

# The Impresario.

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

VOL. I.

ST. LOUIS, JANUARY, 1873.

NO. 11.

## Poetry.

### MUSIC OF THE BELLS.

How soft the music of those village bells,  
Falling at intervals upon the ear,  
In cadence sweet! now dying all away,  
Now pealing loud again and louder still,  
Clear and sonorous as the gale comes on,  
With easy force it opens all the cells  
Where mem'ry slept. Wherever I have heard  
A kindred melody, the scene recurs,  
And with it all its pleasures and its pains.

—Compter's Task.

Those evening bells! Those evening bells!  
How many a tale their music tells,  
Of youth and home, and that sweet time  
When last I heard their soothing chime.

Those joyous hours have passed away,  
And many a heart that then was gay  
Within the tomb now darkly dwells,  
And hears no more those evening bells!

And thus I shall be when I am gone,  
That tuncful peal shall still ring on,  
And other hearts shall walk these dells,  
And sing thy praise, sweet evening bells!

—Moore's Song of the Evening Bells.

### JOHN SEBASTIAN BACH.

THE name of Bach recalls to mind an entire family celebrated for their musical talent. In no department of science, art or literature has any single family ever achieved such distinction, either from the number of its members, who have devoted themselves to the same pursuit, or the talents, genius and learning which they have manifested in it, as that of Bach in music. Fifty individuals, at least, of this name, whose lives spread over two and one-fourth centuries would deservedly occupy an extended space in a musical encyclopaedia. Of this great family, the most illustrious undoubtedly, is the subject of our present memoir. John Sebastian Bach, in some respects the greatest musician that has ever lived, was one of those rare and most wonderful phenomena in an art, the very mention of whose name inspires the greatest respect. More than a hundred years have passed away since his death. Countless modifications have been introduced into the external mechanism of the musical art—new methods introduced, and new lines traced out; but in the spirit of the art there never can be any change—it is ever the same, and so Bach stands forth pre-eminent as the boldest and most powerful delineator of the ideal conception in its artistic reality. He has frequently been styled the musical mathematician, owing to the fact

that to those unskilled in the higher realms of musical composition, and failing to penetrate into the soul of his works, these seem harsh and too much restricted by forms. He should rather have been called the logician, since with the earnestness and determination of a philosopher, he takes hold of one principal idea, fully masters it, develops secondary thoughts, and finally presents both the original and its consequences, either separate or together, in the most varied and striking combinations. To appreciate Bach—to feel the greatness of his works, he must be studied. No superficial attractions apt to please the ear only must be expected from his pen. At first much seems obscure which afterward stands out prominent for beauty. Study is rewarded, finally, by leading him who perseveres to treasures of original thought nowhere else to be found.

The life of this great man, before whose genius such masters even as Mozart, Haydn, and Beethoven bowed with respect, was one of great simplicity. He studied music under his brother, John Christoph, at Obrdruff, with whom he began the practice of the keyed instrument, the harpsichord, now superseded by the pianoforte and the organ. He soon became weary of his brother's lessons and begged the use of a manuscript containing compositions by the most noted organists of that day, but it was refused him. The door of the case in which the book was kept was of lattice work, through which little Bach's hand would pass, and as it was not bound he was able to roll it up and draw it out. On bright moonlight nights he would take it to his room and copy from it, and thus, in the course of six months, he had it in his own hand. It was hardly finished, however, when his brother accidentally discovered it and took it away. A harsh act apparently, but doubtless, the teacher knew best how to direct so young a pupil. The death of his brother now left him to shift for himself, and we find him, like many composers in their youth, filling the place of a chorister at Luneburg, where he remained until his voice changed. His musical instructions were not neglected, however, and his enthusiasm for the organ, and his zeal for music in other forms were constantly increasing. This is sufficiently attested by his foot-journeys to Hamburg to hear Reinke, the great organist, and to Zelle to listen to the French band in the service of the prince. At this period the violin, which he had studied with success, became his resource. At the age of eighteen he journeyed to Weimar, and entered the service of the court as violinist. He devoted his leisure hours to the organ, to counterpoint and composition, and before reaching his twen-

tieth year was called to Armstadt to fill the place of organist. The three years spent in that place were years of most devoted study, and during that time he developed those powers which afterward placed him above all rivalry. Besides working out his own conceptions he let nothing escape him which appeared from the pens of Brühns, Reinke and Buxtehude. He was so charmed with the works of the last named that he went to Lübeck to hear him play, and prolonged his visit to a stay of three months merely to listen to him in the church, for his acquaintance he did not make.

In 1707 he accepted a call to Mühlhausen, and the year following returned to Weimar in the capacity of court organist. Encouraged by the continued applause of the court, he exerted himself to the utmost, and his principal compositions for the organ date during the seven years of his service there. In 1714 he was appointed concert-master to the duke, with the additional duty of composing and conducting the vocal music of the ducal chapel. In 1717 he accepted the office of Kapellmeister to the court at Köthen, where he remained till 1723, when the city authorities of Leipsic elected him to the position of musical director and cantor of the famous Thomas school. Here, at the age of 38, Bach, rich in all that study of theory, hearing the best models of his age and country practice as members and leaders of orchestras, and constant exercise in composition for church and concert-room could give him, entered upon the calm, quiet life of succeeding years and devoted himself to the working out of his lofty conceptions of the musical art. Twenty-seven years he thus lived and labored, surrounded by his pupils and his large family of sons, composing music, sacred and secular, in all the forms then known, except the opera and dramatic oratorio, and leaving as the fruits of those years a mass of compositions, which, for number, variety and excellence, form, perhaps, the most astonishing monument of musical genius and learning. Mozart and Handel alone can at all compete with him in this regard. Of the few works from his pen, which appeared in his time, most were engraved upon copper by himself, with the assistance of his son Friedeman, and this labor, added to his others, finally cost him his sight. A few years later, at the age of 65, an attack of apoplexy carried him to the tomb. He was twice married, and of the fruits of those marriages he left ten sons, all of them fine musicians; several of them among the very first of that great period in the history of the art, of which Mozart, Haydn and Gluck were the chief ornaments.

The only works of Bach, published during his

life, an exercise for the harpsichord, in three parts, which appeared at intervals; an air with thirty variations; six choral preludes, in three parts, for the organ; variations in canon upon the choral *Vom Himmel loch*, and the "Musical Offering."

The rest of his works, left in manuscript, have come out one by one, until the Bach Society for the publication of his complete works was formed, which at intervals issues folio volumes. These works amount to many hundreds in number. Among them are five complete sets of vocal pieces for the church, for all the Sundays and festivals of the year; a great collection of oratorios, masses, magnificats, pieces for births, wedding and funeral occasions, and not a few comic compositions; five "passions," and more than a hundred sacred cantatas, preserved in the library of the Thomas School alone. His works for organ, harpsichord, orchestra, and every solo instrument in use a century since, are as numerous and effective as his vocal compositions, and begin again to form a part of the programmes in the principal concert of central Europe. As a virtuoso upon keyed instruments, Bach seems to have anticipated the wonderful effects produced in our own days by Thalberg and Liszt. In his own age he was in this regard—as has been said of Shakspeare as a poet—so far above all others as to have no second. The most striking points in his compositions are the marvellous inventions they exhibit, and their extraordinary grandeur, power and science.

### Mrs. Grundy—No Chance in France.

A WRITER in Fraser's Magazine on "Domestic Life and Economy in France," remarks that the national customs of that country, as well as the sentiments of the people, are such as to favor in every way the practice of economy and the acquisition of wealth. In the first place, there is no recognized standard of public opinion. Nothing in the least resembling our "Mrs Grundy" could ever gain admittance or be tolerated there for a single day. Whatever mistakes they may make, whatever follies they commit, they are themselves individually responsible, for it is essentially true in France that each man "does what is right in his own eyes." This, it will not be denied, has its bad as well as its good side; no one would dream, for instance, of going to church because some one else did, nor of becoming a Republican because some one else happened to be one. In France no one even finds himself doing what is personally unpleasant because it will look well, or be thought well, or because other people do it. Any Frenchman, no matter of what rank, would ridicule the idea of his social position or gentility being supposed to depend in the slightest degree on such accidents as whether his door-jell were answered by a maid or a man-servant, or whether the said man appeared in a coat or without one. The reason for this indifference lies in the extraordinary absence of what can strictly be termed snobishness in the French character.

ALEXANDRE DUMAS, JR., has interdicted, for the next ten years, all theaters from playing his father's pieces. Let him now take one step farther in a good work, and interdict them—perpetually—from playing his own.

### Music in the Public Schools.

IN the last annual report of the Board of Directors of the St. Louis Public Schools we find the following remarks on *Music* by the Superintendent:

"In speaking of moral education in this report, I have indicated the influence of music as the point at which mere external mechanical regularity and symmetry become internal. Calisthenics represents the highest reach of mere external conformity to rhythm. With the tones of the voice comes an utterance of the emotional nature, still controlled by external laws of rhythm. The skillful teacher knows how potent song is to humanize a school. It gives one a direct avenue to the innermost disposition of the pupil."

REMARKS.—We are sorry to say, from our own observations, that in many of our schools music is not taught and understood in the same way the Superintendent understands it; for the greater part of the time devoted to the study of music is occupied by the nonsensical do, re, mi, instead of beautiful songs and melodies. The a, b, c is kept up even to the highest grades in the District Schools by some of the singing teachers, whose knowledge of this beautiful art seems not to extend much beyond these first rudiments. The pupils in such schools are condemned to sing *songs* which are no melodies at all, only a succession of notes put to senseless words, as any one can see by looking to those so-called *Steps in Music*, by Loomis. For the honor of the school board we must here remark, that those silly books were never introduced in the public schools, yet they are used without authority by some teachers, no doubt, for *certain* purposes.

"Songs appealing to the various sentiments, such as the love of freedom, of nature and the country, of one's native land; or expressions of religious fervor, of longing for home and family, of generous feelings toward others, of kindness or pity, of freedom from care, of childish sympathy with inanimate things—all these are of the greatest possible use in the moral phase of education in the school. Morality and religion may here safely be brought together, and that, too, in the most powerful form. Without one word of comment from the teacher, or the reading of one word from the Bible in school, the pupil may learn to know and feel the religious feeling that moves so deeply and solemnly through the selections from Palestrina, Mozart, Gluck, Haydn, Handel, or Bach. Gems from Beethoven, Mendelssohn, Kreutzer, Schubert, Schumann or Rossini, may be religious to the last degree, and yet not subject to the charge of being sectarian. All persuasions and beliefs, even if skeptical in their tendency, occupy one common platform in appreciation of such music."

REMARKS.—How is it possible to teach in the High Schools such music, as above referred to, without the cultivation of the *ear, tone and taste*, which is at many of our District Schools so shamefully neglected? Can the taste for music

be cultivated by spending the time allotted to singing with those *sing-songs* now used? We say, no! Only good music, beautiful songs, and as well melodious exercises, should be taught, and no time should be allowed to waste with such humbug.

"The psychologist finds a world of suggestions in the effects of musical works of art. The portrayal of deep movements of the soul furnishes hints as to the treatment of otherwise insoluble problems. In the realm of unconscious mind—for the realm of feeling is the realm of mind that has not arrived at reflection—perturbations occur, and transitions take place that baffle the psychologist, unless he can see their self-revelation in music. The great masters of Tone, such as Beethoven and Mendelssohn, have shown us in complete detail the dialectics of feeling, moving through one phase to another, and finally coming to be conscious purpose in the mind.

"Meyerbeer, in his great opera of *Dinorah*, has portrayed the passage of a naive soul, immersed in passion, through sudden disappointment plunged into insanity. The *démouement* brings the insane girl into the same circumstances that surrounds her in the highest state of her previous sanity, where, on her journey to Plermal, she joined the rustic chorus, and sang the hymn to the Virgin. The magic of music penetrates the distracted soul, she awakens, as from an ugly dream, to consciousness and sanity. Meyerbeer has portrayed in the hymn, by means of the transition from one key to another entirely discordant with it, and then a recovery of the original key, the passage of a soul through loss of self-identity in madness, back to sanity again; and the means used may be profitably studied in detail by the psychologist. The 'night-side' of our nature, as embodied in our emotional activity, can not be neglected by the educator without serious evil. Music, and especially song, is the best means of investigating this field, and the best means of treating its problems."

REMARKS.—The power of music (not of the words in Meyerbeer's composition), so beautifully described by the Superintendent, reminds us of the opposition to the introduction of new song-books into the Public Schools. That *disgraceful opposition* has done a great deal of harm by keeping the very kind of music so highly praised by the Superintendent out of our schools, and certainly for no other reason than *selfishness and ignorance* on the part of the opposers.

(We see from the last report of the School Board, however, that, with only one opposing vote, the Board has broken the ice, and introduced a classical work into the schools for instruction in music.)

"It is not surprising that the great educators have made much of music from Pythagoras down to Pestalozzi. In Plato's Republic (book iii, Jowitz's translation) Socrates says: 'Is not this the reason, Glaucon, why musical training is so powerful, because rhythm and harmony find their way into the secret places of the soul,

on which they mightily fasten, bearing grace in their movements, and making the soul graceful of him who is rightly educated, or ungraceful if ill-educated; and also because he who has received this true education of the inner being will most shrewdly perceive omission or faults in art and nature, and with a true taste while he praises and rejoices over, and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason of the thing; and when reason comes he will recognize and salute her as a friend with whom his education has made him long familiar."

REMARKS.—Plato also says: "Music should be an obligatory study (which it is at our public schools) and educational object for at least three years, under the direction of a separate superintendent; and, inasmuch as it also imitates human characters, great care should be taken in all cases to have our youth to imitate only the best of such teachers."

Is that rule followed in the Public Schools? Any one with a cultivated ear and taste for music, visiting some of the schools during the instruction in music, will answer the above question with no! The higher schools are under the instruction of an educated music teacher, where for more than four years only good music has been practiced; but the harm is done by incompetent teachers in the District Schools, where the whole musical instruction is conducted without system and taste. It is of great importance that the foundation should be a correct one, and the ear and taste for music should be cultivated as early as possible, then only will the music have the desired effect when the study of that fine art will be conducted systematically and by able teachers.

"Aristotle, in his *Politics* (book viii, chapter 5, Wallford's translation), remarks, after speaking of the effects of the Lydian, Doric and Phrygian harmonies in 'contracting the soul, softening the mind, dissolving the heart, or in fixing it in a firm state, and filling it with enthusiasm.' 'From what has been said it is evident what an influence music has over the disposition of the mind, and how variously it can fascinate it. And if it can do this, most certainly it is what youth ought to be instructed in, and, indeed, the learning of music is particularly adapted to their disposition; for at their time of life they do not willingly attend to anything which is not agreeable, and music is naturally one of the most agreeable things, and there seems to be a certain connection between harmony and rhythm; for which reason some wise men held the soul itself to be a harmony, others that it contains it.'"

In these extracts we see, in the one instance, that Plato well understood the reappearance of impressions made upon the unconscious phases of men's life in the conscious life. Like the lines of the photograph, which are at first invisible, they come out afterward when the conditions are given them. The closing sentence from Aristotle suggests that rhythm has a pro-

found relation to the soul. That this is true of the will or character side of the soul is demonstrated in our remarks upon the general moral duties, and their cultivation in the school.

Goethe, the profoundest writer on education in all modern times, has portrayed this connection between rhythm and ethical education in 'Meister's Travels.' The combination of harmony and melody, the choral and the *aria*, the portrayal of the universal, and the relation thereof of the individual, is made much of in the 'Pedagogical Province.' Music is also used by Goethe as a solvent of all the other æsthetic arts. The group of statues in the studio can be expressed by the song of the singer and by the pantomime of the actor. Its collision can be seized and portrayed by each of the arts, architecture, sculpture, painting, music and poesy, each in its own peculiar way.

### MUSICAL RECOLLECTIONS.

*Extraordinary Pathos of the Tenor Braham—Grist in her Sere and Yellow Leaf—Piccolomini as an Impostor—Something about Tiftens, Parepa and Ole Bull.*

THE elderly gentleman who tells us of his 'Musical Recollections of the Last Half Century,' in two expensive volumes, is positive in his assertions, and the reverse of considerate in some of his references to the living; but we may be sure that in his profession there are plenty who will be equally confident in contradicting him. He states that the drudgery which the dowager-countess of Essex had to pass through under her Italian master was so severe that it nearly broke her spirit, but she never showed any signs of such distress. This lady still displays her sympathy with her old profession, and occasionally sings a ballad in her family circle.

Some of the author's remarks upon the glorious singer, Braham, of whom I have a faint recollection, are not in accordance with the opinions of other of his contemporaries. Costa tells the story that when he first heard Braham, the latter sang Handel's accompanied recitative from "Jephtha," "Deeper and deeper still," in which no singer ever approached him. He sat just behind Malibran, on the front of the orchestra, and with open mouth, indicative of most earnest attention, lost not a note of that most incomparable performance. When Braham concluded, with that burst of agony on the words, "I can no more," with which all who ever heard him were completely carried away, Costa, not understanding a word of the text, asked Malibran in a whisper and in Italian, "What does that man say?" to which that versatile creature replied, in the same language, on the instant, "Poor devil, it's all up with him!" Not till long afterward did Costa understand the information he asked for.

Henry Phillips was once the first of English bass singers, and for a long series of years held his way; but on his return from America he found it impossible to maintain his popularity. He is still living in London, and four or five years ago was actively engaged in bringing two daughters before the public. One of these ladies has married and retired from the profession; the other remains on the stage.

Surprising to say, this author assures us that Grist was no "musician," though he allows that no artist was ever more conscientious in mastering the details of any part she undertook to

play, and when once she learned the words and notes by heart, and had impressed upon her mind the "necessities" of the scenes, she never forgot them. Her memory was as prodigious as her study was rapid. At the Crystal Palace, in July, 1861, the author of these "Minstrel Recollections" heard Grist sing. On retiring from the orchestra, after a peculiarly cold reception, there was not a single person at the foot of the orchestra to receive her or to accompany her to her retiring room. "I could imagine," he says, "what her feelings at the moment must have been, she who had in former years been accustomed to be thronged wherever she appeared, and to be the recipient of adulation, often exaggerated as it was fulsome, but was now literally deserted." He adds that though he had no personal acquaintance with her, he could not resist the impulse of preceding her and opening the door of the retiring-room for her. "Her look," he says, "as I did this, and she passed out of sight, is amongst the most painful of my recollections."

Tiftens, though her voice is approaching its decadence, surpasses, in the writer's opinion, every other living artiste.

Ole Bull is pronounced "insufferably vain and unable to bear contradiction." Mlle. Parepa, "when she went away to the United States, left the post of first English operatic and concert singer unoccupied, and no one has yet stepped into it."

With his estimate of Piccolomini I cordially concur. She was the greatest impostor that ever presumed to present herself before an intelligent musical audience as a prima donna. She had not an idea of the meaning of singing. She could no more sing a scale than she could move a monument. If it had not been an insult to common sense, whenever she came in contact with a difficulty, the manner of shaking her little head, making a dash at it, and then scrambling helter-skelter through it would be amusing. There was one thing, however, very much to her credit—she never denied her incapacity, but rather honestly and conscientiously admitted the fact. On one occasion she was known, indeed, to have said: "They call me little impostor, and they give me bouquets, and applauses and moneys; why not be a 'little impostor!'"—*Boston Advertiser*.

### HOW THE DEACON DID.

IN a small town on the Schuylkill river there is a church in which the singing had run down. It had been led by one of the deacons, whose voice and musical powers had generally failing. One evening the clergyman gave out the hymn, which was in an odd measure, and rather harder than usual, and the deacon led off. Upon its conclusion the minister rose and said: "Brother B— will please repeat the hymn, as I cannot pray after such singing." The deacon very compositely pitched into another tune, and the clergyman proceeded with his prayer. Having finished, he took up the book to give out the second hymn, when he was interrupted by the deacon bravely getting up and saying, in a voice audible to the whole congregation: "Will Mr. — make another prayer? It would be impossible for me to sing after such a prayer as that."

A VIENNA publisher having ventured to reprove Beethoven for writing music too difficult, the great musician, pettishly replied: "Ich schreibe für Gemüther, nicht für Kaufleute." "I write for minds, not for merchants."

## The Impressario.

ST. LOUIS, JANUARY, 1873.

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.

Subscribers finding a cross drawn through this notice will understand that their paper ceases with this number. In no case will the paper be continued after the expiration of the time paid for.

### MUSIC WITH THIS NUMBER.

I CAN NOT SAY THE SAD GOOD-BYE..... Price, 35 cts.  
SPRING FLOWER SCHOTTISCHE..... " 35 cts

### South St. Louis Music School.

Such is the modest title of an Academy, situated on the corner of Carroll street and Carondelet Avenue, Prof. Carl Fritz, director. On Sunday evening, January 12, the first exhibition concert was given in the large hall of the Institute, to a large audience composed of the friends and parents of the pupils, with the following programme:

#### PART FIRST.

1. Grand Duet for Piano..... From BELISARIO.  
Miss Cornelia Krauss and Pauline Metzger.
2. Springtime—Song..... F. AHT.  
Miss Anna Haase.
3. Grand Duet for Piano..... BRUNNER.  
Misses Bertha Wamschang and Louise Firmbach.
4. Ah! the Pleasures of Love—Song..... GUMBERT.  
Louise Elmer.
5. Grand Concert Variations..... DE BERIOV.  
Miss B. Bollman and H. Bollman.
6. I would that my Love—Duet..... MENDELSSOHN.  
Misses A. Haase and L. Elmer.
7. La Pluie de Perles—Duet for Piano..... OSBORN.  
Misses Franziska Spinzig and A. Haase.

#### PART SECOND.

1. Fantasia from Norma..... LEIBACH.  
Miss Cornelia Krauss.
2. The Lily and the Rose—Duet..... GLOVER.  
Misses L. Firmbach and H. Wamschang.
3. La Californienne Galop—Duet..... LAMBEY.  
Misses P. Metzger and Mathilda Hagen.
4. Herdsman Mountain Home..... F. AHT.  
Miss Louise Elmer.
5. Fantaisie de Concert..... ASCHER.  
Miss Bertha Bollman.
6. Ah! Lightsome Waltz, from Faust..... GUMBERT.  
Miss Anna Haase.
7. Grand Duo, for Violin and Piano.....  
OSBORN AND DE BERIOV.  
Miss B. Bollman and Oscar Bollman.

The programme and the manner in which it was executed reflects great credit on Prof. Fritz and his talented pupils. On account of the ill disposition of Miss Louise Elmer, some of the pieces assigned to this young lady were creditably performed by the other pupils, none of whom are over 14 years of age.

Among so many young and fair aspirants it would be a difficult task to discriminate, but, at the risk of incurring the displeasure of some of them, we can not pass over in silence the merits of Miss Anna Haase; for this young lady would make an exception, and be a credit any where. The compass of her voice extends nearly three octaves, and in power is equal to that of most singers of mature years. Miss Haase is only 13 years of age, and with good training promises to become a great artist.

The earnest solicitations of the residents, and the want of an academy in that part of the city, have induced Prof. Fritz to yield to the demand of the parents of most of his scholars.

Having been employed in teaching for nearly thirty years, first at the head of a similar institution in Kentucky, and for many years in this city, we feel no hesitancy in recommending him to the public. Nor are the classes confined to piano and vocal instruction, for classes are already forming for all the various musical instruments, for which the services of competent teachers have been secured. The South St. Louis Music School has our best wishes for its success.

### THE HAYDN ORCHESTRA.

THE large hall of the Mercantile Library was filled on Wednesday evening, the 8th inst., by a fashionable and appreciative audience to listen to the second concert (second series) of the Haydn Orchestra, Prof. S. B. Sauter, director. The following was the programme:

#### PART FIRST.

1. Tancredi, Overture..... ROSSINI.
2. Bass Solo, "Rolling in Foaming Billows," from the Creation..... HAYDN.  
MR. E. DIERKES.
3. Quartette, Adante..... KUMMER.  
(Flute, Violin, Viola and Violoncello.)
4. Violoncello Solo, Fantaisie de Puritani..... PIATTI.  
MR. JOSEPH DIEM.
5. Larghetto, II. Symphony..... BERTHOVEN.

#### PART SECOND.

6. Comedy Overture..... KELEK BELA.  
Soprano Solo.  
Miss Antonia FASSET.
8. Introduction and Allegro, II. Symphony, HAYDN.
9. Violoncello Solo, Adagio..... DIEM.  
MR. JOSEPH DIEM.
10. Waltz, 1001 Nights..... STRAUSS.

On account of the indisposition of Miss Lizzie Fasset, which was announced by President Kieselhorst, the seventh piece on the programme was substituted by a piano solo, "Rondo Brilliant," by Mendelssohn, and performed by Miss Lina Anton, in a most artistic manner. Miss Anton is scarcely sixteen years of age, and already gives promise of becoming an artist.

The next concert of the Haydn Orchestra will take place about the middle of February.

### The Beethoven Conservatory.

THE Second Annual Commencement Exercises took place at the Temple, on Thursday, December 26.

The friends of the students at the Conservatory will be in mind the fact, that those pupils who perform are not brought forward as artists, but simply for the purpose of indicating the progress made in a specified time. The following comprised the

#### PROGRAMME:

1. Adagio & Allegro—From the 11th Symphony, composed by..... HAYDN.  
Executed by the Conservatory Orchestra.
2. Call me Thine Own—Soprano Solo, by HALEY.  
Song by Miss C. Steinberger.
3. Fantasia—For Violin, by..... SINGELLE.  
Performed by Master J. Stron, accompanied by Miss N. Strong.
4. Fantasia Concertante—For Two Pianos, by..... GORKA.  
Performed by Messrs. A. Heber and L. Haasenstein.
5. Blumchen an Haag—(Flower of the Heath)—German Song..... AHT.  
Sung by Miss Mattie Jones, with Violin Solo accompaniment, by Mr. Waldauer.
6. Duo—For Piano and Violin, by..... LEONARD.  
Performed by Miss Pauline McNeil and Master F. Schilling.
7. Sextette—"La Speranza" by..... ROSSINI.  
Sung by Misses Julia Klunk, L. C. Chouteau, Lizzie Spalding, Fanny Marston, Josie Hunt, Grace Lathrop.
8. Concerto—In C Minor, by..... BERTHOVEN.  
Performed by Miss Anna Speter, with Orchestra accompaniment.
9. Trost im Schicksal—(Consolation in Parting)—German Song..... LINDNER.  
Sung by Miss Kate Weedon, Violin Solo accompaniment by Mr. Waldauer.
10. Scene de Ballet—Violin Solo, by..... DE BERIOV.  
Performed by Master Otto Knabel.
11. Overture—Oberon, by..... WEBER.  
Performed by Misses N. Strong, C. Taussig, Mary Lee and Nelly Haefling.
12. Aria & Polacca—From Mignon..... A. THOMAS.  
Sung by Miss Kate Amelsson, with Orchestra accompaniment.

#### GRAND FINALE.

Pilgrim March and Chorus—From the Opera Tannhauser, by..... WAGNER.  
With Orchestra accompaniment.

### MARIO.

HOW many great singers of the other sex have been rivals and successors, and challenged together or in turn the admiration of the world of London, while Mario ruled, not merely supreme, but almost alone! Giulia Grisi, with the beauty and symmetry of an unique statuer with her sweet voice and the unsurpassed splendor of her dramatic genius; Jenny Lind, the most popular and successful, if not the greatest singer to whom the world ever listened, and who quitted the field magnanimously and wisely while yet in her prime; Violart, with thrilling power and passion; Bosio, that bright light of the firmament of song, so prematurely and suddenly extinguished; the bold brilliant of Cruvelli; the vivid force of Piccolomini; Patti's exquisite purity and sweetness; Lucca's energy of dramatic expression; the noble, classic dignity

and grandeur of Tietjens; the sympathetic tenderness of Nilsson—these are only some of the names and gifts which will spring at once to every recollection, as we think over the years of Mario's career. But during all that time how many great tenors have crossed the stage whereon he appeared! On a small scrap of paper one might write down all the names; and it is not too much to say that not one could claim to be, in the union of the lyrical and the dramatic qualities, the rival of Mario.—*Watson's Art Journal.*

### Music the Language of Woman.

THE emotional force in woman is usually stronger, and always more delicate than in men. Their constitutions are like those fine violins which vibrate to the slightest touch. Women are the great listeners, not only to doquence, but also to music. The wind has swept many an Æolian lyre, but never such a sensitive harp as a woman's soul. In listening to music, her face is often lit up with tenderness, with mirth, or with the simple expansiveness of intense pleasure. Her attitude changes unconsciously with the trust, because the most natural, dramatic feeling. At times she is shaken and melts into tears, as the flowers stand and shake when the wind blows upon them, and the drops of rain fall off. The woman's temperament is naturally artistic, not in a creative but in a receptive sense. A woman seldom writes good music, never great music; and, strange to say, many of the best singers have been incapable of giving even a good musical reading to the songs in which they have been most famous. It was rumored that Madame Gribi had to be taught all her songs, and became great for her wonderful power of appropriating suggestions of pathos and expression which she was incapable of originating herself. Madame Malibrán had a great dash of original genius, and seldom sang a song twice in the same way. Most women reflect with astonishing ease, and it has often been remarked that they have more perception than thought, more passion than judgment, more generosity than justice, and more religious sentiment than moral taste.

The girl who sings to herself her favorite songs of Schubert, Mendelssohn, or Schumann, sings more than a song; it is her own plaint of suffering floating upon the wings of melody. That poor, lonely, little sorrower, hardly more than a child, who sits dreaming at her piano, while her fingers, caressing the delicious ivory keys, glide through a weird *nocturne* of Chopin, is playing no mere study or set piece. Ah! what heavy burden seems lifted up and borne away in the dusk! Her eyes are half closed—her heart is far away; she dreams a dream as the long, yellow light fades in the West, the wet vine-leaves tremble outside to the nestling birds; the angel of music has come down; she has poured into his ear the tale which she will confide to no one else, and the "restless, unsatisfied longing" has passed; for one sweet moment the cup of life seems full—she raises it to her trembling lips. What if it is only a dream—a dream of comfort sent by music? Who will say she is not the better for it? She has been taken away from the common-places and dullness of life—from the old books in the study, and the familiar faces in the parlor, and the people in the streets; she has been alone with herself, but not fretting or brooding—alone with herself and the minstrel spirit. Blessed recreation, that brings back freshness to the tired life and buoyancy to the heavy heart! Happy

rain of tears and stormy wind of skies sweeping the sky clear, and showing once more the deep blue heaven of the soul beyond! Let no one say that the moral effects of music are small or insignificant. That domestic and long-suffering instrument, the cottage piano, has probably done more to sweeten existence and to bring peace and happiness to families in general, and to young women in particular, than all the sermons on the domestic virtues ever preached.

—*R. H. Howells' "Music and Morals."*

GOUNOD, the eminent French composer, has gone to law. A man does not betake himself to the protection of an English Court of Chancery, if may well be believed, until his wrongs have become so outrageous that he is nearly driven to madness by them. And this seems to have been the case with the composer of "Faust." He had gathered together about sixty compositions, all set to English words, and having his own name upon the title page. He played these over, not in the fond spirit with which artists are wont to regard their own productions, but with a perfect *ecstasie* of rage. "It is a wise child," says the old proverb, "that knows its own father." In this case it would have taken a wiser man than Solomon to recognize his own children. Poor Gounod's babes had been, so to speak, dressed up in the most fantastic garments. Their eyebrows had been corked, their heads shaved, their cheeks painted, and false whiskers applied to their callow cheeks. What wonder that the unhappy parent failed to recognize his handiwork? To speak according to the fact, the enterprising English publishers had ransacked M. Gounod's compositions and selected from them such melodies as they thought would serve their turn. Then they altered the accompaniment and varied the name according to their own caprice, and finally set the music to words entirely different in spirit to those for which they were composed. Gounod found his requiems doing duty as love songs, and melodies through which he had sought to express the depths of despair hurried up in the time and set for quadrille music. Under such circumstances an author might contemplate either suicide or chancery, or perhaps first chancery and then suicide. Happily the appeal to the law has not been in vain, and Vice-Chancellor Malins—the blessings of the nine muses be upon him!—has granted a perpetual injunction against the well-known firms of Cramer, Wood & Co. and Hutchins & Romer, restraining them from publishing further songs with M. Gounod's name attached. Now if the composer would but turn his attention to some of our American publishers it would be a boon to the public, for the same system of distortion has been carried on here, and, in fact, has been carried so far as greatly to injure Gounod's reputation, and to make his so-called songs things to be avoided rather than sought for.—*N. Y. Sun.*

THE WESTERN SUN.—The paper hitherto known as the *South St. Louis*, gives place with the *New Year* to a handsome twenty-eight column weekly called the *Western Sun*, continuing under the same editorial management, Mrs. Laura S. Webb and Mrs. General Bowen. In its typographical execution the new paper is a decided improvement upon its predecessor, while it has a business look also of far greater prosperity. The estimable ladies who have the enterprise in charge certainly deserve well of the public, and they have our kindest wishes for its success.

### CLIMAX OF HIFALUTIN.

THIS is the way in which Mme. Rudersdorff struck an Oswego (N.Y.) youth: "To tell you how she sung would be impossible; but if one may compare an object of sight to one of sound, I would say that her voice is like a rocket, which from the first bursts upon the sight with a magnificence that claims undivided attention, and in an instant carries your attention from earth to heaven, where it bursts into ten thousand orbs of glory that scintillate, each a separate gem, upon the blue empyrean, but burn each with a varied hue of beauty that at once distracts, and commands attention, until they burst into a fleecy trail of stars that float down the vaulted sky, softly and slowly, until the sky seems overarched by a lacework of fire that droops earthward as it falls, growing thinner, finer, until the last expiring breath of a sigh is lost in the evening air."

### An Ingenious Fraud.

A photographer in Berlin has been sent to the penitentiary for an ingenious fraud, which he has practised on the aristocracy of that city for several months past. He pretended he could make photographs of gentlemen so lifelike that their dogs would be able to recognize them. When these photographs were held up before the dogs of the owners, the dogs would wag their tails, and lick the pictures. The other photographers of Berlin, who were unable to perform anything similar, watched their colleague, and finally discovered his secret. It was a very simple proceeding. All he did was to cover the photographs of the gentlemen with a thin layer of lard, which the dogs, of course, smelled, and then licked off.

The *Gazette Musicale*, of Paris, observes that Victor Hugo has inspired more minds than any other man of this century, despite the sneers of those who see in his works only a tissue of exaggeration and impossibilities.

No modern writer has afforded more matter for operatic librettos than "Angelo" was made the subject of an opera by Mercadante; Matteo Sabri wrote an opera on "Les Burgraves"; Verdi took his "Rigoletto" from "Le Roi Samuse"; and Ernani" from the drama of the same name. And "Lucrezia Borgia" is founded on "Lucrezia Borgia."

Two operas have been composed on "Marion de Lorne," and "Ruy Blas" has been adopted by five composers. "Les Esmeraldas" seems to have been the greatest favorite, as it has been adopted by eight composers—the latest, Cambana.

M. PASDELOUT, the celebrated *chef d'orchestre* and concert manager of Paris, tempted by the brilliant success of the foreign musicians in America last summer, is preparing to bring over his whole instrumental force to this country in the spring, for the purpose of giving a series of his celebrated concerts in the principal cities. M. Pasdebout's concerts in Paris have long been a leading art feature in the French capital, and both he and his finely trained orchestra will find many old friends and admirers among Americans who have traveled abroad.

A writer in the Leipzig *Signal* designates the ophicleide "a chromatic bullock," and a kettle drum the only instrument for which no "song without words" has been written. As an orchestral instrument it is especially effective when it comes in a bar too soon.

## RUBINSTEIN'S PLAYING.

THE Piano, with most players, is, after all, rather a  *soulless*  instrument—mechanical, in a great degree, a little thin in tone on most occasions; and the piano solos are often the least attractive portion of a concert.

But with Rubinstein, the mere machine is converted into a living agent that produces, under his magnetic touch, those lightning flashes of genius, that poetry, grandeur, and  *soul*  that can alone proceed from the spirit of the master.

And here is where lies his extra greatness. Years of patient study has given him the mastery over the key-board, but that strange faculty or magnetic force, which rivets the eye, enraptures the ear, and subjects the heart, comes not from mechanical skill but from the  *soul* , from which emanates those spiritual thoughts and grand inspirations, that, though they may be nurtured and greatly developed, can not be evoked by a life time of practice and study.

Like a bashful school-boy, Rubinstein appears before his audience, and indifferent as to appearances or the enthusiasm of the people, drops upon the piano stool, and with head bent over the piano and eyes that look not from the keys, measures out melody as if he commanded the whole world of music and something beyond.

To express his playing, we must use the words the whole meaning; it is  *devotion* —devotion to his theme, whether it be in the wild, thrilling, intensely tragic passages of the "Erl King;" the dash and brilliancy of the last movements of Schumann's  *Etude Symphonique* ; the military fire of Beethoven's march from "The  *Knights of Athens* ," or the tender theme in the  *Andante*  of his own  *Concerto in D Minor* , the quiet, dreamy reveries of Chopin, and the plaintive, melancholy phantas and poetic sweetness of his  *Romances*  and  *Barcaroles* —it is always the same truthful, earnest interpretation.

At times the lightness and delicacy of touch seem like a breath passing over the keys, then again breaks forth a mighty storm of execution, with brilliant flashes and thundering peals, gradually dimming, dying away into the faintest whisper, lulling the hearer to quiet repose as the soft breezes lull the earth to sleep after a fierce April shower.

We do not wonder at Rubinstein's  *execution* . From infancy the piano has been his most intimate companion, and his love for music was fostered and encouraged by his mother, a highly educated woman, who is still an active teacher at the Imperial Seminary, Moscow.

It is said of Jenny Lind, that her tour through this country established a new era in song, and that to the purity and simplicity of her style and her remarkable success, may be attributed a thousand new ideas, developments and tastes that have educated the people to a higher sphere in this branch of art, and from which has arisen so many of our American vocalists—so may the appearance of Rubinstein mark a still greater era—not only to elevate the character of piano playing, but to extend its influence over every branch of music, exert a powerful influence for future progress, until all musicians shall become imbued with that subtle spirit which so pervades his nature.—*Exchange*.

In gratitude for the enthusiastic success with which the piquant opera bouffe, "Heloise et Abellard," is nightly received at the Folies Dramatiques, Paris, the manager, M. Cantin, has presented the maestro, Litoff, the composer of the music, with a superb snuff-box in gold, adorned with diamonds.

## MISCELLANEOUS.

PAPEA-ROSA is singing to Turks and Infidels in Egypt.

MADAME MULLINGER is coming to this country next season with Wachtel.

An opera the libretto of which was left by Theophile Gautier is soon to be produced in Paris.

FOREIGN papers state that the Count von Rhade is about applying for a divorce from his wife, Lucca, the  *prima donna* .

HERR SCHOTT, the new tenor of the Berlin Opera-house, is an officer in the Wurtemberg army. He will shortly be relieved of military duties.

MR. RICHARD MANSELL has reopened the St. James Theater, London, with opera bouffe, Mlle. Bonfanti, so well known in this country, is in his company.

AFTER Madame Adeline Patti's benefit in Moscow, on the 26th of November, she went to St. Petersburg, where Herr Wagner's "Lohengrin" was given, with Madame Patti as  *Elza* .

The Garde Republicaine play the "Star Spangled Banner" occasionally in Paris. The Frenchman like it, but abbreviate the title to "Les Stars."

Miss Violetta Colville, the young American  *prima donna* , so successful in Savona about two months ago, appears in Milan during the approaching carnival season.

THE graves of the musical saints, Schubert, Mozart and Beethoven, were highly decorated on All Saint's Day, at Vienna, with wreaths of oak leaves and various decorations designed by the different musical societies in Vienna.

At the Grand Opera-house, in Paris, new artists are constantly tried. A. M. Prunet, tenor, from Toulouse, has essayed "Faust," M. Gonnod's opera, but was found deficient, both in vocal and dramatic power, being, in fact, a light tenor.

It is related of Rubinstein that he once returned a present made to him by a king, being the latter played cards during a musical entertainment. "I can not accept your offering," said Rubinstein, "since your Majesty did not beat the music." The king sent an apology!

MR. AVNSLEY COOK has begun his series of English opera performances at the Standard Theater, London. The opening piece was "The Fay of Killarney." Miss Blanche Cole, Miss Fanny Haywood, and Mr. Nordblm. are associated with Mr. Cook in these entertainments.

M. Capoul is engaged at the Italian's, Paris, for five months, at a salary of 12,000 francs per month. We have seen two young people engaged for more than five months, and they didn't get that for the whole time.

The Boston Coliseum cost \$250,000, and was sold at auction this month, for \$10,000, and the big drum, whose cost was \$3,500, changed ownership at the same time for the ignominious sum of \$32.50. Much has been written at various times about the vanity of human affairs, but we have not seen a finer illustration of the common place truth for many a day.

The Band of the Garde Republicaine of Paris, are to give a concert in that city for the benefit of the Boston fire sufferers.

DEBUTS continue at the Italian Opera-house in Paris, for neither Mlle. Torriani nor Mlle. Alban has achieved a pronounced success. It was next the turn of Madame Pasqua, who, as  *Amalia* , in Signor Verdi's "Ballo in Maschera," seems to have exhibited genuine vocal and dramatic power.

## What is Classical Music?

EDUCATION in music means education in the  *art of music* . To be instructed in it, the pupil seeks the master not the popular writer, who is himself but a gifted child of nature, and rarely ever an artist of merit, and can afford him no help. Approaching the master, the pupil enters the sacred circle of classical music. We are fully aware that a great many people consider classical music a bore. It does not surprise us. They have probably frequently assisted at its assassination, and may never have heard it rendered beautifully. Under the hands of a great artist, classical music rarely fails to awaken genuine enthusiasm. Then again the word "classical" is much abused. It signifies that a piece should be the composition of an old author of celebrity, to have it forthwith ranked under the head of classic music. Many masters, of immortal fame, have written music which can no longer be called classical. To deserve and conserve this honorable name, it must be beautiful, well-proportioned in form, well executed in detail, and free from antiquated fashion. It must be pure and elevated in style, and have an originality of its own. It may be of the simplest description; may be playful, good-humored, fascinating; in short, be possessed of all the qualities that charm; but it must not be frivolous, common, place, sentimental, and empty.  *Grand music* , in two other words, means  *good music* . Of this the world is so fortunate as to possess a grand and magnificent library. It is stored with masterly productions of every style, secular or sacred, feelingly or thoughtful, calm or passionate, merry or sad. There are countless numbers of pieces, from the very easiest and lightest to the most difficult and profound. There let the pupil seek knowledge, skill and inspiration—there let him learn to become faithful, strong and true. Instructed by the works of the great masters, he, too, will attain distinction, perhaps, become a great master himself.

And so let us hope that with the rapidly advancing tide of sound music, education and progress, the weed may be uprooted and the chaff destroyed.—*Musical Independent*.

"TALENT, in the arts, is the perception of beauty, with the ability to reproduce it in living form of expression.

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The actor's profession is a noble one! That the taint of vice should often trail its slimy track behind the scenes does not affect its true mission. Many sin in the name of religion.—*Independent*.

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SONG AND CHORUS.

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The night wind was bitter and cold;  
Each home was aglow with its fire-light,  
And north-loving stories were told, &c.

CHORUS.

There trembled a voice at the window:  
"I have not a home where to go;"  
And still the dark night went on, freezing  
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And her spirit rests above, &c.

CHORUS.

Mary, Mary, angel Mary,  
Closed her eyes in slumber sweet—  
Angel brother, angel sister,  
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