

Nellie Cuddy.

The MUSICAL NEWS

A Monthly MUSICAL JOURNAL.

NEW YORK.

ST. LOUIS.

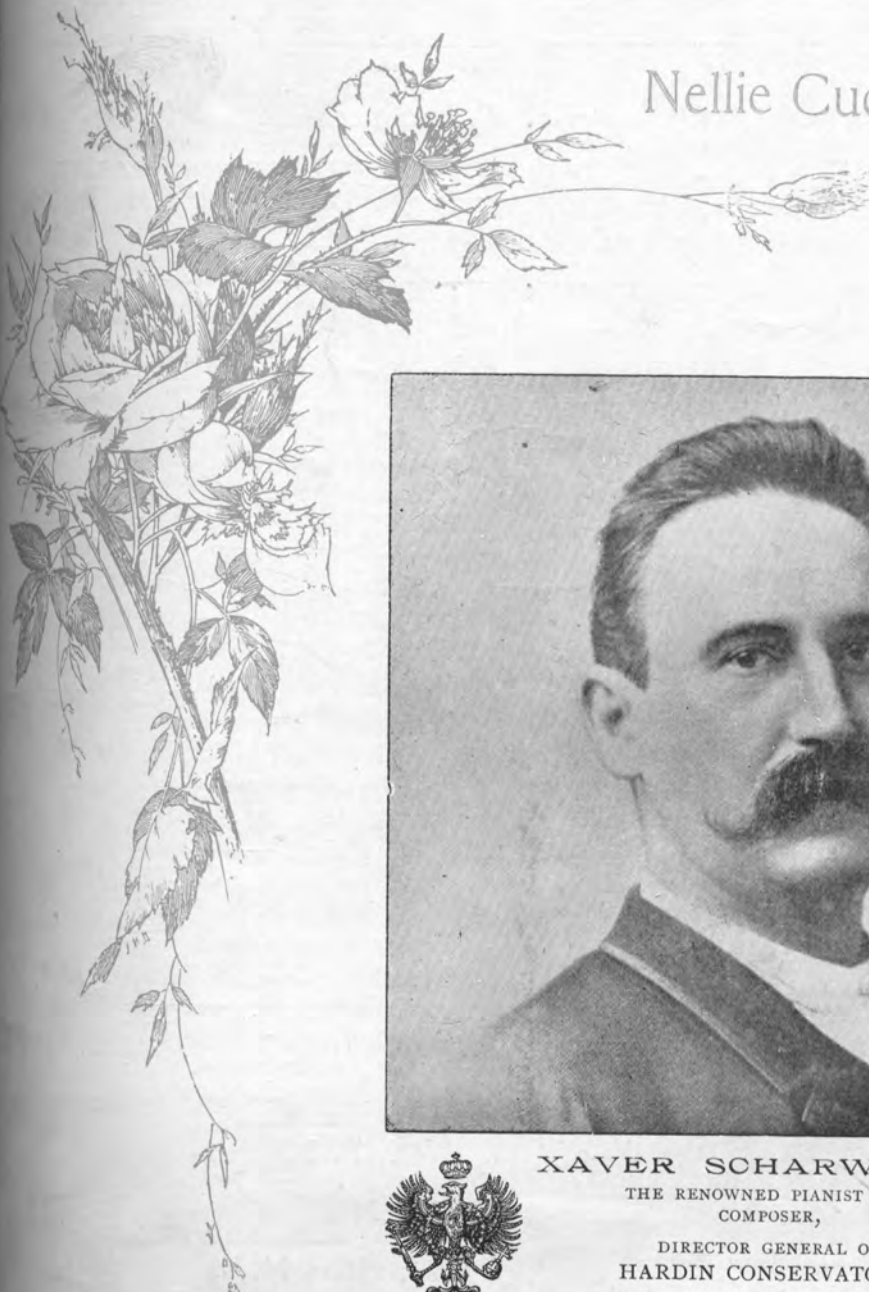
CHICAGO.

Volume 1.

JULY, 1898.

Number 11.

Nellie Cuddy.



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THE MUSICAL NEWS.

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Devoted to the Art of Music.

VOLUME 1.

ST. LOUIS, JULY, 1898.

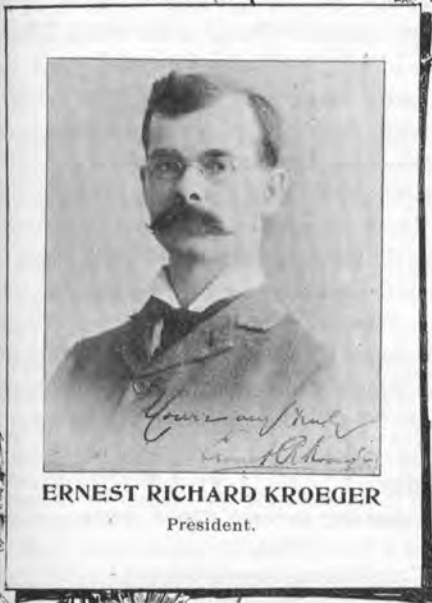
NUMBER 11.

THIRD ANNUAL MEETING

Missouri State Music Teachers Association,

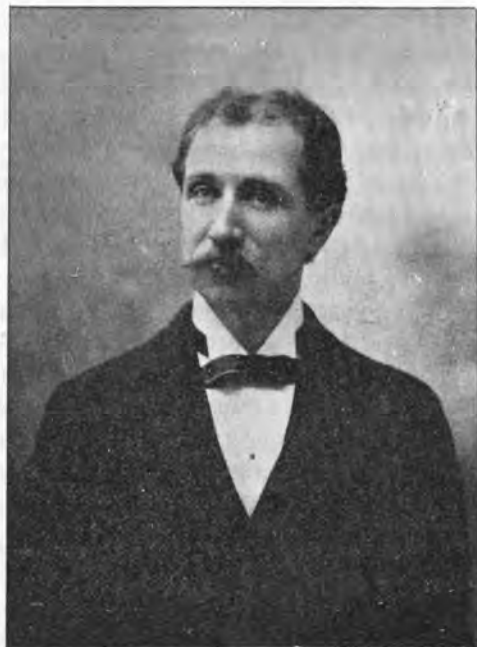
KANSAS CITY, MO.,

Tuesday, Wednesday and Thursday, June 14, 15, 16, 1898.



ERNEST RICHARD KROEGER
President.

reached then at any former convention. Not in great numbers they came as was the case in Sedalia and Pertlesprings, where the whole city was expected and determined to be benefited. As the delegates were mostly scattered over town each one was announcing the Convention, it probably reached a greater number of listeners than otherwise in such a busy place.

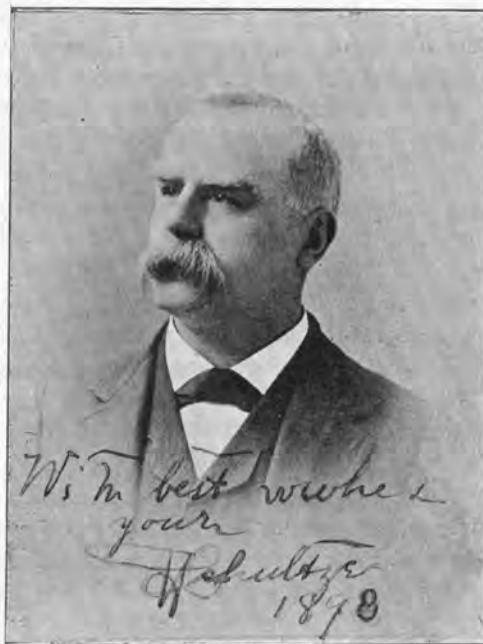


ROBERT E. WADELL,
Vice-President.

The programmes did great credit to the Association, in short it reached the very ones, who expected a treat. The attention with which the different numbers were rewarded was a just criterion of the intelligence of the audiences. The pianos used were Mason & Hamlin and Steinway. Especial notice deserve the Organ Recitals by Mr. Frank Fisk of Kansas City at the first Congregational and Mr. Frank J. Benedict of St. Louis at the Trinity. Both pleased very much, especially at the Trinity on a small but good Rosevelt Organ. Mr. Benedict covered himself with glory, and satisfied in the highest degree all demands of a good organist. Kansas City being the host, delighted to make the stranger wellcome within its gates. St. Louis having

very fine singers and performers showed plainly their high standard. The Executive Committee under Mr. Reginald Barrett deserves praise for the management. The Concert Committee under M. C. Bennett had hard work up to the day of the concerts on account of the late receiving the different numbers from a distance for printing. Mrs. Chandler Starr of Rockfort, Ill., Vice President of the National Federation Musical Clubs, delivered an excellent lecture "On the influence of the amateur club in the musical life of the nation." Where so many good things were offered it would be hard to select the best.

The Euterpe (Ladies Music Club) gave to the delegates a magnificent reception at the Midland Hotel June 14th. The Convention closed satisfactorily as to concert attendance, but many familiar faces of well known members, were sadly missed.



H. E. SCHULTZE,
Secretary and Treasurer.

Mr. E. R. Kroeger had the honor of being reelected President of the Association. Mr. Robert E. Wadell of Warrensburg was elected Vice President, of whom a short biographical sketch will be found elsewhere; also Mr. H. E. Schultze the painstaking Secretary and Treasurer was unanimously reelected.

The convention of the Missouri State Music Teachers Association was held in this its third year in Kansas City. If its success can be estimated by its result certainly much has been accomplished. As the Association is in some sense a missionary society, to carry the gospel of music to the children of man in Missouri; it required a great deal of selfdenial in a good many cases to reach the meeting place Kansas City, which lies on the west line of the State, a city, which has been known mostly by its business enterprises, by the packing houses, railroad connections and bank clearings. The weather having been very uncertain prevented no doubt many from coming, still the meeting was a great success as it has enlisted the interest and enthusiasm to a much greater degree in the higher studies of the masters, and endeared itself to a community, who takes a just pride in its Colleges, the public schools and library. Many more people were

The Musical News.

A MUSICAL JOURNAL, PUBLISHED MONTHLY.

WALTER LUHN, Publisher and Proprietor.
WALDEMAR MALMENE, Musical Editor.

Piano Departm't conducted by GEO. BUDEUS. | Vocal Departm't conducted by ALEXANDER HENNEMAN.

Fraternal Building, St. Louis, Mo.

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MUSICAL CONVENTIONS.

While members of other professions have in all countries considered it advantageous to the interests of their special vocations to meet yearly for the discussion of topics which had a direct bearing on their profession, it took musicians a long time to organize for a similar purpose. The first meeting of the Musical Teachers' National Association was held in Delaware, Ohio, in 1876; notwithstanding many obstacles, such as the proverbial jealousy of musicians and their apathy, the affair was a success although the beginning was small. Among many worthy suggestions offered by Mr. Theodor Presser of Philadelphia, the following quotation deserves notice. "We have, for the past year, thought over a plan for the care of aged members of the profession. There are many worthy and respectable musicians who are left destitute in old age." It is to be hoped that this worthy object will soon be realized. The next meeting took place in Cleveland, 1878, it was well attended and as Mr. N. Coe Stewart reported "it showed in a marked degree the earnest spirit and unyielding purpose to carry the organization to a successful issue."

Cincinnati was the next place of meeting in 1879; the success of the meeting may be ascribed to the indefatigable efforts of Mr. R. De Roode, President of the meeting, who wrote to the postmasters of all the prominent cities (enclosing stamped envelope) asking if they would give the name and address of some Music teachers of good professional standing, of undoubted social respectability and possessing sufficient means to pay their own expense and work without hope of remuneration. Mr. De Roode succeeded in getting delegates from 20 different states, the South as well as the far West was represented; among the many replies he received the following from Charleston, S. C., is worthy of notice: "I am positive

there is not one person in this state answering your description." The writer of these lines attending this meeting, representing the state of Missouri, and believing that the United States was too extensive a territory to expect teachers to attend, traveling thousands of miles at their own expense, and giving up their vocations during the time he offered the resolution that state associations should be formed who would send delegates to the National Associations meetings. With the exception of Indiana no state associations existed, while now they exist in almost every state.

Boston and Chicago were the next fields of operations. The next meetings at Providence and Cleveland of which Mr. E. M. Bowman was the energetic president, marked an important era in the history and success of the M. T. N. A. To Mr. William T. Miller of Boston belongs the credit of first calling attention to the desirability of adopting the French pitch, which was adopted by the Piano Makers' Association, to tune all new instruments to A 435, which corresponds with the French pitch. Mr. Willard Burr, another Boston gentleman, became the champion of the international copyright; the resolution to memorialize Congress to pass the so called Dorsheimer Bill or some adequate substitute was adopted. The struggle for the official recognition and encouragement of the American composer, also the president's pet scheme, viz. "The American College of Musicians" have since become the living issue in the world of American Music. The yearly meetings of the N. M. T. A. and the State organizations, which have sprung up since, have been of immense benefits to the Musicians who attend these gatherings; that much more is yet left to be done is unquestionable.

The meeting of the N. M. T. A., held in St. Louis three years ago is yet fresh in memory, it resulted in the formation of the State Association which held its third meeting in Kansas City during the past month of which a condescending report is added. Special attention is directed to the communication signed A. B. C.

MISSOURI MUSIC TEACHERS' ASS'N.

An enthusiastic Music Teacher, who has the welfare of the Association at heart, addressed the following letter to our Musical editor in reference to the usefulness of these yearly conventions, the sentiments of which will no doubt be heartily endorsed by all:

Mr. W. MALMENE.

Dear Sir: Years ago I followed your writings in Music papers with a great deal of interest, what you wrote then will be better understood now except that "where ignorance is bliss, it is folly to be wise" is leading often those ignorant persons to believe firmly they are wise; and probably they are in sense believing that by teaching you learn; consequently we have a large family of wise acres and so called teachers, who learn better by teaching and permit others to pay for the tuition. That may be very well for those who

desire from late experience to be taught that time, the costliest of all articles besides much money, was spent to ruin probably a child. Music requires a good deal at least of every one, viz: Self-abnegation, self-denial, persistence, patience, purity, love and piety of the right kind, it must be ingrafted by soul religion.

The reflex actions from these attributes will make the heart pliable and receptive only to the noblest actions a human soul can aspire to. No yellow literature and impure thoughts will be welcomed or harbored by such a one.

The classics which exhibit purity of form and nobility of design, ought to be cultivated instead of the coarse and vulgar.

The teacher of the present day forgets so often that Music must be cultivated for Music sake, and not for the mere purpose of shining before others. There is too much advertising done in playing in public, in other words a job is on hand, and only what it brings gives the stimulus. I believe concerting is entirely overdone and to home music not enough attention is paid. Music will build the home after all, there it must be planted and there it ought to be the main field from the very start. Home concert, the wonderful madrigals, children song, holyday as Christmass, Volksongs will make life happier. More laughter will keep people younger. Childhood, I am afraid, we are loosing fast and old young people, not young old people, seems to be the order of the day.

Please say in your paper when opportunity offers what a State Association of Music teachers ought to be. The hardest work seems to me to get teachers (yes often the better ones) to see that simply playing or singing will not there accomplish what is intended.

An Association of teachers ought to be an Association of learners, not listeners to sometimes poor performances. Educated musicians are very scarce, especially as their literary education has often been neglected.

We have to contend with people, who think an Association is to get as much Concert-diet as possible for the least money. Does that give the aspiring musician a hint how to improve himself? Speaking of essays you hear they are so dry and uninteresting not enough for the outlay. Where does the teachers benefit? It will take the State Association, the very best efforts to make the best musicians in the State realize advantages that must inevitably follow concentrated efforts. Without organization it is impossible to overcome the difficulties which are so common to the profession, or to inaugurate movements of reform. It looks like "United we fall, divided we stand."

Where is the Music Department of the Missouri State University?

Have Wisconsin, Kansas or Michigan Deans of a Music Department?

What can a State benefit by such conditions? What does the teacher know of teachings, singing in classes? Is the place of a supervisor filled with a competent person? Those

questions we ought to ask ourselves. Get the best ones in the State to join the Association to make it what it ought to be—a teachers institute of the highest standard.

The Association ought to be a representative body of delegates or counsel of delegates, and should exist no longer as a mere Concert given body, which recognizes its membership for a few days in each year, after which all practical connection ceases.

Mr. Malmene, if you could devote a column in your issue to advocate and elucidate these points, you could become a mighty factor in the upbuilding of our noble professions in this and neighbouring States.

Wishing you the best success in your new paper.

Yours fraternally,
A. B. C.

MR. ROBERT E. WADELL.
Warrensburg, Mo.

Vice-President (from Johnson Co.) of the Mo. State Music Teachers Association.

Mr. Wadell is a native Missourian and a successful teacher of Piano and Voice. He received his musical education at the College of Music, Cincinnati, Ohio, afterward studying Piano with W. H. Sherwood and Voice with J. Harry Wheeler and Frederic Root of Chicago.

Mr. Wadell is director of Music in the State Normal School at Warrensburg, also director of the Warrensburg School of Music, a young but thriving institution.

MISS AGNES HIGGINS was born in Tipton, Mo., where her first piano lessons were under the guidance of her Mother. Subsequently she came to St. Louis to study pianoforte playing under Mr. E. R. Kroeger, and she has been under his direction ever since. Her piano numbers at the Convention were very well received, her playing of Schumann's Romanze in F sharp being characterized by true expression and feeling, and her rendition of Paderewski's Polonaise being full of power and brilliancy.



FRANK J. BENEDICT.

Mr. Benedict received his early musical education in St. Louis under the direction of the wellknown musician and artist-teacher E. M. Bowman formerly of St. Louis, now of New York City. After a course of five years with Mr. Bowman, during which time Mr. Benedict was organist at St. George's Episcopal and the Union M. E. Churches, he took the examination for Associate of the American College of Musicians at Indianapolis.

The examiners upon this occasion were, for piano, Wm. Mason, Louis Maas and Wm. H. Sherwood. For organ, S. P. Warren, Clarence Eddy and S. B. Whitney. Mr. Benedict was the first candidate to successfully pass the double examination viz: Piano and Organ with the accompanying tests in Musical Theory. Two years 1888-1890 were spent in study abroad at Berlin, Germany. While here Mr. Benedict profited by instruction under

famous masters. Piano, Oscar Raiff; Organ, August Haupt; Counterpoint, Ludwig Bussler; Fugue, Albert Becker. Upon returning to St. Louis he accepted the position of organist and choir master at the Second Baptist Church. Later he occupied a like position at the Lafayette Park Presbyterian Church. In 1893 he accepted the position at Pilgrim Congregational Church where he is still located.

During the past season Mr. Benedict has given a series of six organ recital, meeting with quiet remarkable success. At the recent meeting of the State Music Teachers Association in Kansas City, Mr. Benedict was chosen to represent St. Louis upon the organ. His reception here as well as Lincoln Nebraska, where he opened the new organ at Trinity M. E. Church was most flattering in every particular.

Music at Hardin College, Mexico, Mo.

Every institution in order to be a success must be progressive. The interest shown by the students in all departments has never been greater than this year. Especially is this true of the Music Department. Our Conservatory possesses advantages which are not equalled in any other western school. The course of study is based on the same principles as those of the celebrated European Conservatories. Diplomas here are not to be had for the asking but to obtain this honor a thorough mastery of every detail is required. In having as director of this department so renowned a composer and pianist as Herr Xaver Scharwenka, the success of the Conservatory is assured.

Xaver Scharwenka, whose portrait adorns our title page, is a Prussian by birth. It was in his native city, Posen, that he received his first musical training, and discovered his talent in that line. Later, when his parents moved to Berlin he studied piano playing under Kullak and composition under Wuerst. In 1869 he gave his first public concert in the Sing Academy of Berlin which had great success. In 1871 he had the good fortune to meet Liszt, who became a true friend to him and his family and remained so until his death. Scharwenka's first piano-concerto was dedicated to Liszt. In Berlin Liszt showed the honor by performing the same with Scharwenka on two pianos. Scharwenka traveled through the whole of Europe as Virtuoso.

In 1881 he founded his Conservatory of Music in Berlin, which was a great success. Thousands of young Americans finish their studies in this Conservatory. During this same year he became court pianist to the Emperor of Austria and in 1885 he was made Royal Prussian professor.

In 1891 he came to America and founded the Scharwenka Conservatory of Music in New York. Then he made a successful concert

tour through the United States. He completed his opera "Mataswintha" a little later and conducted it in the Metropolitan Opera House of New York, where it met with unbounded success. This famous master visited our institution in October in order to personally superintend the fall examinations, and during his stay he gave several highly appreciated recitals. He then returned to his Conservatory in New York City, his time being divided between his concert engagements, direction of his operas in the Eastern states, and the personal supervision of his two conservatories.

The May festival began April 23rd with advent of Herr Scharwenka's return to Hardin. At this time all the pupils were examined and he pronounced himself highly pleased with their progress and highly commended the efficient training given by our professors. He has already organized his advanced class. Thus the graduates and contestants receive the superior instruction of one of the foremost pianists of the world.

While here he gives a course of recitals to the students and public. Perhaps none have been received with more enthusiasm than the one rendered Friday evening, April 29, 1898. The following is the program:

1. (a) Fantasie, op. 49 } F. Chopin.
- (b) Scherzo, op. 31 }
2. Sonata, F. Minor, op. 57 (appassionata) Beethoven.
- Allegro assai.
- Andante molto.
- Allegro con moto.
3. (a) Le rossignol } F. Liszt.
- (b) Tell Overture }
4. (a) Legende, op. 5 } X. Scharwenka.
- (b) Novellette, op. 22 }
- (c) Polish Danes, op. 3 }

It is unnecessary to state that none but an artist of the highest standing would attempt such a programme.

Herr Scharwenka played at the Moberly Saengerfest. The managers of the Saengerfest advertised him far and wide as the principal star of their festival.

The annual contest for the Scharwenka medals took place Saturday evening, April 7. Miss Byrd Jourdan, who rendered the Scherzo, op. 31, Chopin, won first medal. Miss Lucile Provence, who played Sonata Pathetique, Beethoven, won second medal.

The chorus class adds a new feature and enthusiasm to the work in the vocal department. Its influence may be plainly seen on the singing at prayer meeting, besides making an enjoyable addition to the more formal gatherings of commencement week.

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BARCAROLLE.

Revised & fingered by Geo. Buddeus.

espressivo.

Edm. Abesser.

Andantino.

The musical score is divided into several systems, each with a right-hand and left-hand part. The first system begins with a piano (*p*) dynamic and an *Andantino* tempo. The second system includes a *calando* (diminuendo) instruction and a *riten.* (ritardando) marking. The third system starts with *a tempo* and includes a measure number of 45. The fourth system is marked *più mosso* and *mf*, with a *cresc.* (crescendo) instruction. The fifth system is marked *più animato* and *f*, with a *cantabile* instruction. The sixth system is marked *con molto* and *f*, with an *espressione* instruction. The score concludes with a final cadence.

più mosso *riten.*

pp *leggiero* *leggiero*

Ted. * Ted. * Ted. * Ted. *

assai. *p a tempo.*

Ted. * Ted. * Ted. * Ted. *

calando.

p riten.

Ted. * Ted. * Ted. * Ted. *

a tempo.

pp leggiero. *pp leggiero.*

Ted. * Ted. * Ted. * Ted. *

riten.

string.

Ted. * Ted. * Ted. * Ted. *

piu animato.

riten. *f* *assai* *fp cantabile.* *con*

Teo. *

dolore. *f* *f* *f*

Teo. *

con molto. *espressione.* *a tempo.*

f *riten.* *f*

Teo. *

sempre. *piu*

mf *pp* *mf* *pp* *mf* *pp*

Teo. *

riten. *piu mosso.*

pp *pp* *pp* *pp*

Teo. *

MURMURING ZEPHYRS.

Revised & fingered by Geo. Buddeus.
Allegretto con sentimento.

Song by Adolf Jensen.
 Transcribed by R. Niemann.

The musical score consists of five systems of piano and soft pedal markings. The first system shows the beginning of the piece with a *pp* marking and a *cantabile* instruction. The second system includes a *p* marking. The third system features *pp* and *p cresc.* markings. The fourth system has a *dimin.* marking. The fifth system includes *pp* and *p* markings. Pedal markings include 'A) Ped.', 'B) * Ped.', and 'C) Ped.' with various asterisks and symbols indicating when to use or release the pedal.

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- A) The soft pedal is to be used in all places marked *pp*
- B) Release the pedal carefully in all places marked * and take it again quickly before the fingers have left the keys.
- C) Do not use the pedal until after the Chords have been struck.

W

8. 2 3 4 2 3 4 2 3 4 2 3 4

p *pp* *p* *mf*

* ♯ * ♯ * ♯ * Ped. * D) Ped. * Ped. * ♯ v * ♯ * Ped.

5 4 3 2 3 4 1

pp

* Ped. * Ped. * E)

5-4

p *pp*

Ped. * Ped. * Ped. * Ped. * ♯ * Ped. * Ped. * Ped. *

p

4 Ped. 5-4 * Ped. * Ped. 4-5 * Ped. * Ped. * Ped. *

p *pp* *l.h.*

Ped. * Ped. * Ped. * Ped. * ♯ * Ped. * Ped. *

D) The pedal must not be released until the melody or upper tone has been struck.
 E) When the lowest note has been struck the pedal is to be released but must be pressed down again immediately and the other notes must be played slowly as an "Arpeggio."

System 1: Treble and bass staves. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time. Dynamics: *p* (piano) and *f* (forte). Pedal markings: * Ped. (measures 1-2), * Ped. (measure 3), * Ped. (measure 4), * Ped. (measure 5), * Ped. (measure 6). Fingerings: 2, 3, 4 (measures 1-2); 3, 4 (measures 5-6). Performance notes: F) (measure 3), A) (measure 5).

System 2: Treble and bass staves. Dynamics: *mf* (mezzo-forte), *mp* (mezzo-piano), *marcato.* (measured). Pedal markings: * Ped. (measure 1), * Ped. (measures 2-3), * Ped. (measures 4-5), * Ped. (measure 6). Performance notes: A) (measure 1).

System 3: Treble and bass staves. Dynamics: *pp* (pianissimo), *ritard.* (ritardando), *pp*. Pedal markings: * Ped. (measure 1), * Ped. (measures 2-3), * Ped. (measure 4), * Ped. (measures 5-6).

System 4: Treble and bass staves. Dynamics: *mp*. Pedal markings: * Ped. (measure 1), * Ped. (measures 2-3), * Ped. (measure 4), * Ped. (measures 5-6).

System 5: Treble and bass staves. Dynamics: *pp* (measures 1-2), *p* (measures 3-4). Pedal markings: * Ped. (measures 1-2), * Ped. (measures 3-4), * Ped. (measures 5-6).

161 - 6 F) The pedal is only to be released when the melody or upper tone has been struck.

*Tad. *Tad. *Tad. *Tad. *Tad. *

mp *mf* *p*

Tad. *Tad. *Tad. *Tad. *Tad. *Tad.

pp *p* *pp* *p*

*Tad. *Tad. * ♯ * ♯ *Tad. * ♯ * ♯ * ♯

pp *pp* *pp*

*Tad. ♯ * ♯ * ♯ * ♯ *Tad. *Tad.

mf

*Tad. * ♯ *Tad. *Tad. *Tad.

mp

* *And.* * *P* * *And.* * *And.* * *And.* * *P* * *And.* * *And.* * *And.*

pp poco riten. *passionato.* *p* *mf*

* *And.* * *And.* * *And.* * *And.* * *P* * *And.* * *And.* * *And.* * *P* * *And.* * *And.*

p subito. *molto cresc.* *ff* *riten.* *cantabile.* *a tempo.* *pp*

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

mp

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

pp riten. *a tempo.*

* *And.* * *P* * *And.* * *And.* * *And.*

p *accel.*

*Led. *Led. *Led.

mf *f*

*Led. *Led. *Led. *Led.

pp *ritard.* *p* *pp*

*Led. *Led. *Led.

ppp *ff* *ff*

ritenuto molto.

*Led. *Led. *Led. *Led. *Led. *Led. *Led.

pp a tempo. *ritard.* *pp*

*Led. *Led.

THE DYING CHILD.

Edited by ALEXANDER HENNEMAN.

Words by CARDINAL WISEMAN.

Rev. C. BECKER.

Sempre p

Sopr. An - gels watch a - loft to bear, pil - grim youth, thy

Alto. An - gels watch a - loft to bear, pil - grim youth, thy

Piano.

part - ing pray'r; In - to night's dark veil is wea - ving,

part - ing pray'r; In - to night's dark veil is wea - ving,

v Breathing mark: | Breath here if phrase is too long.

gol - den threads the com - ing sun, Earth's cold gloom be -
gol - den threads the com - ing sun, Earth's cold gloom be -

hind thee leav - ing, haste thy course of light to run:
hind thee leav - ing, haste thy course of light to run:

On our bo-soms sunk to rest, Wake a - mong the kin - dred blest.
On our bo-soms sunk to rest, Wake a - mong the kin - dred blest.

LOVE'S YOUNG DREAM.

Edited by Alexander Henneman.

Thomas Moore.

Elmore R. Condon, Op. 6, No 1.

Oh! the days are

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a bass line of G3, F3, E3, D3 and a treble line of G4, F4, E4, D4.

gone, ——— When beau-ty bright My heart's chain wove;

The second system continues the vocal line with a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment features a more active bass line with eighth notes and a treble line with chords and moving lines.

When my dream of life, from morn till night, Was love, still love. New

The third system continues the vocal line with a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

v Breathing mark: | Breath here if phrase is too long.

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hope may bloom, And days may come, Of milder, calmer beam, But there's nothing half so

sweet in life As love's young dream. No there's

noth-ing half so sweet in life as love's young dream.

rit. rit. pp PPP

REMEMBRANCE.

(ICH DENKE DEIN.)

Revised & fingered by Geo. Buddeus.

Leopold Rietz, Op.40.

Lento.

p

riten.

assai.

a tempo.

ten. Agitato.

sf

ff

calando.

p

riten.

Leo. * Leo. * Leo. * Leo. *

Leo. * Leo. * Leo. * Leo. *

Leo. * Leo. * Leo. * Leo. *

Leo. * Leo. * Leo. * Leo. *

W

con espressione.

mf

Tr. * Tr. * Tr. *

f p

Tr. * Tr. * Tr. *

pp cresc.

Tr. * Tr. * Tr. *

più animato.

Tr. * Tr. * Tr. *

sempre più riten.

Tr. * Tr. * Tr. * Tr. *

Tempo I.

p
Tad. * Tad. * Tad. * Tad. *

riten. *f* *assai.*
Tad. * Tad. * Tad. * Tad. * Tad. *

a tempo. *sf* *f*
Tad. * Tad. * Tad. * Tad. * Tad. *

ten. Agitato. *ff* *calando.* *p* *riten.* *più mosso ma espress*
Tad. * Tad. * Tad. * Tad. * Tad. *

sf *morendo.* *p*
Tad. * Tad. * Tad. * Tad. * Tad. * Tad. *

Strassberger's Conservatory of Music,
2200 St. Louis Avenue.

The closing concert of this school took place June 10th in Memorial Hall. The good reputation of the Conservatory had attracted so many friends that hundreds were unable to gain admission, as the hall was overcrowded at an early hour, and enjoy the artistic performance of the teachers and pupils. It is hoped that for the future a larger hall will be secured for these exercises. That director Strassberger understood how to lay a good foundation for his school is seen by the fact that he only engaged the best teachers. It was surprising to notice the self possession of the pupils, as there is generally much nervousness when appearing before a large audience; but a teacher like Mr. Louis Conrath, who occupies the first position in the school, understands how to inculcate perfect repose and impart complete finish to the performance.

ler, played the first movement of Beethoven's C major Concerto, also with String quintette accompaniment, and in addition gave Raff's transcription of Rubenstein's "Du bist wie eine Blume"; both selections were charmingly given and showed a mastery over technical difficulties which elicited the warmest applause on the part of the audience. Miss Annie Geyer, who had scored a great success in the playing of Mendelssohn's Rondo Capriccioso, gained a still greater triumph in the Andante and Finale of Professor Louis Conrath's Concerto in B minor, in which the String quintette consisting of Signor G. Parisi and Dr. J. P. Nemours, (Violins); Rich. Schuhmann, (Viola); P. J. Anton, (Cello); Robert Buchel, (Bass) L. Conrath, (Piano); and P. Mori, (Organ) participated; the playing of these gentlemen, who are prominent teachers at the Conservatory, deserves high commendation. But the composition and the young artist who played

red Rose" by Hasting. Signor Parisi played Sarasate's Fantasie of Mignon and Mr. Anton played a Concerto by Golterman. These three Soloists were received with such enthusiasm by the audience that encores were inevitable.

At the conclusion of the musical program Professor Strassberger introduced Mr. H. W. Becker, A. M. who made an appropriate address in which he referred with regret to Professor Charles Kunkel's absence on account of sickness, as he had been one of the examining board. This was followed by a statistic report of the following graduates, to whom Director Strassberger presented the diplomas: Misses Clara Vogelsang, Lulu Kessler, Paula Ruge, Lulu Griese and Annie Geyer, the latter received in addition a valuable gold medal.

Professor Conrath followed with a few remarks in which he expressed his satisfaction with the progress of his pupils and the hope of having them yet a few years under his care. Thus closed the graduation exercises of the Strassberger Conservatory of Music in a highly satisfactory manner.

A SONG RECITAL.

The pupils of Miss Mary N. Berry took part in a song recital June 13th, when the Strassberger Conservatory of Music was thronged with an eager and appreciative audience.

The following program was presented, which reflected great credit on both teacher and pupils:

- CHORUS—a "The Iceberg," . . . J. Proeckel
- b "Lily of the Valley" . . . C. Pinsuti
- SOLO, "When I was a Child of Three" . . . Morse
- Miss Lillian Vette.
- DUET, "O That We Two Were Maying" A. M. Smith
- Mrs. A. Daneri and M. Strassberger.
- SOLO, "Thine" C. Bohm
- Miss Adelia Krenning.
- CHORUS, "Love's Old Sweet Song" . . . J. L. Mol'oy
- Violin Obligato by Mr. B. Strassberger.
- SOLO, a "Only in Dreams" DeKoven
- b "Ashes of Roses" Knight-Wood
- c "A Red, Red Rose" Hasting
- Mrs. Strassberger.
- TRIO, "Lift Thine Eyes from Elial" Mendelssohn
- Miss A. Krenning, Mrs. A. Daneri & M. Strassberger.
- SOLO, "Spring Tide" Becker
- Mrs. A. Daneri, Violin Obligato by Mr. B. Strassberger.
- CHORUS, a "In The Forest" Abt
- b "The Song of the Triton" Molloy

Professor Paul Mori officiated as accompanist in a most efficient manner. The choruses were sung by the following ladies: Miss Lola Scholtz, Lillian Vette, Jennie Beardsley, Alpha Hall, Annie Meise, Adelia Krenning, Clara Vogelsang, Ida Hollmig, Mrs. F. H. Hassebrock, A. Daneri and M. Strassberger.

Mr. Clement Strassberger and family will make a sea voyage to St. Paul and Minneapolis in August.

Miss Mary N. Berry has taken a vacation during the months of July and August, and resumes her lessons in September; after spending a month in Colorado she will visit her home in Kansas.



Paula Ruge.

Lulu Kessler.

Annie Geyer.

(Received a Valuable Gold Medal.)

Clara Vogelsang.

Lula Griese.

The program opened with Mozart's D minor Concerto. The first movement was played by Miss Lulu Griese, who later on played Schubert-Heller's "La Truite"; in both of which she did great credit to her teacher and herself. Miss Clara Vogelsang, daughter of Henry Vogelsang, played the second movement of the Mozart Concerto with artistic finish; as a second number she gave Liszt's Liebesbotschaft in a masterly style. The third movement of the Concerto was played by Miss Paula Ruge, who also performed Doehler's Nocturne, in both selections she demonstrated that she had enjoyed the best instruction at the school as was noticed not only in the accuracy and technique of her playing, but also in the delicate touch and tasteful rendition. The Concerto was ably supported by a String quintette which greatly enhanced the effect of the same. Miss Lulu Kessler, daughter of the Rev. J. G. Kess-

ler, the same deserves special commendation; as regards the former there is no question but that it is one of the most difficult works of the modern school of piano Concertos and it was astonishing with what apparent ease, repose and perfection Miss Geyer did justice to her and her teacher's work. The program was enriched by contributions by such artists as Miss Mary N. Barry, Signor G. Parisi and P. G. Anton. The lady's pure and cultivated voice was heard in "Winterlied" by Koss, "There little girl don't cry" by Compton, and "A red,

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CARL GEISSER'S PIANO RECITAL.

Mr. Carl Geisser the well known and favorite piano teacher of the west end, gave a pupil's recital at the Pickwick, June 14th, which attracted so large a crowd, that many were obliged to stand during the performance. The following pupils took part: Misses Emily Geisser, Lydia Rabe, Gertie Walsh, Ida Owen, Eva Fuqua, Annie Russey, Berenice Wright, Ida Geissler, Ella Seaman, Susie Cuddy (pupil of Otto Knaebel), Margaret Riordon, Annie Hausmann, Alice Seaman, Mr. Archie Boyd and Master James Riordon, Vernon Friesse and Master Nicholas Devereaux. The playing of the various selections was highly creditable and showed that the pupils had good natural talent and that Mr. Geisser is a painstaking teacher and taking special care to secure proper position of hand and correct touch. Misses Ida Owen and Berenice Wright carried off the honors of the evening.

Mr. Geisser is a post graduate of the Beethoven Conservatory, which institution has showed again, that it not only educates refined players, but also conscientious and good teachers.

MISS MAE AYRES SHERREY gave a Pupils Recital at her home, 3706 Finney Avenue, on the 2nd and 3d ult. A large and enthusiastic audience was in attendance, and enjoyed a program that was interesting throughout. Miss Geneva Reader's selections from Gottschalk and Gounod, were received with a storm of applause.

Oscar Condon, whose fine execution and brilliant technique was heartily approved of, rendered Rubenstein's "Kammenoi-Ostrow" and Chopin's "Nocturne", Op. 9. Misses Frieda Lippe and Helen Lucas rendered difficult compositions, and won the deserved applause. Fauntleroy Mathews, eight years of age, played with much expression a "Tremolo Etude", by Baumbach. Little Miss Snow Holton, a beautiful child of seven summers, came forward with a charming timidity, and her audience listened with breathless attention to her remarkable rendition of the Paderewski "Minuet".

The excellent program also included Misses Mae O'Neil, Gladys Shaw, Fannie Hurst, Lillian Jacobs and Arthur Lippe. The closing number was the "Tannhauser March" by Wagner, for two pianos, and was rendered by Mr. Oscar Condon and Miss Sherrey. Hon. Judge T. H. Peabody then addressed the audience, complimenting the young musicians upon their skill and tasteful performances, reflecting great credit upon Miss Sherrey, who has always proven her powers over an audience, and her work on this occasion was up to her usual good standard.

That our St. Louis artists, who took part in the convention at Kansas City, acquitted themselves most creditably is briefly stated in the report which appears elsewhere. Another correspondence, received too late for insertion, mentions the following names in highest praise:

Mrs. Carl Busch, Mrs. Mabel Haas-Speyer, Mr. Francois Boucher, Mrs. W. C. Goffe, Mr. George Olmi, also the Appy Trio Club, consisting of Mrs. Appy, Miss Cornelia Appy, Mr. Henri Appy and last but not least, our much esteemed Soprano, Miss Adelaide Kalkmann, whose dramatic voice seems to have made a deep impression, as did also the artistic singing of Mr. Milton B. Griffith. Another correspondent, Mrs. Nettie Lanhan Stewart of Kansas City, writes most enthusiastically of Mr. E. Kroeger saying, "he was just fine, I enjoyed his playing so much; he is a fine performer and hope to hear him at some future time."

DOROTHY MORTON OPERA CO.

For nearly twenty five years has Uhrig's Cave been the centre of attraction to our musical *elite* to enjoy light operas during the summer season; year by year have the attractions presented improved, until the present engagement of the Dorothy Morton Opera Co. with George A. Fair as manager may be pronounced as the most satisfactory which has ever appeared at the Cave. Although the operas so far presented are well known to our music loving people, yet they been well attended as the excellence of the company was soon recognized. That Miss Morton would have been a drawing card could well be expected, not merely because she is a St. Louis lady, but more because she has established her reputation as a talented and successful opera singer; not only in "the Beggar Student" but more especially in "Cavalleria Rusticana" as *Santuzza* did she verify all the favorable encomiums which the press had bestowed upon her. The rest of the company are all experienced actors and good singers. Miss Gertrude Lodge is well and favorably known in St. Louis. Miss Marie Bell is another favorite as are also Messrs. Fred Frear, Hubert Wilkie and Mr. George Callahan who as the Pirate Chief in the "Pirates of Penzance" had an excellent opportunity to distinguish himself. Miss Stella Madison made a very pleasing impression as Lieutenant Poppenburg in "the Beggar Student." Mr. Tom Greene who made his debut as *Turiddu* in "Cavalleria Rusticana" proved himself an excellent acquisition; his first solo, behind the scenes, was loudly applauded. Another St. Louis favorite is Mr. Beaumont Smith who made a capital Major General in the "Pirates of Penzance." The chorus is large and excellent and appropriate, and the *ensemble* singing deserves special commendation.

Another prominent feature is William Maddern's Grand Orchestra, comprising the following Sterling Artists: William Maddern, Leader, Richard Maddern and Fritz Geib, First Violins, Reinhold Wuensche, Second Violin, Oswald Thumser, Viola, Chas. Mayer, Cello, Otto Ostendorf, Bass, Leop. Brockaert, Flute, Eugene Cole, Clarinet, John Schopp and Chas. Strepper, Cornets, Jacob Bauer, Trombone, Frederick Beck, Timpani, Aug. Lelievre and L. Paudert, Corni, J. Wouters, Oboe.

It is seldom that so complete an orchestra is heard in our local theatres; their playing was loudly applauded on several occasions.

Mr. Richard F. Lindsay proved himself an excellent and painstaking director. It was pleasant to notice Mr. Richard Maddern, father of William Maddern, in the orchestra who will be remembered as leader in the old Pope Theatre whence he went to Chicago, where he directed the orchestra in the Chicago Opera House and later in the Grand Northern Theatre; for next season he is engaged to be musical director of Daly's Theatre New York, unquestionably the most important position in that City. Among the operatic novelties for this month DeKoven's "Fencing Master" is spoken of if the royalties for the performances of the same are not too exorbitant.

Review of last Months Composition.

The June number of the "Musical News" contained some of the best selections which have yet appeared. The *Minuet* by Alexander Henneman is a highly creditable composition, dedicated to Mrs. S. Innes Stone; while simplicity mark the melody in the first section, yet the accompaniment shows at once the talented and studious composer, as is seen in the harmonic progressions in the first and fifth measure. The second part as an animated figured accompaniment in the bass, which is carried out in a characteristic and sequential manner, giving the player excellent opportunity to show good phrasing in the distinction between the *legato* and *staccato*. As the part progresses the composer indulges in some effective, bold but by no means inappropriate modulations. The part in *C* minor, which may be looked upon as the *Trio* forms a happy contrast. The *Minuet* is not only carefully phrased but also fingered in the most careful manner; the composition is by no means difficult and will repay the pupils study of the same.

The Hunt by Josef Löw is a capital piano duet by a composer of European reputation, whose works commend themselves for their dash and melodies; it is as easy as it is pleasing.

First Violets by E. Rohde is another composition which, like the preceding duet, will no doubt be welcome to pupils who have reached the second grade.

The Contented Child by M. Hartding is a quiet song without words; it has good practice for the left hand, which ought to be practiced separately and carefully so that the *legato* is well observed; pupils who have well advanced in the second degree, will find no difficulty in playing this piece.

Our friend Francis West of whom we brought last month "*O, tarry with me*" has been inspired by the sweet poetical lines of Mrs. Menaugh and in "*Little sweetheart Baby*" gives as one of those charming cradle songs which are always welcomed by singers, who enjoy the quiet strains of home songs. The accompaniment is by no means difficult and in good give keeping with the melody; the *triplets* in the second part give it charming variety. In the refrain "*Coo! they softly utter*" the composer brings in the accompaniment reminiscence of the first Motivo. Mr. A. Henneman has added breathing marks, which will be a help to young singers. The song is dedicated to our highly esteemed vocal teacher Mrs. K. J. Brainard, who no doubt will appreciate the compliment by making the song known.

PRIMARY LESSONS IN HARMONY No. 1.

BY WALDEMAR MALMENE.

INTRODUCTION.

That thoroughbass and the study of Harmony is recommended to piano students by teachers is a wellknown fact; that few of the advanced pupils who play compositions by Beethoven, Schumann, Liszt, etc. are able to analyze some of the commonest chords will probably not be disputed. Recommending a matter and seeing that it is done are often two entirely different things, although they should go hand in hand. Instead of inculcating a knowledge of intervals as soon as a pupil begins to play scales, and of chords when he is able to practice arpeggios, neither one nor the other is touched upon. Later on, when classical works are studied, the teacher's time is too limited to devote any of it to elementary instruction in Harmony and strange as it may appear yet often some of the most advanced pupils cannot comprehend the simplest intervals, when trying to connect chords, and the consequence is that they give up the study in disgust. The cause of the evil lies in the fact that the first instruction ignores the importance of the study of Harmony, leaving it a mere elective one on the part of the pupil and not obligatory on the part of the teacher. The following course of lessons is intended to help the conscientious instructor in laying the foundation of a knowledge of chords which may be the means of interesting the pupil sufficiently to pursue a higher course of study, such as is found in the numerous books on Harmony. The explanations given may often appear puerile; the language used is such as one might employ in addressing a young child, not the experienced teacher, but the simpler the words the more likely they may be understood. The difficulty which most pupils experience, in taking up the study of some of the most highly recommended books on Harmony, is that the phraseology and terms used, instead of explaining the difficult points, make the same only more obscure. As lessons are intended for young pupils, to whom the writing of notes on a staff may not be easy and only protract the progress, therefore it is recommended that for the present the letters of the Alphabet be used. It must be borne in mind that the teacher should only give so much of a lesson as a child can comprehend, and not take up more than ten minutes for explanation and questions. The shorter the lesson, the better and quicker it will be comprehended and retained. Always strive to interest the pupil that he does not get weary, which might be the case with a long and dry lesson in Harmony.

LESSON I.

The first aim of the teacher must be directed to impress upon the pupil's mind what it meant by the word "interval"; viz. that it is the difference in pitch between two sounds or the distance from one sound (not) to another. The alphabet is our guide by which we determine the interval; thus from A to B is a

second, because the latter is the second sound (or letter) from the first A; so are the following intervals of the second viz. from B to C; from C to D; from F to G etc.

It is strongly recommended to use always the piano (or organ) to illustrate intervals as the keyboard, with the black and white keys, is a better means for ocular demonstrations than the staff with its five lines and four spaces.

It will not be difficult to make the child understand that although the above mentioned intervals are all seconds, yet that the second from A to B differs from that of B to C. We notice another sound (a black key) between A and B while there is none from B to C; the latter is called a half step and the former is a whole step (it consists of two half steps).

Most of our advanced theoretical books employ the terms "tone" for a whole step and "semi-tone" (half tone) for the half step. I think this is a mistake as the meaning attached to "tone" is to most people, especially to children, that of sound and it is best to avoid ambiguous terms.

If the pupil be old enough to recollect another theoretical name for these two intervals then it is well to make him acquainted with the names of major second (whole step) and minor second (half step); the word major implying "the greater" and the word minor "the lesser." These two words are used in connection with all the other intervals.

For the present it is best not to use any sharps or flats but use the sounds of the normal scale of C major, and point out that there is another minor second (half step) to be found therein viz. from E to F.

To impress these major (whole steps) and minor (half steps) seconds still more forcibly upon the mind, request the pupil to write out a succession of eight sounds taking each tone of the normal scale as a starting point. Insist also that the intervals of forming the half steps shall be witten closer together at about half the distance than the letters indicating whole steps. The following would be the result of the above given task:

C	D	E	F	G	A	B	C
1	1	½	1	1	1	1	½
D	E	F	G	A	B	C	D
1	½	1	1	1	½	1	1
E	F	G	A	B	C	D	A
½	1	1	1	½	1	1	1
F	G	A	B	C	D	E	F
1	1	1	½	1	1	1	½
G	A	B	C	D	E	F	G
1	1	½	1	1	½	1	1
A	B	C	D	E	F	G	A
1	½	1	1	½	1	1	1
B	C	D	E	F	G	A	B
½	1	1	½	1	1	1	1

It is of course easily understood that the figures represent the intervals.

The next best step, to impress major and minor seconds upon the pupils mind, is the building of major scales. The normal C major scale is to be taken as the model:

C	2	3	4	5	6	7	8
D	E	F	G	A	B	C	
1	1	½	1	1	1	1	½

The following questions and answers will elucidate the formation:

Q. How many half steps do we find in the major scale?

A. Two.

Q. Where are they situated?

A. From the third to the fourth, and from the seventh to the eighth sound.

Q. How many whole steps are contained in major scale?

A. Five whole steps.

Q. In what order do the steps and half steps follow each other?

A. First two whole steps, then a half step, followed by three whole steps and a half.

The following process is recommended that the pupil may get a clear insight in the formation of the major scale and understand why a certain number of sharps or flats are essential in each case. This work must certainly cultivate the pupil's mind better than merely playing a scale mechanically correct according to the musical ear.

Supposing the scale of D major was to be formed, and that the pupil did not know what sharps were required, request him to write out first the eight sounds as they are in C major, simply starting with D, and mark the steps and half steps as he finds them. The following will then be the result:

D	E	F	G	A	B	C	D
1	½	1	1	1	½	1	1

This would lead to the following interrogations:

Q. Where do you notice the half steps in the above scale?

A. From the second to the third and from the sixth to the seventh sound.

Q. Where should the half steps be in every major scale?

A. From the third to the fourth and from the seventh to the eighth sound.

Q. How do we proceed in order to build the scale beginning with D like the normal C major?

A. As there is only a half step from the second to the third sounds, where there should be a whole step there we take F sharp instead of F natural whereby we also obtain a half step from the third to the fourth sound viz. F sharp to G. For the same reason we take C sharp in order to have a whole step from B and thereby obtain a half step from C sharp to D the 7th and 8th sound.

Whenever a new scale is taken up it is suggested that the pupil will go through a similar process. The teacher should insist upon the pupil's being able to recite, ascending and descending, the component tones of each scale he has learnt. (TO BE CONTINUED.)

Best Line to Michigan Summer resorts is via the **Vandalia Line**. Train leaves St. Louis daily, except Sunday, 1 P. M. Through sleeping car to Petoskey, Bay View, Wequetonsing, Roaring Brook, Mackinaw. Unexcelled dining car service.

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FRANZ LISZT.

I.

It was the night of the 21st and 22d of October 1811, a clear mild autumn night, and in the dark blue firmament the great comet, the precursor of extraordinary events in the war-agitated scenes then prevailing in Europe, shone in its quiet splendor. In the modest domicile of Adam Liszt, an accountant in the employ of Prince Esterhazy, living at Raiding, not far from Eisenstadt, in Hungary, there was joyful commotion; it was the first born boy whom the happy mother held in her arms fondly caressing. The happy couple had been married within a year; the father was the offspring of an old Hungarian family to whom even chancellors and bishops had belonged, while Anna Lager, the mother, was a plain burgher's daughter from Krems, near Vienna. Adam was formerly employed in the Esterhazy Chancellor's office at Eisenstadt. The office of accountant was necessary for gaining his livelihood; if fate had willed it he would rather have been a musician.

In the residence of the richest Hungarian magnate music reigned supreme. Count Esterhazy kept an orchestra which was celebrated throughout the world, and at the head of which Joseph Haydn stood. The young man had often been in the house of his rich and highly honored master, and was on a friendly footing with all the members of the orchestra. Without ever having received proper instruction, he was nevertheless acquainted with all the instruments, so that even professional musicians praised his talents and liked to play with him. Nepomuk Hummel, a pupil of Mozart, and at that time wellknown throughout the world as composer and piano virtuoso, made a special impression on him. The Prince had invited this artist, already renowned throughout Europe, to his court, in order to assist at his regular concerts and to execute with him several compositions. Adam Liszt played the piano a little, but it was Hummel who taught him the importance of this instrument, to which he now devoted himself with special predilection. He felt that he had missed his vacation in his life and that he should have devoted himself entirely to music; but he was too practical and too faithful a servant to neglect his official duties through useless meditations. When the Prince, as a token of his satisfaction, offered him the position in Raiding, which was better in point of salary, he accepted it, although it was difficult to say good-bye to the art associations of Eisenstadt; but he had become acquainted with and had learned to love a maiden, and he yearned to make a home for himself.

The life of the young couple was quiet, contented, industrious, with but little variety. Raiding, about five hours' ride from Eisenstadt, consisted beside the residence of the prince, of but a few huts inhabited by peasants and therefore offered but poor compensation for the many hours of enjoyment which he had passed in the town. But he had submitted to the inevitable and was perfectly contented to be able to practice in his leisure hours, especially the piano. Mistress Anna, although not very musical, listened to him with pleasure, particularly when she was able to employ herself usefully at the same time. The child brought into the parental home some little change. Although delicately formed, yet it rapidly grew stronger and showed already at an early period good, although not extraordinary, mental gifts. The little boy evinced a special interest in his father's playing the piano, but he was almost 6 years of age before he attempted to touch the instrument himself. Suddenly his interest for playing became so great that he attempted to practice by himself and, when, he was able to repeat, singing the melody of Ferdinand Ries' C minor Concerto, after having heard it only once, his father determined to give him regular instruction. The mother thought the child too young and that too early teaching might injure him, but the father's promise had made little Franz so happy that the mother's scruples were silenced by the child's sincere joy. His progress in music was extraordinary. He liked especially to hear his father play Beethoven's sonatas, and when he was once asked what he intended to be he pointed to the portrait of the master of tones (tone-master) hanging over the piano, saying "like him." The two great forces Music and

Religion, which afterward filled the life of the man, had already made a most powerful impression in the heart of the child. The religious feeling seemed to have been infused in him before the love of mother. Both parents were Catholics and were firm in the teachings and rites of the church; they were pious without showing bigotry. The attempt has been made to trace the clerical traits in the great tone artist to the influence of the mother; but she, although devout and greatly attached to the church, was yet not a great admirer of the clergy. It is significant of her religious tendency that she studied Zschokke's "Hours of Devotion" far more diligently than all Catholic prayer-books.

A year had passed since the piano instruction had been commenced, but what the boy had learned and acquired within that time would have required at least ten years from most children. The agility of his little fingers was increditable, the acuteness and delicacy of his ear was unequalled, while his memory was such that it seemed to exclude the possibility of forgetting anything. What he had played once was so firmly impressed upon him that he was able to repeat it immediately by heart; even if a few bars were promiscuously chosen and played to him he was able to mention the name of the piece to which they belonged. He had learned to write notes without any help, though it cost him much trouble to learn his letters; even in later years his writing notes was the swiftest, while his handwriting was heavy and slow. In his ninth year he was very sickly. Nobody could tell what was the matter, and his condition caused alarm. Several attacks of fever had reduced his bodily strength, and, unable to sit upright, he was obliged to remain in bed. Oftentimes his parents heard his fervent prayers to God for his recovery so that he might again be able to practice diligently; for he wished only to compose piano songs and play such melodies as were pleasing to God and his parents. But his sufferings were prolonged, he had relapses, and it was even reported in the village that the little sufferer was dead, and the boards of his coffin were already prepared by the carpenter; but once on the way of convalescence, he recovered in a surprisingly short time.

Overjoyed, he returned to his favorite instrument, and strange to say, he had not forgotten anything during the long interval; his abilities for music were unimpaired and the father could hardly doubt any longer that the boy was born for an artist and that the artistic career was his only natural vocation. But if this was really the case, whence could a poor official, whose salary was limited, take the means in order to meet the expenses of an artistic education? These thoughts often intruded upon him, and, notwithstanding all the joy over the wonderful development of the boy, caused him many a sad and sorrowful hour.

In the meantime Franz, who had reached his 10th year, had been introduced to his father's musical friends in Eisenstadt and Oedenburg and attracted considerable attention. A blind musician was arranging to give a concert in the latter town and asked, for his assistance, which the father and son willingly gave. Notwithstanding a violent attack of intermittant fever on the day of the concert, Franz played Ries' Concerto in E flat major, with orchestral accompaniment, and an improvisation on wellknown melodies in such a manner that he was received with the most stormy applause. This success caused him to play before the family of Prince Esterhazy at Eisenstadt. Everybody was charmed, and the little artist received as a present a magnificent Hungarian costume, and as the father expressed the wish that his son might be heard in a concert at Pressburg, the Prince gave him the best recommendations to the noble families of that city and placed at his disposal the use of the concert room in his palace. Under these circumstances the success of the concert was beforehand insured; but it was more so, as the public of Pressburg was a highly art loving one and the abilities of the boy were submitted to the judgment of real musical connoisseurs. Great was again the storm of applause, and when the father confided to his well-wishers that he had not the means for the further education of the young fellow, a subscription list was immediately opened and enough was signed to guarantee the boy a yearly allowance of 600 florins for six years.

(TO BE CONTINUED.)

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