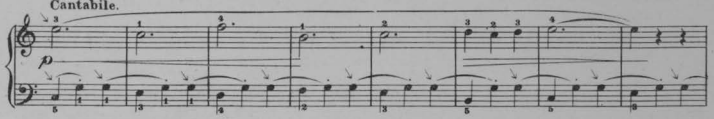


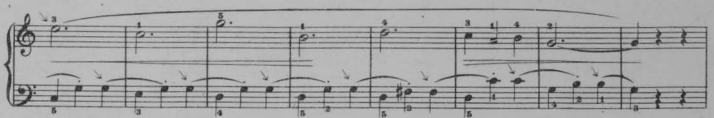
Scherzando.

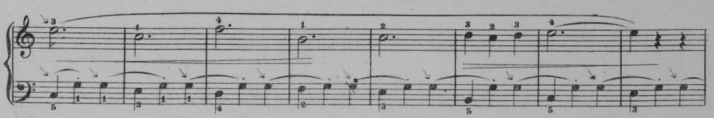


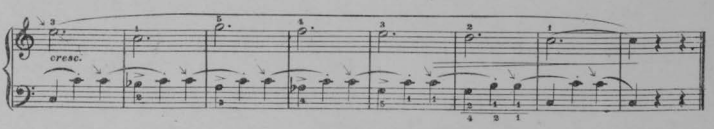


Cantabile.





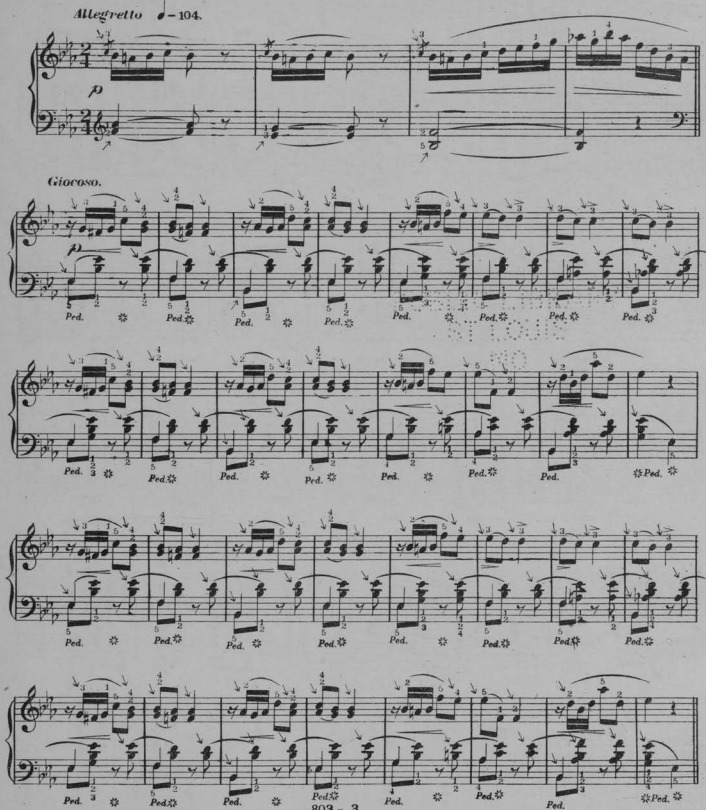




MINNEHAHA POLKA.

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

Mrs. S. L. Lara.



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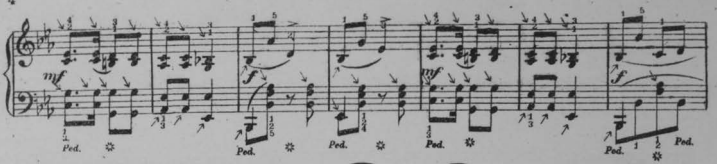
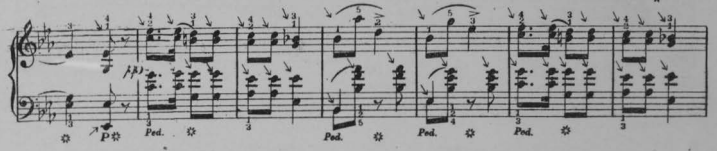
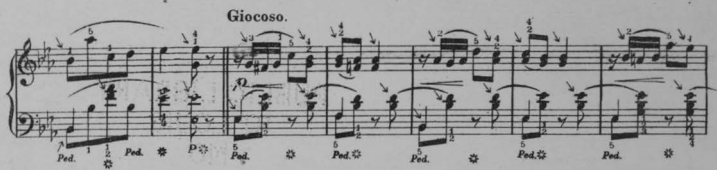
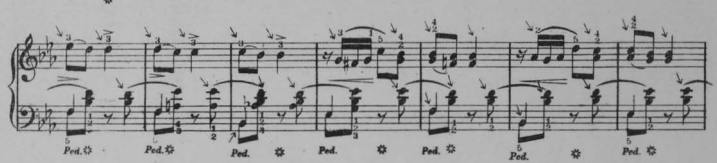
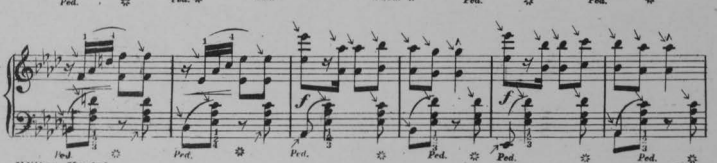


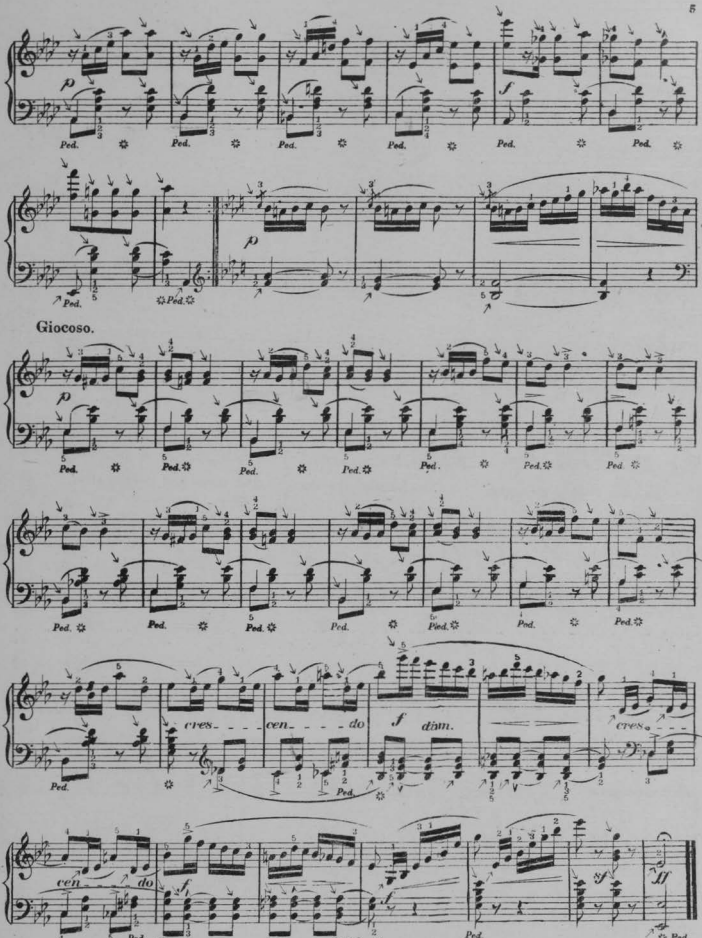


Giocoso.







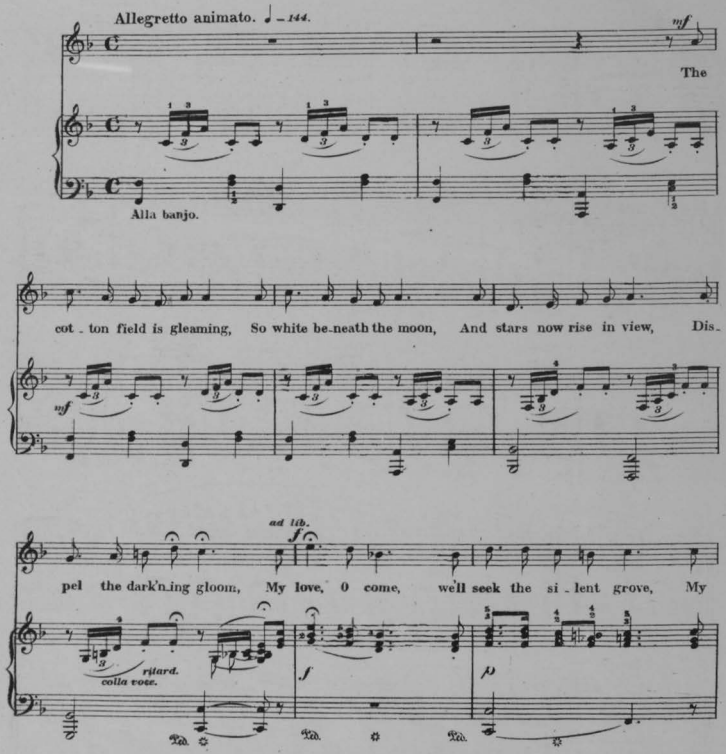

Giocoso.
cres - - - cen - - - do
f dim.
cres - - -
cen - - - do

"OH COME WITH ME!"

(A CREOLE SERENADE.)

Words and Music
by
LEO. OEHMLER.

To Mr. Dan Beddoe.



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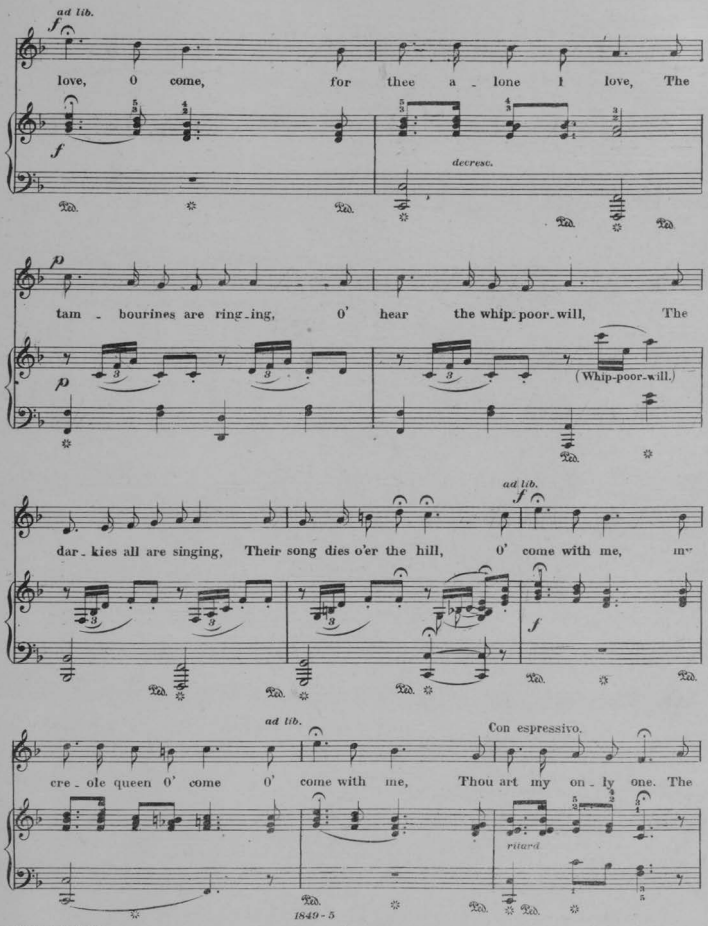

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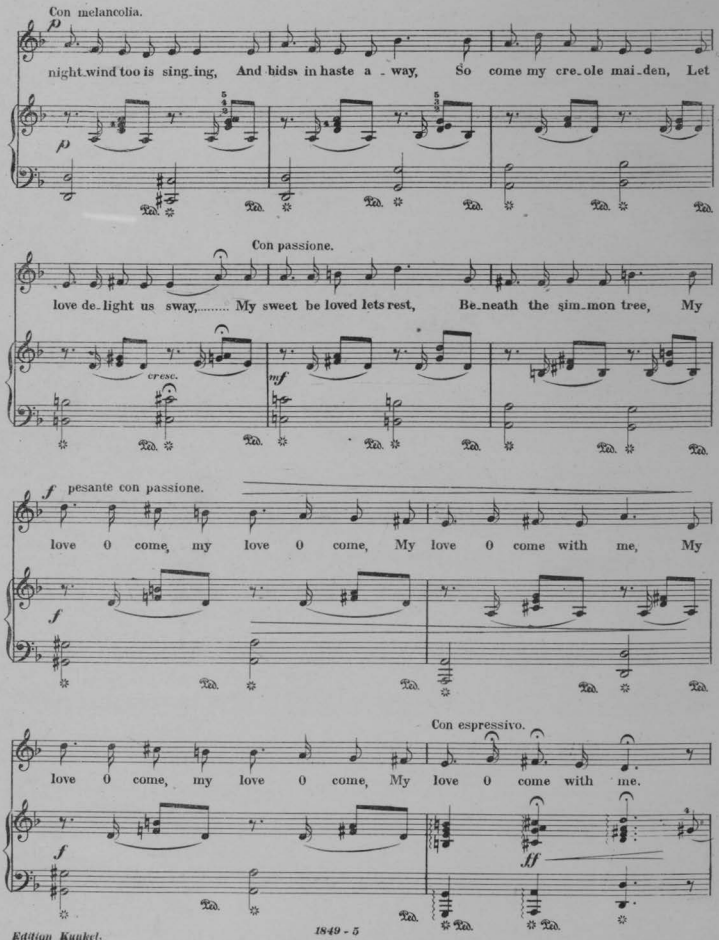
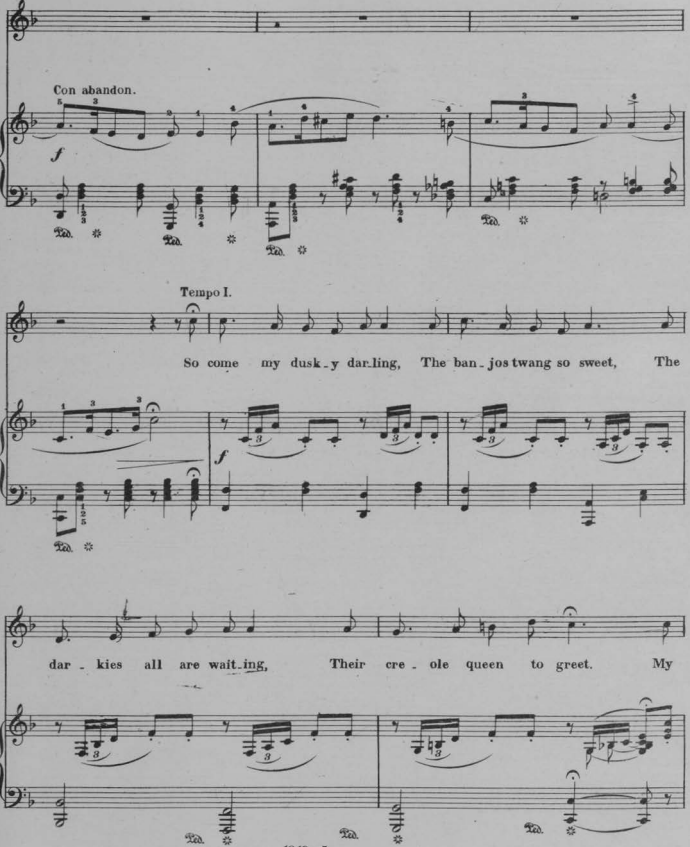

Con melancolia.
night wind too is sing ing, And hids in haste a way, So come my cre ole mai den, Let
Con passione.
love de light us sway, ... My sweet be loved lets rest, Be neath the sim mon tree, My
cresc.
mf
f pesante con passione.
love O come, my love O come, My love O come with me, My
Con espressivo.
love O come, my love O come, My love O come with me.
ff



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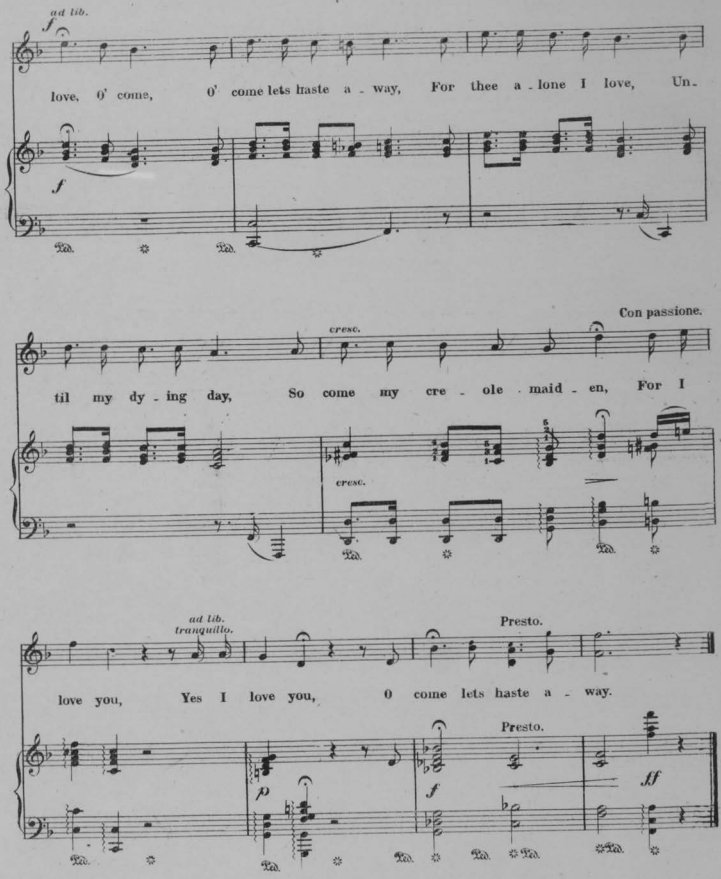
ad lib.
f
love, O' come, O' come lets haste a - way, For thee a - lone I love, Un-
f
Con passione.
cresc.
til my dy - ing day, So come my cre - ole maid - en, For I
cresc.
ad lib.
tranquillo.
Presto.
love you, Yes I love you, O come lets haste a - way.
Presto.
p
f
ff

A GRADED COURSE

... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R. K.] ..... *Bohr-Sidus* 75

Pieces.—Merry Sleighride ..... *Sidus* 35
Katie's Favorite Schottische ..... *Sidus* 35
Papa's Waltz ..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. K.] ..... *Sidus* 1 25

Pieces.—Joys of Spring—Waltz ..... *Sidus* 35
Lilian Polka ..... *Sidus* 35
The Promenade—Rondo ..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies.—Op. 801, twelve characteristic studies in one book [R. K.] ..... *Sidus* 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. K.] ..... *Lemoine-Sidus* 3 00

Pieces.—Bright Eyes—Rondo ..... *Sidus* 35
My Darling (Yorke) ..... *Sidus* 35
Child's Prattle—Rondo ..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe) ..... *Sidus* 24
Il Trovatore (Fantasia—Verdi) ..... *Sidus* 34
Mesnet, Op. 14, No. 1 (edition for the young pianist) [R. K.] ..... *Poderwski* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each $1 [R. K.] ..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book ..... [R. K.] ..... *Bertini-Sidus* 2 00
Op. 101, Album Leaves for the Young. [R. K.] ..... *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. K.] ..... *Archer-Buelow* 2 00

Pieces.—Idonia Waltz ..... *Sidus* 35
Message of the Rose ..... *Conrath* 35
Minnehaha Polka ..... *Lora* 35
Fra Diavolo Fantasia (Auber) ..... *Sidus* 35
Faust Fantasia (Gounod) ..... *Sidus* 35
Martha Fantasia (Flotow) ..... *Sidus* 35
Spring Waltz [R. K.] ..... *Chopin* 35
Summer Waltz [R. K.] ..... *Chopin* 35
Ada's Favorite Rondo ..... *Sidus* 35
My Regiment—March ..... *Anschuetz* 35
Sweet Remembrance ..... *Mettke* 40
Little Mischief ..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00

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Twelve Selected Preludes in one book [R. K.] ..... *Bach-Tausig* 1 50
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Op. 46, thirty-three studies in three books, each 1.25 [R. K.] ..... *Loeschhorn* 3 75

GRADE 3.—CONTINUED.

Pieces.—Happy Birdlings—Rondo ..... *Sidus* 35
Flantation Dance ..... *Carlin* 50
Whisperings of Love ..... *Godard* 50
Bohemian Girl Fantasia (Balfe) ..... *Paul* 60
Il Trovatore Fantasia (Verdi) ..... *Paul* 60
Norma Fantasia (Bellini) ..... *Paul* 60
Echoes of the Woods ..... *Paul* 50
Polo (Galop) ..... *Dinkgreve* 60
Our Boys (Fanfare Militaire) ..... *Anschuetz* 60
Hunza, Hurrah—Galop ..... *Wollenhaupt* 80
La Jota—Spanish Dance ..... *Armstrong* 35
Piscatorial Pleasures—Waltz ..... *Benbow* 75
Angelic Chimes—Reverie ..... *Voellmecke* 50
Careless Elegance—Quickstep ..... *Schleiffarth* 60
Mi Reina (My Queen) ..... *Ritter* 60
McKinley Boys March ..... *Paulo* 50

GRADE 4.

STUDIES AND PIECES.

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Etudes de Velocite, op. 299, in two books, each 1.50 ..... *Czerny-Buelow* 3 00

Pieces.—Il Trovatore (Fantasia—Verdi) ..... *Paul* 60
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Humoreske in E minor, op. 9 ..... *Kroeger* 35
Humoreske in E major (Cradle Song) op. 9 ..... *Kroeger* 35
Eolian Whispers—Mazurka ..... *Anchester* 75
Fairies' Musings ..... *Conrath* 75
Pit-a-Pat—Caprice ..... *Thalbery* 75
Mennet Moderne ..... *Conrath* 75
William Tell (Fantasia—Rossini) ..... *Paul* 60
La Gazelle ..... *Ernst* 75
Heather Belle Polka ..... *Kunkel* 75
Trembling Leaves ..... *Godard* 75
William Tell Fantasia (Rossini) ..... *Paul* 60
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Butterfly Galop ..... *Mebotte* 75
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Of the Pretty Shepherdess who became a Princess ..... *Sternberg* 60
Aurora Waltz ..... *Moszkowski* 1 00

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STUDIES AND PIECES.

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GRADE 5.—CONTINUED.

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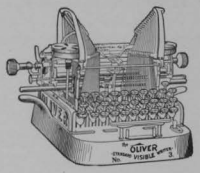

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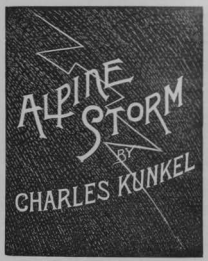

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AT THE WORLD'S FAIR.

La Musique de la Garde Republicaine, the famous French band, is giving concerts at the World's Fair. The Garde Republicaine Band first visited the United States in 1872, achieving a triumph at the Boston Music Festival. The father of M. Gabriel Pares, the present leader of the band, was its director then. The band has a membership of eighty.

The arrival of the great French band increases the number of celebrated foreign bands now giving daily concerts at the Fair to three. These are the Grenadier Band or First Regiment, from London, England, the official musicians of the King, the Mexican Band of sixty pieces, and the Garde Republicaine. Seldom have the great official bands of three nations met in one city.

The French band will give one two-hour concert every day and three times a week a concert of an hour's duration in Machinery Gardens. The Grenadier Band has been transferred to the Plaza of St. Louis. The Mexican Band, which is to remain in St. Louis until the close of the Fair, will give concerts in the Cascade Gardens, as usual.

The Jury of Awards of Musical Exhibits, Group 21, at the Louisiana Purchase Exposition, is as follows:

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SINCERITY IN ART.

In art it is easy for the charlatan to deceive a crowd of thirsty souls with promise of the Elixir of Life. His self-satisfaction is misread for the certainty of purpose which is one result of nobler minds. In fact, says an exchange, these two mental conditions are the respective characteristics of complex quackery and simple earnestness. Simple earnestness by which no means will be left untried, no trifle disregarded, no struggle relinquished as hopeless; and complex quackery which will build up a mystery of clay and words, and when the cheat is revealed promptly adopt another as hollow and absurd.

LOOKING EAST FROM ELECTRICITY BUILDING

Quackery is to be found in music to far greater an extent than in any other art. The public has fed its full upon tales of music-wonder; has come to look upon the art as an occult sort of thing, instead of the most natural and ordinary art there is—and thus become possible such fearsome exhibitions as the great majority of infant prodagies, and the even more harmful majority of prodigious infants, not knowing how to crawl, but yet grinning over the rediculous mask of a false gray beard.

Who may don a beard in art? Few have ever even grown them, and when they did were themselves unaware of it. Who shall be satisfied with any art-experience, any art-aspiration, any art-result? Gratification may occur sometimes in our life, but who can ever give up the ghost of his endeavor, and say: "It is finished!" It is never finished—not though you be a Beethoven.

Art is not a dinner. We cannot take in art until our hunger is appeased and then stop. Art is not a house. We cannot build until the roof is made weather-tight and then stop.

Notwithstanding this fact, however, we hear loud whispering of "finishing lessons" and the like. Finishing lessons! The groveling conceit of the idea! Who can finish with the human soul?

Was Schubert "finished" after a life of lark's-melody. He knew otherwise; and sought to bend his knee as an humble student to the discipline of counterpoint. Were Beethoven and Wagner finished artists, whose whole lives were continual struggles for light and continual leanings back upon the well-spring of the father Bach? Was Bach himself in the simple dignity of his quiet manly aspiration—was he a "finished artist"? Thank Heaven, No! Or we should be poorer! They were simple brave men, knowing the night of their outer lives and seeking to impart the glorious sunshine which diffused itself within their hearts to their less fortunate fellow-creatures stumbling along in the darker night of materialism. Had they lived to double their respective terms of years, they would not have relinquished their quest, nor yielded one inch of the land of light which they had conquered.

When the gods are humble, shall we poor mortals sink into the sloth of proud self-content? Can we ever give up the desire to acquire? Shall we conquer a few rungs of the ladder and then swear we are at the top? Or that that there is no top?

Your pianist may develop superabundant technic, but unless his heart be simple and his mind directed heavenward, he shall remain a pianist to the end of his few short days, and never know what the Art of Music is. He can learn from the singer that every phrase is a distinct sentence, with a distinct meaning of its own, and not a division of sloppy, incoherent babble. He can learn from the violinist that tone-speech no less than word-speech must receive its exact inflection to become at all intelligible; for music is the soul that underlies both word and tone. He can learn from the layman as from no one else the limitations of his own road in art, the stern and prickly hedges at the sides of it if he try to infringe upon the path of another; but also, glad to say, the great stretch of land in front well worthy of his toil, if he choose to go bravely and steadily onward, and be ever willing to let go the shadow of his art to grasp its substance in Life.

No less than the pianist, have the singer, the composer, and the conductor, to open their hearts to learn from the whole responding creation. Then none of their work shall be of the dead-leaden kind, fit for bullets and similar destructive purposes; but of the sort that sows a perennial seed in the ever-fertile earth, creating and recreating.

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