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THE MUSICAL NEWS.

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GREETING,

Written for the "Musical News" by J. R. WALKER.

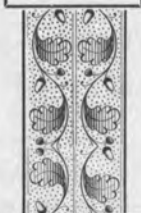
The trees in the forest are leafless and bare,
The leaves are all scattered and tossed everywhere,
The wind through the branches doth whistle and moan,
While the snow 'neath the tread of the footman doth groan.
But however cheerless all things may appear,
The whole world rejoiceth, for Christmas is here.

The Summer and Autumn, with flower and fruit,
The lark, with his soul-stirring morning salute,
The thrush and the robin, the blue-bird and jay
Have long since departed—old Winter hath sway.
And though his grime visage unkind may appear,
His blessings are many, when Christmas is here.

The verdure of Summer—so grandly serene—
Is replaced by the twigs of the bright evergreen,
The fruit-trees of Autumn, with fruits of one kind,
Give way to the tree, which we yearly will find
Full of all sorts of fruit, filling hearts with good cheer
And bearing Love's message, when Christmas is here.

The old year is dying, but memories dear
Will follow his flight, and the happy New Year
Will soon greet the world with a smile bright with hope,
Giving cheer to the sad, lifting up those who grope;
The time for his advent is now very near,
For jolly old SANTA saith, "CHRISTMAS IS HERE."

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A bright MERRY CHRISTMAS, A HAPPY NEW YEAR!



The Musical News.

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News.

Teresa Carreno gave a Concert at the Singakademie of Berlin. She played Beethoven's E flat Concerto, Mendelssohn's Capriccio Brillante op. 22 and E. A. MacDowell's 2nd Piano Concerto in D minor and had a tremendous success.

At the second Guerzenich concert at Cologne, Germany, Fr. Gernstein, formerly teacher at the Cologne Conservatory conducted his new Symphony in B, and was very successful. At the same Concert Mrs. Teresa Carreno played under Prof. Wuellner's direction the 2d Concerto of the great American composer McDowell.

The Philharmonic Society at Berlin gave at their 3rd Concerto under Arthur Nickisch's genial conducting Beethoven's Coriolan-Overture, a serenade for string orchestra by Josef Suk, the novelty of the evening and Schumann's C major Symphony.

Max Bruch, the world-known composer of the "Glocke", "Achilleus", "Odysseus" and a great number of other choral and orchestra works, as well as of the famous G minor Violin Concerto, etc., will soon celebrate his sixtieth birthday and his friends intend to bring him on this event an honorary donation. As Max Bruch, who has received no royalty from most of all his compositions, is now in need of financial assistance to support himself and his family, it is only a duty of all musical friends to give their share to this collection. We hear from New York that the Arion put up a large sum, which will be presented to the Jubilar in very short time and if leading musicians in the United States would take up collections in the Singing Societies, a large enough sum to put the aging master out of all financial cares would soon be compiled.



Anchor Hall was crowded on the night of December 10, the occasion being the annual Concert given by Miss Jeanette L. Krone and her pupils, assisted by Mrs. M. K. Dodson, Mrs. H. Farnham, Messrs. F. A. Farnham and H. S. LaBarge, also by the Mendelssohn Musical Society, which was represented by the following members: Miss Josephine Abe, and Messrs. Aug. Boette, H. Witter, U. S. Hall, E. A. Kuhn, Aug. W. Abe, C. T. Williamson, Albert Goetz. The length of the program precludes individual mention of Miss Krone's pupils, who acquitted themselves with great credit to their teacher. The instrumental selections were played by the Misses Laura, Martha and Alma Brueggeman, Carrie Fuhrman, Wilna Kratz, Adele Lenz, Lulu Schneiders, Alma Guerdon and L. Bogard. Recitations were given by Masters Charles, Robert and Stephen Fenwick, all of which were well received. The Treble Clef Club produced "The Spinning Bee," a little operetta well suited to the 21 young people who participated in the performance. The Concert concluded with the finale of the second act from Flotow's opera "Martha" with the following cast: Martha, Miss J. L. Krone; Nancy, Mrs. M. K. Dodson; Plunkett, Mr. F. A. Farnham; Lionel, Mr. H. S. La Barge. The parts were well sustained, the singers receiving well-merited applause.

The Concert given December 3 in the Second Baptist Church by Mr. E. V. McIntyre, the wellknown organist, gave the gentleman an excellent opportunity to exhibit his talent and accomplishments as an expert on the king of instruments. The selections were of a most diversified character from the purely classical F minor Sonata by Mendelssohn to the light and sparkling specimens of the French school all were excellently played, not only as regards technical skill, but also as to tasteful registration of which the Tannhaeuser Overture gave him special opportunity, which was his own transcription. The selections from Mr. McIntyre's Oratorio "Isaiah", were excellent specimens of his attainments as a composer. The vocal Solos by Mr. W. H. Porteous were warmly received. Mrs. Georgia Lee Cunningham was prevented to appear on account of a severe cold and Mrs. McIntyre appeared in her place singing the celebrated Aria from St. Saens' Samson and Delilah in a thorough artistic manner.

The following program arranged for a special song service at the First Congregational Church Sunday-night December 12, was given under the direction of Prof. E. R. Kroeger: Organ prelude, Guilman; quartet, "He is Watching O'er Israel," Mendelssohn; quartet, "Hark, Hark, My Soul," Buck; alto solo, "Crossing the Bar," Kroeger; organ offertoire, Batiste; quartet, "Zion," Rodney Rees; organ postlude, Silas.

Gaul's cantata, "Truth," was sung at St. Peter's Episcopal Church Sunday, December 12. The soloists were Mrs. Ida Fox, soprano; Miss Lillian Morse, contralto; Philip Enzinger, bass; Prof. F. W. Hayward, organist.

The performance of Sullivan's opera "Mikado," which took place at the Pickwick Theatre, December 16, for the benefit of Trinity Episcopal Church, was as great a financial success as it was a musical one. Although the weather was inclement to a high degree, yet the theatre was crowded by an enthusiastic audience, who testified their appreciation by rapturous applause. The cast was an exceptionally good one: Mikado, Mr. George T. Dixon; Nanki-Poo, Mr. W. A. Collins; Ko Ko, Mr. R. Johnson; Pooh Bah, Mr. H. Horton. These gentlemen did excellent work, Ko Ko's part keeping the audience in roars of laughter. Of the ladies Mrs. Nan Brookfield as Yum Yum and Miss Eleanor Jacobs as Katish distinguished themselves greatly, while the minor parts of Miss Lulu E. Swain and Miss Hazel L. Pickles, who played the parts of Pitti Sing and Peep Bo, were also well sustained. The opera had been studied under Professor R. Nelson and was directed by Mr. George A. Bluthardt, the young and talented organist of Trinity Church, who presided at the piano. Eighteen young ladies as Schoolgirls and thirteen gentlemen representing the Nobles constituted the Chorus, while a ballet of ten enlivened the scenes with dancing of which Miss Maude Bartlette officiated as *premiere danseuse*. A novel feature of the program was the mentioning of seven of the principal characters being pupils of three singing teachers whose names were duly advertised in the cast.

The St. Louis Musical Club presented a highly interesting program at their third Recital, entirely devoted to Christmas music. The following ladies, besides a large chorus, participated in the vocal selections: The

Misses Berry, Black and Kalkman; Mesdames Corley, Herf, Little, Buckner, Clark and Alofs. A piano duet, played by Miss Finn and Clara Stubblefield.

The Choruses, under the direction of Mrs. C. B. Rohland, were sung with great precision. A delightful feature of the program was an improvisation by Mr. Alfred Ernst on the old Christmas Hymn "Adeste Fidelis", in which he blended musical and technic skill in so admirable a manner that the audience listened with rapt attention throughout the long and interestingly developed variations. Mr. Ernst received quite an ovation at the conclusion.

The Tuesday Musicales deserves the thanks of all music lovers for engaging so prominent an artist as Miss Lillian Bauvelt; her Song Recital at the Memorial Hall, December 1st, was attended by a large audience. The program was selected not merely to display the beauty and artistic finish of the lady's voice, but also to show her versatility in the various school of vocalization. While her conception and delivery of the songs and ballad left no room for adverse criticism, yet Miss Bauvelt shows to greatest advantage in the operatic selections, the dramatic expression and colorature passages evoked a storm of applause, which was spontaneous and hearty. The Matinee, December 21st, was devoted to living composers, presenting some choice selections, most of which were new and showed the earnest efforts of the participants to elevate the taste of the members. Without entering into details it must suffice to merely mention names. The two violinists, Mr. I. L. Schoen and Miss Helen Thorell, who rank among the professionals, received the warmest applause. The piano selections were given by Miss Cora Fish, Miss Stella Weiner and Miss Eva Murphy, all of which were of a high order. The vocal selections of Miss Carrie Carson, Mrs. G. Carrie and Mrs. A. D. Chapell were also of a high order, while it is to be regretted that Miss Ada Black contented herself with three short trifles; the young lady has been endowed by nature with a magnificent voice and musical temperament, under the able tuition of Mrs. K. J. Brainard she has attained so high a proficiency that one looks forward to compositions which exhibit natural ability and artistic training to the highest advantage.

The Symphonic Concert which was given December 9th can be pronounced as the most artistic of the season. Beethoven's C minor Symphony was received with well deserved and the heartiest applause; the Dvorak's symphonic poem "In der Natur" is a charming work and was thoroughly enjoyed, while the vocal selections of Miss Gert. May-Stein were gems of a high order; the aria from Wagner's Rienzi and that by Bemberg were well suited to the lady's emotional temperament, while the artistic delivery of the same left no room for adverse criticism. The cycle of songs were also received with the warmest applause.

The Spiering Quartette gave the second Subscription Concert at the Memorial Hall, December 7th, to a select but small audience; it seems strange that so talented and artistic organization which has received the warmest encomiums of the press in Chicago, New York and other Eastern states should fail to be sufficiently appreciated in Mr. Spiering's native city. The Quartet will visit us again January 11th, and it is to be hoped and wished that a larger audience will greet them. The program of the last Concert was magnificently played; the Schubert Quartet, op. 11, the Andante by Tschaiikowsky and the Piano Quartet by Schumann were performed artistically and received the warmest applause.

Mr. Louis Mayer, who died December 6th, was one of our most valued orchestral musicians of which St. Louis could boast; the Symphony Orchestra has lost in him a member which cannot be easily replaced. As a virtuoso and teacher of the Violoncello, he has educated many of our professional and amateur musicians; the St. Louis Quintet Club has lost in him a viola player of great taste and ability. Mr. Mayer's compositions have been prominently brought before the public at the Sunday's Popular Concerts given last year at the Exposition Hall, when Mr. A. Ernst entrusted to him also the direction of some of the compositions.

Mr. H. H. Darby, the indefatigable organist of Christ Church Cathedral, gave a most creditable performance of Haendel's Messiah on Tuesday night, December 28th. On account of space it is impossible to enter into details.

WALDEMAR MALMENE.

Haendel's Messiah.

The large audience which assembled December 22d in the Music Hall to listen to Haendel's sublime work, and the largely increased Chorus which appeared on the stage to tend their aid in a worthy production of the Oratory, among whom were noticed many veteran singers, both male and female, who more than twenty years ago belonged to the Oratorio Society; all this was a substantial proof that our music-loving people look as eagerly for Haendel's Messiah at Christmas as a child for a Christmas tree, and the tokens of affection, which are part of the season's festivities.

Taking the musical performance as a whole, it may be pronounced as a success. The Soloists were: Miss Adelaide Kalkmann, Soprano; Mrs. Oscar Bollman, Alto; Mr. Theodore Van Yorx, Tenor; Mr. David Bispham, Basso. St. Louis was worthily represented by the two ladies, while Mr. Bispham, whose excellent voice and artistic training were highly appreciated on former occasions, was an excellent choice to interpret the bass part of the Oratorio, while the debut of Mr. Th. Van Yorx was looked forward to with great interest. Without prejudice to the latter gentleman's ability as a singer, for he sang everything artistically and correct, his voice being

rather light and of a lyric quality, it lacked the dash and fire which are looked for in such passages as occur in the first Aria "Every Valley" on the word "exalted"; also in the last Aria "Thou shall break them", the high A on the phrase "Thou shall dash them", failed to arouse any enthusiasm. Mr. Van Yorx was most successful in the pathetic portions of his solos, such as "Comfort ye"; his best effort being in the Recitative "Thy rebuke has broken his heart", and the subsequent Aria "Behold and see", which were loudly applauded.

Mr. Bispham is too wellknown as an artist to require any special notice; the melodious quality of his voice and his emotional interpretation of the Air "But who may abide", made a deep impression; the artist gave somewhat of a novel reading in taking the tempo at a much more deliberate space, also in the preceding Recitative in the first phrase "And I will shake", introducing a *rallentando* on the last word. The pathos in the accompanied Recitative "For, behold darkness shall cover the earth", and the triumphant exultation in "The trumpet shall sound", were manifestations of a believer's heart; why the latter aria was unusually abbreviated does not seem very apparent. Miss Kalkmann's beautiful soprano was much admired, although her conception of some of the airs was not in accordance with traditional interpretation, which some of the most renowned singers have given us. She husbanded her vocal powers too much in "Rejoice greatly", and sang "I know that my Redeemer liveth" with too strict metronome exactness, thus suppressing the devotional fervor which pervades the aria. Another new reading was given to the word "liveth" at the end of each phrase, singing the penultimate syllable in Recitative style. Mrs. Oscar Bollman strengthened the general opinion, which has been accorded to her for a long time, of possessing the most sympathetic Alto voice in St. Louis; her singing is always emotional to a high degree without any exaggeration, and as such gains a place in the heart of her hearers which others with more pretentious airs fail to obtain. It was generally regretted that the Air "O thou that tellest" was omitted. The Chorus acquitted itself very creditably, although the *tempi* in some numbers were taken at so rapid a rate that it was a hard task to keep the singers together; it was most observable in the last Chorus of the first part in which the Tenors certainly had no easy yoke to bear the burden of the fugue theme, but they came out victorious, notwithstanding the difficulty. To the orchestra is also recognition due for the creditable work they accomplished under the able direction of Mr. A. Ernst, to whom of course belongs the honor of so creditable a performance. W. M.



ALFRED ERNST.

Alfred Ernst has won for himself in an incredible space of time an enviable reputation as musician, composer and conductor. We do not wish to imply that his name is as widely known in America as is that of Theodore Thomas or Walter Damrosch, for the time has been too short and the popular leader of the St. Louis Symphony Orchestra is too young a man to have achieved already an international reputation.



Nevertheless, we dare say Alfred Ernst may be safely placed after the two famous musicians named above, and considered side by side with Van der Stucken, of Cincinnati, as one of the most talented conductors of America.

Alfred Ernst comes from a musical family; from a home where his talents were perceived and fostered from an early age. In consequence, he was able to begin his studies at the Leipsic Conservatory when but fourteen years old. After several years of study young Ernst was called as director to Marburg; afterwards to Halberstadt; and then his first important position, to Coburg-Gotha, as musical director and conductor of the Ducal Opera there. Although this post was a trying one, requiring almost his entire time, he diligently pursued his studies on the piano, as it was his ambition to become master of this instrument. In May, 1891, he was appointed musical conductor and director of the choir at the Erfurt Cathedral, which position he gave up to come to the United States one year later. It was at Erfurt Professor Ernst wooed and won in Miss Hildegard Ortman his wife—a most estimable lady, who possesses also thorough musical education.

It is hardly necessary to dwell upon what Alfred Ernst did for music in St. Louis during the time he has been in our city. With

a firm hand he organized and trained in a comparatively short time, an orchestra, with which he has since been able to achieve signal successes.

The simple fact that Professor Ernst has succeeded where others have failed sufficiently proves that he is the right man in the right place. From present indications we predict that under Alfred Ernst's leadership St. Louis will, in another season, be able to put into the musical field an orchestra which may successfully cope with the renowned organizations of other American cities, making the metropolis of the west—second to none in so many respects—second to none in music.

Alfred Ernst's abilities as pianist must not be overlooked. Theodore Thomas, in speaking of the young leader's talents as a pianist, expressed himself in the most flattering terms during a pleasant chat on matters musical.

F. Marion Ralston.

Miss F. Marion Ralston, who is the composer of the charming composition 'Joyfulness', (see opposite page) was born in St. Louis, Jan. 7, 1875. She comes of a long line of musicians on her mother's side; her father is one of our most intelligent critics. Reared in such an atmosphere it is not strange that at an early age of three years, the little girl would harmonize, as accompaniment, any simple melody played by her mother. She wrote her first musical composition at the age of eight. Her musical foundation was established by her mother, Mrs. Lucy B. Ralston, who, for many years has held an unquestioned position as a teacher of piano in St. Louis. Later Miss Ralston studied with Miss Payne, a pupil of her mother, and for a short while with Mrs. Nellie Strong Stevenson. Her studies in Harmony were chiefly under the guidance of Mr. Poppen, but her study of counterpoint and composition was with Mr. E. R. Kroeger, whose reputation is more than national. On the twelfth anniversary of her birth, she gave a Recital, the program being composed of the works of Mozart, Beethoven, Haydn and Chopin. One year after this, she published her first composition, a Romanza, which still has a good sale and is frequently seen on programs throughout the country. Until seventeen she was gaining her general education along with her musical in St. Louis. At that age went to Boston, where, for two years she studied piano with Carl Faelten, theory with Louis Elson, and composition with Benj. Cutter. Since then she has been located in St. Louis, playing a great deal, teaching a limited number of pupils in Piano and Harmony, while pursuing her own studies in composition and piano-playing. She is actively engaged in Musical Club work and is Secretary of a temporary organization whose work is the establishing of a National Federation of Women's Musical Clubs.

Georg Buddeus.

The name of this young artist and pianist, who has been in our midst for a short time, is almost unknown to our music loving people; he came unheralded by the customary flourish of newspaper comments and has so far made no effort to use the same to further personal ambition. In view of the fact however that he is to appear as the Solo pianist at our next Symphony Concert Jan. 6th, a honor which is not accorded to many of our local musicians, it is but right to give a short account of the gentleman's personality and artistic career.



Georg Buddeus, born in 1867, is the son of a prominent clergyman in the Duchy of Gotha, after graduating from the Gymnasium, the high school of his native city, he studied at the Leipzig Conservatory under Professors Paul, Dr. Jadassohn und Reinecke. Upon the advice of Franz Liszt, before whom he was privileged to play, he devoted himself exclusively to the piano. After three years of hard study under prominent teachers, notably Professor Schwarts of Munich, he spent three years in concerting, visiting the principal cities in Germany, Switzerland and Russia, receiving everywhere the most favorable notices. Lastly he appeared at Berlin, the Mecca of all pianists who value the verdict of the critics of this most critical musical centre. His repertoire embraced three of the most difficulty Concertos by Rubinstein, Stojowski, and L. Schytte, the latter work under the composer's direction, will also be played here at the next Symphony Concert in St. Louis. Encouraged by the discriminating and most favorable European criticisms, Mr. Buddeus has decided to undertake a Concert-tour in the United States, making his debut in our midst when he will play the difficult Concerto by Schytte which had been specially composed for the virtuoso Rosenthal; his other selections will be Liszt's Spanish Rhapsody, Henselt's Etude "If I were a bird" and a new composition "Gondoliera" by Mr. Alfred Ernst. The following are a few of the press notices which Mr. Buddeus received.

The *Taegliche Nachrichten* says: "Yesterday's Concert of the Meininger Hofkapelle gained decided importance through the co-operation of the Pianist Mr. Georg Buddeus. The young artist played the D minor Concerto with Orchestral accompaniment by Anton Rubenstein with rare virtuosity, receiving general approbation. The applause increased when he played "Guirlandes", by B. Godard, also the Ballade by Chopin, and reached the climax with the performance of "Liszt's Spanish Rhapsody". While the "Guirlandes" showed tenderness and great refinement in touch, combined with corresponding expression in the enormous difficulties of Liszt's Rhapsody he developed a wonderful technic, worthy of admiration, without sacrificing the clearness of the motivos."

The *Neue Berliner Musik-Zeitung*, January 17th, 1895, says: "The impression of the Concert was highly

increased through the piano performances of Mr Georg Buddeus. The gentleman possesses a singular powerful touch, producing a round full tone, resembling the sustained quality of the French Horn. Mr. Buddeus may unquestionably be classed among the best pianists of the imperial metropolis, although it has already a host of the most prominent artists."

The *Allgemeine Musikalische Rundschau* says: "A great artistic nature is revealed to us here, a talent which justifies the greatest hopes. Who can enumerate the many beauties contained in Schytte's Op. 3, especially in the Cantabile; the second movement, the Romanze, is a charming composition, whose dreamy ending is particularly effective through the sustained tones of the English Horn. The final *Allegro con fuoco* has a very powerful principal theme, but it also later on lost sight of through rather inorganic details. The instrumentation is very clever, as I already noticed about six years ago when the Philharmonic orchestra played for the first time Opus 2, a set of variations which I remember to this day with great pleasure. The Concerto by Schytte is a refined and brilliant composition, full of pregnant themes and many beautiful features. The graceful *Andante con Moto* is charming throughout. At all events the attention of young energetic pianists is herewith directed to both these works."

Prof. Clemens Strassberger.

The well known and successful Director and proprietor of Strassberger's Conservatory of Music, was born in Saxony, Germany, in April 1859. He is the oldest son of Carl E. Strassberger, who managed the Strassberger's Brewery until the war of 1866, thereafter going into the wholesale cattle trade.

Clemens, since his birth had shown great desire and talent for music. At the age of not quite 18 he was elected as manager and director for a well known musical organization, and in connection with this, one year later he was chosen President by the District Musical Society of 240 members, besides he founded and conducted a separate musical organization with which he performed in many prominent places and gained great popularity through his success.

In April of 1881 he sailed for America and after constantly traveling here for some years he settled down in St. Louis. His mother, brother and sisters followed him here and in consequence of the misfortune of a prolonged illness of the whole family he had to start in a small way in this city; but he soon acquired position among the best class of people; he became a member of the Choral Symphony Society, also of the Musical Union Orchestra.

He established the 'Strassberger's Music School' in 1886 at the Social Turner Society. The first Examination Concert was given one year later with an enormous success, 67 pupils participating. The great success achieved as instructor and through his many compositions published in St. Louis, Elkhart and Boston caused a rapid and steady growth of the Institution, thus necessitating an increase of instructors in all departments. In 1893 a large and imposing three story structure was purchased by him, now known as the 'Strassberger's Conservatory of Music.'

[We were compelled to print this sketch in this number, as we did not have space enough in Dec. number.—Ed.]

Prof. Paul Mori gave an excellent "Farewell Concert" at St. John's Ep. Church, Dec. 26th. The program consisted of compositions by Raff, Wagner, Mori, Rubinstein and others. Prof. Mori, well known as a master on the organ acquitted himself in a splendid way. Our hearty wishes accompany him.

The Musical News enclose with this issue a handsome supplement: "The Song", after a painting by the world-known artist Kiesel as a New Years Greeting to all our friends.

Inscribed to my little Friend
MILDRED STICKNEY.



Miss Marion Ralston.

Joyfulness.

WALTZ.

F. MARION RALSTON.

Allegro moderato.

The first system of musical notation for the waltz. It consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble staff begins with a series of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. Above the first four notes are the fingering numbers 1, 5, 2, 1, 5, 4. The bass staff provides a simple accompaniment of chords. A dynamic marking of *f* (forte) is placed below the first measure.The second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff features more complex rhythmic patterns with slurs and fingering numbers. A dynamic marking of *p* (piano) is placed below the fifth measure. The bass staff continues with its accompaniment. The word *Sva.* (Sustained) is written below the bass staff at the end of the system.The third system of musical notation, which concludes the piece. The treble staff has a long, flowing melodic line with many slurs and fingering numbers. A dynamic marking of *cresc. et accel.* (crescendo and acceleration) is placed below the second measure, and *sfz* (sforzando) is placed below the final measure. The bass staff continues with its accompaniment.

First system of musical notation. Treble staff: *f* (first measure), *p* (second measure), *p* (third measure). Fingerings: 1 3 1 2 5 3, 2 1 4 2 1 2, 1 2 1 2 3 4.

Second system of musical notation. Treble staff: *mf* (first measure), *f* (second measure), *rit.* (third measure), *f* (fourth measure). *a tempo.* (above the staff). Fingerings: 2 1 2 3 4 5, 1 2 3 4 5, 5 4 3 2 1 2.

Third system of musical notation. Treble staff: *p* (first measure), *rit.* (second measure), *a tempo.* (above the staff). Fingerings: 1 2 3 4 5 4, 1 2 4 1 4 3, 1 2 1 2 3 5, 5 4 3 1 4.

Fourth system of musical notation. Treble staff: *f* (first measure). Bass staff: *f* (first measure).

Fifth system of musical notation. Treble staff: *p* (third measure). Bass staff: *p* (third measure). Trill (trill) above the staff in the third measure.

Sixth system of musical notation. Treble staff: *cresc. et accel.* (second measure), *sfz* (fourth measure). Bass staff: *cresc. et accel.* (second measure), *sfz* (fourth measure).

Cantabile.

pp

mp

rit. poco a poco

pp

a tempo.

f

p

pp

8va.

mf

f

ff

mf

mp

pp

pp

pp

HUNGARIAN.

UNGARISH.

Phrased by W. M.

Eugen Grünberg.

INTRODUCTION.

Poco lento.

The musical score consists of three systems of piano and bass staves. The first system begins with a treble clef and a 2/4 time signature. The piano part starts with a forte (*ff*) dynamic and a *presto.* marking. The bass part has a 2/4 time signature. The second system continues the piano part with a *dolce.* marking and a 7-measure rest, and the bass part with a *pp* dynamic. The third system features a *cresc. e rit. f* marking in the piano part and a *dimin. e rit. ppp* marking in the bass part. The piece concludes with an *attacca* marking.

Moderato.

f *ben marcato.* *ff*

mf *ff* *f*

sf *cresc. più espressivo* *sf* *mf* *riten.*

Lo stesso Tempo.

mf *cresc. ff* *sf* *mf* *cresc. ff* *sf*

Leg. * *Leg.* * *Leg.* * *Leg.* *

p *cresc.* *sf* *mf* *cresc.* *ff*

Leg. * *Leg.* * *Leg.* * *Leg.* *

f *ben marcato.* *sf*

First system of a musical score. It consists of two staves (treble and bass clef). The music is in a key with two flats and a 2/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a rhythmic accompaniment. Performance markings include *più espressivo*, *mf*, and *riten.*. The system ends with a double bar line and the instruction *attacca.*

Second system of the musical score. It consists of two staves. The music is in a key with two flats and a 2/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a rhythmic accompaniment. The system begins with the tempo marking *Allegro.* and the dynamic marking *f*.

Third system of the musical score. It consists of two staves. The music is in a key with two flats and a 2/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a rhythmic accompaniment. The system begins with the dynamic marking *f* and a measure rest marked with the number 8.

Fourth system of the musical score. It consists of two staves. The music is in a key with two flats and a 2/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a rhythmic accompaniment. The system begins with the dynamic marking *ff* and includes alternating *mf* and *ff* markings.

Fifth system of the musical score. It consists of two staves. The music is in a key with two flats and a 2/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a rhythmic accompaniment. The system begins with the dynamic marking *ff* and includes alternating *mf* and *ff* markings.

Sixth system of the musical score. It consists of two staves. The music is in a key with two flats and a 2/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a rhythmic accompaniment. The system begins with the dynamic marking *dimin.* and includes *dolce.* and *riten.* markings.

Assai meno mosso.

First system of musical notation for 'Assai meno mosso'. It consists of two staves (treble and bass clef). The music is in a key with two flats and a 3/8 time signature. The first measure is marked *ff*. The second measure has a triplet of eighth notes. The third measure is marked *mf*. The system ends with a fermata over the final notes.

a tempo.

Second system of musical notation. It continues from the first system. The first measure is marked *cresc.*. The second measure is marked *poco rit.*. The third measure is marked *ff*. The system ends with a fermata over the final notes.

Third system of musical notation. The first measure is marked *mf*. The second measure is marked *cresc.*. The third measure is marked *sf*. The fourth measure is marked *riten.*. The system ends with a double bar line and the word *attacca*.

Molto moderato.

First system of musical notation for 'Molto moderato', labeled 'I.'. It is in 4/8 time. The first measure is marked *mf ben marcato.*. The second measure has a triplet of eighth notes. The system ends with a double bar line.

Second system of musical notation for 'Molto moderato', labeled 'II.'. It is in 4/8 time. The first measure is marked *poco più f*. The second measure has a triplet of eighth notes. The system ends with a double bar line.

Third system of musical notation for 'Molto moderato', labeled 'III.'. It is in 4/8 time. The first measure is marked *più f*. The second measure has a triplet of eighth notes. The system ends with a double bar line.

IV. 8

ff

Allegro.

ff *mf* *ff* *mf*

ff *mf* *ff*

dimin. *dolce.* *riten.*

Presto.

ff *sf*

sf *ff*

MARGUERITE.

Polka-Mazurka.

J. LENZEN.

The musical score is written for piano and consists of seven systems of two staves each (treble and bass). The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system starts with a *mf* dynamic. The second system includes a *Fine.* marking and a *p* dynamic. The third system has a *f* dynamic. The fourth system has a *mf* dynamic. The fifth system has a *f* dynamic. The sixth system has a *f* dynamic. The seventh system has a *f* dynamic. The score concludes with a double bar line and repeat dots.

D. C. al Fine.

DEDICATION.

WIDMUNG.

Revised by W. L.

A. ROSE.

Allegretto espressivo.

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system includes a *cresc.* marking. The fourth system features dynamic markings of *dim.*, *p*, *molto*, *cresc.*, and *p*, with *Ped.* markings and asterisks below the bass line. The fifth system includes markings for *f*, *dolce.*, *rit.*, and a fermata.

THEN!

DANN!

Revised by W. L.

English Version by J. R. WALKER.

FRANZ BEHR.

Moderato.

pp *dim.*

una corda. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

3. Wenn mich ein - stens saft' - ge Bir - ken, Gras und Kräu - ter schlies - sen
 2. Wenn die Nach - ti - gal - len schla - gen im ver - schwie - gen busch' - gen
 1. Wenn der Früh - ling erst ge - kom - men, Ler - chen zieh'n im Son - nen -

P

1. When the Spring a - gain a - wa - kens, And the larks seek sun - light
 2. When the night - in - gales sweet war - ble Fills the bu - shy grove with
 3. But when e'er the jui - cy birch - tree, Grass and herbs be - come my

pp *Ped.* * *Ped.* * *Ped.* *

ein, Ro - sen blühn auf mei - nem Gra - be dann wird's
 Hain, Lieb - chens Ar - - me mich um - schlin - gen dann wird
 schein, Gras und Bäu - - me wie - der grü - nen dann wird

free, Grass and trees a - gain grow ver - dant Then all
 glee, Lov - ing arms en twine a - bout me Then all
 pall, And the ro - - ses bloom a - bove me That re -

Ad. * *Ad.* * *Ad.* *

wohl am bes - ten sein, dann wird's wohl am bes - ten
 es wohl bes - ser sein, dann wird es wohl bes - ser
 es wohl bes - ser sein, dann wird es wohl bes - ser

riten. *riten. molto*

things will bet - ter be, Then all things will bet - ter
 things will bet - ter be, Then all things will bet - ter
 pose is best of all, That re - pose is best of

sein!
 sein!
 sein!

a tempo.

be.
 be.
 all.

a tempo.

pp *mor - en - do.* *ppp*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

FINNLÄNDISCHER REITERMARSCH.

Secondo.

Tempo di marcia.

The first section of the music consists of two systems of piano accompaniment. The first system begins with a treble clef and a common time signature. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *ff*. The second system continues the piece with similar textures, featuring a first ending (1.) and a second ending (2.). Dynamics range from *ff sempre.* to *sf*. The section concludes with a *Fine.* marking.

The Trio section begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes. The left hand has a steady accompaniment. Dynamics progress from *p* through *cresc.* to *f*. The section ends with a *Fine.* marking.

D. C. al Fine.

FINNLÄNDISCHER REITERMARSCH.

3

Primo.

Tempo di marcia.

Secondo.

ff

ff *sempre.* *sf*

Fine.

Trio.

p *cresc.* *f*

p *cresc.* *f*

The musical score is written for piano in G major and 2/4 time. It consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Tempo di marcia'. The first staff of each system contains the melody, and the second staff contains the accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'Fine' marking. A 'Trio' section begins in the fifth system, marked with a 'Trio.' and a first ending bracket. The score ends with a double bar line and repeat dots.

D.C. al Fine.

MINNIE WALTZ.

M. HARTDING.

The first system of musical notation for 'Minnie Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5) indicated above the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes. The dynamic marking *p* (piano) is placed at the beginning of the lower staff.

The second system of musical notation continues the piece. The upper staff has a melodic line with fingerings (1, 2, 4, 3) and a *Fine.* marking at the end. The lower staff provides accompaniment with a dynamic marking of *mf* (mezzo-forte) at the start.

The third system of musical notation features a more melodic upper staff with a *dolce.* (dolce) marking. The lower staff continues the accompaniment with vertical strokes (v) indicating fingerings or accents.

The fourth system of musical notation continues the melodic and accompaniment lines. The upper staff has fingerings (1, 5, 3) and the lower staff has vertical strokes (v) for fingerings.

The fifth system of musical notation features a dynamic marking of *f* (forte) in the lower staff. The upper staff has fingerings (5, 1, 2) and the lower staff has vertical strokes (v).

The sixth and final system of musical notation concludes the piece. The upper staff has fingerings (5, 1, 3, 1, 5, 3, 4, 3) and the lower staff has vertical strokes (v).

D. C. al Fine.

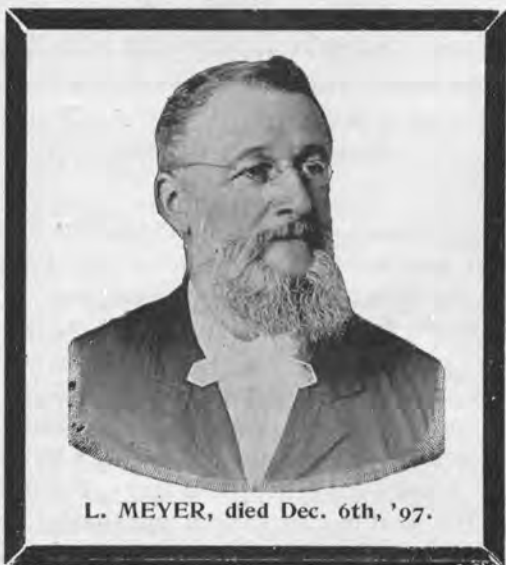
AN ARTISTIC SUCCESS.

Strassberger's Second Teachers' Recital at Memorial Hall, December 8th.

As was predicted in the columns of our last issue the above hall proved to be by far inadequate to the demands of the people who were desirous of listening to the choice program which had been prepared, hence all seats were occupied and standing room was at a premium.

The entertainment was opened by Charles Kunkel and Louis Conrath with duets for two piano; a Prelude "Sounds from Elysium" by Borgt was followed with one of Prof. Conrath's compositions "Sarabande and Variations," consisting of eight movements; without fear of contradiction it can be said that such artistic work has seldom been done before in St. Louis. These two are so precise in the phrasing and attacks that their concerted work showed from the outset all omission of individuality. In the second part of the program they rendered another bouquet of charming selections by various authors.

Prof. Guido Parisi as usual acquitted himself with great credit, answering to a hearty encore, but he has an independent manner about him which may lead those not acquainted with him to consider him cold and formal. Dr. J. P. Nemours, the popular violinist and instructor, rendered his selections in a highly commendable manner. Miss Katie Joehum and Prof. Paul Mori proved themselves worthy of the company they were in with their piano solos, displaying ability and taste. Miss Mary N. Berry sang with more dramatic effect than usual, the Intermezzo from Rusticana. Miss Neebling did also excellent work.



L. MEYER, died Dec. 6th, '97.

Prof. P. G. Anton though not on the program, filled the place of his deceased instructor Louis Mayer; he played as he has seldom been known to do; the friendly relationship between teacher and pupil was manifest in his music. W. L. Sheldon, who was introduced to the audience by Director Strassberger, delivered a few well chosen remarks upon the many virtues of the deceased instructor, and his merits as a musician.



OUR MUSIC.

HUNGARIAN DANCE.

By Eugen Gruenberg.

This composition presents the strongly marked characteristic feature of the national music of the Hungarian style, which is a commixture of several races most prominent among which are the Magyars and Gipsies, the latter being the privileged musicians of the country. The study of national music, especially of Eastern races, is a deep one and can only be passingly referred to here. Melody, harmonic progression and rhythm are of course the distinguishing characteristic features. To appreciate the melodies, which strike the ear most forcibly, and not often favorably upon first acquaintance. The musical student ought to know the scale upon which they are based; the following is the purely Hungarian scale: C, D, E flat, F sharp, G, A flat, B natural and C, which will be recognized as our modern C minor harmonic scale, while F sharp points to the Dominant chord of the Dominant of C minor. The harmonies underlying such melodies must of course correspond with the content of the scale and appear at times incongruous to our modern ears. The Rhythm of Magyar music is noticed in the syncopation and accentuations of the second eighth note in such compositions which are written in two-four time.

Gruenberg's Hungarian Dance is an excellent composition and imitation of the races traditional music, it will pay the student to bestow patient study upon it. The introduction must be played with dignified pathos, and the embellishment with the lightest touch. The Moderato is of excellent effect if played with vigor and due observance of all the marks of expression, while the following *L'istesso tempo* in C minor presents all the characteristic features of the Gipsy tribe who are accredited embellishing the melodies with grace notes. The return to C minor requires a heavy staccato touch in the left hand. Bright and brilliant is the C major *Allegro*, followed by the F minor movement which must be well accentuated, according to the marks of expression. The *Molto Moderato* gives the left hand excellent practice; the three variations of the eight-measure theme produces a good climax. The Coda, especially the last *Presto* movement, when played with the utmost speed, cannot fail to rouse the interest of the player as well as the listener if performed in a brilliant and finished style. W. M.

Musical Criticism.

II.

In order to arrive at a proper understanding of the word criticism it is not out of place to define the qualifications of one who exercises the right to criticise important questions of art matters. Webster gives the following explanation of the critic: "A person, skilled in judging of the merits of literary works; one who is able to discern and distinguish the beauties and faults of the writing. In a more general sense, a person, skilled in judging with propriety of any combination of objects or of any work of art; and particularly of what are denominated the fine arts. A critic is one who, from experience, knowledge, habit or taste, can perceive the difference between propriety and impropriety, in objects or works presented to his view; between the natural and unnatural; the high and the low, or lofty and mean; the congruous and incongruous; to correct and incorrect, according to the established rules of art."

Although "Music" is not specifically mentioned yet, as it is generally admitted to be an Art, Webster's definition applies with equal if not greater force to a person who takes upon himself the right to pass judgment upon the merits and demerits of an artist and his creations. Webster says a person must be skilled in order to be able to judge; a musical critic should therefore be one who, practically and theoretically, has had the advantage of the best training, has had the opportunity of hearing the best artists, studying their individual styles, and above all be thoroughly acquainted with the compositions of all schools; this is of special importance as regards orchestral works. Years of experience in these particulars, every one of which is highly important, should precede any attempt of assuming censorship, for a sound judgment can only be the result of time and much deliberation. Those who have had such an apprenticeship are generally very careful and circumspect before expressing an opinion or venturing to criticise. The musical field is so large that, in many instances, it requires a specialist to render a just verdict. A pianist cannot do justice to the performance of an artist on the Violin unless he has studied that instrument considerably and vice versa; the same holds good of all other instruments. How often do we not see however young people, having but a mere smattering of music, believing themselves musical, exercising the function of critic, although they could neither tell the tonality, the *tempo*, nor the characteristic features of compositions? Nothing is more amusing than to listen unobserved to some of the remarks made in a street car after the performance of a Symphony Concert.

Taking it for granted that musical critics are thoroughly capable and unbiassed, yet it must appear strange when reading their verdicts, especially of some new work, how divergent the same often are. This should not astonish us but taken as evidence that opin-

ions will vary as much as the individuals who give them; unanimity is a rare occurrence in all affairs of life. Questions of law, politics, medicine, science and arts have caused considerable controversy and agitated some of the greatest minds of the civilized world; even juries, in whose hands rested the life of criminals, had often to take several ballots before coming to an unanimous verdict which was to decide the fate of the poor wretch. Cannot it therefore astonish us that also in all matters of art, especially of music, for which no absolute laws can be laid down by which they can be mechanically measured and weighed, that opinions will prevail that appear totally opposed to each other?

Capable and unbiased as critics may be, yet how few are there, who will examine works of art, and the artist himself, when the same exceeds the limit of their own narrow views and taste? Genius has ever, from the earliest times to the present, suffered keenly from pedantry. Mozart, Beethoven, Wagner, also some lesser lights, are examples thereof; and what seems strange is the fact, that these great minds were misjudged, often too harshly, by composers of rank. This is only proof at what disadvantage art stands, when confronted by narrow-minded prejudice. This is an interesting, though somewhat painful, subject to contemplate, for many a genius, whose works have by posterity been duly honored, have been driven to despair by the merciless onslaught of men far inferior to them and whose names are long forgotten.

The critic should not forget, that he is but a small might in the universe; the *ego*, which his humble self represents, need not degenerate into egotism by decrying the works of others and thereby indirectly seeking to elevate his own importance. If there is cause to condemn, let it be done in moderate terms, neither ridicule nor asperity can be the means of raising the presumptive critic in the eyes of the world at large.

The foregoing remarks, applying to the professional critic, ought to be studied by the amateurs and those less proficient, who often are too ready to obtrude with their tongue, where their brains would make but little impression. Great writers have expressed themselves very forcibly on these points, which ought to be a warning to many.

A few of these will suffice and strengthen the stand taken by the writer.

"The eyes of critics, whether in commending or carping, are both on one side, like those of the turbot."—*Lander*.

"The severest critics are always those, who either never attempted, or have failed in original compositions."—*Hazlitt*.

Our own gentle poet, Longfellow, expresses himself as follows: "A spirit of criticism, if indulged in, leads to censoriousness of disposition, that is destructive to all nobler feeling. The man who lives to find fault has a miserable mission." WALDEMAR MALMENE.

History of a Young Musician.

Translated from the German by J. R. WALKER.

It was half dark in the room and the lamp turned low, surrounded by a green shade, cast a soft and pleasant light about on every side.

A man, young and handsome, was seated at the piano. His hair lay in confusion and his eyes were cast aloft. His white hands swept over the keys, whose full, clear, longing and powerful tones reverberated tremblingly thro' the air. In an opposite corner of the room, reclining upon a sofa, sat a maiden, who was also young and beautiful. Her thick black hair clustered about her noble face, falling in ringlets upon her low but classical forehead. Her half open lips were full of grace, and the wings of her beautifully formed nostrils vibrated rapidly. She rested her head upon her hand, gazing dreamingly in one direction, her eyes fixed and almost without expression.

The player frequently turned about to look upon her, causing a look of endless sorrow to be depicted in her countenance, an inexpressible grief, a boundless affliction, then the fingers of the player would contract convulsively and the tones of the piano would chase each other in maddened haste.

The clock had already announced the hour of midnight. A gentle breeze moved the curtain which hung over the open window. A soft, poetic, familiar evening song resounded under the fingers of the artist like a magic charm, more beautiful than the rushing of the waters, the rustling of the leaves or the warble of the nightingale. For the moment the melancholy look had vanished from the brow of the player, and his countenance gleamed with a radiance of peace and happiness.

Those suppressed tones — how dear to his memory! Their soft, modest music had spoken the first confession of that mad, incomparable love, their melody was a witness to the happiest moments of his life. Alas! It must now witness the parting. O, where have ye gone, ye moments of happiness! How soon have ye deserted the poor lover, breaking his heart to pieces! Ye are gone, leaving him nothing.— He raised his eyes from the piano, and cast them upon her, as she sat gazing intently before her. She bowed her head, and the tears silently crept from out her beautiful eyes.

O, blessed day! O, happy day! Why didst thou come? A thousand times happier is he who has never yet tasted sweeter moments of bliss than he who, with brow kissing the clouds, having forgotten the earth, suddenly has his brilliant angelwings clipped, and is made to drink from the cup of earthly bitterness without pity. * * * * *

As these thoughts ran through the brain of the player, the trembling maiden arose in flying haste. She paused, and, supporting herself upon the back of the sofa, she fixed her gaze upon the pale musician. He trembled. His white hands struck a discord and then plunged through his long disheveled hair. Exhausted he sank upon a chair. * * * Is not this pale young man Bizet? Do you not

know him, dear reader? Do you not also know that young and beautiful maiden? It is Carmelita, the ever youthful darling from Rome.

Poor Bizet! The unattainable causes the value of the heart's yearning to grow to infinity. But to-day, he must part! Carmen, stay or his heart will surely break.

How beautifully he had pictured out his future life, when he imagined himself later in his studio among his massive folios, gazing upon his then beloved wife, rummaging through the works of the great masters of music, God's noblest gifts! But, it was all a dream. However, was his opera, Carmen, a failure? — He sat there still and sad with head inclined to conceal his falling tears. Then he hastily arose — 'a heartrending adieu — — and he stood alone upon the street! He departed with a broken heart, and the once a happy man was now a miserable wreck. He survived this parting but a few months, dying on the 3rd day of October, in the year 1875, at Paris.

News.

Tschaikowsky's 4th Symphony in F minor played by the Royal Orchestra under direction of Dr. Mueck at Berlin was a great disappointment to all musical friends.

Kapellmeister Weingartner left Berlin to spend his three months' vacation at Taormina in Sicily.

Burmester is touring through North Germany with accustomed success.

The Sutro Sisters, ensemble pianists, returned from their European Tournee.

Alexandre Guilmant, the greatest living Organist, arrived at New York. He will give a series of Concerts in New York, Hartford, Boston, Springfield and other cities.

Max Bendix just returned from a very successful concert trip, extending over five weeks.

Leopold Godowsky, the world-known Pianist, gave a concert at the Auditorium Recital Hall of Chicago.

Mlle. Greta together with William H. Sherwood gave a delightful recital at the Plaza. It is this Mlle. Greta's first appearance since her return from Paris. The charming American Soprano sang among others Gounod's Valse from Mireille, Arioso from Bemberg's "Janne d'arc" and "Nymphs and Fauns". William H. Sherwood played Liszt's Tarentelle Venezia é Napoli, the E major Polonaise and compositions by Chopin and Godard. It is always a musical event to hear our great American artist and we only regret that he does not enjoy the public often.

On April 21st, 1898, the eminent Contralto Katherin Bloodgood, will sing with the Apollo Club at Chicago.

Rudolph Aronson has just composed a "Ballet Intermezzo" for Miss Folie Fuller's new dance, which he has forwarded to the "Folies Bergères", Paris, where she is now appearing.

Sedalia, Mo., News.

The Ladies' Musical Club has a charming personnel, and its chorus shows a careful training.

December 11th, at Kimball Hall, Mr. Jacob Lenzen and his pupils gave an excellent performance, assisted by the pupils of Mrs. Steele. With few exceptions, the performers, who study piano with Mr. Lenzen, were little people, and the advancement they showed was wonderful. Faithful practice and good technique and the confidence with which every piece was rendered bespoke good training.

The musical selections were from German, Italian and French composers, and of different nature. The program was as follows:

Piano, Overture, *Così fan tutti*, Mozart, Misses Katie Barnes and Alma Tessmer; Piano, Air from William Tell, Rossini, Ada Dunlap; Piano, *Loin du Bal*, Gillet, Mattie Schwartz; Vocal Duet, *I Feel Thy Angel's Presence*, Graben Hoffman, Misses Meyers and Collins; Piano Duet, Rondo, Diabelli, Misses Pearl and Myrtle Casebeer; Piano, *Valse de Faust*, Gounod, Mae Glenn; Song, *Goodbye*, Tosti, Miss Irma Collins; Piano, *Grand Valse Brillante*, Chopin, Cella Keller; Piano, *Stabat Mater*, Rossini, Miss Daisie Reeves; Song, *Nymphs and Fauns*, Bemberg, Miss Ida Meyers; Piano, *Nocturne*, Chopin, Fay Brown; Piano, *Concerto Rondo*, Beethoven, 1st Piano, Miss Callie Clark, Orchestral Part, Mr. Lenzen; Song, *O Thou Cruel Sea*, Delibes, Miss Ada Cormany; Piano Duet, *Il Trovatore*, Verdi, Misses Luella Hoffman and Ina Dunlap; Piano, *Polonaise*, Chopin, Mary Smith. The most brilliant number executed was the *Concerto Rondo*, by Beethoven.

The soli by Misses Meyers and Colling and the duet by the same young ladies were listened to with great interest. The editor of the MUSICAL NEWS had the pleasure to be one of the listeners and he hopes, that the singers keep on practicing with the greatest care, as both ladies possess voices of much promise.

Mr. Lenzen, the well-liked music-teacher of Sedalia, gives a pupils' recital every month. The next in January, and Miss Mae Davis, the violiniste, will assist him.

Mr. Lenzen himself is a graduate of the Cologne Conservatorium and pupil of Fred. Hiller, etc. He writes charming compositions, especially for beginners. The character of his pieces is pleasing and joyful.

The MUSICAL NEWS have had the pleasure to secure one of Mr. Lenzen's compositions, which is printed in this issue.

The second opera session of the Ladies' Musical Club occurred last Wednesday morning and was well attended by numerous appreciative music lovers. Mrs. Sallie P. Sneed presided at the session, and Mrs. W. D. Steele directed the chorus singing. The first number was a Neapolitan boat song by the Club, and a most auspicious opening number it was, for the audience was immediately made aware that a morning of exquisite pleasure was coming. The way in which the different parts of the

harmony were blended showed not only careful training, but excellent material for the leader to work with. Miss May Montgomery sang a very pretty soprano solo, "Love is a Rover." Miss Montgomery had never appeared in public before as a vocalist, but her singing was such that she will be anxiously looked for again. Mrs. Steele and Miss Beulah Harris sang a group of six Tuscan folk songs, which possessed a delicate expression of feeling that could be interpreted only by artists. Mrs. Steele's rich contralto voice and Miss Harris' sweet soprano made a perfection of harmony in their rendition. Miss Kate Antes sang "I Feel Thy Presence Ever" most acceptably. A chorus, *a capella*, "The Last Rose of Summer", was the best number. Mrs. S. P. Johns sang a pretty soprano solo, "Confessions". Mrs. Billings, always a prime favorite, played Chopin's "Nocturne, op. 15 No. 1" with a firm, yet delicate touch and delighted her hearers. The final number was a chorus with solo parts by Miss Florence Hoffman and Mrs. Fred. Johnson. Altogether it was a highly creditable and enjoyable program. Miss Beulah Harris was in charge and to her efforts is due some of the success of the morning. Miss Jessie Smith and Mrs. Billings were accompanists.

Boston Notes.

The most prominent happening in the musical season so far was the reappearance of Mr. and Mrs. George Henschel, week of December 6th. Surely, the "morning stars must have sung together" at the union of this gifted pair!

Mr. Henschel plays skillful accompaniments for both, himself and his wife; he is a bass singer with excellent method, teacher and director (formerly of the Boston Symphony). As a program maker, he is specially quoted. As a soprano, Mrs. Henschel shows rare musical intelligence, excellent voice and artistically managed.

Miss Evelyn Ashton-Fletcher gave an exhibition of her "Musical Simplex and Kindergarten Method", in form of an open lesson, at the N. E. Conservatory, December 11th. Illustrations were given by children from five to eleven years of age, who have been under her instruction.

This system constitutes a complete revolution in the teaching of theoretical music, and the Conservatory management took this plan of calling public attention to it.

The third in Miss Orvis' series of Concerts for Young People will be given in Chickering Hall, January 1st. Mr. Arthur Foote will assist, by playing two Beethoven Sonatas, with explanatory remarks by Louis C. Elson.

Guilmant, the famous French organist, gave two concerts on the largest organ in Massachusetts, at Mission Church, Roxbury, December 9th and 10th. His technique was superb, but especially noteworthy and enjoyable were his improvisations on given themes. The magnificent church, with its effective scheme of

electric lighting, was a fitting setting for so grand a concert. Guilmant returns to Boston in January.

An exceptionally interesting series of National Music Lectures, with piano-forte recitals, is announced by Miss Emily M. Burbank, and Miss Florence Mosher, a pupil of Leschetizsky. These are to be given on successive Tuesdays in January, beginning with January 4th, at Steinert Hall. Russian, Polish, Scandinavian and Hungarian music will be the subject matter. These lectures have met with great success in New York, when given at the Waldorf. The programs are new and unique, and, from all reports, will prove novel, instructive and delightful.

The "Haendel and Haydn" gave "The Messiah" on evenings of December 19th and 20th. A flattering reception was accorded Mr. Zerrahn, after his two seasons' absence. There is a noticeable improvement in the choruses over last year. This was due in part to Mr. Zerrahn's excellent control of chorus and orchestra, and the addition of one hundred fresh young voices. Mrs. Henschel, as soprano, was hardly at her best in the large hall; she adhered to the traditional rendering of her parts. Mrs. Anna Taylor-Jones, contralto, and Mr. Leon Raines, basso, have good voices, but are not yet equal to oratorio work. Mr. Evan Williams, as tenor, was decidedly the hit of the evening, in "Thou Shalt Break Them." His authoritative singing, warmth and elegance of style easily yield him first place in oratorio. The chorus "Surely He has Borne our Grievs" is very effective and should be given a trial by the Choral-Symphony of St. Louis.

Henri Marteau and Mme. Szumowska-Adamowski give a violin and piano recital early in January.

Mr. Henry M. Wade, organist of the famous Eliot Church of Newton, announces a series of organ recitals, beginning December 21st. He is a graduate of N. E. Conservatory, and a talented young musician.

CHARLES BANK.

A private recital was given Dec. 18th at the home of Mrs. Tho. A. Brock, 2609 N. 12th street. Mr. Yoder, a young Violinist of Salem, Oregon, acquitted himself with a few solos. Mr. Yoder is studying Piano in St. Louis.

December 27th a splendid Musical was given by Mr. A. M. Rubelman, assisted by Mr. R. Meyers, Violinist, at the formers residence, 4557 Cook avenue. Quite a young man, Mr. Rubelman showed refined training on the piano. He played excellently the following pieces: *Lion's Awakening* by Kotsky, *Presto* by Czerny, *Tannhaeuser Overture* by Wagner, *Infelise* by Rubelman, *Sonate* by Beethoven, *Kammennoi Ostrow* by Rubinstein, *Funeral March* by Beethoven, *Romance* by Rubinstein. Mr. Meyer is a violinist of great ability, and the listeners paid great attention during his playing. Mr. Rubelman's intention is to give a recital every month.



Adah Alice Black.

Adah Alice Black was born in St. Louis and received her entire education in her native city. Miss Black came of a very musical family, all the members of which possessed excellent voices. She is the possessor of a very high and pure soprano voice. Her enunciation is clear and pure, her tone attack perfect, her phrasing intelligent and artistic. She is also an excellent prima vista reader. Miss Black is a member of the Tuesday Musicales, St. Louis Musical Club, Morning Choral Club and the first soprano of the Tuesday Musicales Quartet. She is also the first soprano of Dr. Sneed's church, Compton and Washington avenues.

Charles Wesley Emerson.

Charles Wesley Emerson, preacher, author, teacher, orator and founder of the Emerson College of Oratory of Boston, was born in Pittsfield, Vt., Nov. 30th, 1837, the son of Thomas Mary F. (Hewitt) Emerson. He comes of a race of ministers and learned men, and is a remote relative of Ralph Waldo Emerson. The family was ennobled by Henry VIII.

For twenty years Dr. Emerson preached with phenomenal success, holding pastorates in several places.

In addition to its advantages in being in Boston the Emerson College is fortunate in the building it occupies, the commanding and centrally located Odd Fellows' Hall block, on Tremont and Berkeley Streets, very near the stations of the southern railroads, and direct electric car service to every part of Boston and Greater Boston. The large and imposing building is used almost exclusively by the college, only the ground floor having other tenants. The college has the whole of the three great floors, and uses the large Odd Fellows' Hall a great deal for exercises and recitals.

Dr. Emerson has taken the advantage of the fortunate surroundings of the school. The first periods of the day are always devoted to general exercises and instruction to the whole college gathered together, which gives especial value to the courses. In this way students at Emerson get the practice that makes it a matter of record that no full-fledged "Emersonian" has ever suffered from stage fright on his or her first public appearance. There are over 500 students at the College, and when they get together it gives a good-sized audience. The value of this, when coupled with the advice and criticism of a perfectly trained instructor, is at once apparent. As the Doctor aims to cultivate perfect self-control, the highest harmony in grace, beauty and expression, it is easy to see another very strong point in favor of Emerson College.

Another great point of President Emerson's is that the work of the College, while thoroughly artistic, shall yet be sufficiently practical to fit the students to live and to make them the better for having been at the College, no matter what occupation they might turn to. The wise Greeks of the Periclean age recognized that the person

whose mind and body were trained to work together in the most perfect harmony and grace, beauty and health was the person best fitted for life. It is this that enables the Emersonians to succeed so well in whatever they undertake. A very successful young business man in Boston, for instance, is confident that the credit for his success belongs to Dr. Emerson and the Emerson method of expressive physical and mental culture.

Edward Alexander MacDowell.

A great treat is in store for our music loving people, both professionals and amateurs, as the eminent pianist and composer Mr. E. A. MacDowell will visit St. Louis and be heard at a Concert, January 15, in Memorial Hall. It is an event of more than ordinary occurrence, to which we are indebted to the art loving efforts of the officers of the Tuesday Musical, who on many occasions have striven to raise the standard of music by engaging artists, whose vocal and instrumental performances necessarily exercised a beneficial influence. In the double capacity of composer and pianist Mr. MacDowell stands preeminent among our American musicians; born in New York City, December 18th, 1861, he evinced musical talent at an early age, numbering among his teachers Teresa Carreno. In 1877 he was admitted to the Conservatory of Music in Paris, where he studied two years. After a short stay at Wiesbaden we find him next at Frankfort-on-the-Main where the celebrated pianist Carl Heyman gave him finishing lessons, while Joachim Raff directed his studies in composition and orchestration; on recommendation of the latter he obtained a hearing before Liszt in 1882. The aged *maestro*, ever ready to assist rising talent, was instrumental in having him to play at the convention of the *Allgemeiner Deutscher Musik-Verein* in Zurich; here his first suite for piano Op. 10 met the greatest success.

A Leipsic critic speaking of this work characterizes it as of great importance which, if intelligently performed by a capable pianist, cannot fail to make a strong impression. After concertizing in the principal cities in Germany Mr. MacDowell settled in Wiesbaden in 1884 where he remained for years, returning to America, making his home in Boston. Since that time he has appeared as Solo Pianist in New York, Boston, Chicago and other large cities; the press and the critics have accorded to him the highest praise as an executive artist.

As a composer his talent, developed by severe study, is most conspicuously exhibited in our instrumental music. His two concerts with orchestral accompaniment, have been played by him with immense success under Mr. Thomas' direction in Chicago and New York, also in Boston under Mr. Paur. The *Music Review* says: "In Mr. MacDowell America possesses a master of orchestral coloring second to no living author." Mr. Anton Seidl in the *Forum* expressed his personal preference for MacDowell's works to those of Brahms. No one who pretends to love music and appreciate native talent, which European critics have unanimously lauded as being second to none, should fail to attend the concert which the Tuesday Musical has projected. May the laudable endeavors of this society meet with due recognition.



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