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CHICAGO.

Volume 1.

DECEMBER 1897.

Number 4.



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# THE MUSICAL NEWS.

A Monthly Musical Journal.

VOLUME 1.

ST. LOUIS, DECEMBER, 1897.

NUMBER 4.

## The Musical News.

A MUSICAL JOURNAL, PUBLISHED MONTHLY.

—BY—

THE MUSICAL NEWS PUBLISHING CO.

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St. Louis, Mo.

A "Merry Christmas" to All!

"Gwendoline" and "Die Koenigskinder" are highly polished gems.

Our heartiest wishes accompany Mr. Bispham. May we enjoy his singing again?

THE MUSICAL NEWS will, of course, fight for the interests of St. Louis, and we hope, that its efforts will be appreciated by St. Louis people.

THE MUSICAL NEWS will strive to further the interests of everything pertaining to the musical affairs of our city. May we expect something in return therefore?

Hail St. Louis! Hail Choral Symphonie Society! The start was good. Lovers of music do your part. Awake from your lethargy! You have been slow and dormant long enough.

### News.

We hear the sad news that Felix Weingaertner has become insane on account of overwork.

Ysaye, the great violinist, and Pugno, the eminent pianist, arrived at New York to start at their concert tour.

Paderewski, the famous piano-virtuoso, receives a remuneration of \$5000 a night, for playing in private family circles.

Ex-Princess Chimay and her husband Rigo are organizing an orchestra with a view of giving a series of concerts at Petersburg.

Mr. Geo. Liebling, the eminent royal court pianist at Berlin, will soon take his departure from Europe to join his brother Emil Liebling of Chicago.

The Royal Opera House of Berlin announced the performance of a new opera, the libretto of which is taken from "Namunah". The composer of the opera is a very young man, who has a thorough understanding of German music.

### At Home.

Mr. Horace P. Dibble, organist of the Lucas Avenue Cumberland Presbyterian Church, gave a recital, November 19, for the benefit of the organ-fund. Mr. Milton B. Griffith assisted singing "In Native Worth" from Hayden's "Creation" and two ballads in excellent style.

Mr. Otto Hein, whose cultured tenor voice is not as often heard in public as it deserves, has been engaged to sing the tenor solos in Max Bruch's, "The Lay of the Bell", which the Belleville Choral Society will produce in December. He is also engaged by our St. Louis Liederkrantz to take part in a grand concert in January.

The dedication of the organ in the Church of the Holy Ghost, corner of Grand and Page Avenue, took place November 4, on which occasion the following ladies and gentlemen volunteered their services: Mrs. O. H. Bollman, Mrs. H. Burg, Mrs. L. Hammerstein, Mrs. L. S. Gruen, Miss Louisa Froehlich, Miss Helen Thorell, Mr. Ed. Dierkes, Mr. Chas. Heckel. The rebuilding of the organ, with all modern improvements, reflects great credit on the firm of Pfeffer & Son.

Mr. E. V. McIntire, assisted by Mrs. G. Lee Cunningham and Mr. Porteus will give an Organ Recital in the Second Baptist Church on Friday evening, December 3. The program is a highly interesting one, embracing classical and popular compositions, by the most prominent composers of the German and French school. By special request, Mr. McIntire will also play selections from his oratorio "Isaiah", an elaborate work for solo voices, choruses and orchestra.

The Musical given by the pupils of Senor Aquabella, at Shattinger's Recital Hall, November 30, was an artistic success, and was enjoyed by a large and appreciative audience. The numbers were well rendered. The following-named took part: Misses Frankie Cox, Iva Mathie, Laura Brock, Gracie Tolk, Grace Stevens, Grace E. Hoover, Mrs. Annie Cross, Marter Elza Smith. Master Smith is a young musician of prominence and great talent, and shows evidence of careful training. Little Miss Gracie Tolek also delighted the listeners with her rendition of a well-known "Caprice"; her appearance is pretty and pleasing. Little Laura Brock, the youngest pupil of Senor Aquabella, played a duet with the distinguished Cuban,

also a difficult solo; her expression is wonderful, and the future promises an artistic career for this talented child.

It was a delightful concert which the Spiering Quartet, consisting of Theodore Spiering, 1st Violin, Otto Roehbord, 2d Violin, Adolph Weidig, Viola, Herman Diestel, Violoncello, gave St. Louis' art-loving people in the Memorial Hall, on the night of November 4; it is true that the audience was not very large, but unquestionably the most enthusiastic of any which had ever assembled in that hall. The program consisted of Beethoven's Quartet in E minor, op. 59, No. 2, and Dvorak's Quartet in F major, op. 96, which were played in so perfect and artistic a style which roused the audience to give the performers the heartiest applause. Another feature of the concert was the excellent interpretation which Mr. George E. Holmes gave to the four German Lieder which he sang. Mr. Spiering's Quartet will visit St. Louis again December 7, when it is to be hoped that he will be greeted by a larger audience.

The Liederkrantz Society inaugurated the twenty-seventh anniversary of its organization by a grand Concert, Nov. 6, which attracted all the friends and members in full force. The president, Mr. J. A. H. Meyer, in an address, alluded to the prosperity of the Liederkrantz and the fact that few societies, whether in this country or abroad, could boast of having continued for so long a time since its existence under one director, Mr. Egmont Froehlich, to whose energy they owed much of the musical success of the Society. Besides three Male Choruses, which were sung very creditably, the program presented soloists who acquitted themselves very creditably. Mr. J. Wouters played a concert fantasia by Lalliet on the oboe; the beautiful tone and the technical skill which he displayed won him the heartiest applause. Miss Eleanor B. Heynen contributed two piano solos; in Liszt's *Liebestraum* (Love's Dream) she gave evidence of great poetical feeling, the delicate touch stood in happy contrast with the vigorous interpretation of the Scherzo by Karganoff. The difficult passages of which demonstrated the high degree of artistic skill which the young lady had attained. Miss Heynen received quite an ovation at the conclusion of her solos. Miss E. L. Reller played two violin solos, leaving the most favorable impression that she is endowed by nature with talent of a high order, which had been carefully developed by her teacher, Mr. August Waldauer. Her bowing and technical execution deserve great praise. Mrs. A. Soderueck sang four *Lieder* and an aria from Meyerbeer's *Hugenots*, but seemed to suffer from a severe cold, which prevented her from doing herself justice.



## THE MUSICAL NEWS.

The Benton Philharmonic (business men's) Orchestra, of which Prof. D. S. DeLisle is instructor and director, much encouraged by the success of last season, have arranged for five subscription concerts in Benton Athenaeum, the first to be given on Thursday evening, December 9. • The organization now numbers eighteen, and the degree of artistic excellence attained speaks volumes for their unswerving interest and application and goes far to show that properly directed now professional music may favorably compare with professional. The following is the personal: Violins, Louis Carreras, Miss C. J. DeLisle, J. H. Westing, Blake, L. C. Spooner, Jerome Colona; Viola, L. E. Lockwood; Bass, F. H. Humphrey; Piano, Mrs. S. H. Kleinschmidt; Flute and Piccolo, J. F. Scharr; Flute and Oboe, C. F. Wassall; Clarinets, C. E. Cleveland and W. H. Reynolds; Cornets, A. H. Brown and Dean T. Rogers; Trombone, E. E. Braznell.

The Choral Symphony Society deserves great praise for the excellent interpretation of its orchestral selections. It is true, that the Chabrier Overture was above the comprehension of the majority of the audience, as it has not the flavor of *Trovatore* or *Bohemian Girl's* melodies, but as a sterling work of art it was appreciated by musicians, although these will admit that it can never become popular, but that does not detract from its merits. The difficulty of the composition was a fair test of the progress of the orchestra in ensemble playing. The lighter compositions by Rubinstein and Humperdinck were tastefully and correctly played. Mr. David Bispham is an artist in every respect, but his first selection from Marschner's Opera "*Hans Heiling*" was not a happy one for a popular concert. Recitatives in a foreign language, of a work that is not known and is not backed up by some stirring aria, can not be appreciated by the general public. The selections which Mr. Bispham sang in the second part appealed to the hearts of the audience most forcibly, as the loud applause testified. In the old Italian aria "*Luigi dal caro bene*", by Secchi, a composer of the last century, the singer exhibited artistic schooling to greatest advantage; the tasteful *portamento di voce* and perfect control of the falsetto, in the upper range of voice were object lessons that appreciation can be gained by other means than the forcing of high and loud singing. Schubert's "*Erlking*" gave Mr. Bispham an excellent opportunity to reveal his fine poetical faculty: that it did not please everyone is only an evidence that he gave an original and not a hackneyed reading. Those who admire a more robust interpretation, may possibly not have analyzed the poem carefully and that the singer's voice should distinguish the tones of the voice and emotions of the persons which the poet introduces. There are four distinct characters to be represented. The first and last verse are those of the reciter, who tells of a father, with child in arms, who rides by night through the forest. Next the father's inquiry, "Why doest thou hide thy

face in fear, my son?" The terrified child's reply that he sees the phantom Erlking, followed by the seductive tones of the Erlking's daughters, endeavoring to entice the child away from its father. Only an artist of fine perception could interpret the ballad as perfect as did Mr. Bispham. The accompaniment of the latter was a masterly performance by Mr. H. Waller, who ranks high as a musician. Not only did the Bostonians produce his opera "*Ogallallas*" four years ago, but a higher honor was bestowed upon him when his one-act opera "*Fra Francesco*" was produced two seasons ago at the Royal Opera House, Berlin.

The performance of Verdi's Requiem on Thanksgiving evening by the Choral Symphony Society was most praiseworthy, reflecting great credit on the chorus and orchestra. It is true that the male voices are in many places not numerous enough and that the second bass lacks power in the lower tones, but then it must be remembered that Verdi made extraordinary demands on the chorus, not only as regards compass, but more especially in respect to pure intonation. Respecting the latter qualification, the singers acquitted themselves most creditably, as the *a cappella* passages were delightfully impressive; this remark applies also to the soloists whose voices blended most charmingly. The engagement of Miss Katherine Hilke, soprano, of New York; Miss Jessie Ringen, alto, of St. Louis; Mr. George Hamlin, tenor, and Mr. George Ellsworth Holmes, basso, of Chicago, to whom the solos were entrusted, proved a happy choice. The religious sentiment, which pervades the whole composition, was most conscientiously interpreted by these artists who never indulged in any vain display of the voice for mere effect's sake; the devotional fervor manifested itself by the strict attention to expressions so carefully indicated by Verdi himself. Although the composition is not of a character to allow loud demonstrations on the part of the audience to show their appreciation, yet notwithstanding this drawback, there were at times manifestations which plainly showed what effect the singing had on the heart of the listeners. Mr. Ernst is to be congratulated upon the success of the concert, every detail of which showed the great care which had been bestowed on the study of the Requiem.

The St. Louis Musical Club inaugurated the season with a most charming recital Nov. 13, which filled every seat of the Memorial Hall. The acquisition of the St. Louis Amateur Orchestra is a feature which the subscribers will, no doubt, appreciate; besides it will help to get orchestral music more appreciated in St. Louis, for which there is sore need. The Don Juan Overture was admirably played; precision, intonation and strict attention to the pianos and fortes were the commendable features; also the Moszkowski Scherzo Valse was intelligently interpreted. The loud applause which both pieces received manifested the appreciation of the audience, of which the orch-

estra and Mr. A. Epstein had just reason to feel proud; the painstaking efforts of the director cannot be too highly commented upon. The engagement of Mrs. Katherine Fisk is highly creditable to the Musical Club, for a better contralto could not be found among our American artists, who combines beauty of voice with expression of singing, a distinct and perfect enunciation in all the different languages and artistic finish. Although sixteen selections, to be sung in almost uninterrupted succession, is quite a task to any singer, yet Mrs. Fisk seemed no more fatigued at the close of the concert than at the first song. It shows what the voice can endure when artistically trained and knows how to husband its resources, never straining it for mere effect's sake. The length of the program prevents details; Brahms' songs gave an excellent opportunity for exhibiting diversity of emotions. "*Feldeinsamkeit*" was sung with a devotional feeling, which showed how much the singer had entered into spirit of the poet, who soliloquizes in the lonely fields on the beauty of nature, the heavenly azure and the fleeting clouds, which vanish like silent dreams. Next the cheerful expressing of a loving soul in "*Meine Liebe ist gruen*" followed by the charming cradle song. What pathos in Schubert's "*Death and the Maiden*"! and the religious recitation of Dvorak's Biblical songs; all these left impressions on the hearer which will not be easily forgotten. Again the charming delivery of the aria from the *Hugenots* with the artistically finished cadenza; by-the-bye, this selection was also excellently accompanied by the Amateur Orchestra. All the rest of songs were accompanied by Mrs. C. B. Rohland, whose reputation is too well known to require any laudatory comments, but her name deserves special mention for the clever composition "*Salve Regina*", which Mrs. Fisk interpreted with all the fervor of a devout suppliant. The applause which followed was hearty and spontaneous. Last, though not least, must be mentioned the dainty and tasteful delivery with which the fair artiste sang the lighter, frolicsome songs "*Leizie Lindsay*" and especially "*The Lass with the Delicate Air*"; the latter certainly was given with a bewitching, delicate air, which enchanted the audience.

The "*Tuesday Musicale*", another of our local Ladies' Societies, whose object it is to sustain a high standard of musical work and advance the interests of musical art-culture, entertained its members with a recital November 16, at the Memorial, which consisted of original compositions by Miss Marion Ralston. The young lady, who has for some time enjoyed the reputation of one of the most talented members of the club, gave her friends an excellent opportunity of her musicianly qualities not only as a composer but also as an executive artist. In the latter capacity she has frequently been heard; she has proven that by her industry she has attained a high degree of technical perfection, while her conception and interpretation of some of the most



difficult compositions were evidence of innate talent. As a composer she is entitled to much praise; the divers styles of the pieces, which were performed, gave evidence that she studied with profit the models of musical forms. Her harmonies are natural and correctly used; there is no straining or striving for mere effect's sake in the employment of extraneous discords. While it is impossible to enter into details of the fifteen compositions presented in the program, yet preference, from a musicianly standpoint, must be given to the original theme with variations op. 7. Throughout all the variations the theme could be traced distinctly; the elaborate and difficult embellishments consisting of arpeggios, chords, etc., gave the performer good opportunity to show her technical ability. The Sonata, somewhat abbreviated as regards the customary four movements, was distinguished by melodious themes which were cleverly developed; as regards its form, when compared with other standard works, it partakes rather of the character of a free fantasia than a solid Sonata. The Etude op. 6, No. 1 deserves special mention; it is a clever work specially designed for the practice of double notes and thirds. While Miss Ralston possesses the gift of melody and showed many characteristics in her composition, yet it seems at times, that short reminiscences from other composers come to mind; this is not meant to detract from the composer's merit. For instance the beginning of "Greeting", op. 5, No. 5, seemed rather familiar; but then it is just as well that there should be a familiar greeting of an old friend occasionally. Also the Polonaise, op. 14, reminded one slightly of Chopin in its brilliant and dashing style. The two violin solos played by Miss Luey Moll in a highly finished manner, showed that Miss Ralston had carefully studied the capabilities of the instrument and treated it in a musician-like manner. Mrs. Wm. A. Bonsack's rich and sympathetic alto voice was heard to great advantage in the vocal selections, although a tremole, probably the result of a cold, was heard at times. To the majority of the audience Miss Ralston appeared to great advantage in her vocal compositions. Her thorough penetration into the spirit of the poetry was manifested in all. "The Vampire" is unquestionably the most characteristic, but as it can be only sung by singers with an exceptionally fine alto voice and poetical feeling it may probably not be heard often; Mrs. W. A. Bonsack did full justice to this and the compositions. The two vocal trios sung by the Misses A. Black and Emma L. Taussig and Mrs. W. A. Bonsack, were fine specimens of ensemble singing; tone modulation, expression and distinct enunciation were the characteristic features. Miss Black, as the leading soprano, distinguished herself by the beautiful quality of her rich voice and good method. She is a pupil of Mrs. K. J. Brainard. In conclusion a friendly advice to the young composer may not be out of place, viz. not to

lay value on the great number of compositions. Some of our greatest masters have erred in this respect.

## GRAND MUSICAL RECITAL.

Strassberger's Conservatory of Music.

Undoubtedly one of the finest Musicals ever listened to by a St. Louis audience was rendered last Thursday night at the above Conservatory by some of the faculty under the direction of Clemens Strassberger, and the gentleman is to be congratulated upon having such able artists connected with his school. His recitals are always looked forward to with eager interest by his pupils and patrons, and the last one has demonstrated the fact that he must provide more room for his audiences, consequently a concert of similar character will be given the 8th of December at Memorial Hall, 19th and Lucas place. Prof. Charles Kunkel and Louis Conrath rendered two duets on two pianos in a manner which not only commented hearty applause, but at times held the large audience spellbound. Their second number, the always welcome overture from "William Tell", paraphrased by the performers, showed how thoroughly they could master the work and their instrument. Paul Mori was down for two numbers, "Last Hope" by Gottschalk and "Valse Caprice", his own composition, both were rendered in an artistic manner. Misses Katie Jochum and Lulu Vogt acquitted themselves with great credit. Guido Parisi rendered his violin solos as only Parisi can, the only fault found with his numbers, they were not long enough to satisfy the audience by fully a half hour. Dr. J. P. Nemours played De Beriot's "Valse di Concert" for his violin solo and handled the same in an artistic manner. Prof. Louis Mayer as usual enchanted his listeners with his cello solo. Miss Lillian Niebling, the elocution instructress recited McDowell's "Guess me out," in a charming and highly artistic manner, and her emotional attitude (her own creation) were very prettily given. She is not only prepossessing in appearance and an artist in her line, but is decidedly magnetic. Miss Mary N. Berry, the vocal teacher, delighted those present with her renditions. Singing is not a latonous word with Miss Berry at her methods are such as bring forth her strong and melodious mezzo tones with great ease and smoothness.

A pupils' recital was held Nov. 18, which demonstrated that the methods used by the several teachers of the conservatory tend to promote and create artistic taste in the rendition of high grade music. The next recital will take place on Dec. 8th at the Memorial Hall on Locust street.

The rumor goes, that Arthur Nikisch, conductor of the Berlin Philharmonic Society, will come to America with his orchestra.

## The Musicians' Mutual Benefit Association.

Music, both as an art study and as a source of highest pleasure, is receiving a greater share of attention in our fair city than ever before in its history. We have a greater number of music students, music amateurs, music clubs, music societies and professional musicians, than ever before. With the idea that, perhaps, the readers of a music paper would be somewhat interested in the doings of our professional orchestra players, I have been asked to prepare a few lines on this topic. The above-named institution, or "union", was formed in 1886. The influence and pressure of industrial conditions and movements of that time were the main causes of organizing. As the connection of good musicians with trade unions is a source of constant surprise to most people, I will undertake to explain the causes for this more fully.

Strange as it may seem, the chief cause of the above mentioned connection is the absence of a permanent orchestra in our city. Were it otherwise, our best musicians would be engaged steadily with a salary and employment worthy of their ability and would need no union at all.

However, as conditions now are, good musicians are forced to earn a bare living by becoming a sort of musical "maid-of-all-work", entering into competition for engagements with every grade of "talent." This is a somewhat sad state of things, yet there seems no way out of it. It is either this or real, tho' artistic poverty. The situation would no doubt be better were the most praiseworthy efforts of our Choral-Symphony Society but properly supported.

The second reason for the existence of musicians' unions is easily deduced from the first. To obtain living wages it is necessary for musicians to unite to maintain reasonable prices, otherwise desperate competition would drag them down to an indefinite extent. The general public, as yet, does not discriminate much in regard to musical quality and cares not so much for good as for cheap music.

Therefore a union was formed here, as in all other large cities of this country and Canada. These various local bodies again united themselves by forming a national organization, known as the American Federation of Musicians, embracing at the present time, some eighty different local unions from as many different cities.

The final cause for affiliating with the unions belonging to the various trades is this: It was necessary to join some great national labor organization, and to do this ahead of all possible rivals, to secure the business advantages thus accruing. An immense portion of the work done by musicians at large is offered in labor circles, and without affiliation, no claims could be urged in bidding for engagements.

Thus the quality of artist, so highly prized by all followers of musical art who have ideals,



## THE MUSICAL NEWS.

is, in these days of fierce struggle for a living, in danger of being sunk and merged into that of mere wage-earner.

I say advisedly "is in danger", for tho' the ordeal is extremely hard; yet even labor unions can not crush true artistic merit, and we are surely well agreed in this, that it is no less noble to seek to provide honestly for your needs than to starve for your art's sake.

Our local Association has about 300 members at the present time, among whom are the best known instrumentalists of the city, many of whom are graduates of celebrated European music schools.

There are also three honorary members, namely; Messrs. A. Waldauer, C. Kunkel and S. R. Sauter.

About one-half the membership is composed of foreigners, who, under the rules have become naturalized citizens. During the last Exposition season, two of Herbert's Band also joined the Association. According to instruments played by the members they may be classified as follows, (many playing two or more instruments):

140 Violins, 3 Oboes, 22 Violas, 2 Bassoons, 9 Cellos, 76 Cornets, 34 Basses, 33 Trombones, 39 Drums, 10 French Horns, 24 Flutes, 24 Tubas, 46 Clarinets, Etc., etc.

Applicants for admission to the Association must pass an examination conducted by a competent Examining Board, as it is the aim to raise the grade of musicianship of the members.

In conclusion I will state that it is the cherished hope of the M. M. B. A. to be able at some future day to have its own comfortable "home" or headquarters, and no doubt the many friends of our musicians will wish them the necessary prosperity. I. L. SCHOEN,

President of  
Musicians' Mutual Benefit Association.

### The Music.

There is no other art which touches the human soul so deeply as music. Therefore it has always had a great influence upon the life, character and reputation of a nation.

It is the most popular art and a true companion from the cradle to the grave.

It creates good humor. It laughs, cries and prays with us, and is a comfort to the mourner.

A wonderful power rests in the musical art.

This is admitted by everybody who knows anything about music.

Now let us see what influence music has upon the morals, and how a musical education does justice to the ethic.

It is deeply founded in the human nature to give life a nicer and more agreeable form. Music is the foundation of culture, the beginning and end of art. From this standpoint, of course, every art, in its way, is a moral factor; it depends upon the object it represents whether more or less worthy—what ideas it is founded upon; it depends upon its aesthetical

form and contours, while every other art speaks more or less to the senses, which receives the effect with logical evidence. Music acts logically upon the mind without any limit; it is, as Kant says, "Object of the common necessary delight without conception."

According to the unlimited quality of music. It can neither create a certain picture nor feeling. Music is able, through the sounds and by other means, to describe external events and movements, but the conceptions, which we connect with those, form our fantasia, which is always different.

Music is able to imitate storm, wind, thunder; music can produce the feeling of pleasure, mourning, sadness, etc. These feelings, which it produces, not represents, depend upon the individuality of the different hearers.

The same composition will create in the youth a longing feeling, and may infuse into the heart of the man old and gray sadness and resignation. Music of itself awakens neither concrete conceptions nor conscious ideas, but only feelings, and what it creates in our soul is the poetical reflex of our own heart. It is, nevertheless, the same composition, can be explained in different ways, and the different hearers receive impressions diametrically opposed.

### A Prevailing Bad Habit.

As everything in the matter of custom and fashion changes with the times, also the character of taste changes.

No one will deny, that our sons and daughters of musical taste show a special fondness for difficult pieces, which require a great technique. And yet the present time is full of pretensions, even in the musical line. How many would, to-day, risk playing a plain melody in society or before an audience? Very few. The player wishes to show his technical skill, yet those pieces which he tries to perform are only within the reach of a perfect artist.

The performance is commonly the unimportant part. Most of the audience do not understand it so precisely.

In numerous cases have I observed that the right hand receives the whole attention; the false tones and chords of the left hand are generally hidden by the steady use of the pedals.

This persistent use of the pedals is such a prevailing bad habit that I hold it as inextinguishable.

I have observed that beginners already make use of the pedals in practicing their first monotone exercises.

Often I have had occasion to see ladies as well as gentlemen, as soon as they were seated before their piano, to press down the pedal ere a choice of the piece which they wished to perform was made.

It is a curious fact that in one case under my observation the performer beat time with the pedal during the entire piece which he was playing.

Certainly a grand (?) way to beat time, and a great athletic feat!

I have also observed where both pedals were held down during the playing of a march.

And these things happened to piano-performers who would *like* to be counted with the artists.

With such bad habits, how is it possible to produce purity of tone, melody and harmony?

How can we expect an audience of listeners to allow their nerves to be taxed in such a manner, without revolt?

The softening of the tones of an instrument is certainly one of the chief characteristics of good playing, and should not be treated slightly.

The excuse, that one has really more skill in playing when using the pedal, is only a candid acknowledgement, that when wrong keys are touched, the false tones can not so easily be detected.

To the uncultured ear it sounds grander when using the pedal, but the notion, that it adds to the skill of the player or that it conceals defects from those who understand playing, is all a great mistake.

Piano-playing can only give enjoyment and satisfaction, when the directions of the composer are closely followed in every manner.

One should make less use of the pedal, or learn to use it properly.

### Musical Lectures.

The course of free lectures on musical subjects, inaugurated by Professor W. Malmene, begin to bear fruit, as shown by the increased attendance and the interest which some of his professional sisters and brethren manifested by contributing vocal and instrumental solos. The first lecture was on "Mistaken Ideas about the old Italian Method of Voice Culture"; it was a discourse refuting not only the mistaken ideas, but elucidating the principal features of voice culture according to the old Italian method. Miss Florence Bate of Webster Grove sang, "I Know Two Eyes," by Chadwick; "Allah," by Jules Jordan, and "The Broken Pinion," by H. Johnson. The young lady possesses a contralto voice of excellent quality, which was under perfect control; her phrasing and tone-placement not only showed careful study, but reflected great credit upon her teacher, Mrs. K. J. Brainard. Miss Bate's enunciation and poetical interpretation, especially in the last song, deserve great praise. The second lecture was devoted to quotations from the writings and expressions of eminent voice-teachers of the present day. Mrs. McIntyre, wife of the organist of the Second Baptist Church, sang the Aria "My Heart at Thy Dear Voice," from Saint-Saens' "Samson and Delilah", with true artistic and dramatic expression; the applause which greeted the lady at the conclusion of the aria was loud and spontaneous. The piano accompaniment by her husband was excellent. The third lecture, which attracted the largest audience, treated

# LOVE'S GREETING.

3

(LIEBESGRUSS.)

*dolce e con espressione.*

Johannes Doebber.

*Moderato.*

*p* *con Tr.*

*p*

*cresc.*

*f* *dim.* *rall.*

*a tempo*

*plentando.* *mf*

*cresc.*

*ff* *mf*



*Più moto.  
con passione.*

*melodia marcato.*

*cresc.*

*f ritard.*

*f a tempo.*

*cresc.*

*ff*

$\frac{1}{2} \frac{4}{4}$

*poco ritenuto.*

*mf*

$\frac{2}{4} \frac{1}{2}$

*p*

*mf stretto*

*rit.*

5



Tempo I.

First system of musical notation, measures 1-6. The right hand features a melodic line with a trill in measure 6. The left hand provides a steady eighth-note accompaniment. Dynamics include *p* and *delicato.*

Second system of musical notation, measures 7-12. The right hand has chords and a melodic line. The left hand continues the eighth-note accompaniment. Dynamics include *cresc. molto.*

Third system of musical notation, measures 13-18. The right hand has chords and a melodic line. The left hand continues the eighth-note accompaniment. Dynamics include *f*, *dim.*, and *mf*.

Fourth system of musical notation, measures 19-24. The right hand has chords and a melodic line. The left hand continues the eighth-note accompaniment. Dynamics include *dim.* and *pp*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 25-30. The right hand has chords and a melodic line. The left hand continues the eighth-note accompaniment. Dynamics include *rall.* and *Ped.*. Fingerings are indicated with numbers 1-5.

# MARCHE D'ATHALIA.

*Allegro vivace. (♩-84.)*

F. MENDELSSOHN.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The piece is in 2/4 time and marked 'Allegro vivace' with a tempo of 84 quarter notes per minute. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), *p cresc.* (piano crescendo), *ff* (fortissimo), and *f* (forte). It features several triplet markings and detailed fingering instructions, such as '3 2 1 2' and '5 4 3 2 1'. The notation includes many slurs, accents, and articulation marks. The piece concludes with a double bar line and repeat dots. The page number '(12). 97.' is printed at the bottom left.



First system of musical notation. The piano staff (top) contains a series of chords and arpeggios with dynamic markings *mf*, *cresc.*, *ff*, *mf*, *cresc.*, and *f*. The bass staff (bottom) provides harmonic support with similar dynamics. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation. The piano staff continues with chords and arpeggios, marked with *sf*, *mf*, *cresc.*, *f*, *sf*, *mf*, *cresc.*, and *f*. The bass staff features a more active melodic line with dynamic markings *sf*, *mf*, *cresc.*, and *f*.

Third system of musical notation. The piano staff has a more complex texture with chords and arpeggios, marked with *ff*, *f*, and *ff*. The bass staff continues with a steady accompaniment, marked with *ff*.

Fourth system of musical notation. The piano staff features a prominent melodic line with chords, marked with *sf*. The bass staff provides a rhythmic accompaniment with dynamic markings *sf*.

Fifth system of musical notation. The piano staff has a melodic line with chords, marked with *pp*. The bass staff continues with a rhythmic accompaniment, marked with *pp*.

Sixth system of musical notation. The piano staff has a melodic line with chords, marked with *p*. The bass staff continues with a rhythmic accompaniment, marked with *p*.

First system of musical notation. Treble clef, bass clef. Includes dynamic markings *cresc.* and *p*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble clef, bass clef. Includes dynamic markings *dim.* and *p*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble clef, bass clef. Includes dynamic markings *cresc.*, *dim.*, and *p*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic markings *mf* and *cresc.*. Features *ped.* and *\** markings in the bass line. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic markings *sf*, *sf cresc.*, and *ff*. Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic marking *ff*. Fingerings are indicated by numbers 1-5 above notes.



First system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *ff* and *Leg.*, and a fermata over the final measure. Fingerings are indicated by numbers 1-5.

Second system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *sf* and *ff*. Fingerings are indicated by numbers 1-5.

Third system of musical notation, featuring treble and bass staves. The treble staff includes the instruction *ben marcato.* Fingerings are indicated by numbers 1-5.

Fourth system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *sf*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *sf*. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation, featuring treble and bass staves. The bass staff includes dynamic markings *sf*. Fingerings are indicated by numbers 1-5.

# HAPPY THOUGHTS.

(LEICHTER SINN!)

English Version by J. R. Walker.

K. MAHLBERG.

*Allegro sostenuto.*

2. Wis - se nur das Glück zu  
1. Und wie wär' es nicht zu

1. And how were it not to  
2. On - ly learn to val - ue

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro sostenuto'.

fas - sen, wenn es lä - chelnd dir sich beut; in der Brust und  
tra - gen, die ses Le - ben in der Welt? Täg - lich wech - seln

cher - ish All the scenes of earth - ly life? Joy and grief, both  
high - ly, For - tune's smile up - on thy way In the heart and

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system.

auf den Gas - sen such es mor - gen, such es heut. Doch be - drängt in  
Lust und Pla - gen, was be - trübt und was ge - fällt. Schlägt die Zeit dir

reign and per - ish Each in turn with iss - ues rife. What, tho' time should  
on the high - way Seek their bless - ing day by day. If per - chance a

Musical notation for the third system, including a piano dynamic marking 'p' and a fermata over the final notes.

*Ad.*

dei - nem Krei - se dich ein flüch - tig Miss - ge - schick,  
man - che Wun - de, man - che Freu - de bringt ihr Lauf,

sore - ly smite thee, ma - ny joys bring quick re - lief  
fleet - ing sor - row comes to mar thy brief car - eer

Musical notation for the fourth system, including a piano dynamic marking 'cresc.' and a tempo marking 'rit'.



Läch-le lei-se, hof-fe wei-se auf den näch-sten Au-gen-blick,  
A-ber ei-ne sel'-ge Stun-de wiegt ein Jahr von Schmerzen auf,

*p*

And one hour that doth de-light thee far out weighs a year of grief,  
Smile and hope that on to-mor-row Trou-bles all may dis-ap-pear

*p* *cresc.*

läch-le lei-se, hof-fe wei-se auf den näch-sten Au-gen-blick,  
a-ber ei-ne sel'-ge Stun-de wiegt ein Jahr von Schmerzen auf

*f*

And one hour that doth de-light thee far out weighs a year of grief.  
Smile and hope that on to-mor-row Trou-bles all may dis-ap-pear.

*f*

3. Nur kein müs-sig Schmerz-be-

*f*

3. Do not mind a pet-ty

*f*

ha-gen! nur kein weich-lich Selbst ver-zeth'n! Kom-men Grill-len

ach-ing Jus-ti-fy no sel-fish wrong, And if cares dis-

dich zu pla - gen, wie - ge sie mit Lie - dern ein. Froh und ernst doch im - mer hei - ter,

turb thy wak - ing, soothe them with a hap - py song. May the mu - ses cheer and guide thee

lei - te dich die Po - e - sie, und die Wel - le trägt dich wei - ter

Make thee earn - est glad and free Then will gen - tle bil - lows glide thee

und du weisst es selbst nicht, wie, und die Wel - le trägt dich wei - ter

on - ward un - be - known to thee. Then will gen - tle bil - lows glide thee

und du weisst es selbst nicht wie.

on - ward, un - be - known to thee.



# RUSTIC WALTZ.

(LÄNDLER.)

*Commodo.*

J. T. NAGEL.

The musical score is written for piano and violin in 3/4 time, with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system begins with a piano (*f*) dynamic in the piano part and a piano (*p*) dynamic in the violin part. The second system introduces a piano (*p*) and dolce dynamic in the piano part. The third system features a fortissimo (*sfz*) and forte (*f*) dynamic in the piano part, with a triplet of eighth notes in the violin part. The fourth system includes a *risol.* (ritardando) and *rit.* (ritardando) instruction in the piano part, and an *a tempo* instruction in the violin part. The fifth system concludes with a fortissimo (*sfz*) and forte (*f*) dynamic in the piano part, and a piano (*p*) dynamic in the violin part, ending with a first and second ending. The score includes various musical notations such as slurs, accents, and dynamic markings.

TRIO.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a *dolce.* marking. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 2, 1, 5, 2). The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the Trio section. It features a repeat sign in the middle of the system. The right hand has a triplet of eighth notes marked with a '3'. The left hand continues with its accompaniment. The system concludes with a double bar line.

The third system of the Trio section begins with a *a tempo* marking. The right hand has a *rallent.* marking. The left hand has a *p dolce.* marking. The system ends with a double bar line and a 1/4 5 time signature.

The fourth system of the Trio section features a triplet of eighth notes in the right hand marked with a '3' and a '4' above it. The right hand has a *ritard.* marking. The system concludes with a double bar line.

The fifth system of the Trio section begins with a *f* (forte) marking. The right hand has a *p* (piano) marking. The left hand has a *p dolce.* marking. The system concludes with a double bar line.





# THE KLONDIKE MILLIONAIRE.

*Marche Militaire.*

ROBT. BUECHEL.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat major). It consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic and includes a 'Ped.' (pedal) marking. The second system features a piano (*p*) dynamic and a 'cres - cen -' (crescendo) marking. The third system includes a 'do.' (do) marking and a piano (*p*) dynamic. The fourth system contains first and second endings, marked '1.' and '2.', with piano (*p*) and forte (*f*) dynamics, and a 'Ped.' marking. The fifth system concludes with piano (*p*) and forte (*f*) dynamics, and 'Ped.' markings. The score is filled with various musical notations including chords, single notes, rests, and dynamic markings.



First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Dynamics: *p* (piano), *f* (forte), *p* (piano). Performance markings: *Leg.* (legato), *V* (accents), and an asterisk *\** in the bass staff.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Dynamics: *f* (forte), *p* (piano). Performance markings: *Leg.* (legato), *V* (accents), and an asterisk *\** in the bass staff.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). This system contains a continuous melodic line in the treble and a supporting bass line.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). This system continues the melodic and bass lines from the previous system.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Dynamics: *p* (piano). Performance markings: *V* (accents), and first/second endings (1. and 2.). Below the bass staff, there are vertical lines with arrows pointing downwards, likely indicating fingerings or pedaling.

*Grandioso.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat and a 3/4 time signature. The first system includes a dynamic marking 'f' in the bass staff and several slurs over the treble staff notes.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including dynamic markings 'fz' and 'f'.

Fourth system of musical notation, continuing the piece with similar notation and dynamics.

Fifth system of musical notation, including dynamic markings 'fz' and 'f', and ending with a double bar line.



of Verdi's life and works, concluding with an analysis of the master's requiem, the excerpts of which were played by Mr. J. P. Grant, accompanist of the Choral Symphony Society; the latter work could not have been in better hands and, of course, was satisfactorily done. The vocal selections were very appropriate, and most creditably sung by Mrs. F. Gieselmann and Mrs. M. Boppert, their voices blending well in the duet "Ricordare" from the Requiem, followed by the aria "Qui Mariam", which gave Mrs. F. Gieselmann an excellent opportunity to exhibit the musical quality and great range of her voice. Mrs. M. Boppert, who possesses a rich dramatic contralto, sang the aria "O Don Fatale", from Verdi's opera "Don Carlo", very tastefully, receiving loud applause.

"Musical Pedagogy" was the subject of the fourth lecture, on which occasion Miss Eleanor B. Heynen played Liszt's "Liebestraum" and the Finale from Schumann's "Etudes Symphoniques"; if the former appealed to the young pianist's emotional nature, the latter composition gave her ample opportunity to show her technical and artistic attainments, which deserve the greatest praise. The *bravure* passages were played with a virile strength, which could hardly be expected from so young a lady. Miss Heynen received quite an ovation. The gifted and highly cultured violinist, Miss Helen Thorell, played a Sonata in E minor with Mr. Malmene; the tone which she evoted from the instrument and the finished style of her bowing won her loud applause; she was equally successful in the tender expression of the "Song without Words", composed for her by Mr. Malmene. Miss Alice Hymers, a graduate from the School for the Blind, sang the recitative and aria "With Verdure Clad", from Haydn's Oratorio "The Creation" acquitting herself most creditably; the florid passages were given in a finished style, her pronunciation was distinct, and her tone-production correct; in response to the hearty applause she sang a charming little ballad, "One Fair Morning." She met with an equally warm reception in the song "Sunset", composed by Mr. Malmene, to which Miss Thorell played the violin *obbligato*. At the next lecture, Saturday, December 5, the development of the Symphony will be the subject of the discourse and a minute analysis of Beethoven's C minor Symphony, which will be performed as a piano duet.

### Musical Criticism.

#### I.

While it is generally admitted that none but an expert is able to pass judgment of a mechanic's work, yet, when we hear the opinions and criticism on works of art, which are so readily given by many who neither had any training in art nor ever produced a specimen of their skill, we may well wonder at such boldness. Yet, such is an every day experience. Apelles, the celebrated painter, who

flourished in the time of Alexander the Great, is said to have profitted by the shoemaker's remark that he had not painted a slipper correctly, but when the same individual found fault with the coloring and anatomy of the body he rebuked him with the word, "*Ne sutor ultra crepidam*". Would it not be well if some of our severe faultfinders, not critics, would ponder on the proverb that the shoemaker should not go beyond his last?

That this is not a lately formed opinion of the writer will be seen from the following, which is introductory to an analysis of Verdi's Requiem which he wrote for the Liederkrantz Society when that work was performed in St. Louis, February 27, 1879.

"It is no uncommon sight to see art galleries, especially in Europe, crowded by visitors rushing through the different rooms, anxious to see as many pictures as possible in the shortest time and expatiate on their merits. Somewhat similar is the case when at the first hearing of a musical work a number of new metodic, rhythmic and harmonic pictures float past the mind which to grasp and comprehend is no small task, yet there are many who are always ready to express decided opinions. While in the former case the examination, and becoming better acquainted with a certain picture, is left entirely to the leisure and discretion of the individual, it is far different at a musical performance. While musicians will ponder well before they venture to criticize and condemn, yet the ordinary listener, to whom musical form and development of themes is quite a mystery, is often too ready to deery what he cannot comprehend."

This quotation came to mind on hearing so many disparaging opinions, for criticism they could not be called, about the first Concert of the Choral Symphony Society and wick referred principally to the playing of the Overture "Gwendoline", by the French composer Chabrier. If it were merely an expression of disliking the work, or that it was not a pleasing composition, then the undersigned would not be surprised; great and stupendous as the composition is from a musicianly standpoint, yet it lacks the elements which would make it popular. To say that the orchestra did not play it well or that Mr. Ernst had not perfect control over the players is a gross injustice; it only shows how little such persons were acquainted with the work. That there are long episodes in the overtures which appear a very chaos of discordant sounds, must be admitted; especially when the composer shows his skill in triple counterpoint or a threefold melody, each being represented by a distinct group of instruments, viz. the stringed instruments laboring energetically against the wood wind instruments, while the blatant tones of the brass instruments bring at the same time a rhythmically powerful melody. Next, the mixture of common time against triple time does not produce a very harmonious effect. Only a frequent hearing of the overture, as the writer had the opport-

unity at the rehearsals, and a study of the full score can enable one to penetrate partially in the composer's conception and account for the apparent incoherent work of the orchestra. Let it be once more stated that this most difficult overture was most creditably played. Mr. W. S. B. Mathews, one of the most intelligent and esteemed musical critics and author of many works on musical subjects, addressed a communication to the "Musical Courier", which appeared November 17, in which he expresses the delight he experienced in listening to the Seidl orchestra at Indianapolis, but failed to appreciate the Pilgrim's March of Berlioz's "Harold in Egypt", giving utterance to the following:

"There is a certain desultoriness about it, an incompleteness, a strangeness, which I have never been able to overcome, because, if you must know it, I am a person who has to hear serious music a number of times before I fully understand it, not having originally been endowed with the faculty which enables a critic to settle the whole business in five minutes, out of hand, no matter how great the author of the work may have been."

Another cause for carping was the reading which Mr. D. Bispham gave of Schubert's Erlking; while it differed considerably from that with which most concert-goers are familiar, yet it was thoroughly poetical and artistically sung. On this point it is well to read in the "Musical Courier", already referred to, the criticism of the Concert of the Arion Society, New York, where the gentleman sang the same composition. It reads: "Der Erlkœnig", by Schubert, was a revelation. Mr. Bispham certainly is a master of the art of tone color. A more magnificent interpretation is difficult to conceive. A veritable chorus of "Bravos" followed his masterly rendition of the Schubert number." I think such words ought to silence our local Amateur faultfinders.

It seems strange that friends of the Society and subscribers will obtrude their faultfinding and hereby injure the success of the same. It has often occurred to the writer that there are many persons who like to give themselves the air of having a greater knowledge of music, and finer critical (?) acumen than their neighbors, by continually running down home productions and home talent.

The subject of musical criticism is a highly interesting one, the study of which ought to exercise a beneficial influence on many; with this object in view other articles on that topic will follow.

WALDEMAR MALMENE.

I found, while strolling about lately, that right here in this "land rich with promise"-s, which he elects to honor with his brilliant personality and pen, a musical organization didn't know the difference when a hireling of the "Record presented himself before them, to "get their business" as the great Philip Hale himself!—Pistols and dungeons for two!



**Silent Night, Holy Night!**

A Sketch by Balthasar Ludwig.

It was about the year 1818 at Arnsdorf, near Salzburg. The Christmas matinees were over and the people streamed forth through the wide open doors of the parish church, bound for their respective homes—magnificent, powerful forms in picturesque national costumes, lighted on the way by the red flaming light of the pine torches borne by festive youngsters who led the way over the snow-covered mountain paths, so dangerous after nightfall.

The last of the procession had already passed up the valley and disappeared behind the rocky relief and their voices grew fainter as they echoed in the distance, then all was still as death.

The tapers upon the high altar had long since extinguished. The moon gleamed through the lofty pointed arch-windows and a faint light fell from the tabernacle down into the dimly lighted room, now solemnly silent, and from which so many fervent prayers, foolish human wishes and whims had proceeded to the throne of the Almighty.

Franz Gruber, the schoolmaster and organist of the congregation, remained alone in the church. In deep reflection he sat motionless and silent upon the bench before the organ which had been closed for some time.

Was there no Christmas feast for him, when the glare of candles, the fragrance of the evergreens and the happy shout of children mingle, and when that bewildering and ensnaring charm peculiar to the German household and the German heart, prevails?

The clock in the tower rang out and groaned from a sweeping stroke and—the lonely man at once arose. He quickly gathered together his note books, from one of which fell a small manuscript. He picked it up and with a sad smile put it in his pocket. It contained the text of a Christmas song which he had promised to compose for the author. The promise, however, had been forgotten during the time of trouble with which he had been visited. How could he under such circumstances, find inspiration for a song of joy and peace?

He now closed the door of the church and stepped out into the open air. His eyes swept over the quiet graveyard before him and he hesitated for a moment to go farther. The night wind blew with icy blasts over the leafless shrubs and through the barren tops of the frost-bound trees. Wilted wreaths which had been placed upon the crosses and gravestones now rattled all about in response to the chilly blasts. The moon, still and cold, looked down from the starless, unfathomable sky; the snow still and cold—an endless white shroud—covered the frozen earth and wrapped in white also the fresh grave mound where lay his own dear child. He had lost more than this happy little darling, for his wife, since the death of their child, had fallen into a state of apparently incurable melancholy. The preparations

for the coming day of festivity were being made down in the village and already one could see here and there the smoke of the Christmas fires rising from the chimneys. Here and there one was greeted by the cheerful light of burning candles from the windows of the cottages, while the cocks were crowing vigorously to awaken the yet slumbering day. The schoolmaster's house alone remained dark and still. There, the heart-cheering hand of the busy housewife was wanting, but did not his poor wife now need most of all his faithful love and his protecting care? Driven by fear and longing he went hurriedly down into the village. There stood his house void and deserted, as if uninhabited. He was struck with fear at the sound of his own footsteps as he stepped over the threshold. Hesitatingly he entered the room. The moon shone through the blank and neglected window panes into the room, falling with pale glimmer upon the expressionless countenance of the young woman who was kneeling with tearless eyes at the cradle of her departed darling, stroking the empty pillow with her hand. "Anna!" he interrupted, but she spoke not. Approaching her quietly he touched her shoulder. She gave him a vacant stare and as he stooped and attempted to raise her gently in his arms she threw up her arms as if to resist him. "Anna," he implored in anguish and pain; but his voice echoed unheard. Then, as if he had been heard by some trusted friend, he turned his eyes intuitively toward the open clavichord, "Come, give me a trial," it seemed to say, "have I not often sung to you songs of cheer? Why not now a song of consolation?" He played—and his old friend proved as faithful as ever. Above the sad and gloomy waves of melancholy there arose gradually the softer harmony bringing reminiscences of lost fortune, then assuaging the grief and lessening the pain, and leading the soul on to clearer, brighter realms where the inquisitive human heart can only find consolation and relief from the burden of solving the impenetrable mysteries of life.

Anna began to stir—the devoted hand of music had touched her heart, and the dreadful ban which had held her soul imprisoned, began gradually to disappear. But Franz Gruber neither heard nor saw what went on about him. Now, after playing a short prelude preparatory to a cheerful and fervent melody, he began to sing: "Silent Night, Holy Night."

And the Christmas angel that had gladdened so many hearts, old and young, near and far, and had raised up so many downcast souls, did not forget this quiet unilluminated house of mourning. The wife listened with marked emotion, and when the last chord had died away, and as Franz Gruber attempted to arise he felt the gentle power of two soft warm arms about his neck, then a gentle, loving face inclined itself to his in the same mild and loving way as of former days. "Franz," broke forth the wife, "in the bitterness of my soul and my frantic grief, I had almost forgotten you and our God.—Forgive me."

Weeping, they held each other in fond embrace. Thereupon there was the most beautiful Christmas illumination both in the house and in the heart of the Schoolmaster of Arnsdorf.

And his Christmas song, which was sung for the first time in public by the church choir in the Nickolai parish church at Oberndorf, gained in favor and notoriety rapidly.

One of the most creditable evidences of the high merits of the composition lies in the fact that it was for a long time thought to be the production of the great master, Haydn. This may have been brought about by some shrewd publisher, but it is more reasonable to suppose that it was the incentive to the song rather than anything else which gave it that deep religious and soul-stirring feature so characteristic of the great master's productions, and to which the mistake in its identity is to be attributed.

Franz Gruber, the parish chorister and organist, died after a long and successful pedagogical career on the 7th day of June, 1863, at Hallein.

The St. Louis Musical Club presented a choice program of compositions exclusively by Bach and Chopin on Nov. 27, which on account of other engagements, we were prevented from attending.

Dr. Wm. Porter, so prominent both in Europe and America, gave to Mrs. Broaddus' assembled class on Friday evening, November 26, an illustrated lecture on the Analogy of the Physical Relation of the Throat to the Vocal Science. About forty deeply interested guests listened with pleasure and, after an hour's instruction, music and causerie ended one of the most unique entertainments ever enjoyed in St. Louis. Mrs. Broaddus holds a Monthly Review the first Wednesday of each month, in which the pupils make a *resume* of the preceding month's studies, which her pupils and friends find very interesting.

**New York Notes.**

Miss Rose Ettinger, the famous American singer, probably will sign a contract for permanent engagement at the Royal Opera House of Berlin.

The "Banda Rossa" and Rosenfeld are friends again. The members of mentioned band receive \$2.60 per night. Now talk about artists getting wealthy!

The "Arion" of New York City has decided to make the first of the four concerts a public one, so that non-members may have the pleasure of hearing the world-known male chorus.

Walter Damrosch will open his opera season November 28. The ensemble of the artist is an excellent one, among them are: Mme. Nordica, Mme. Melba, Mme. Gadske (Soprano and Contralto), Mr. E. Kraus, Messrs. Ibos, Salignac, Breuer, Vanni (Tenor). Messrs. Bispham, Campanari, Stehmann, Fischer (Bariton and Bass).



## THE MUSICAL NEWS.

### Boston Notes.

Mme. Marcella Sembrich is heralded for two Concerts at Music Hall, Nov. 23rd and 27th.

*Beethoven's* Quartet, op. 74, E flat major; *Smetana*, Trio, op. 15; *Mozart*, Quartet, op. 21, D major.

The Oudricek-Schulz Quartet gives its first recital at Steinert Hall, November 29. Mr. Carl Stasney is the pianist. The programme is made up of

"How are thy mighty fallen," O trumpeter Gabriel! And it's the only Philip, too! Can it be that he is not so *mighty*, mighty after all as we erstwhile had supposed?

At the second of the series of Organ Recitals, given by Mr. Henry M. Duhnam of the N. E. Conservatory, on the 28th, at Shawmut Congregational Church, a good audience listened to a program given by Mr. Dunham, Mr. Alwin Schroeder, Max Heinrich and Mr. Carl Stasny, accompanist. A number of Boston's notable musicians were on hand.

Mr. George Riddle has announced a course of six readings, beginning on the evening of November 23 at Steinert Hall. A neat little introduction on his program is a quotation from Shakespeare: "O ho! I know the Riddle: I will go." And "they" will all "go", as he is deservedly popular, and has not been before the public eye for some time.

"The Highwayman" DeKoven and Smith's new opera, had a one week's run at the Hollis to good and appreciative audiences. The *mise en scene* deserves special eulogy. The costuming and general stage effect being unusually artistic and harmonious. Pervading all is the rest and vivacity of youth. The chorus is excellent and, the pretty girls attractively gowned and evidently enjoying their work.

Ki, yi, yi! Think of that editor of several columns of as many different journals, going about between whiles, helping to eke out a solitary existence by canvassing, als, for the "Record"! Not that "King Philip" wouldn't make an eloquent and persuasive solicitor, if set about it. Perhaps the "Courier" will act upon the suggestion, and "dicker" with him to hustle around and get a few subscriptions at odd (?) moments on commission!

"Melourgia" (Devoted to Song), a society limited to fifty voices, Mr. F. W. Wodell directing, opens its third season with a performance at Steinert Hall, December 14. The most prominent member on the program is "Young Lochinrar, a happy little cantata by Ethel M. Boyce, an English composer. The rest of the program is: "O Hush Thee, My Baby", Sullivan; "Morning Song", Jungst; "The Mill", Jensen; "Mother's Lullaby", Smith, and "The Lord is Thy Keeper," Wodell.

CHARLES BANK.

### Buffalo News.

The 10th Season of the Symphony Orchestra was opened with a brilliant and artistic performance Thursday Nov. 18, under the leadership of its wellknown conductor John Lund and its Concertmaster Hartfuer. It was a great success and Buffalo can be proud to have a permanent Orchestra, which is one of the best in this Country.

The Symphony chosen by Mr. Lund for the programme was Tschaiikowsky's sixth, or Pathetique in B minor. In view of the short time given to its preparation, both conductor and musicians merit sincere commendations for the manner in which the Symphony was performed. Especially graceful and enjoyable was the complicated *allegro con grazia* in five four time.

Massanet's Ballet Suite from "Le Cid," was given in its entirety for the first time in this city. It was a striking contrast to the preceding numbers on the programme. The style of the composition is quite novel and would not prove altogether interesting to an audience with conventional taste in music. The third movement was probably the most pleasing and attractive. Mr. Lund's charmingly descriptive number "By the Brook," was played delightfully. Since its initial performance at the Orpheus Concert last spring it has been elaborated and re-arranged for full orchestra. Like all of Mr. Lund's compositions, it is refreshingly melodic and dainty. The persistent applause that supplemented the selection gave testimony of the appreciation and esteem in which the number and its composer are held by the patrons of the Buffalo Symphony Orchestra. The "Tannhaeuser" Overture, with its beautiful "Pilgrim Chorus" and succeeding passages from the chorals of the sirens, concluded the ensemble numbers of the programme. It is one of the finest examples of operatic prelude ever written, and familiarity with its splendid orchestration made it possible for the musicians to do some beautiful phrasing and produce magnificent volume of tone.

H. Evan Williams the Soloist, sang the lament of the swan, "Farewell to Summer," from the "Swan and the Skylark," by Goring-Thomas, and two songs by Schubert: "Impatience," and "Wanderer's Night Song." The one encore which he gave was a Welsh folksong, "All through the Night."

After the performance of his own composition at the public rehearsal Mr. Lund was the recipient of a beautiful laurel wreath, to which was attached a cluster of Roses, by the young women at St. Margaret's Seminary. It was a graceful tribute to Buffalo's eminent conductor and the appropriateness of its presentation was corroborated by the enthusiastic applause of the audience.

F. HOFFMANN.

Our February number will bring the picture and biographical sketch of Prof. Dr. C. Emerson, Director of the world-known Institute: "Emerson College of Oratory" of Boston.

### Bloomington News.

The Musical season has opened flourishingly. Concerts, club meetings, music schools, private studies and pupils recitals, all doing good work. The outlook promises a successful year.

Mr. Albert Shepherd, formerly Concert master of the Jacobsohn Orchestra, of Chicago, has located here, having accepted a position in the Bloomington Conservatory of Music.

On the evening of Nov. 10th, the Hayton Concert Co., consisting of Max Bendix, violinist; Jennie Osborn, Soprano; May Angell, Pianist, and Frank Onnsly, Tenor, gave us a Concert. Max Bendix, as usual, was great, his playing being the principal feature of the evening. We sincerely wish he could be heard here much oftener.

Mrs. John R. Gray, Director of the Wesleyan College of Music, has added a course of "Hand Culture" to her department, the classes being in charge of Mrs. Wilbert Ferguson.

We earnestly hope that the *Musical News* will find many subscribers in Bloomington. Too many musical journals cannot be taken, and when one comes to us so full of good things as the *News*, we certainly ought to number it among our regular publications. The *News* will hereafter contain musical items from all our neighboring cities, among which Bloomington will be represented from time to time, thus making it of great local interest to all who are in any way interested in music. We hope in a short time to see the circulation, already large, doubled, and think, from present indications this hope will be realized.

Mrs. Farie Sterrik-Skinner, Principal of the vocal department in the Wesleyan College of Music, has accepted the position of leading soprano and director in the Christian Church Choir for another year. Mrs. Skinner possesses a beautiful voice, and her many friends will be glad of the opportunity thus offered to hear her frequently during the year.

On the evening of November 2nd Miss Evelyn Mayes, a pupil in the Bloomington Conservatory of Music, gave a piano recital in the Unitarian Church. Those assisting were the Misses Stewart, De Motte and Scibold, pupils in the vocal department of the Conservatory, Mr. Shepherd, principal of the violin school. The vocal numbers added much to the pleasure of the evening and were well received by the audience. Mr. Shepherd was enthusiastically applauded, being given several recalls after each number. The playing of Miss Mayes was a surprise to all present. Though only about thirteen or fourteen years of age, she plays with a decision and skill, rarely seen in a mature pianist. Her technic is wonderful, scarcely a slip being made in the entire program. We predict for her a brilliant future.

The Ladies' Amateur Club of Bloomington is one of the most successful organizations of its kind in the state. It was started in 1893 by four of the leading musicians of the city—Mrs. H. O. Davis, Soprano, Mrs. J. R. Fleming, Piano, Mrs. B. S. Green, Piano, and Mrs. W. S. Harwood, Soprano—and each year the number has been increased, the new members being carefully chosen. The programs so far this year have been "The Bach Family," arranged by Mrs. George Even, "Haendel, and Great German Organists," by Mrs. Chas. Brown—this meeting being held in the Second Presbyterian Church, where the organ program was given entirely by members of the Club: "Mazart and Haydn," by Miss Marion Ives; "Beethoven," by Mrs. John R. Gray, and "Schubert," by Mrs. Frank Gone, is the program which was given November 6th, and is a fair sample of the work being done.

During the year, public artists' recitals are given, the best available talent being obtained. Last year Mr. Goclowksi and Villa Whitney-White were heard in Bloomington in this way. Mr. Liebling is to give a concert early in December, and others, not yet announced, will appear later. The Club is filling a long-felt want in Bloomington, and is doing a great work in arousing enthusiastic interest in musical matters.



## THE MUSICAL NEWS.

We are glad to welcome in our midst Miss M. Louise Pomeroy of Waverly, Iowa, who comes to Bloomington as director of music in the public school. This is a new departure in Bloomington, having been introduced through the persistent efforts of Superintendent Van Pettin, who deserves great credit for this step in the right direction, and the good effects are already being felt. Miss Pomeroy is a thoroughly educated musician. X.

The "Apollo" Club with Mr. Pol. Plancon as Soloist will be heard in Music Hall on Dec. 1st, followed by the "Cecilia" on the night of Dec. 2. H. Lucius Chase engaged to sing the baritone parts in "Odysseus" with the "Cecilia."

The Mendelsohn Musical Society gave on Nov. 24th under its wellknown Director, Professor Aug. Boette, a splendid performance. The Soloist of the Concert were: Miss Lilian Sutter, Soprano; Miss Laura Boette, Violin; Mr. Walter Stark, Piano, and the Paragon Quartette (Messrs. B. J. Bloemker, Joseph Saler, Chas. Blume and Arthur P. Poss.)



Robert Buechel.

Mr. Robert Buechel is a wellknown Flute Soloist of much ability, very popular through Solo playing and composer of a great number of very popular instrumental, vocal and Solo pieces. He studied in Europe and won distinction as a first-class Flute Soloist. He has been a member of the Olympic Theater Orchestra in St. Louis for twenty-four years, and is a teacher of the Meyer-system Flute at Strassberger-Conservatory.



Ernest Richard Kroeger.

Mr. Kroeger is a native St. Louisian, and has received his entire education, musical and literary in St. Louis. His father was born in Schwabstadt, Schleswig-Holstein, and achieved a wide reputation as a *litterateur*. Young Kroeger's musical tendencies were discovered at an early age, and his father guided his studies for some time. Later his instructors in pianoforte playing were Egmont Froehlich, Waldemar Malmène and Charles Kunkel; in violin playing: Ernst Spiering; in harmony: Waldemar Malmène; in counterpoint: P. G. Anton; in composition, W. Goldner of Paris, France; in instrumentation: Louis Meyer. Mr. Kroeger was compelled by circumstances to enter into mercantile life at the age of fifteen. He left this eight years afterward, and embarked upon the career of a musician. Since that time, he has been constantly before the public as pianist, organist, conductor and composer. For five years, he gave annual concerts, the programs of which consisted entirely of his own works. The public thus became acquainted with his exertions of purpose as a composer. As a conductor, Mr. Kroeger had charge of the famous "Amphion Club," and also the direction of the musical performances of the McCullough Dramatic Club. For the past four years, he has conducted the Ladies' Morning Choral Club which Concerts have been considered among the "events" of the season. In 1895, Mr. Kroeger was the chairman of the executive committee of the Music Teachers' National Convention, when it was held in St. Louis, and he contributed so much to its success, that he was elected president of the Association for the ensuing year. In June of the present year, he was elected president of the Missouri State Music Teachers' Association, which meets in Kansas City next June. Mr. Kroeger is director of the College of Music of Forest Park University, where he has built up a large music department. He has his private classes in his beautiful rooms in "The Conservatorium." Mr. Kroeger is a fellow of the Church Choir Guild of London; a charter member of the American Guild of Organists of New York; a member of the New York Manuscript Society and of the Chicago Manuscript Society. He was one of the 30 American composers represented in Millets great publication: "Half Hour with the Composers," which appeared a couple of years ago.

Miss B. Mahan, of St. Louis, is a Southerner by birth. She studied vocal music under eminent German professors and under Maestro Curto of whom Minnie Hauk is a pupil. Miss Mahan's soprano voice was of the finest quality.

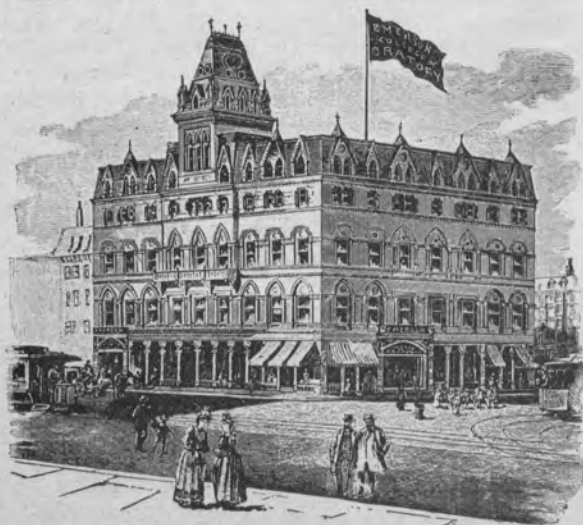
A bad cold however, which resulted in an acute attack of laryngitis necessitated her retiring from the vocal stage. She then became a pupil of C. O. Weber, Leipzig, and Clarence Eddy, the excellent organ virtuosos. She has charge of the organ department of the Grand Ave. Baptist Church.

As a teacher and organist Miss Mahan has but few equals. She receives pupils at the "Conservatorium," 3631 Olive St., St. Louis.



Mr. I. L. Schoen,

the prominent Violinist and President of the "Musician's Mutual Benefit Ass'n" of St. Louis was born in 1858. He received the foundation of his musical education here from M. A. Waldauer in violin-playing and from M. M. I. Epstein in harmony; then studied in New York with Dr. Leopold Damrosch. Later he visited Berlin to study with Professors Wirth, (member of the celebrated Joachim Quartett), and E. E. Taubert. After returning to St. Louis in 1890, he formed the Beethoven Trio Club with Messrs. Robyn and Mayer. Later on was Director of the Sunday "Pop" Concerts given at the Music Hall on the co-operative plan. This spring in conjunction with Messrs. Anton, Pezold and Kaub, Mr. Schoen organized a String Quartett Club, which made its first public appearance at the Pertle Springs Music Teachers Convention last Sommer. Mr. Schoen has all along been identified with other musical work, such as Solo and Orchestra playing and violin teaching.



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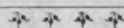
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