The Impressario.

A Monthly Magazine Devoted to Music, Literature, and Art.

VOL. I. ST. LOUIS, JUNE, 1872. NO. 4.

MOZART.

CONTINUED.

IN Paris, as elsewhere, countless favors were showered upon Mozart by the Court and nobility, and deservedly; for his execution on the piano and organ were so perfect, and his mastery over the violin so absolute, that whenever he played a piece at first sight, or accompanied, or composed, he elicited the wildest enthusiasm. A no less brilliant success attended him in London, where he resided till July, 1765, and wrote, during the sickness of his father, his first *sinfonia* for full orchestra; he likewise dedicated to the Queen six *sonatas* for piano and violin.

Passing through Holland he was attacked by a long and serious illness, but, on his recovery, Wolfgang gave great satisfaction in all the concerts given in the most important cities of that country. After a short stay in Paris, and a hurried visit to Dijon and Lyons, he returned home, via Munich to Salzburg, at the close of the year 1766. He spent nearly one year in his native town to study composition, and during this time he assiduously perused the works of *Bach*, *Hasse* and *Handel*, and the old Italian masters, to serve as the basis of his studies. Among other works written by Mozart at this period we find a German *Passion-Oratorio*, and the music adapted to a Latin comedy entitled, "*Apollo et Hyacinthus*."

The whole Mozart family entered upon another tour to Vienna in 1767, but met with indifferent success. They could not find admittance to the Court, as the Duchess Josepha was subject to a contagious disease in consequence of which she died; neither could they be introduced to the families of the nobility. But when the small pox—for this disease was raging there—continued to commit greater and greater ravages, the Mozart family, too, was obliged to seek refuge in flight. They hoped to escape the ugly visitor at Olmutz, but our young genius, as well as his gifter sister, Mary Anne, were subjected to the plague. After a fortunate recovery the whole family returned to Vienna in 1768, and here young Mozart was commissioned by Emperor Joseph to compose "*La Finta Semplice*," opera-bouffe. This work was to him one of pleasure and zeal. He finished it in a very short time, and obtained for the same the encomiums and approbation of composers Hasse and Metastasio. Owing to the envy and intrigue of the Viennese musicians, his father did not enjoy the satisfaction to see his son's genius publicly acknowledged, as the piece was not played; but favorable circumstances soon made ample amends. A family, Mesmer by name, had one of his little compositions, called "*Bastien and Bastienne*," exhibited at their residence with great effect. Another piece, a *Solemn Mass*, for the dedication of a church, was produced in Vienna. Although his success corresponded but little to his father's wishes, it still secured him the appointment of *concert-master* on his return to Salzburg.

He spent the following year in his native city, working for his self-improvent. But as the year declined his father went with him to Italy, the land which in those days still dictated to the rest of musical Europe, and which country alone was able to bestow that perfection of finish and that halo of glory for which the parent, if not young Mozart, so ardently longed. He was not to school himself systematically, this was provided for at home; but his extraordinary performances were to make his artistic experience fuller and richer; he was to pass the narrow limits of a provincial existence, and by his bold entrance into the world of art, he was to acquire the freedom and cultivated taste that distinguish a thoroughly formed and finished artist. Fame and notoriety were also aimed at to insure his future success.

Accordingly, with these objects in view, he performed at Inspruck, Roveredo, Verona and Mantua, and created everywhere an incredible admiration. He arrived in Milan January, 1770, and remaining till March, obtained the order to compose the first opera for the next season. His journey from Milan to Rome was one of uninterrupted triumphs. Parma, Bologna, Florence, every city of this sunny clime, hailed him as the most favored son of the muse Euterpe. He arrived in the Eternal City on Wednesday, in Holy Week, and had time sufficient to hasten to the Sixtine Chapel and listen to the well-known "*Miserere*" of Allegri. It was on this occasion that Wolfgang gave proof of his correct and delicate musical ear, of his exact perception and faithful memory, inasmuch as he was able, after attending only one performance of the cited masterpiece, which, under severe penalties, was forbidden to be copied or published, to almost accurately write down the entire music. A repetition of the piece on Good Friday enabled him to correct a few bars which needed slight alterations. After a short visit to Naples he returned to Rome, the mother city and nurse of holy faith, and the true inspirer of everything holy and sublime in the arts and sciences. Here the Pope emblazoned his breast with the cross of the Order of "Golden Spurs." We next find him in Bologna, treating with the celebrated Franciscan, Padre Martini, the oracle of his day, who, besides his extensive acquirements in mathematics, philosophy and theology, possessed a thorough knowledge of music, and was consulted upon all points connected with this branch by the most prominent artists of his time. Mozart submitted to a severe examination in music before the examiners of the *Academia Filarmonica*, passed with brilliant success, and became a member of that far-famed body. Returning to Milan, he wrote the opera, *Mitridate, Re di Ponto*, text by Cignalo Santi, and December 26, 1770, it was enacted for the first time, and was repeated for twenty days to a full house with extraordinary applause.

Wolfgang, now in his fourteenth year, was saluted everywhere as *Cavalier Filarmonico*, and, passing through Verona and Venice, came home a child of fame. On the occasion of the marriage of the Grand Duke Ferdinand with the daughter of the Crown-Prince of Modena, he composed a theatrical serenade, "*Ascanio in Alba*," which was brought out on the night of the festive ceremonies, and far outshone the opera written by his rival, "*Hasse*," for the same celebration. This happened in September, 1771. A year later, when the newly consecrated Archbishop, *Hieronymus*, Count of *Collaredo*, entered upon his See of Salzburg, he furnished "*Il Logno di Scipione*," and toward the end of the same year he set out for Milan to write his successful "*Lucio Silla*" for the carnival. *La Finita Giardiniera* appeared in 1774, and *Il Repastore* in 1775.

Mozart was now at end of the years of minority, and yet it is scarcely credible how far he had advanced in the perfection of his art. As a youth of twenty-one years he appears before us as a virtuoso, skilled, we might say almost perfect, on three instruments—the piano, organ and violin—equal in composition—nay, superior—to the best masters of his day. The theater, church and concert hall were flooded with his pieces, while orchestras of brass and stringed instruments were constantly indebted to him for a variety of choice symphonies and solos.

THERE was a very racy scene at the Royal opera, Berlin, one night during the first week in February. There is a great jealousy between Mme. Lucca and Mme. Mallinger, and fierce has been the struggle between their respective friends and admirers. That night matters came to a crisis. The piece was "The Marriage of Figaro." The battle of disapprobation and of applause increased in fierceness from act to act; and at last it became impossible to carry on the performance. Mme. Lucca then stepped forward to the footlights and rated the public loudly, while her rival, Mme. Mallinger, sought relief in tears. Outside the opera house the disturbance was very great, and the emperor, who was passing at the time, had to give orders to the police to clear the street. Herr von Huelsen, the superintendent of the Royal theatre, has since received the resignation of both ladies.

[For the Impressario.]

ON PIANO INSTRUCTION.

NUMRER III.

An essential assistance in mastering the notes, I forgot to mention in the last number, viz.: *writing* notes. What is the good of it? many will ask. What is the good of a young lady learning to cook, to iron, to sew? She will have servants for doing that. Very true; but unless you understand these things you never will be able to superintend your servants and see that the work is done well. But there is a still better reason for writing notes. *By writing you learn to read them.* By writing your attention is always called to the divisions in quarters, sixteeenths, &c., the difference in the shape of rests, the importance of dots, &c. I never found the least difficulty in inducing the very beginners to write notes, after drilling them in drawing parallel lines, serving as well for bar-lines as for the stems of the notes, I direct them to write all the notes on lines, then on spaces, then on ledger lines (writing two or three on one stem); next they copy the first five-finger melodies for each hand. This is followed up by forming (not copying) the scales and chords in all twelve keys. The sequel to this the reader will find in No. 6.

The main topic of this number shall be "Finger Exercises." Their object is to prepare for mechanical difficulties occurring in pieces. Each exercise must be as simple and plain as possible, so as to present only one difficulty at a time. As reading notes can only be acquired gradually, no combinations must be introduced for the beginner. *All the mechanical difficulties consist in the free, easy and rapid motion of the joints.* Proceeding from the tip of the finger we come first to the two joints by which the finger is bent. They are used in order to permit the two short fingers (thumb and little finger) to rest on the keyboard without wedging the others in between the black keys. The following 3d joint lifts the finger to strike the key, the 4th (the wrist) lifts the whole hand, the 5th (elbow) moves the hand from one place to another, the 6th (shoulder) finally allows the hands to cross each other. Execution requires two principal motions from each joint (the first two excepted), the perpendicular and the horizontal (expansion). In the thumb the two motions are reversed, the apparent perpendicular being the horizontal, and the apparent horizontal the perpendicular. A third motion, the circular or revolving, is required in the tremolo. Legato and staccato passages command the perpendicular; contraction and expansion exercise the horizontal. In thumb exercises the thumb either passes under the fingers or the fingers over the thumb. Beauty requires the hands to maintain a slight outward position, similiar to the feet. But speed will often force one of the hands into an inward position, or into one similar to the bowing (the down bow on the violin). Beauty will also demand a natural position of the wrist—neither high nor low—in fact, the same as when you rest your hand on a table, or as you hold it when you write a letter. All other positions may be very serviceable in certain cases, but should never predominate.

Three exercises are of the highest importance, and ought not only to be commenced at an early age, but continued for years as a daily exercise. These are the Trill, the Repeat and the Tremolo. They must be executed without straining the nerves (stiff hand), and *never otherwise. Velocity can not be forced.* By straining you succeed in playing faster for a moment, then the nerves relax and refuse obedience. The non-observance of this rule is the cause of finding so few who are capable of executing a clear, even and rapid trill.

The repeat furnishes the material for beautiful variations; it imitates in its perfection the best instrument—the human voice. It ought to be practiced in two different ways—with only one finger, and by exchanging fingers—in no case the finger must be allowed to assume the slipping or downward motion, but strike the key and be lifted off in the same manner as when playing legato. The repeat with one finger alone is very difficult because very tiring, but it richly recompenses for the trouble.

The tremolo produces a fine effect when executed with all gradations of piano and forte. The "loose" hand is here, as well as in the repeat, indispensable.

Let the teacher study the object of each exercise, the joints needed in its execution, and he will find that a great many are superfluous and can be dispensed with; he will also be enabled to judge of the proper time when they should be given, and thus avoid the two extremes—to give too many or too few.

Besides these purely mechanical exercises, there are others of importance which render us familiar with the theory of music. Their importance is equally great. They can be classed under two divisions—the scale and the chord. They also have to follow each other in steady gradation. First for each hand, then for both; the scale I teach first to the extent of seven, then of nine keys, before they are practiced in two or more octaves. The same rule applies to the chord.

In the next number I shall treat the art of fingering. I shall endeavor to prove that there is an easy way in which to enable the pupil to acquire a correct fingering without the aid of "printed fingering." So far as I know, no practical system of fingering has yet been presented to the public. Hitherto the pupil was obliged to study fingering from works (Cramer's Studies, fingered by Knorr, and various others fingered by Karl Klauser) where the fingering is printed, but no rules given. In the illustration of my rules I shall refer to the two pieces accompanying each number of the IMPRESSARIO.

Some ingenious residents of Marshalltown, Iowa, hire the room adjoining the public hall as headquarters for a brass band, and call a rehearsal of some piece, all big drums and bassoons, for the night of an entertainment. Then the deafened agent, with his fingers in his ears, implores them to stop and come and see the show, and it don't cost them a cent.

Shall Girls Learn to Play the Piano.

Most young ladies play the piano as an accomplishment. A girl's education is as much based on the piano-forte as a boy's is on the Latin grammar, and too often with similar results. A girl without musical tastes objects to Mozart, as a boy without a classical turn hates Cæsar. By all means let every girl begin by learning the piano. Such a chance for gaining a sympathetic companion for life should never be thrown away. Even to the unmusical girl it is valuable as a training, and to the musical girls its value is beyond price. But if a person is not musical, piano-forte instructions, after a certain point, is only a waste of time. As a general rule, musical talent develops early or not at all. Why should not the girl try drawing, or painting, or literary composition? Why should the money be spent on her music when she has, perhaps, shown some other gift? Many a girl with real literary or artistic taste has achieved excellence in nothing, because her energies have been concentrated upon the piano, which she will never be able to play, or upon songs which are just as well left unsung. How many there are who would fain be spared the humiliation of exposing their weak points! The piano is a source of trouble to them and their friends. They cry over their music lessons, their friends groan over the result, and it is difficult to say which is the worst off—the professor who has to teach, the pupil who has to learn, or the people who have to listen. But the cause of music suffers most of all.—*Music and Morals.*

SINGERS AND MUSIC.

The following chat about music and singers by the Easy Chair is so entirely pleasant that we give it in full. By the way, that tender old Chair never misses an opportnnity to show its great love for genial Thackeray, and its admiration for poor old Colonel Newcome and his boy Clive:

When Malibran sang in this country it was before her great fame, but those who heard her have not forgotten it, and are of opinion that nobody since was really worth hearing. They have heard Malibran, and from that superb and inaccessible superiority they disdain our later ecstacies over what they declare to be lesser goddesses. When Cinti Damoreau, Caradori Allan, Castellan, Mrs. Wood, Miss Shirreff, and other sweet singers enchanted the New World, they were not and never were, great singers like Pasta and Catalani. When Jenny Lind came she did not sing in opera. So with Alboni. When Sontag sang to us it was exquisite and elegant, but she was the Countess Rossi, and the bloom of her fame had faded. Piccolomini was pretty; Grisi was a fine reminiscence. By some curious fatality, her visit was a failure, although often, as if to sting our torpidity into life, she was, as the lobbies said, "truly magnificent." We have, therefore, never had a great prima donna, in her prime, singing to us in opera until Nilsson this winter.

There are those who are sure that they have heard much greater singers. But how many have been heard who are, upon the whole, so satisfactory? There is a totality of charm in her presence and her song. There is a nameless grace, a lovely feminine sweetness and freshness, which linger in the memory after hearing her. The singing continues in the mind after you cease to hear it with the ear. It is a suggestion, an echo, a strain from your own heart. Indeed, that is the secret of song, as of all music. It is partly reminiscence—tender association,

vague regret and reverie. The pleasure which the ear—that is to say, the mind through the ear—derives from a single musical sound is akin to that which it gains from color through the eye. But the combination of color, as of sound, is a suggestion of association. Its source is native, not foreign. Fine music does not inspire great thoughts so much as deep emotions; and to reach this result it must be what is called sympathetic.

All the great singers, with what else they had, had this quality; and without this there is no really great singing. There are noble voices and fine training, and a certain ample and adequate performance often. All these are found in Parepa. But the test of true singing is whether we hear in it "the horns of elf land faintly blowing." And, therefore, we can spare great voices, if with smaller voices there be this soul of music or musical feeling. There is a curious coquetry of nature by which, for no explicable reason, some persons are born with what is called an ear for music, and some with none. Those who have it not of course do not know what they lose. But those who have it believe that the others lose much of the highest possible enjoyment. So it happens that there are those who are not born under this lucky star who yet are aware of some loss, fatal, irremediable. They go to concerts and operas. They listen to the evidently sincere enthusiasm of delight which their neighbors express. But they look and listen in utter wonder. In the midst of fire they are cold. There is a pathos in that wonder, and longing, like that of Colonel Newcome's sitting before Clive's great picture, and his patient, hopeless endeavor to understand his boy's pleasure and to sympathize with his devotion.

It is because of this sheer favoritism of nature which elects some to enjoy and some not to comprehend the enjoyment that the Easy Chair speaks diffidently of music. To express their enjoyment of it, and its suggestions to a reader who cannot distinguish one tune from another, or perceive any tune at all, is too much like a lover confiding his raptures to a bachelor friend. The only impression produced is good natured pity. Lovers always seem a little mad to their companions who are not in love, and the delight of an artist in the gradations of colors in a grove, or the sky, seems always somewhat artificial and extravagant to the friend who is color-blind. Let the Easy Chair, therefore, plead with those who have no ear for music, and plead not for itself, but for others, that the extravagance and vagueness which seems to characterize remarks about music are not artificial; they are the expression of honest emotion, and vague, not because the emotion is shallow, but because in its nature it is not easily to be described.

Mme. Patti Caux is really going to tear herself from her admirers over the water and return to America. She has announced that the next will be her last season in Europe for some time. The *furore* concerning her seems to have increased rather than abated. She had a benefit lately at Vienna. The opera was "La Traviata," and she was called out over one hundred times, and actually nearly smothered with bouquets. It is said to have been funny to see her try to relieve herself from the mass of flowers with which she was surrounded, by adroit movements of her feet, while returning her acknowledgments, for the bouquets really interfered with her making a graceful retreat from the stage. She receives sixteen hundred dollars per night, and scarcely makes an appearance without being the recipient of some jewel of value, and often several such offerings are made at her shrine in one evening.

MUSIC AND MORALS.

We cannot deny to Italy the gift of sweet and enchanting melody. Rossini has also shown himself a master of the very limited effects of harmony which it suited his purpose to cultivate. Then why is not Rossini as good as Beethoven? Absurd as the question sounds to a musician, it is not an unreasonable one when coming from the general public, and the only answer we can find is this:

Not to mention the enormous resources in the study and cultivation of harmony which the Italians, from want of inclination or ability, neglect, the German music is higher than the Italian, because it is a truer expression, and a more disciplined expression, of the emotions. To follow a movement of Beethoven is, in the first place, a bracing exercise of the intellect. The emotions evoked, while assuming a double degree of importance by association with the analytic faculty, do not become enervated, because in the masterful grip of the great composer we are conducted through a cycle of naturally progressive feeling, which always ends by leaving the mind recreated, balanced and ennobled by the exercise. In Beethoven all is restrained, nothing morbid which is not almost instantly corrected, nothing luxurious which is not finally raised into the clear atmosphere of wholesome and brisk activity, or some corrective mood of peaceful self-mastery, or even playfulness. And the emotions thus roused are not the vamped up feelings of a jaded appetite, or the false, inconsequent spasms of the sentimentalist. They are such as we have experienced in high moods or passionately sad ones, or in the night, in summer time, or by the sea; at all events, they are unfolded before us, not with the want of perspective or violent frenzy of a bad dream, but with true gradations in natural succession, and tempered with all the middle tints that go to make up the truth of life. Hence the different nature of the emotional exercise gone through in listening to typical German and typical Italian music. The Italian makes us sentimentalize, the German makes us feel. The sentiment of the one gives the emotional conception of artificial suffering or joy, the natural feeling of the other gives us the emotional conception which belongs to real suffering or joy. The one is stagey—smells of the oil and rouge pot—the other is real, earnest, natural, and reproduces with irresistible force the deepest emotional experiences of our lives. It is not good to be constantly dissolved in a state of love melancholy, full of the languor of passion without its real spirit—but that is what Italian music aims at. Again, the violent crisis of emotion should come in their right places, like spots of primary color with wastes of gray between them. There are no middle tints in Italian; the listeners are subjected to shock after shock of emotion, half a dozen smashing surprises, and twenty or thirty spasms and languors in each scene, until at last we become like children who thrust their hands again and again into water charged with electricity, just on purpose to feel the thrill and the relapse. But that is not healthy emotion—it does not recreate the feelings; it kindles artificial feelings, and makes reality tasteless.

Now, whenever feeling is not disciplined, it becomes weak, diseased and unnatural. It is because German music takes emotion fairly in hand, disciplines it, expresses its depressions in order to remove them, renders, with terrible accuracy, even its insanity and incoherence in order to give relief through such expression and restore calm, flinches not from the tender and the passionate, stoops to pity, and becomes a very angel in sorrow; it is because German music has probed the humanities, and sounded the depths of our nature, taught us how to bring the emotional region not only to the highest activity, but also under the highest control—that we place German music in the first rank, and allow no names to stand before Gluck, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Spohr, Mendelssohn and Schumann.—*Harpers' Magazine.*

MOORE'S BIRTHDAY.

Editor Impressario: On Tuesday evening, the 28th ult., at Mercantile Library Hall, was celebrated the ninety-third anniversary of Ireland's greatest poet, Thomas Moore, whose name is associated with everything that is pure and lovely in poetry and song; and though Ireland claims him as her son, yet, like England's Shakspeare and Scotland's Burns, he has become a world's favorite; and when

"Eyes look love to eyes that speak again"

Moore's tender love passages are a never failing resource of the timorous wooer, and strews his path with flowers of sweetest song; and hence it is no wonder that Mercantile Library Hall was crowded to its utmost capacity with the beauty, grace and wit of our fair city, to honor the memory of Erin's gifted son.

After the overture by the band, Prof. D'Arcy delivered the opening speech, which was listened to with marked attention by the vast audience, and received the applause which it merited.

Then came the regular programme. Mrs. E. D. Lowe sang, "The harp that once thro' Tara's Halls," and "The Last Rose of Summer," both of which received hearty encores.

Mr. P. H. Cronin, whose appearance on the stage was greeted with enthusiastic applause, sang, in his usual happy style, "The Minstrel Boy," and "I'm not myself at all," and gave as encores, "Kathleen Mavourneen" and "Cruiskeen Lawn." Miss Nolan's recitations, "Fontenoy" and "Shamus O'Brien," were well rendered, and received their meed of praise.

Mrs. O'Sullivan's performance on the piano, and Prof. Gilsinn's harp accompaniments, were very fine, and added much to the evening's entertainment.

A grand march by the band closed the performance, and the audience left for home about eleven o'clock, and Moore's Anniversary was a success. Nor should we omit to notice the wonderful performance on the piano, by little Miss O'Sullivan, a child not over ten years of age, but whose knowledge and skill charmed while it astonished the entire audience. It was among the most attractive features of the programme.

"Harry."

Great Sale of Violins.

Mr. Gillott, the celebrated steel pen manufacturer, was a connoisseur in violins as well as pictures, and had a collection of one hundred and fifty-two specimens, which were recently sold at auction in London. The Cremona violins commanded great prices. One of them was sold for $800, another for $970, and still another for $1450. Several violoncellos were also disposed of at high prices. The whole collection realized $21,000.

The Impressario.

ST. LOUIS, JUNE, 1872.

WE desire *sound* communications, either for the Correspondents' column or upon matters of a Musical, Art, or Literary nature.

The doings of musical associations will be carefully noted, if they simply keep us informed of their character.

Communications will appear at the earliest possible convenience. In all cases append the *real* name; write plainly on one side of the paper.

We can not be responsible for numbers of the *Impressario* lost through change of residence of subscribers. Notify us immediately, enclosing new address.

Prof. Edward Sobolewski.

WITH profound regret, and with a sympathizing sorrow, in which we are joined by every lover of music in this city, we announce the death of Prof. Edward Sobolewski.

In the demise of this brilliant gentleman, St. Louis loses not only one of her most honored citizens, but, at the same time, musical circles are left without their most gifted genius. A brief memoir of the late Professor will not in this issue of the *Impressario* be inopportune.

Prof. Edward Sobolewski was born of titled parents on October 1st, 1804, in the city of Kœnigsburg, Prussia. Even in his infancy he evinced that talent and taste for the divine art of music for which he was afterward so greatly distinguished. This is demonstrated by the fact that even at the tender age of thirteen years he was pronounced the best concert violinist in his native city. That city had long been famed for its admiration and cultivation of music, and for a boy of thirteen to rise to such a distinction is certainly a grand eulogium upon his talent. At the age of twenty-three he was appointed director of the Royal Opera of Kœnigsburg, and at the same time was engaged to deliver a course of lectures on music at the University. Before he had attained his twenty-fourth year he was made organist in one of the principal churches in his native city.

These several positions named he held with honor and distinction during a term of twenty-five years. In his youth he had for his master, or instructor, the renowned Prof. Zelter, and it is worthy of mention here, that while Sobolewski was studying he had for a fellow pupil and friend the world-renowned Mendelssohn. He studied also under Carl Maria von Weber, who afterward revised his compositions.

At this period of his life Robert Schumann, the great composer, was rising to fame and distinction after a long warfare against prejudice and opposition. Sobolewski was one his most ardent admirers and attached friends. Schumann at this time was publishing and editing a paper, which was recognized throughout the whole of Germany as an authority upon all musical matters. To this journal Sobolewski contributed many learned and brilliant articles, which tended to elevate it to the position it had attained. A society was formed at this time by Schumann, entitled the "Davidsbundler," of which Sobolewski was a member. It was entirely devoted to music, and among its many other distinguished members we may name Listz, Meyerbeer, Gada, Wagner, and others. With these well known men, and with the great pianist, Reubenstein (now about to visit the United States), Sobolewski was on the most cordial terms. They corresponded regularly, and among the relics of the late Professor are many letters and works from those composers. After his coming to this country they still wrote to him, and sent him regularly manuscript copies of their various compositions.

Sixteen years ago Sobolewski emigrated to the United States, and settled in the city of Milwaukee, Wisconsin, where he remained for two years. During that time the most pretentious of his compositions, an opera, entitled "Comala," was produced in Germany under the direction of Listz, and was received with marked favor. It attained its greatest success in the city of Weimar. At the expiration of two years Sobolewski came to St. Louis, upon the invitation of the Philharmonic Society, of which he was made leader. While in Milwaukee he was director of the most flourishing musical society there, for which he wrote an opera in the short space of two weeks.

His career and great success in this city are too well remembered to need recapitulation. He was known to be an eminent critic, and his reviews and letters upon musical subjects were published in all the leading magazines of Europe. He was remarkable also in the gift he enjoyed of imparting to his pupils that keen sense and appreciation in which he so excelled, and the result has been that all who studied under him not only made rapid proficiency, but were imbued with a high sense of the beauties and charms of music. Theodore Thomas, while here, was frequently in the company of Prof. Sobolewski, and with his splendid orchestra produced several of his compositions.

Early in May he was attacked with paralysis, under which be lingered but a few days, when he expired on the 17th of last month. He was buried in Bellefontaine Cemetery, his remains being followed not alone by many of our local musicians and musical societies, but also by a number of other distinguished citizens. At the grave, and by his own request a short time before his death, a chorus was sung from his opera, "Comala." The pall bearers were Messrs. Henry Robyn, Charles Balmer, Emil Karst, P. G. Anton, Aug. Waldauer and W. H. Pommer; the funeral services being conducted by Rev. Dr. Sonnenschein. There, beneath the green sod, on a bright May afternoon, with the birds singing blithely, and surrounded by his friends, the remains of the great musician were consigned to their last resting place.

FRANZ ABT.

THE GREAT GERMAN COMPOSER ON HIS WAY TO ST. LOUIS—A SHORT SKETCH OF HIS LIFE.

FRANZ ABT, the great composer, whose music and poetry is known and sung all over the world will soon arrive in our city, and remain during the term of the Saengerfest. Those who have sung and admired his glorious melodies will feel a renewed interest in him, and his enthusiastic reception in New York will doubtless spur his admirers in this musical city to strenuous efforts for his entertainment.

Franz Abt was born in the great manufacturing city of Eilenburg, near Leipzig, in Prussia, on the 21st of September, 1819. His father was a preacher and a musician of talent. When Franz was twelve years old he distinguished himself in Thomas' Academy in Leipzig. After his father's death, in 1837, he devoted his energies to the support of his mother, studying theology, and composing a little in the meantime. In 1841 he was director of the Opera house, and subsequently director of the Zurich theater, and made his famous translation of Schwalben and Agatha Culletti.

In 1842 he composed "Waldendacht," "Sabbathfeir," "Waldezanber," "Altenflandt," and for the voice the well known "Gute Nacht," "Name and Bild," "Das Fatherhaus," "Am Rhein," "Bleib bei mir," "The Springtime (Vom Fruejahr)," and numerous other songs which have made him famous. In Zurich he was director of the Philharmonic Society, and in 1848 became manager of the theater, which position he held for seven years, composing largely, especially ballads, which were introduced into the public schools. His most popular song, which bore the simple name of "Agathe," was destined to carry his name to almost every household of the civilized world. This simple poem was destined to make the journey around the world under another name, which since then has become familiar to almost everybody—"When the Swallows Homeward Fly." But this great success was not attained right away. On the contrary, the song was rejected by one publisher after another, and the "swallows flew homeward" for years, till they at last were included in the collection of songs published under the name of "Orphion," by Gœpel, in Stuttgart. But even now the song was not noticed, and it took more than three years before it became generally known. Then, however, it made the triumphant tour around the world, and soon raised the author to fame. He received at once any amount of orders from musical publishers, and not long after obtained the position of musical director of the Court of Brunswick. His later compositions are all well known, and his "Wanderer," "On the Neckar, on the Rhine," "From the eyes beams the heart," "Sleep well, my darling angel," "The silent water rose," and "Good night, my lovely child," have become favorites in every household where music is cultivated. Particularly the latter has of late been brought into particular notice by Wachtel singing it in the Postillion, and is admired almost as much as the "swallow song." Wachtel has sung this song more than seven hundred times publicly, and thinks it one of the best compositions of Abt, of whom he entertains the highest opinion, which is, indeed, shared by everybody who loves music, and knows how to appreciate works of real merit.

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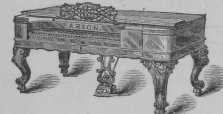

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