

Vol. II.

MARCH, 1873.

No. 1.

THE
IMPRESSARIO

A MONTHLY MAGAZINE,

—DEVOTED TO—

MUSIC, ART AND LITERATURE.

EDITED BY

J. MARTINE KERSHAW, M. D.

PUBLISHED BY

BOLLMAN & SCHATZMAN,

No. 111 NORTH FIFTH STREET,

St. Louis.

Subscription, \$1 50 Per Annum.

Single Copies, 25 Cents.

ADVERTISEMENTS.

Premiums of Sheet Music,

To be Selected from our Catalogue.

2	Subscribers at \$1 50 each, music valued at \$1 00	
3	" " " " 1 60	
4	" " " " 2 25	
5	" " " " 2 90	
6	" " " " 3 60	
7	" " " " 4 30	
8	" " " " 5 00	
9	" " " " 5 75	
10	" " " " 6 50	
11	" " " " 7 30	
12	" " " " 8 15	
13	" " " " 9 00	
14	" " " " 9 90	
15	" " " " 10 80	
16	" " " " 11 75	
17	" " " " 12 80	
18	" " " " 13 85	
19	" " " " 14 90	
20	" " " " 15 00	

OUR CASH RATES.

1	Copy, one year.....	\$ 1 50
2	Copies, "	2 70
3	" "	3 90
4	" "	5 20
5	" "	6 50
6	" "	7 80
7	" "	9 10
8	" "	10 40
9	" "	11 70
10	" "	13 00
11	" "	14 30
12	" "	15 60
13	" "	16 80
14	" "	18 20
15	" "	19 50
16	" "	20 65
17	" "	21 30
18	" "	22 80
19	" "	23 65
20	" "	24 00

In remitting, send Draft on St. Louis, or Postal Money Order, payable to BOLLMAN & SCHATZMAN; or where these can not be obtained, enclose your money in a registered letter.

Write plainly your name, postoffice, State and county, and address all letters to

BOLLMAN & SCHATZMAN,
111 North Fifth Street, St. Louis, Mo.,
Music Publishers and Dealers in Musical Merchandise.

The Impressario.

A MONTHLY MAGAZINE,

DEVOTED TO

Music Literature and the Fine Arts,

NEWS, REVIEWS, CRITICISMS, &C.

Two pieces of New Music in each number—one Vocal, the other Instrumental—the latter printed from engraved plates, with a handsome title, and issued as a supplement, for subscribers only.

Reading matter, original and selected, in all departments of the Art.

News, fresh and reliable, from all parts of the United States; also, latest Foreign intelligence.

Printed on the finest tinted paper, stitched and cut, \$1 50 per year.

Single copies, 25 cents, including Supplement.

Subscriptions may commence with any number.

BOLLMAN & SCHATZMAN,

Publishers and Proprietors,

111 North Fifth Street, St. Louis.

JOHN W. BUTLER, Editor.

ADVERTISEMENTS.

Twenty-five cents per line, each insertion.

Special Notices, thirty-five cents per line.

PAYABLE IN ADVANCE.

All advertisements are counted by space (solid Non-pareil type).

AGENTS WANTED.—We want an agent in every town to solicit subscriptions to the IMPRESSARIO. A good sized list can be obtained in almost any neighborhood, and a valuable premium secured with very little effort, either in cash or music, at the option of the party sending us a list.

POSTAGE.

The postage on the IMPRESSARIO is 12 cents per year, payable quarterly, in advance, at subscriber's postoffice.

Subscriptions from the British Provinces must be accompanied with 24 cents extra to prepay U. S. postage to the line.

City subscriptions are 12 cents extra, as we must prepay all city delivery.

Send Direct to us for your Music.

If your regular music dealer has not the piece of music you wish, send your orders direct to us, and you will get it by return of mail.

Remember, it is no more trouble or expense to us to send music one thousand miles than it is to send one mile. Therefore, send direct for what you want, and save both time and expense.

In ordering Sheet Music or Books, give, if you can, the correct and complete title, and name of the author, as there are many pieces of music with the same or similar name, but by different composers.

Music Books of all descriptions, Instruction Books for all kinds of Instruments.

No matter where a piece of music or music book is published, you will obtain it by sending to us.

BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis

SOLID SILVER WARE.

THE

Gorham Manufacturing Co.

OF PROVIDENCE, R. I.,

The largest manufacturers of Solid Silver Ware in the World, and whose exquisite designs, elegant finish, and guaranteed quality, have placed them at the head of the Silver Ware trade, have appointed

D. C. JACCARD & CO.

Nos. 401 and 403 North Fourth Street,

Corner of Locust, Odd Fellow's Hall, their Special Agents for the West, and who now exhibit the finest and largest stock of

SOLID SILVER SPOONS AND FORKS, TEA SETS, CASTORS, BUTTER DISHES,

And combinations for Bridal Presents, ever seen West of New York.

The public are specially invited to examine this elegant and immense stock. Descriptive price list will be sent by mail on application.

CORNER OF FOURTH AND LOCUST.

CHEAPEST PAPER IN THE WORLD.

The Largest Religious Paper in the World.

The St. Louis Christian Advocate,

EDITED BY

Rev. THOS. M. FINNEY & Rev. THOS. E. BOND.

Price, \$2 per annum, in advance.

THE SOUTHERN REVIEW,

Edited by A. T. BLEDSOE, LL. D.

The Finest Quarterly in America. Price, \$5 per annum; to Ministers, \$4.

THE MEDICAL ARCHIVES,

EDITED BY

DRS. WHITEHILL, GREGORY and LANKFORD.

A Monthly Journal of Medical Science. \$3 per annum.

THE CHILDREN'S ADVOCATE,

Edited by Rev. W. M. LEFTWICH.

PRICE, FORTY CENTS PER ANNUM.

PUBLISHED BY THE

Southwestern Book and Publishing Co.,

510 and 512 Washington Ave., St. Louis,

Wholesale and retail dealers in BOOKS and STATIONERY and MASONIC GOODS, Printers, Bookbinders, and Blank Book Manufacturers. Address orders to the Company, or to

JNO. W. BURD,

Manager.

The Impresario.

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

VOL. II.

ST. LOUIS, MARCH, 1873.

NO. 4.

SPRING.

Behold the spring, the rosy spring,
Gives to the breeze her scented wing,
While virgin graces, warm with May,
Fling roses o'er her dewy way.
The murmuring billows of the deep
Have languished into silent sleep;
And mark! the flitting sea-birds lave
Their plumes in the reflecting wave;
While cranes from hoary winter fly
To flutter in a kinder sky.
Now the genial star of day
Dissolves the murky clouds away,
And cultured field and winding stream
Are freshly glittering in his beam.
Now the earth prolific swells
With leafy buds and flowery bells;
Gemming shoots the olive twine;
Clusters bright festoon the vine;
All along the branches creeping,
Through the velvet foliage peeping,
Little infant fruits we see
Nursing into luxury.

—[Anacron (Greek) translation of Thomas Moore.]

KREUTZER.

CONRAD KREUTZER was born on the 22d of November, 1782, at Mosskuch, in the Kingdom of Baden. His talent and inclination for music manifested themselves at a very early age, and from his seventh to his tenth year he was placed for musical instruction under the charge of the accomplished organist and skilful director, John B. Rieger. Then, for the sake of his studies, he was sent to a school at Zwiefalten, managed by a religious Order, where, under the then celebrated conghamist, Ernest Weinrauch, a priest of the Order, he perfected himself in singing and musical composition. He left this school in 1796 for another monastical school, where he pursued his scientific studies, played the organ in the church, and gave musical instructions in the convent. In 1799 he went to Freiburg to apply to the study of medicine, but he was soon tired of it, and imported his uncle, who had been appointed his guardian after the death of his father, in 1797, to allow him to continue in his musical career, and to send him to Vienna. His uncle finally yielded, and Conrad set out for the imperial city; but, having been detained at Constance, he did not arrive there till 1804. He soon made the acquaintance of Schuppanzigh, by whom he was recommended to the renowned harmonist, Albrechtsberger, from whom he received lessons for two years. He remained in Vienna till 1811, composing masses, quartets, pieces for the piano, and several operas. He then traveled for almost a year with his friend Leppig, the inventor of the pannelodion, upon

which he performed, and finally arrived at Stuttgart, where he was appointed chapel-master by the king, an office he retained till the death of the king in, 1816. During this time he composed and produced in public several operas, besides an oratorio, "*The Mission of Moses*." After the death of the king he again traveled about, appearing as a pianist, and composing songs which he himself rendered with great success. In 1817, the Duke of Fürstenberg appointed him chapel-master in his residence, but the narrow limits of this small place did not suit him long, and he bade adieu to it in 1821, to return to Vienna. Here he produced his comic opera, "*Libussa*," with great success, and was appointed chapel-master at a theatre under Barbaja's management. He kept this position till 1827, in the meantime composing *Siguna* (a legend of the North, with music), *Realized Hope*, *The Jolly Recruit* (a comic opera), and many other instrumental and vocal pieces. In 1827 he went to Paris and produced a comic opera, *L'eau de la Fontaine*, but with little success. In 1828 he stepped into the same position he had shortly before vacated, and remained there till 1833, when he entered upon a like situation at another theatre in the same city. During the years he spent at these theatres, 1828-1840, he composed a great number of operas and songs, and also the music for Raymond's *Spendthrift*, and for the light operas (*Vaudeville*), *Tom Rick* and *The Bridegroom in a Dilemma*. In 1840 he accompanied his daughter Cecilia upon a theatrical tour through Germany, but was called to Cologne as director of music the same year. He was, in 1846, again called to Vienna to act as chapel-master at the court-theatre, and later on went in the same capacity to Riga, where he died on the 14th of December, 1849. During the last nine years of his life he wrote two operas, besides songs, compositions for the piano, &c. An opera, *Aurelia*, found among his papers, was presented after his death with great success.

In reviewing Kreutzer, we must acknowledge that his mind was not one of those high-soaring spirits that forget themselves and all else in their flights; he lacked depth and originality for this. His compositions are simple and harmless; he never attempted more than he felt. He was fully fit for, nor was he over anxious that his harmonizing should always be most choice and appropriate. He was most at home in the tender lyric and sentimental strains. He always seemed to be happy. His cheerfulness never gave way to deep seriousness, nor ever allowed him to be troubled by strong passions or any conflict of feelings. Hence, too, it is but natural

that his strength lay in the *song*, as was really the case, and as is shown in his operas, of which the singing parts only have fully stood the test of time. The best proof of this assertion is found in his *Nachtlager von Granada*, the libretto of which seems to have been expressly composed for him, presenting, as it does, without much action, a succession of lyrical situations. To bring out these in their full beauty, and to remedy the want of its dramatic action by the introduction of sprightly romantic melodies, was a task for which Kreutzer was eminently fitted. This opera, besides, is the only one of the many he composed which has always proved successful, and which, even in our day, is listened to with delight. Several of the melodies have been adapted to hymns of the Church, and rank high among her most impressive songs. His solo songs are not in such favor as his quartets for men's voices, the delight of many a harmonic society. Among these, his *Chapel* is one of the most universally known, but many others are by no means inferior. His piano compositions are almost forgotten. The line in which he excelled may be best illustrated in example of the illustrious composer of the present day, who graced the boards of the late Sengenfest-hall, as director of the grand Sengenfest, the great Francis Abt.

MISS THERÈSE LIEBE.

Miss Therese Liebe appears as violinist at the concerts of Madame Rudersdorf. She was born in 1855 at Strasbourg, at which place her musical education commenced, at the early age of six years, under Weber. When ten years of age she was placed under the instruction of Alard, at Paris, afterwards with Therese Milanollo—who was her godmother—and finished with Leonard. She was a great protegee of Rossini, and when she went to London, she carried an autograph letter from him—the last he ever wrote—to Julius Benedict. Her success in London and Paris was very great, and she has appeared at most of the courts of Europe, being received everywhere with tokens of the highest approbation. In figure and face she is very petite, appearing much younger than her years or photograph would lead us to expect.—*Folio*.

Sir Edward Bulwer Lytton.

THIS versatile and voluminous English writer and novelist died January 19th, in London, at the age of sixty-seven. He stood in the front rank of literature, and for nearly half a century his pen has delighted the reading people. For many years he has been the most widely read of any English writer, and as a dramatist he has been made known to thousands who would not read his books. Among his many plays, the "*Lady of Lyons*," "*Richelieu*," and "*Money*," are too well known to need praise.—*Musical Visitor*.

WANTED.

God, give us men! A time like this demands
Strong minds, great hearts, true faith, and ready hands;
Men whom the lust of office does not kill;
Men whom the spoils of office cannot buy;
Men who possess opinions and a will;
Men who have honor—men who will not lie;
Men who can stand before a demagogue.
And damn his treacherous flatteries without winking;
Tall men, sun-crowned, who live above the fog
In public duty, and in private thinking;
For while the rabble in their thumb-worn creeds,
Their large professions and their little deeds,
Mingle in selfish strife, let Freedom sweep
Wrong rules the land, and waiting Justice sleep.

J. G. HOLLAND.

MISS NEILSON.

IN her profession, the lady in question is known as Miss Neilson, that being her maiden name. In private life she is Mrs. Lilian Adelaide Lee. She was born in Saragossa, Spain, of English parents, in the year 1849, and is, consequently, twenty-four years old at this present date, unless figures have acquired habits of falsehood, which they are not usually credited with. Mrs. Lee is of medium height, has a slight, girlish figure, well defined, though not exuberant, a finely shaped head, crowned with a wealth of very dark brown hair, eyes of as deep a brown that they seem to be black, black eyebrows and eyelashes, a Grecian nose, full round cheeks, tinted with a beautiful flush of varying color, and a heavy, sensitive mouth, disclosing pearly and even teeth of an elegance rarely surpassed. Her eyes are full of expression, and beam out from beneath her dark eyebrows like sunshine from behind dark clouds. Her manners are simple and unaffected, but full of that frankness and hearty cordiality which so often mark her countrymen and women. Her voice is remarkable for its sweetness and varying character, and in her whole appearance there is a refinement and culture that denotes an exquisitely organized constitution of the finest development.

She was married in 1864 to Mr. Philip H. Lee, a gentleman of very old family in Lancashire, a graduate of Oxford University, and for some time engaged in business. When not in London, or filling her professional engagements elsewhere, Mr. and Mrs. Lee reside in Northamptonshire, where Mr. Lee's parents live. This is a great hunting country, and Mrs. Lee seldom misses an opportunity of accompanying her husband. She is an excellent horsewoman, being what is called in an English "a very bold rider," and frequently hunts three days in the week. Strong and hearty, as would naturally be inferred from the fact that she plays in such exhausting characters so many nights in succession, she has that lightness of step and graceful ease of manner which only perfect health can give.

Miss Neilson's professional career began in October, 1864, when she made her first appearance at Margate, an English watering-place, at the age of fifteen, in the character of Juliet. She played in the provinces till 1865, giving Pauline, Julia in the Hunchback, Juliet, Desdemona, Fortia and Beatrice, and made her debut in London in the autumn of that year, appearing at the New Royalty Theater as Juliet. Her acting created the most intense excitement, and she made an immense success. It was said of her at this time that her appearance was like that of a brilliant star shining out from an unexpected source. Miss Neilson has in her possession a letter from Miss O'Neil, the Juliet of

fifty years ago, who attended her first representation of that character in London, saying that she had never seen a Juliet to equal hers. From this time the success of Miss Neilson was an assured fact. In 1866 she appeared in "The Huguenot Captain," at the Princess' theaters, and after the customary provincial tour and time for rest, playing but seven months in the year, filled a most successful engagement at the Adelphi Theater, in London, in 1867. In the spring of 1869 she gave a series of dramatic studies, consisting of readings from old dramatic masters, such as Schiller, Racine, Moliere, Congreve, Vanbrugh, and Cibber, and Beaumont and Fletcher, under the special patronage of the Princess of Wales, and leading members of the aristocracy, which was something never before attempted in London, and met with most flattering success. In 1866 Miss Neilson produced an original poetical drama by Dr. Westland Marston, entitled, "Life for Life," at the Lyceum Theater, London. In the autumn of the same year she appeared at the Gayety Theater, in the Strand, London, in the drama, "A Frenchman, adapted from the French "Le Drame de la Rue de la Paix," by Adolph Bellet. In the spring of 1870 she appeared at Drury Lane Theater as "Amy Robsart," obtaining the most enormous success known in London for years. The piece was played for thirteen consecutive weeks, and only withdrawn to make way for the annual Christmas pantomime, which must be produced every year. Every year the tour of the provinces was made, and Shakspearian characters given. In 1872, after a farewell engagement in London, and a short tour to Birmingham, Manchester, and Liverpool, she sailed for America on the 19th of October.

In this country, Miss Neilson has met with a continuation of the same grand successes that marked her career in England. Wherever she has been, crowds have flocked to hear her; and the most favorable critics, who know no more of their work, have vied with one another in finding language to express their admiration of her beauty and talents, while crowded houses, and would-be auditors compelled to go away because there was not even standing room for them, have greeted her in every city.

Upon landing in New York Miss Neilson played for four weeks at Booth's Theater. Then she made a two weeks' tour through Pennsylvania, kindly taking Mr. Booth's circuit when circumstances made it impossible for him to fill his engagements. Then came a season of two weeks in Philadelphia, where she carried three nights extra to gratify the general wish for more of her grand delivations? Following this came two weeks in Boston, where the culture and refinement of the "Athens of America" turned out to through her performances, and expressed the unbounded admiration she excited. After a week in Providence, she came to St. Louis. What she has done here, the crowds that have jammed the Olympic every night, and sat spell-bound in appreciation of her grand acting, are the best witnesses. The second week of her engagement bids fair to outstrip the first in the boundless extent of popular appreciation. It is a regular Shakspearian revival. The question as to whether St. Louis can appreciate talent of the very first order in the dramatic line has been answered in the most satisfactory manner to all who wish to perpetuate the grand old plays of Avon's bard, and who mourn the advent of the trashy modern plays which so often seem to threaten to strangle the legitimate drama.

Upon the completion of her engagement here, Miss Neilson will take a week for rest and recuperation, probably making a trip down the Mississippi. Then she plays for a week in Pittsburgh; a week in Cleveland; two weeks in Chicago, and a week in Cincinnati. Then she takes two weeks for rest and rehearsal, and closes her first tour in America by producing her great character, Amy Robsart, at Booth's Theater, New York, on May 12th. She plays there for six weeks, and sails for England in June. Tarrying in England only to recruit her energies, and visit her home and friends, she turns her face again towards the setting sun in September next, according to present plans definitely arranged, and, following the star of empire which has beamed so auspiciously upon her youthful footsteps in her chosen work, once more comes to fill the great cities of the Western world with her genius and inspired talent. She will probably make her second appearance in St. Louis in November next, when it is safe to say she will be greeted with even a warmer and more appreciative welcome than now.

As an actress, Miss Neilson has an intensity and earnestness that produce effects one would never look for from a person of her physique. Only the strongest constitution and wonderful powers of recuperation could enable her to play such a part as Juliet, night after night, for weeks at a time. The part could be walked through with, but when it comes to a matter of making it an actual, living reality, of being so moved by the full realization of the character and the demands of the situation that the actress sheds real tears and loses herself in the intense emotion she feels and expresses, this is another thing. Such is the manner in which Miss Neilson plays it. To this thoroughness, this real artistic feeling so marvelously displayed and made to pervade every auditor with an abiding sense of the genius that dwells in every fiber of this great actress' being, beams from her eyes and quivers in each word that falls from her tongue as she stands on the stage in her grand impersonations, Miss Neilson owes her grand success.—*St. Louis Democrat.*

Influence of Music.

THE tide of battle has been turned even now, by the inspiring strains of military music, and fainting warriors have rallied to the charge in response to the clangor of their band. During that terrible struggle between the Irish and the Danes, which lasted two hundred years, the minstrels of Ireland poured out their choicest melodies, to rouse their people against "their invaders the Danes," who swept down upon Ireland with a harper in each boat, playing upon his harp, the strains floating upon the waves of the sea reddened with the blood of friend and foe. It was Elizabeth who said: "We can never conquer Ireland while the minstrels live," so she ordered every minstrel to be hanged. Her father, Henry VIII, during his reign, ordered every harper to be put to death. The politic sovereigns understood the influence which music had upon the ardent sons of Ireland, and resorted to these cruel measures to extinguish their patriotic fervor and spirit.—*Southern Journal.*

Gounod complains fearfully of the base imitations of his music by unprincipled dealers. So much for having a reputation that is worth stealing. You must not be great if you don't want to be plagiarized.

Verdi has received \$20,000 from the Vicery of Egypt for the exclusive right of the first representation of "Aida" at Cairo. Who says music doesn't pay in these days?

The Death of Edwin Forrest.

IN the death of Edwin Forrest, says the *Record*, Philadelphia loses an illustrious citizen, and the modern stage one of its most impressive and majestic tragedians. Born in this city in March, 1806, and an actor from boyhood, during more than half a century he has filled a histrionic career abounding in triumphs such as are given few men to enjoy. Though not quite reaching the three score and ten years of the scriptural allotment, yet so stormy and tumultuous were some of the epochs of his life, so chequered with brilliant professional glories and bitter personal chagrins, that only a stalwart frame and an unconquerable spirit like his own could have mastered so much commingled excitement and distress, steadily exercising, meanwhile, his chosen art to a generation of playgoers.

As an original, powerful and impressive interpreter of high tragedy, and particularly of the Shakespearian drama, Edwin Forrest deserves a lofty place in the annals of his profession. His Lear, for example, was a masterpiece of scholarly appreciation, of eloquence, of fervor, of pathos, of dramatic intensity. To have witnessed that faithful embodiment of one of the very loftiest characters in Shakspeare's mighty range, is an event to be long remembered. Conceived and inspired with true dramatic genius, executed with consummate art, wrought out with the most exquisite delicacy of detail in every tone, look, motion, aided by a superbly melodious voice, this performance alone, appealing alike to the popular liking and the most refined and exquisite taste of critical hearers, stamped Edwin Forrest as a king in his calling.

Some of our contemporaries pronounce him to have been a man of no principle, of base passions, of a morose nature, violent temper, and vain and selfish. This we are not able to deny, but Mr. Rosenberg, his literary agent for three years, says, "If his temper is as violent as is commonly supposed, it will be granted such an employe would have been exposed to its almost continuous exhibition. This was not the case. Only one instance can be recalled by me in which he gave way to it." And he then says he had sufficient cause to be angry.

"One fact about him is singular. He did not possess one particle of the common weakness of his profession—vanity." As he once said:

"We are all learners. Not a day passes but I can discover some fault in characters I have been all my life in vain attempting to master."

Mr. Rosenberg also declares that strangely enough, when he first engaged him, one of his prime stipulations was:

"If you write about me while we are together, Mr. Rosenberg, I do not want to be puffed. I know you like my acting—genius, as I think you called it some years since. Consequently, I can stand anything you choose to say about me."

Mr. Rosenberg may be particularly prejudiced in his favor, but there is one generous act for which Edwin Forrest should certainly receive praise, and that is the founding of an actors' home as a lycæum of art, which shall be maintained for the education of the American people in elocution; and also, his gift—as reports say—of sixty acres of ground made over to the corporation of Philadelphia, within the limits of the city, for the benefit of disabled actors and actresses.

Joachim is raising an excitement at Prague over his approaching first appearance there.

Mlle. Louise Liebhart in America.

WHEN Mlle. Louise Liebhart, the present vocal star of the Rubinstein troupe, first visited London (now the city of her adoption) she brought with her a large reputation as prima donna assoluta of the Imperial Opera of Vienna. The result of her debut in the British metropolis was very flattering. The leading journals spoke highly of her voice and talent; the daily *Times* and *Morning Post* (for both of which musicians were then employed to write about music) being conspicuously favorable to the debutante.

Mlle. Louise Liebhart commenced her London career (designated to become eventually so brilliant) as a singer of German songs, which she rendered with an amount of "point" piquancy, and beauty of tone which far surpassed the best efforts of her predecessors in the same line. Whether dealing with the poetic inspiration of Schubert or the *ad captandum* effusions of "lesser lights," Mlle. Louise Liebhart was equally successful, and soon became recognized as the *hidersangerin par excellence* of the day.

Then Mlle. Liebhart, like a genuine artist, not content to repose upon her laurels, came forward as a singer of English ballads, in which familiar department of executive art she achieved so much success (despite formidable rivalry) that she is at this moment considered one of the leading ballad-singers of the London concert-room. One song, for instance, "The lover and the bird," (composed expressly for her) which has gone the round of Europe, and is rapidly making its way through the United States, owes its popularity exclusively to Mlle. Louise Liebhart's delightful singing. But it was not until the subject of this notice found an opportunity for taking the highest artistic ground that her remarkable powers could be properly appreciated. After residing some time in London, the popular exponent of the German *lied* and the English ballad was enabled to challenge the severest criticism by undertaking the onerous duties of a prima donna successively at both the grand Italian operas, and the English opera of London, and appearing as first solo soprano in the oratorios of Handel. Through all these ordeals Mlle. Louise Liebhart passed triumphantly. Her success as an operatic singer astonished no one acquainted with the good record she had brought from the Austrian capital, but to deal with Handel's sacred music was altogether another matter. Mlle. Louise Liebhart, however, had taken care to study the traditions of Handelian exaltation in England, where alone they are to be found; and, as we have intimated, her success was complete.

Rarely, indeed, has her rendering of such pieces as "I know that my Redeemer liveth," "Angels ever bright," and "Let the bright seraphim," been equalled in purity of style or appropriateness of expression.

Madame Nilsson-Rouzeaud has found a formidable rival at the Grand Opera in Paris in Mlle. Fides-Devries, who has achieved a decided success as Ophelia in the "Hamlet" of M. Ambrose Thomas.

Kruger, one of the most famous tenors of Germany, recently died in Berlin. Twenty years have elapsed since he appeared at the Theater Royal.

Mlle. Albani, the Montreal prima donna, who recently made her debut in Paris, is under a contract for four years with Mr. Gye, of Covent Garden.

St. Louis Conservatory of Music.

THE grand Exhibition Concert, given on the evening of February 20, was a perfect success, the Temple being crowded; and the frequent applause must have satisfied the pupils that their efforts were fully appreciated. The following was the

PROGRAMME.

1. Night Blooming Cereus..... Scheeraman.
Misses Mamie Rowe and Laura Fisher.
2. Piano Solo—Pia Polka (Observed of Pearls)—Valse..... Osborne.
Miss Julia Schelling.
3. Trio—Erving Hymn (By 7 voices).....Concone.
Misses Ida Dittman, Jennie Fraser, Lottie Berkeley, Miriam Cunningham, Julia Schiefer, B. C. Galsmayer, Carrie Kendals, Luitiza Stearns, Julia Christian, L. Taylor, and Lena and Antonette Walter.
4. Duet—Martha, Fantaisie de Concert, (two pianos).....Thalberg.
Misses Hattie Virden and Aline Taylor.
5. Song—Who's at my Window?—by request.....Osborne.
Miss Betty Boykin.
6. Duet—Lucia di Lammermoor.....Pauer.
Misses Lulu Myerson and Della Black.
7. Song—Aria: Il m'aime, "Dragon de Villars".....Mallart.
Miss Antonette Walter.
8. Piano Solo—Last Rose of Summer, (Transcription).....Kunkel.
Miss Lottie Becking.
9. Aria and Cabaletta—Ah Forse e lui, "Traviata".....Verdi.
Miss Flora Bockingham.
10. Trio—Hunting Kochi, "Minnie Beckman, and Lullie Jeskinen.
11. Quartet—Grand March de Concert, (two pianos).....Woolenhaupt.
Misses Lizzie Holt, Mary Avery, Jennie Fine, and Kate Foye.
12. Duet—(a) Die Furtelstube und der Wamslerer (The Dove and the Wamslerer); (b) Mein Engel—(My Angel).....Rubinstein.
Misses Lena and Antonette Walter.
13. Piano Solo—Recollections of the South, (grand Nocturne).....Auchster.
Miss Josephine Dunst.
14. Duet—Philomel Polka.....Kunkel.
Misses Mamie Kall and Bertha Weinhalten.
15. Song—Tender and True.....Fesae.
Miss Carrie Kemball.
16. Piano Solo—Il Trovatore, Concert Fantaisie.....Melnotte.
Miss Ailie Subit.
17. Violin Solo—Fugue sur Linda de Chamounix, Op. 122.....Alard.
Mr. George Heerich.
18. Ave Maria.....Nicolao.
Miss Annie Pearl.
19. Duet—Puritani.....Duvernoy.
Miss Emma and Miss Mervana.
20. Waltz—Come, let each bright ray.....Gumbert.
Miss Lottie Berkeley.
21. Quartet—Jocelyn waltzes. (two pianos).....Strass.
Misses Ailie Subit, Julia Schelling, and Bertha and Ida Weinhalten.
22. Solo and Chorus—Tollmanna "Sisbat Mater".....Rossini.
Solo by Miss Betty Boykin. Piano and organ accompaniment.
23. Faus—(Gossard) Grand duo for two pianos.....C. and J. Kunkel.

M. Gounod has given his total profits from the sale of the song, "Maid of Athens," to Mrs. Black, now aged and poverty-stricken, to celebrate whose beauty Byron wrote the verses.

Mlle. Virginie Gungl, the daughter of the well-known dance-writer, has made a successful debut as a vocalist at Berlin, in "La Flute Enchantée."

Patti and Nilsson are making things lively in St. Petersburg. It has been the most exciting opera season known to the "oldest inhabitant."

The Impressario.

ST. LOUIS, MARCH, 1873.

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

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

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

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

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

MUSIC WITH THIS NUMBER.

KNOCKING AT THE WINDOW—Song and Chorus. 35 cts.
BEAUTY'S MESSAGE POLKA..... 35 cts.

SALUTATORY.

WITH this number we enter upon our duties as Editor. Just one year ago the *Impressario* was launched upon the sea of musical life. Timidly it entered upon a career beset with many dangers; yet, full of hope, it bravely pressed on over every obstacle up to its present enviable position among the musical publications of the day. It needed not the gift of prophecy to foretell this. In a great city like our own, with its public alive to the importance of music as an amusement and a moral, regenerating influence, a journal like the *Impressario* was peculiarly acceptable. The people needed a medium of musical intelligence, by which not only their own advancement in the art of music might be communicated to each other, but more be known of musical people, and of the various musical events taking place around them. The *Impressario* stepped forward at this time—supplied the want, and naturally took its position as one of the necessities of the day. As the *Impressario* has proved acceptable in the past, so shall it endeavor, even more earnestly in the future, to meet the wants of the musical world, and prove thereby the musical journal of the times. All the latest news of interest to musical people shall be noted and commented upon in this journal. Every number will contain a sketch of one or more musical celebrities. The *drama*, also, will hold its place in the *Impressario*, and receive its due share of attention; indeed, the two are so inseparable, so closely allied, as to render it almost impossible to comment upon the one apart from the other. Selections from other musical journals will also be given in the *Impressario*, with all of which we are in exchange, thus enabling us to lay before our readers the very latest intelligence in musical and art circles, whether of our own country or of Europe. In all matters the *Impressario* shall be "up to the times"—free, critical, and independent.

This journal will be issued monthly, nearly

printed and bound, and containing, as in the past year, two choice pieces of music—one vocal, the other instrumental. With this summary of the past, and much hope of the future, we enter upon another year of our musical life.

Concert of St. Xavier's Choir.

THE concert of the above choir, the programme of which appeared in our last issue, was given on the evening of the 24th ult., in the large hall of the St. Louis University, to a crowded and appreciative audience, and was one of the best amateur concerts we have ever had the pleasure of listening to. Though the programme was a long one, occupying nearly two hours in its rendition, at its close the universal expression was one of regret that it had come to an end, by an audience not one of whom left their seats during the performance, which is one of the highest marks of appreciation that an audience can give. Nearly all the pieces were rapturously encored, but with admirable good sense, the conductor and singers declined to repeat, simply recognizing the approval of the audience by a bow. The performance, as a whole, was so good that it is impossible without seeming invidious to single out any particular part for special commendation, and space will not admit of a detailed criticism. We must content ourselves with expressing our admiration of the excellence of the instrumental portion. One feature of the concert was specially noticeable. Long and varied as was the programme, the vocal part of the concert was rendered exclusively by the members of the choir of St. Xavier's Church, which speaks well for its capacity and the ability of its leader. Prof. Gilsinn exhibits admirable capacity as an impressario, and we hope ere long, and often, to be favored with other concerts by his excellent choir, under his leadership.

We had the pleasure of attending, at the close of the concert, an elegant entertainment given by the reverend pastor of St. Xavier's Church to the members of the choir. The entertainment was given in the library of the University.

We learn that the St. Vincent de Paul Society realized a considerable amount from the proceeds of the concert for its object—a charitable one—the benefit of the poor. The Conference, in the name of the poor, return their sincere thanks to the performers for their services, which were gratuitously given.

MDME. TAGLIONI.

MARIE TAGLIONI, probably the greatest danseuse that ever lived, has returned to London for the purpose of giving dancing lessons. She is now 65 years of age; yet she enjoys the best of health, and is, probably, the most graceful woman in London. She is doing this for the purpose (it is said) of giving her son as large an amount of money as she gave her daughter. She says she does not

know what has become of the manners; "no-body knows how to bow, but the American ladies please me best; they readily learn, and are naturally graceful."

CATHEDRAL MUSIC.

REV. HENRY WARD BEECHER gives his impressions of the Episcopal service as rendered in English cathedrals. The article is an abridged extract from a "Star Paper" of Mr. Beecher, showing the power of the "choral service" to satisfy and exalt a devotional spirit. It describes his participation in a Sunday-morning service during his first visit to England. "I cannot tell you how I was affected. I had never had such a trance of worship, and I shall never have such another view until I gain the gate."

"I am so ignorant of the church service that I cannot call the various parts by their right names; but the portions which most affected me were the prayers and responses which the choir sang." "I had never heard any part of a supplication or a direct prayer *chanted* by a choir, and it seemed as though I had heard not with my ear, but with my soul. I was dissolved; my whole being seemed to me like an incense wafted gratefully toward God. The Divine presence rose before me in wondrous majesty, but of ineffable gentleness and goodness, and I could not stay away from more familiar approach, but seemed irresistibly, yet gently, drawn toward God. My soul, then, thou didst magnify the Lord, and rejoice in the God of thy salvation!"

"And then came to my mind the many exaltations of the psalms of David, and never before were the expressions and figures so noble, and so necessary to express what I felt. I had risen, it seemed to me, so high as to be where David was when his soul conceived the things which he wrote. Throughout the service, and it was an hour and a quarter long, whenever an Amen occurred, it was given by the choir, accompanied by the organ and the congregation. O, that swell and solemn cadence rings in my ears yet! Not once, not a single time did it occur in that service, from beginning to end, without bringing tears from my eyes. * * * I trembled so much at times that I was obliged to sit down. Oh, when in the prayers breathed forth in strains of sweet, simple, solemn, music, the love of Christ was recognized, how I longed then to give utterance to that love seemed to me. There was a moment in which the heavens seemed opened to me, and I saw the glory of God * * * I never knew, I never dreamed before, of what heart there was in the word Amen. Every time it swelled forth and died away solemnly, not my lips, not my mind, but my whole being said, Savior, so let it be."

Charlotte Cushman will give a series of readings in New York, beginning the 17th of this month. Her selections will be given from "Henry VIII.," "Macbeth," "Romeo and Juliet," and miscellaneous works.

TEACHERS' CARDS.

Not exceeding three lines, will be inserted at \$3.00 per annum each additional line \$1.50.

M. A. GILSINN, Prof. of Music, Organist of St. Xavier's Church (St. Louis University). Residence, 723 North Ninth Street.

RUDOLPH BONDI, Teacher of Piano and Vocal Music. Residence, 1441 Second Carondelet Ave. Orders left with Bollman & Schatzman.

CARL FRITZ, Klavier und Gesangslehrer. Residence, Lynch Street, between Ninth and Tenth.

REINHOLDT CHILIAN, Teacher of Violin, Flute and Theory. No. 820 South Sixth Street.

HENRY A. OBENHAUS, Teacher of Piano. No. 2810 South Fifth Street.

JOHN EHILING, Teacher of Piano and Flute. No. 216 South Fifth Street.

PH. M. ENZINGER, Teacher of Guitar, Flute and Violin. No. 914 Walnut Street.

EDW. C. JUNGLE, Teacher of Piano and Thorough Bass. No. 715 South Fifth Street. Orders left with Edw. Neunstein, 602 Olive Street.

BENJ. OWEN, Vocal Teacher. Organist St. John's Episcopal Church. Residence, 1222 Pine Street.

J. G. BAHNSEN, Piano Teacher. Residence, Precourt House, Northeast Corner of Market and Third Streets.

J. AMANN, Teacher of Guitar. No. 107 South Third Street. Orders left at Bollman & Schatzman.

WALDEMAR MALMENE, Mus. Bac., Professor of Vocal Music, Piano and Composition. No. 4635 Washington Avenue.

L. MOSER (Late of Chicago), Teacher of Piano, Lute, Guitar, Violin and Singing. No. 909 S. Second Street, St. Louis.

JULIUS PEITZSCH, Teacher of Piano. Orders left at Bollman & Schatzman.

J. IGNATIUS KLUEBER, Teacher of Piano, Violin and Vocal Music. Lucky Street, bet. Grand and Spring Aves. Orders left with Bollman & Schatzman.

D. CLINTON PRICE, Teacher of the Guitar. From New York City, No. 209 South Fifth Street. Orders left at music stores or his residence.

A. T. HERWIGS

METROPOLITAN

STRING AND BRASS BAND.

Office at Residence, 514 Walnut Street.



... an **ORGAN AND ORGANS.**
 we mean
 a great many **PIANOFORTE,**
 and afforded **CHARLOR GEM PIANOFORTE,**
 "If I were" **AGE ORGAN,**
 by Heuselt, **CHILEE AND TEMPLE ORGAN,**
 gramme, **JOSEPHINE** octaves, containing four valuable Patents, by means of which they exceed all evinced and favored of Tone, and in elegance derstand' unsurpassed. Prices, \$540 to \$1,000. The aud' moderate size, and within the means of gave her to \$525.
 study of celebrated, and without supe so.
 Miss **nts fully warranted.**
 Ada Bran **VIELE & MILLS,**
 in such a **214 North Fifth Street, St. Louis.**

P. L. HUVETT & SON,
 Importers, Manufacturers and Jobbers of
MUSICAL MERCHANDISE.

Only exclusive Wholesale house of this kind in the city.
 No. 607 North Fourth Street, ST. LOUIS, MO.

THE MOST USEFUL AND INTERESTING EXERCISES FOR FOUR HANDS.

Diabelli's Melodious Exercises,
 FOR TEACHER AND PUPIL.

BOOK 1. C Major and Minor.
 " 2. G Major and Minor and F Major and Minor.
 " 3. D Major and Minor.
 " 4. A Major and Minor and E Major and Minor.

Price 75 cents each book. This standard work should be in the hands of every teacher.

Published by **BOLLMAN & SCHATZMAN,**
 111 North Fifth Street, St. Louis, Mo.

NICHOLAS LEBRUN,
 Importer and Manufacturer of
MUSICAL INSTRUMENTS,
 No. 207 South Fifth St., St. Louis, Mo.

Band and Orchestra Instruments a specialty; full sets always on hand. Instruments of every description carefully repaired, and music for bands arranged to order.

BEETHOVEN
Conservatory of Music,
 1007 PINE STREET.

REGULAR TERMS BEGIN AS FOLLOWS:
 Spring Quarter—Monday, March 18, 1872.
 Summer Quarter—First half—Monday, May 27, 1872.
 Summer Quarter—Second half—Monday, Sept. 2, 1872.
 Fall Quarter—Monday, October 7, 1872.
 Winter Quarter—Monday, January 6, 1873.

TERMS:
 Class Lessons \$10 and \$15 per quarter.
 Private Lessons \$20 and \$30 per quarter.

Students may enter at any time and pay to end of current quarter.

WALDAUER & LAWITZKY.

LEAVES AND FLOWERS,
 (FEUILLES ET FLEURS).
24 ETUDES PITTORESQUES.
 "J. ASCHER.

We would call the particular attention of the musical profession, and all others interested in Piano playing, to these characteristic Etudes. We think them by far superior in point of usefulness and novelty to the great majority of similar works, and in every particular portraying the great genius of the celebrated author.

Two books, each \$1 00
 Complete 1 75

Published by **BOLLMAN & SCHATZMAN,**
 111 N. Fifth Street, St. Louis, Mo.

P. L. HUVETT & SON,
 Wholesale and Retail Dealers in
BRASS AND GERMAN SILVER
BAND INSTRUMENTS
 every Instrument warranted perfect. Address for lists and full particulars.
 No. 7 North Fifth Street, ST. LOUIS, MO.

THE CHEAPEST

DRY GOODS,

CARPETS & OIL CLOTHS

IN THE CITY,

At **TRORLICHT & DUNCKER,**

619 and 621 North Fourth Street.

HENRY BOLLMAN'S
Most Popular Compositions,
 FOR THE PIANO

- *Aurora Mazurka..... E flat (4)..... 50 cts.
- *Aurora Schottisch..... E flat (4)..... 50 cts.
- *Aurora Polka..... F flat (3)..... 50 cts.
- Athalia Mazurka..... E flat (4)..... 40 cts.
- Bords du Missouri (Les) Grande Valse..... A flat (3)..... 50 cts.
- Concordia Mazurka..... E flat (4)..... 40 cts.
- Convent Bells, Reverie..... F flat (3)..... 75 cts.
- Evening Star, Varsoviense..... F (3)..... 35 cts.
- Evening Breezes, Reverie..... D flat (5)..... 50 cts.
- *Fire Fiend, Descriptive Fantasia on the Burning of the Lindell Hotel..... F (4)..... 50 cts.
- *Happy Moments. Six beautiful pieces, each..... 40 cts.
- Mazurka..... B flat (4)..... 40 cts.
- March..... B flat (3)..... 40 cts.
- Polka..... D flat (3)..... 40 cts.
- Schottisch..... D flat (3)..... 40 cts.
- Serenade..... G (4)..... 40 cts.
- Waltz..... E flat (3)..... 40 cts.
- Love's Greeting, Schottisch..... A flat (3)..... 40 cts.
- Love's Delight, Valse Sentimentale..... 40 cts.
- Love's Victory, Mazurka..... A flat (3)..... 40 cts.
- Minnie Polka..... E flat (3)..... 35 cts.
- *Mountain Spring, Caprice..... 40 cts.
- *Mountain Spring, Polka..... 40 cts.
- Midnight Serenade, Reverie..... B flat (3)..... 50 cts.
- Orpheus, Grande Valse..... F (4)..... 50 cts.
- Souvenir d'Amitie, Morceau de Salon..... A flat (4)..... 50 cts.
- Souvenir Mazurka..... D flat (5)..... 65 cts.
- Souvenir Schottisch..... G (4)..... 40 cts.
- Silver Stream, Morceau de Salon..... E flat (4)..... 40 cts.
- Southern Home, Mazurka..... E flat (4)..... 40 cts.
- Thalia, Polka Brillante..... 40 cts.
- Tendresse (La) Grande Valse Brillante..... E flat (4)..... 50 cts.
- Zephyrs of Spring, Polka Brillante..... F (4)..... 40 cts.

* Indicates a picture title; the capital letter the key of the piece; the figure the degree of difficulty—1, very easy, to 7, very difficult.

Published by **BOLLMAN & SCHATZMAN,**

111 N. Fifth Street, St. Louis.

The Impressario.

ST. LOUIS, MARCH, 1873.

We desire *some* communications, either for the Correspondents' Column, or upon matters of a Musical, Art, or Literary nature.

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

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

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

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

MUSIC WITH THIS NUMBER.

KNOCKING AT THE WINDOW—Song and Chorus, 35 cts.
BEAUTY'S MESSAGE. POLKA..... 35 cts.

SALUTATORY.

WITH this number we enter upon our duties as Editor. Just one year ago the *Impressario* was launched upon the sea of musical life. Timidly it entered upon a career beset with many dangers; yet, full of hope, it bravely pressed on over every obstacle up to its present enviable position among the musical publications of the day. It needed not the gift of prophecy to foretell this. In a great city like our own, with its public alive to the importance of music as an amusement and a moral, regenerating influence, a journal like the *Impressario* was peculiarly acceptable. The people needed a medium of musical intelligence, by which not only their own advancement in the art of music might be communicated to each other, but more be known of musical people, and of the various musical events taking place around them. The *Impressario* stepped forward at this time—supplied the want, and naturally took its position as one of the necessities of the day. As the *Impressario* has proved acceptable in the past, so shall it endeavor, even more earnestly in the future, to meet the wants of the musical world, and prove thereby the musical journal of the times. All the latest news of interest to musical people shall be noted and commented upon in this journal. Every number will contain a sketch of one or more musical celebrities. The drama, also, will hold its place in the *Impressario*, and receive its due share of attention; indeed, the two are so inseparable, so closely allied, as to render it almost impossible to comment upon the one apart from the other. Selections from other musical journals will also be given in the *Impressario*, with all of which we are in exchange, thus enabling us to lay before our readers the very latest intelligence in musical and art circles, whether of our own country or of Europe. In all matters the *Impressario* shall be "up to the times"—free, critical, and independent.

This journal will be issued monthly, nearly

printed and bound, and containing, as in the past year, two choice pieces of music—one vocal, the other instrumental. With this summary of the past, and much hope of the future, we enter upon another year of our musical life.

Concert of St. Xavier's Choir.

THE concert of the above choir, the programme of which appeared in our last issue, was given on the evening of the 24th ult., in the large hall of the St. Louis University, to a crowded and appreciative audience, and was one of the best amateur concerts we have ever had the pleasure of listening to. Though the programme was a long one, occupying nearly two hours in its rendition, at its close the universal expression was one of regret that it had come to an end, by an audience not one of whom left their seats during the performance, which is one of the highest marks of appreciation that an audience can give. Nearly all the pieces were rapturously encored, but with admirable good sense, the conductor and singers declined to repeat, simply recognizing the approval of the audience by a bow. The performance, as a whole, was so good that it is impossible without seeming invidious to single out any particular part for special commendation, and space will not admit of a detailed criticism. We must content ourselves with expressing our admiration of the excellence of the instrumental portion. One feature of the concert was specially noticeable. Long and varied as was the programme, the vocal part of the concert was rendered exclusively by the members of the choir of St. Xavier's Church, which speaks well for its capacity and the ability of its leader. Prof. Gilsion exhibits admirable capacity as an impressario, and we hope ere long, and often, to be favored with other concerts by his excellent choir, under his leadership.

We had the pleasure of attending, at the close of the concert, an elegant entertainment given by the reverend pastor of St. Xavier's Church to the members of the choir. The entertainment was given in the library of the University.

We learn that the St. Vincent de Paul Society realized a considerable amount from the proceeds of the concert for its object—a charitable one—the benefit of the poor. The Conference, in the name of the poor, return their sincere thanks to the performers for their services, which were gratuitously given.

MD.ME. TAGLIONI.

MARIE TAGLIONI, probably the greatest danseuse that ever lived, has returned to London for the purpose of giving dancing lessons. She is now 65 years of age; yet she enjoys the best of health, and is, probably, the most graceful woman in London. She is doing this for the purpose (it is said) of giving her son as large an amount of money as she gave her daughter. She says she does not

know what has become of the manners; "no-body knows how to bow, but the American ladies please me best; they readily learn, and are naturally graceful."

CATHEDRAL MUSIC.

REV. HENRY WARD BEECHER gives his impressions of the Episcopal service as rendered in English cathedrals. The article is an abridged extract from a "Star Paper" of Mr. Beecher, showing the power of the "choral service" to satisfy and exalt a devotional spirit. It describes his participation in a Sunday-morning service during his first visit to England. "I cannot tell you how I was affected. I had never had such a trance of worship, and I shall never have such another view until I gain the gate."

"I am so ignorant of the church service that I cannot call the various parts by their right names; but the portions which most affected me were the prayers and responses which the choir sang." "I had never heard any part of a supplication or a direct prayer *chanted* by a choir, and it seemed as though I had heard not with my ear, but with my soul. I was dissolved; my whole being seemed to me like an incense wafted gratefully toward God. The Divine presence rose before me in wondrous majesty, but of ineffable gentleness and goodness, and I could not stay away from more familiar approach, but seemed irresistibly, yet gently, drawn toward God. My soul, then, thou didst magnify the Lord, and rejoice in the God of thy salvation!"

"And then came to my mind the many exaltations of the psalms of David, and never before were the expressions and figures so noble, and so necessary to express what I felt. I had risen, it seemed to me, so high as to be where David was when his soul conceived the things which he wrote. Throughout the service, and it was an hour and a quarter long, whenever an Amen occurred, it was given by the choir, accompanied by the organ and the congregation. O, that swell and solemn cadence rings in my ears yet! Not once, not a single time did it occur in that service, from beginning to end, without bringing tears from my eyes * * * I trembled so much at times that I was obliged to sit down. Oh, when in the prayers breathed forth in strains of sweet, simple, solemn music, the love of Christ was recognized, how I longed, then to give utterance to that love in ten performance to me. There was a moment in concert with her heavens seemed opened to me, and I her to de glory of God * * * I never knew be the last dreamed before, of what heart there was in public word Amen. Every time it swelled forth, I died away solemnly, not my lips, not my but my whole being said, Savior, so let it be of en-pour in or which for which is the the. Her selections will be given in this character, "Henry VIII.," "Macbeth," "Romeo and Juliet," and miscellaneous works.

TEACHERS' CARDS.

Not exceeding three lines, will be inserted at \$5.00 per annum each additional line \$1.50.

M. A. GILSINI, Prof. of Music. Organist of St. Xavier's Church (St. Louis University). Residence, 793 North Ninth Street.

RUDOLPH BONDI, Teacher of Piano and Vocal Music. Residence, 1443 Second Carondelet Ave. Orders left with Bollman & Schatzman.

CARL FRITZ, Klavier und Gesanglehrer. Residence, Lynch Street, between Ninth and Tenth.

REINHOLDT CHILIAN, Teacher of Violin, Piano and Theory. No. 820 South Sixth street.

HENRY A. OBENHAUS, Teacher of Piano. No. 2816 Walnut street.

JOHN EHLLING, Teacher of Piano and Flute. No. 216 South Fifth street.

P. M. ENZINGER, Teacher of Guitar, Flute and Violin. No. 914 Walnut street.

EDW. C. JUNG, Teacher of Piano and Theory. Bass, No. 713 South Fifth street. Orders left with Edw. Neundorff, 602 Olive street.

BENJ. OWEN, Vocal Teacher. Organist St. John's Episcopal Church. Residence, 1222 Pine street.

J. G. BAHNSEN, Piano Teacher. Residence, 7 Prescott House, Northeast Corner of Market and Third streets.

J. AMANN, Teacher of Guitar. No. 107 South Third tenth street. Orders left at Bollman & Schatzman.

WALDEMAR MALMENE, Mus. Bac. Professor of Vocal Music, Piano and Composition. No. 1635 Washington avenue.

L. MOSER (Late of Chicago), Teacher of Piano, Cithar, Guitar, Violin and Singing. No. 609 S. Second Street, St. Louis.

JULIUS PEITSCH, Teacher of Piano. Orders left at Bollman & Schatzman.

IGNATIUS KLUEBER, Teacher of Piano, Violin and Vocal Music. Lucky Street, bet. Grand and Spring Aves. Orders left with Bollman & Schatzman.

D. CLINTON PRICE, Teacher of the Guitar. From New York city, No. 209 South Fifth street. Orders left at music stores or his residence.

A. T. HERKOW'S

METROPOLITAN

STRING AND BRASS BAND.

Office at Residence, 814 Walnut street.



PIANOS AND ORGANS.

THE PATENT ARION PIANOFORTE.

THE PARLOR GEM PIANOFORTE.

THE ESTEY COTTAGE ORGAN.

THE JUBILEE AND TEMPLE ORGAN.

Arions all 7 1/2 octaves, containing four valuable Patent Improvements, by means of which they exceed all others in Purity and Firmness of Tone, and in elegance of finish they are unsurpassed. Prices, \$540 to \$1,000.

Parlor Gema all 7 octaves. A great favorite. Thoroughly First Class, of moderate size, and within the means of all. Prices, \$400 to \$250.

Organs, justly celebrated, and without super. Prices, \$50 to \$750.

All our instruments fully warranted.

For sale by VIELE & MILLS,

214 North Fifth Street, St. Louis.

P. L. HUYETT & SON,
Importers, Manufacturers and Jobbers of
MUSICAL MERCHANDISE.

Only exclusive Wholesale house of this kind in the city.
No. 607 North Fourth Street, ST. LOUIS, MO.

THE MOST USEFUL AND INTERESTING EXERCISES
FOR FOUR HANDS.

Diabelli's Melodious Exercises,
FOR TEACHER AND PUPIL.

- BOOK 1. C Major and Minor.
- " 2. G Major and Minor and F Major and Minor.
- " 3. D Major and Minor.
- " 4. A Major and Minor and E Major and Minor.

Price 75 cents each book. This standard work should be in the hands of every teacher.

Published by **BOLLMAN & SCHATZMAN,**
111 North Fifth Street, St. Louis, Mo.

NICHOLAS LEBRUN,
Importer and Manufacturer of
MUSICAL INSTRUMENTS,
No. 207 South Fifth St., St. Louis, Mo.

Band and Orchestra Instruments a specialty; full sets always on hand. Instruments of every description carefully repaired, and music for bands arranged to order.

BETHOVEN
Conservatory of Music,
1007 PINE STREET.

REGULAR TERMS BEGIN AS FOLLOWS:
Spring Quarter.....Monday, March 18, 1872.
Summer Quarter—First half.....Monday, May 27, 1872.
Summer Quarter—Second half.....Monday, Sept. 2, 1872.
Fall Quarter.....Monday, October 7, 1872.
Winter Quarter.....Monday, January 6, 1873.

TERMS:
Class Lessons.....\$10 and \$15 per quarter.
Private Lessons.....\$20 and \$30 per quarter.

*Students may enter at any time and pay to end of current quarter.

WALDAUER & LAWITZKY.

LEAVES AND FLOWERS,
(FEUILLES ET FLEURS),
24 ETUDES PITTORESQUES.
-J. ASCHER.

We would call the particular attention of the musical profession, and all others interested in Piano playing, to these characteristic Etudes. We think them by far superior in point of usefulness and novelty to the great majority of similar works, and in every particular portraying the great genius of the celebrated author.

Two books, each.....\$1 00
Complete.....\$ 1 75

Published by **BOLLMAN & SCHATZMAN,**
111 N. Fifth Street, St. Louis, Mo.

P. L. HUYETT & SON,
Wholesale and Retail Dealers in
BRASS AND GERMAN SILVER
BAND INSTRUMENTS
*Every instrument warranted perfect. Address for
lists and full particulars.
No. 7 North Fourth Street, ST. LOUIS, MO.

THE CHEAPEST
DRY GOODS,

CARPETS & OIL CLOTHS

IN THE CITY.

AT TRORLICH & DUNCKER,

619 and 621 North Fourth Street.

HENRY BOLLMAN'S
Most Popular Compositions,
FOR THE PIANO

- *Aurora Mazurka.....50 cts. E flat (4).
- *Aurora Schottisch.....50 cts. E flat (4).
- *Aurora Polka.....50 cts. B flat (3).
- Athalia Mazurka.....40 cts. E flat (3).
- Boris du Missouri (Les) Grande Valse.....50 cts. A flat (3).
- Concordia Mazurka.....40 cts. E flat (4).
- Convent Bells, Reverie.....75 cts. D flat (5).
- Evening Star, Varsouvienne.....35 cts. F (3).
- Evening Breezes, Reverie.....50 cts. D flat (5).
- *Fire Fiend, Descriptive Fantasia on the Burning of the Lindell Hotel.....50 cts. F (4).
- *Happy Moments. Six beautiful pieces, each.....40 cts.
 - Mazurka.....A flat (4).
 - March.....B flat (3).
 - Polka.....A flat (3).
 - Schottisch.....D flat (5).
 - Serenade.....G (4).
 - Waltz.....E flat (3).
- Love's Greeting, Schottisch.....40 cts. A flat (3).
- Love's Delight, Valse Sentimentale.....40 cts. A flat (4).
- Love's Victory, Mazurka.....40 cts. A flat (3).
- Minnie Polka.....35 cts. E flat (3).
- *Mountain Spring, Caprice.....40 cts. E flat (5).
- *Mountain Spring, Polka.....40 cts. B flat (3).
- Midnight Serenade, Reverie.....50 cts. F (4).
- Orpheus, Grande Valse.....50 cts. B flat (4).
- Souvenir d'Amitie, Morceau de Salon.....50 cts. A flat (4).
- Souvenir Mazurka.....65 cts. D flat (5).
- Souvenir Schottisch.....40 cts. G (4).
- Silver Stream, Morceau de Salon.....50 cts. A flat (4).
- Southern Home, Mazurka.....40 cts. E flat (4).
- Thalia, Polka Brillante.....40 cts. B flat (4).
- Tendresse (La) Grande Valse Brillante.....50 cts. E flat (4).
- *Zephyrs of Spring, Polka Brillante.....40 cts. F (4).

*Indicates a picture title; the capital letter the key of the piece; the figure the degree of difficulty—1, very easy, to 7, very difficult.

Published by **BOLLMAN & SCHATZMAN,**
111 N. Fifth Street, St. Louis.

LORING & BLAKE
ORGANS,

With New and Valuable Improvements,

In large, solid Walnut, Pannelled and Moulded Cases of new designs, with Vocal Tremolo, Celeste, Vox Argentine, Octave Coupler, Manual Sub Bass, Knee Swell, &c.

SEND FOR PRICE LIST.

BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

ETUDES DE LA VELOCITE.

C. Czerny.

New and elegant edition, with Hamilton's notes, being an entirely new plates and the best edition ever published, explanatory of the construction, style of execution and best method of fingering the numerous passages in these intricate exercises, presented in book 1st by nine new introductory exercises, and with the addition in book 3d of new exercises on octaves.

Book 1	\$1 00
Book 2	1 00
Book 3	1 00
Book 4	1 50

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

HAVE you heard the sweetest and most popular song of the day?

BIRDIE DARLING.

Fly across the ocean, birdie,
Fly beyond that gloomy sea;
There you'll find a truant lover,
Who has plied his life to me, &c.

CHORUS.

Birdie, birdie, darling birdie,
Do not tarry on the way;
When you hear the organ murmur,
Birdie, birdie fly away.

Words by V. J. ENGLE. Music by H. BOLLMAN.

One of Mr. Bollman's most successful compositions.

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

Sent to any address on receipt of 40 cents.

FOR VIOLIN AND PIANO.

Sounds from Home—Gungl.....	40 cents
Il Bacio (Kiss Waltz)—Bollman.....	75 "
I Puritani—Jansa.....	50 "
Norma—Bollman.....	50 "
Theme d'Auber (Valse)—Jansa.....	40 "
Martha—Bollman.....	50 "
Lacrezia Borgia—Bollman.....	50 "
File du Regiment—Bollman.....	50 "
Montecchi e Capuleti—Jansa.....	50 "

The above pieces are highly recommended, and should be in the hands of all teachers and young violinists.

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

JAMES M. KERSHAW,

GENERAL ENGRAVER,

Steel and Copper Plate Printing,

SEALS AND SEAL PRESSES

Of every style made to order, Wedding, Visiting and Professional Cards Engraved and Printed.

111 North Fifth Street, ST. LOUIS, MO.

SCHATZMAN'S

NEW AND IMPROVED

BRASS BAND INSTRUCTOR.

Containing the rudiments of music, scales and exercises for all the different instruments, tables of all the keys, and twenty-one pieces of music arranged for a full band,

NAMESLY:

Pleyel's Hymn,
Yankee Doodle,
Auld Lang Syne,
Hail Columbia,
Partant pour le Syrie,
Home, Sweet Home,
La Marseillaise.

Star Spangled Banner,
The Battle Cry of Freedom,
Red, White and Blue,
Sweetheart Polka,
Thoughts of Home Waltz,
Diamond Schottische,
Union Reel,

Mountain Sprite Galop,
Serenade,
The Young Volunteer's Quick Step,
California Reel,
Excelsior Polka,
Funeral March,
Alaska Reel.

The above named pieces are arranged in an easy, instructive and brilliant style, for a full Band, including drums and cymbals, and can also be played by six or more instruments.

Price, \$2.50.

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

JUST PUBLISHED.

PAULINA.

SERENADING SONG, WITH CHORUS.

A very pretty song for a good voice, compass from D to G, with a very effective chorus.

Composed by H. BOLLMAN.

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

Sent to any address on receipt of 40 cents.

CHILD IN THE SNOW.

SONG AND CHORUS.

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

CHORUS.

There trembled a voice at the window:
"I have not a home where to go;"
And still she thrink night went on, freezing
Two bare little feet in the snow.

Words by V. J. ENGLE. Music by H. BOLLMAN.

A sweet and touching little song.

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

Sent to any address on receipt of 40 cents.

TWO VERY PRETTY SONGS,

By THOMAS BEALER.

Thou dost not think of me.....40 cents
When shall I see my native land.....40 "

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

JUST PUBLISHED.

BEAUTY'S MESSAGE WALTZ.

A charming and graceful parlor Waltz, with an elegant lithograph title page. Composed in an easy and popular style.

By CHAS. A. POLLOCK.

PRICE, FIFTY CENTS.

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

Sent by mail on receipt of the market price.

20,000 COPIES SOLD,

AND THE DEMAND IS STILL INCREASING.

THE CONVENT BELLS.

This captivating reverie is the best calculated to show off a player of the fifth grade ever published, it is composed in a popular key (D flat), and one of the composer's most successful efforts.

By HENRY BOLLMAN.

Solo	\$ 75
Four Hands	1 00

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

ANOTHER OF MR. BOLLMAN'S SWEET, PATHETIC SONGS.

LITTLE ANGEL MARY.

SONG AND CHORUS.

Happy was our little Mary—
Happy with the smiles of love;
But she heard the angel calling,
And her spirit rests above, &c.

CHORUS.

Mary, Mary, angel Mary,
Closed her eyes in slumber sweet—
Angel brother, angel sister,
Called where little children meet.

Words by V. J. ENGLE. Music by H. BOLLMAN.

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

Sent to any address on receipt of 40 cents.

ANIMA DEL OPERA.

The most popular arrangements of operatic melodies now published, and contain the leading melodies of the standard operas:

Barbier de Seville,
Belshazzar,
Bohemian Girl,
Faust,
File du Regiment,
Grande Duchesse,
Lucia di Lammermoor,
Lacrezia Borgia.

Martha,
Muette de Portici (Mazamillo),
Norma

Orpheus aux Enfers,
Stradella,
Traviata,

Trovatore,
William Tell.

They are arranged in an easy and brilliant style (third grade).

By CHARLES BRUNNER.

Price of each—Solo	40 cents
Four Hands	60 "

Published by BOLLMAN & SCHATZMAN,

111 N. Fifth Street, St. Louis.

SELECT CATALOGUE OF VOCAL MUSIC,

— PUBLISHED BY —

BOLLMAN & SCHATZMAN,

SAINT LOUIS, MO.

The capital letters at end of each song or piece indicate the key. The figures following it show the different degrees of difficulty. 1 is intended for the easiest, and 7 for the most difficult.

The other letters give the compass of the voice.

* This sign indicates that this piece has a picture title.

† Represents a song especially suited for school use. No love words are introduced.

- | | | |
|---|--|---|
| Adeline the Forest Flower. F, 2, C to E. With chorus. T. Bealer. 40 | †God Bless the Friends we Love. A, 3, D to E. Blamphin. 30 | Only at Home. A, 2, E to F. Gabriel. 30 |
| Adieu. Last Greeting. E flat, 4, D to F. Belongs to the highest class of parlor music. Schubert. 35 | Halo Round the Moon. B flat, 3, D to F. Meininger. 40 | Our Beautiful Mountain Home. Duet. A, 3, C to F. Glover. 50 |
| Adieu to the Woodlands. Duet. C, 3, C to G. Ger. and Eng. F. Abt. 35 | He Doesn't Love Me. G, 3, D to E. L. Gray. 30 | One Sweet Kiss, and then Good Night. B flat, 3, F to F. Ger. and Eng. Meininger. 35 |
| Ah! Could I Teach the Nightingale. Duet. E flat, 4, C to F. Ger. and Eng. Keller. 35 | Herdsmen's Mountain Home. B flat 3, E to F. German and English. F. Abt. 35 | Pride of the Garden. G, 2, D to E. With chorus. F. Adonnis. 35 |
| Ah! Gentle Eye. D, 3, C to F. Ger. and Eng. Heiser. 30 | Holy Mother, Guide His Footsteps. E, 5, D to G. A splendid duet. Wallace. 40 | Placing a Daughter at School. G, 2, D to G. Meininger. 40 |
| Alpine Horn. E flat, 4, D to G. Ger. and Eng. Proch. 35 | Hunter's Daughter. F, 2, F to F. Meininger. 40 | Paulina. G, 2, D to G. With chorus. H. Bollman. 40 |
| A Widow for Me--Comic. B flat, 2, E to E. J. Batiste. 35 | Hunters. Duet. D, 3, B to F. German and English. Kucken. 35 | Remember Me. C, 3, G to G. Meininger. 40 |
| Beautiful Iona. G, 3, D to E. With chorus. Lange. 40 | How Fair Art Thou. G, 3, E to G. German and English. Weidt. 35 | Red Sarafan. G, 2, B to E. Russian. 30 |
| Bright as the Stars that Beam Above. C, 3, E to F. Meininger. 35 | I'll Leave my Friends no More. E flat, 2, E to E. With chorus. H. Bollman. 35 | Rosy Morning. Il Balen. F, 4, A to F. Italian and English. From Trovatore. Verdi. 35 |
| Bright Star of Eve, Arise! B flat, 3, C to F. Wrighton. 30 | Image of the Rose. E, 3, B to E. German and English. Riehardt. 35 | Serenade. D min., 5, D to G. German. Italian, French and English. Schubert. 35 |
| Brightest Eyes. F, 4, E to G. Ger. and Eng. Stigelli. 35 | In the Eye there Lies the Heart. G, 3, C to E. German and English. F. Abt. 30 | Serenade to Ida. F, 3, C to F. German and English. Weingand. 35 |
| Bonnie Jeannie Gray. C, 3, C to E. Scotch. A. F. Little. 35 | It is Better to Laugh than be Sighing. C, 4, C to G. Italian and English. From Lucrezia Borgia. Donizetti. 40 | Sister, Don't get Married. D, 2, D to F. With chorus. V Kholer. 40 |
| Birdie Darling. A flat, 3, E to F. With chorus. H. Bollman. 40 | I've no Mother, Now I'm Weeping. C, 2, C to F. With chorus. T. Smith. 30 | Since I have known her Love was Mine. E, 3, E to G. Malmene. 35 |
| Beautiful Bells. G, 2, D to E. F. Mayer. 35 | † Would Not Have Thee Weep. E flat, 3, E to F. Meiinger. 40 | Sleep Well, thou Sweet Angel. D, 3, D to G. German and English. F. Abt. 35 |
| Brook. D, 4, D to F. Dolores. 30 | I Would That My Love. Duet. E, 3, D to F. Ger. and Eng. Mendelssohn. 40 | See the Pale Moon. Duet. D flat, 3, C to G. Italian and English. Campana. 40 |
| Call Me Thine Own. C, 4, B to G. From L'Eclair. French and English. Halevy. 35 | Kathleen's Answer. E flat, 3, C to F. Claribel. 30 | Springtime. G, 3, D to G. German and English. F. Abt. 30 |
| Come, Lovely May. F, 3, F to F. German and English. Mozart. 30 | Kiss Me Before You Go. G, 2, D to D. A. F. Little. 35 | Sweet Summer Days Have Come Once More. C, 2, B to E. Meininger. 40 |
| Close Veiled. A flat, 3, E to F. Sacred song with chorus. S. C. S. 35 | Language of Love. Flower song. C, 4, D to G. Ger., Ital., Fr. and Eng. From Faust. Gounod. 40 | Sweet Mother, Weep no More. C, 3, E to G. A. C. Eimer. 35 |
| †Child in the Snow. E flat, 3, E to E. With chorus. H. Bollman. 40 | Lily and the Rose. Duet. C, 3, C to F. Glover. 50 | Through Meadows Green. C, 3, D to G. German, French and English; Haas. 35 |
| Crushed is My Heart with Sorrow. E, 3, D to F. Meininger. 40 | Life has no Power. Trio. D flat, 4. Sop., Ten. and Bass. From Belisario. Donizetti. 40 | 'Tis the Quiet Evening Hour. G, 3, D to F. Wilkinson. 40 |
| Dark-Eyed Flora. C, 3, D to E. With chorus. Oh. Connor. 40 | †Little Angel Mary. B flat, 2, E to F. With chorus. H. Bollman. 40 | Tyrolese and his Child. D, 2, C to D. German and English. Styrian Air. 35 |
| *Dawn of Love. B flat, 3, D to F. With chorus. Meininger. 40 | Little Maggie May. G, 2, D to D. With chorus. Blamphin. 35 | Twins. Comic. F, 2, F to G. Eimer. 35 |
| Delora. G, 2, D to F. Adonnis. 35 | Listen, Charming Lady Love. G, 3, D to G. German and English. Schnell. 35 | Take Back the Heart. F, 2, C to F. Claribel. 30 |
| Drift My Bark. Duet. C, 4, B to G. German and English. Kucken. 50 | Maggie's Secret. F, 2, C to G. Claribel. 30 | There's no more Night than Day. G, 2, D to E. Mrs. T. J. Cook. 40 |
| Ecstasy. F, 6, F to C. Beautiful Waltz--Song. Italian and English. Arditi. 75 | Marion Day. F, 2, C to D. Atkinson. 35 | Thou Dost not Think of Me. A flat, 2, E to F. Th. Bealer. 40 |
| Ever There. A flat, 3, E to F. German and English. F. Abt. 35 | Mary, Queen of the Sacred Heart. B flat, 4, C to F. Duet and chorus--Sacred. Ravold. 35 | Wake Those Notes no More. A flat, 2, E to F. Meininger. 40 |
| †Farewell. E flat, 3, D to G. Duet, with chorus. A good piece for exhibition. H. Bollman. 50 | Manola, La. E flat, 3, E to G. French and English. Henrion. 40 | Wanderer's Dream. F, 3, B to E. German and English. F. Abt. 30 |
| *Fly Away, Sweet Bird. E flat, 3, E to E. Sung by Maggie Mitchell, in the play of "Little Barefoot." Meininger. 50 | Mary, My Butterfly. C, 2, D to E. With chorus. Ch. Brunner. 40 | We may Meet Again, my Dear. A flat, 2, E to F. With chorus. Th. Bealer. 40 |
| Fondly, Mother, I am Dreaming. B flat, 2, D to D. F. Adonnis. 35 | My Dear Missouri Belle. F, 2, C to E. With chorus. Th. Bealer. 40 | We Parted, with Hopes to Meet Again. F, 3, C to F. With chorus. G. Anderson. 35 |
| Fidgety Wife. Comic. G, 2, D to D. Alf. Rochou. 40 | My Own Dear Home. F, 3, C to G. Meininger. 35 | †Weep not for the Loved Ones. G, 2, D to D. With chorus. Th. Bealer. 40 |
| Good Bye. F, 3, E to G. Meininger. 40 | My Heart is Thine. B flat, 2, D to E. A. F. Little. 35 | †What are the Wild Waves Saying. Duet. E flat, 3, B to G. Glover. 40 |
| Grave of Willey. E flat, 3, E to E. With chorus. E. Freeman. 35 | Nooks of the Heart. F, 2, D to E. Mrs. T. J. Cook. 35 | When the Corn is Waving. B flat, 2, F to E. With chorus. Blamphin. 30 |
| Greeting. Duet. E flat, 3, B to F. German and English. Mendelssohn. 35 | Native Home. F, 3, A to D. German and English. F. Abt. 30 | †What is Home Without a Sister. G, 2, D to F. With chorus. Th. Bealer. 40 |
| Good Morning Sweet to Thee. C, 3, E to F. Hatton. 30 | Oh, Erin, Thou Land of the Generous and Brave. G, 3, G to G. Oldmother. 35 | When the Swallows Homeward Fly. B flat, 2, D to F. Ger. and Eng. F. Abt. 35 |
| | Oh! Quickly String the Harp. A flat, 2, E to E. A. F. Little. 35 | †When shall I See My Native Land. A, 2, E to E. Th. Bealer. 40 |
| | Oh! Why do you Say that our Friendship must Sever. D, 3, F to F. J. W. Shryock. 40 | Whisper of one that is Dear to Me. A flat, 3, C to F. Botefuhr. 35 |
| | Oh, would I were a Bird! E flat, 2, E to E. Blamphin. 30 | Withered Bouquet. B flat, 3, F to E. Meininger. 35 |
| | | †Willie's Good Night. B flat, 2, D to D. With chorus. H. Bollman. 40 |
| | | Woodland Stream. E flat, 3, E to F. German and English. Wrighton. 35 |
| | | Youth by the Brook. A, 3, E to F. German and English. H. Proch. 40 |
| | | You and I. B flat, 3, F to G. Claribel. 30 |

BOLLMAN & SCHATZMAN,

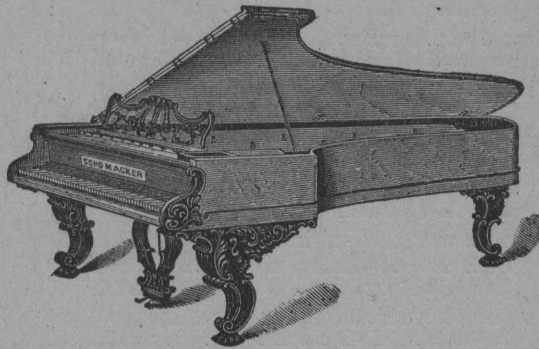
GENERAL WESTERN AGENTS FOR

SCHOMACKER & CO.'S

CRYSTAL PALACE PRIZE MEDAL

SQUARE GRAND,

SQUARE,



UPRIGHT

AND GRAND

PIANOS.

HAVING been honored with the PRIZE MEDAL OF THE WORLD'S FAIR AT THE CRYSTAL PALACE EXHIBITION, for their PIANO FORTES, they deem it due to themselves, as well as to their friends and the public in general, to make known their success as AMERICAN MANUFACTURERS of this important and difficult branch of industry.

They trust to exhibit, by this achievement, another proof of the already established reputation of their Piano Fortes, a valuable endorsement of the acknowledgments of various and repeated State Exhibitions, held at New York, Philadelphia and Baltimore, ever since the commencement of their career, consisting, as is well known, of Gold and Silver Medals, Diplomas and Special Reports from these Institutions on the merits of their Instruments, and numerous testimonials from the best artistes in this country and Europe, so that they have been denominated by their friends

The Gold Medal Pianos.

In volume, purity of tone, great power, brilliancy, fullness, depth and evenness of touch, with exquisite delicacy and sweetness, these superior and beautifully-finished Instruments are wholly unequalled.

Every instrument is warranted for the term of five years. Persons ordering, will please give the precise description and style of the class of instrument, as per circular. The Piano will then be selected with the greatest care and forwarded at once.

BOLLMAN & SCHATZMAN, Agents,

No. 111 NORTH FIFTH STREET, ST. LOUIS.