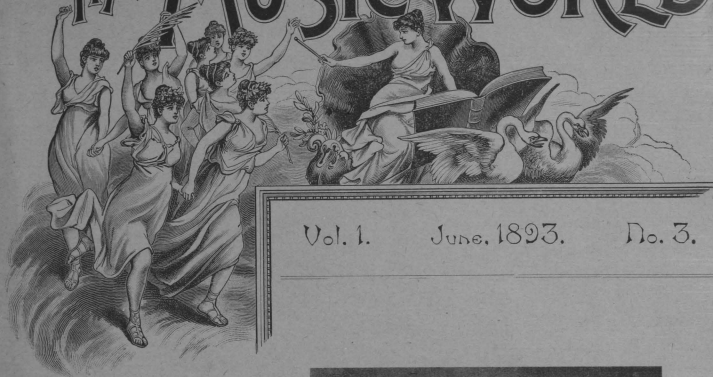


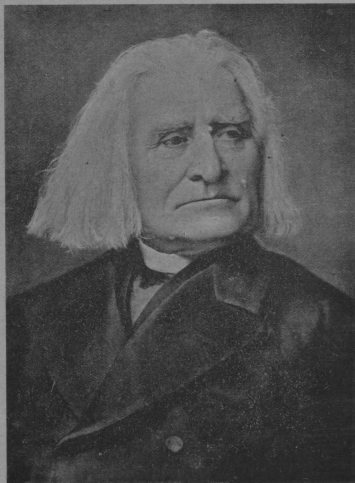
The MUSIC WORLD



Vol. 1. June, 1893. No. 3.

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FRANTZ LISZT.

Frantz Liszt
Frantz Liszt

1893
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THE MUSIC WORLD.

Successor to Goldbeck Musical Instructor and Musical Art Journal.

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Musical Notes.

Mr. H. Farewell, Director of Music at Ward Seminary, Memphis, Tenn., has taken charge of the music at the Mont Eagle, Chautauqua.

Anton Seidl, with his orchestra, is giving summer evening concerts on the large roof garden of Madison Square Garden, in New York.

The comic opera, "The Talisman," by Planquette and D'Enery, of European success, was produced for the first time in America on the evening of Monday, June 19.

Dr. Goldbeck will return to Berlin early in the fall, and will take with him to his Berlin college a number of American ladies, who desire to perfect themselves in music.

On the evening of the nineteenth was given at the Garden Theater, in New York, the one-thousandth performance of DeKoven and Smith's opera, "Robin Hood," by the "Bostonians" Opera Company.

Mrs. A. L. Palmer has decided upon Santa Monica as the most convenient and most delightful place for her Normal, on the Pacific Coast, during August. Santa Monica is one hour's ride from Los Angeles.

GOLDBECK COLLEGE COMMENCEMENT.

The commencement of the Goldbeck College of Music, St. Louis, Mo., took place at 3033 Pine street during the first weeks of June. There were three artists' concerts followed by a pupils' concert and the contest for the prizes. Among the artists who performed were the renowned Hermann Heberlein, of Berlin, a violoncello virtuoso of first rank, Dr. Robert Goldbeck, President of the Goldbeck system of schools, Ida Broessel, the child artiste, Madame Runge-Jancke, and others.

The artists' concerts were of an unusually high grade for college commencements and illustrated finely the strength of the faculty. Several of the pieces were compositions of Dr. Goldbeck and Herr Heberlein, and received generous applause, notably the "Honey-moon," a composition of Dr. Goldbeck for the piano, written for the wedding of Lady Jane Baxter and Mr. Herlig, in Berlin, last February. The piece took Berlin by storm, and at once sprang into favor when performed here by Dr. Goldbeck at Memorial Hall some months ago.

The contest for the \$200 prize and four medals took place on the morning of June 10, and the pupils' concert on the evening of the same day. The first prize, \$200, was awarded to Miss Laura Wray Garey, of St. Louis; the second piano prize to Miss McLagan, of St. Louis; second vocal prize to Miss Mary Stephenson, of St. Louis; the two third prizes were awarded to Miss Elize Reimer, of Columbus, O., and Ottmar Moll, of St. Louis. The college pin was awarded to Miss Laura Ellis, the youngest pupil in the school.

The prizes were awarded at the pupils' concert in the evening.

This concert was largely attended and was very satisfactory to the faculty and audience. A difficult programme was rendered, including many *pieces de resistance* by Liszt, Chopin and other masters.

This closes the second year of the college work, a year of unusual success and large results. The augury for the coming year is a brilliant one, and will doubtless eclipse results of the past.—[EDITOR.]

A Musical Arcadia.

The Duke Frederic of Anhalt is perhaps the greatest and most generous hearted among all the princes of the reigning houses of Germany. He is possessed of vast wealth and of kindly disposition. His father, the present Duke of Anhalt, is said to defray the entire expenses of the government from his own income, leaving his people free of care and devotedly attached to the head of the State. Under these favorable circumstances a Musical Arcadia has grown into existence. The fine theatre at Dessau, the capital, with excellent companies for the various branches of opera, comedy and ballet—supported by a magnificent orchestra of fifty men under the able leadership of Kapellmeister Klughardt—is under the direct supervision of His Highness, the Erbprinz. The artists who are so fortunate as to participate in the performances of the several companies can devote themselves to their art at leisure, for when the singers' efforts are required for opera the actors may rest, study and enjoy life in this charming sylvan retreat. After ten or more years of active service they may be pensioned and are liberally provided for. Such is the Musical Arcadia which, within one and one-half hours' ride from Berlin, thrives in one of the Earth's most beautiful spots, Anhalt Dessau.

Chicago Notes.

During the afternoons of May 15 and 16 the Boston Symphony Orchestra gave two of their high grade concerts. Mr. Franz Kneisel, the conductor, is a musician of wonderful powers and his work with the famous Boston Orchestra is too well known and too thoroughly appreciated throughout the United States to need commendation or comment. He is eminently qualified for the position which he holds at the head of one of the grandest and most complete musical organizations in America. To a fine presence he adds the inborn magnetism of a leader of men and the sympathetic feeling of a true musician. The selections which composed the programmes were of that artistic grade which invariably make up the programmes of the Boston Symphony

Orchestra. Among the more popular pieces of the first concert were the concerto in a major, opus 26, for violin and orchestra, by Saint Saens, the violin part being taken by Mr. Loeffler, whose smooth bowing and brilliant execution received well merited applause, and symphony in e minor, No. 5, opus 64, Tchaikowski. Beethoven's ever popular overture, Leonore, Symphony No. 2, in c, Schumann, and Siegfried's Rhine Journey from Goetterdaemmerung, Wagner, were most thoroughly appreciated at the second concert.

It must be said, however, that while the orchestra played with its usual artistic skill, that the effect was not what it might have been. The acoustic properties of the hall are not bad, but are not as good as they might be and should be in order to get the best effects from orchestral music. Again, in large audiences made up of crowds bent on seeing so much as there is to be seen at the World's Fair there is not that singleness of purpose and thorough unity of feeling which places the hearer "en rapport" with the performer.

The work of the soloist, Mr. C. M. Loeffler, was excellent and that he is a thorough and painstaking artist goes without saying with those who had the pleasure of hearing him.

O. M.

London Notes.

AN AMERICAN SINGER.

Miss Esther Palliser, who recently had the honor of appearing at Windsor Castle in a performance of "Carmen," forms the subject of an interesting sketch in the *Lute* (London). Miss Walters, for that is her real name, was born at Germanstown, and in childhood gave signs of musical instincts of no common order. After a training by her father, who was a teacher of singing, Miss Walters went, at the age of nineteen, to Paris to study the operatic art under renowned teachers. Her stage *debut* was made at Rouen where she appeared in the role of Marguerite. The first *nom-de-theatre* which Miss Walters adopted was Miss Sylvania, but when she played the part of Gianetta in "The Gondoliers" on an American tour, she finally changed her adopted name to Miss Palliser.

MORE BEETHOVENIANA.

Beethoven has been much to the fore of late. The Beethoven number of the *Musical Times* (London) was quickly followed by a Beethoven number of the *Magazine of Music*

(London) for January. The latter also contained some capital articles. Another article worth preserving is that on Beethoven's Homes written by Max Kalbeck and illustrated by W. Gause. It appeared in *Verhagen and Klasing's Monatshefte* (Berlin) for February, and gave among the pictures the house at Heiligenstadt where Beethoven wrote the Eroica Symphony in 1804 and the Pastoral Symphony in 1807-8, the Hafner house in Modling where the "Missa Solemnis" was composed in 1818-19, the Beethoven Gasse and Beethoven House in Baden and some others.

TWO WEEKLY MUSICAL PAPERS.

The only weekly publications in London entirely devoted to music seem to be the *Musical Standard* and the *Musical News*. The *Musical Standard*, 185 Fleet street, is an old paper, and as it has reached its 1500th number, it may be concluded that the journal has been in existence not far from thirty years. It certainly enjoys a large circulation and is well edited. Its contents are made up of personalia, notices of books and new music, biographical sketches, notices of concerts, etc., besides a supplement, either containing a description with illustration of some important organ, or an article on some other musical topic of a more technical nature than the subjects dealt with in the rest of the paper. The price is three pence.

The *Musical News* is comparatively new, and does not seem to have many friends among the older established music magazines. That, however, need not be taken too seriously. It notices concerts, lectures on music, new books and new music, and is altogether a cheap and interesting paper. Address 130 Fleet street. Price one penny. E. H.

Frantz Liszt.

The two hands represent the active power of the human mind, and when the mind is endowed with genius, these wonderful members may be trained to fashion and give to the outer world untold treasures from every field of human effort.

Place within the grasp of the *hands* a musical instrument containing the complete scale of tones which the ear can recognize, endow it at the same time with a mechanism delicate and rapid enough to respond to every thought, intention and touch of the manipulator or player, and a world of music will in time be disclosed, which could never have been dreamed of had there been instruments of limited compass only, like that of the violin, the horn, the flute, or the

human voice. Such a complete instrument is the grand piano, the present outcome of the old monochord of the ancient Greeks, an instrument with one string only, fastened at each end to a bridge over a sounding board, while a third movable bridge, fixing the string in different lengths, served to measure different tone heights. Passing through various transformations, the mono-chord finally developed into the clavi-chord, at the beginning of the sixteenth century. In the year 1711, Bartolomeo Cristofori (born at Padua, 1655), invented the Cembalo a martellati, in which hammers instead of the quills or tangents of the clavi-chord struck the strings, containing at the same time several essential features of the present piano-forte, of which it is the foundation. Joh. Andreas Stein improved the instrument greatly about 1780 and gave it a degree of perfection which left comparatively little to be desired. Sébastien Erard added thirty years later his repetition mechanism, which still remains the principal feature of our modern piano actions. Hand in hand with the improvement of the piano grew the ability to play it. During the various stages of its growth, preludes, fugues, suites, sonatas and rondos, were composed for it by Bach, Haydn, Mozart, Beethoven, Hummel and many others, and created the modern virtuoso style, in which the technical resources of the player are taxed to the utmost for the purpose of producing the most brilliant combinations of passage work, massive effect of broad orchestral harmony, or the whispering of delicate runs and cadences.

The wonderful power, lying dormant in the human hand, was thus brought to the surface as the result of both natural facility and the most careful, patient and scientific training, during perhaps ten to twenty years of earnest study. The gains to musical art were deep and far-reaching, widening and unfolding musical composition in all its branches. It is true that, for a time, virtuosity ran wild in the endeavor to excel in ever and ever bolder attempts at technical power and skill; with an aim at dazzling effect rather than the classic purity which disdains the gaudy and deceptive. It became quite corrupt at last in the desire to cater to a superficial public taste and finally died an ignominious death, to arise to new life later on at the hands of such more faithful disciples as Rubinstein, Bülow and recently Paderewski, who, through the fiery furnace of

their purer art keep down the catering *genus* virtuoso, who would otherwise lift again his greedy head.

Franz Liszt, the greatest of piano virtuosos, was born October 22, 1811, in Raiding, Hungary. He received his first lessons from his father, who held the position of an accountant with Prince Esterhazy. In his ninth year Liszt played for the first time in public and excited at once the greatest enthusiasm. Removing to Vienna he became the pupil of Czerny (*1791-1857) and also of Salieri (*1750-1825). He remained under the instruction of these masters for eighteen months, when he made a first appearance in Vienna with the most brilliant success. His father then took him to Paris intending to have him complete his musical studies at the conservatory there. Cherubini, (*1760-1842) who was then its director, would not receive him, however, on the ground that Liszt was a foreigner. Cherubini being himself a foreigner, (Italian) the ground of refusal seemed hardly well taken. Liszt, then about twelve, became, nevertheless, the petted favorite of the Paris "beau monde," then headed by the Duke of Orleans, before whom the wonderful boy musician performed. From Paris Liszt made repeated excursions to London where he achieved unheard of success. In 1827 he retired to Switzerland in consequence of a first and unfortunate love affair which deeply affected his spirits. Two years later he returned to London, but his health continuing impaired, he visited the baths of Boulogne, where his father died. Liszt shortly after went once more to Paris, where he appeared again in public, then about eighteen years old. At this time he made his famous appearance at one of the concerts given each season by the Paris Conservatory, playing his own solo piano arrangement of Beethoven's Fifth Symphony in C minor, a very difficult and beautiful transcription. This performance derived sensational importance from the fact that it took place upon the classical ground where the symphonies of Beethoven were rendered to perfection by the most perfect orchestra then existing. In 1831 Paganini, the greatest of all violinists, whose wonderful style of playing exerted an influence upon Liszt in his character of pianist, which was to endure through life, came to Paris. In the compositions of Paganini for the violin we perceive a mighty artist whose marvelous technique playfully overcomes the greatest difficulties, imbued and endowed with a musicianly

spirit and an original genius which make these emanations of an eccentric but genial mind classical in character. It was fortunate for Liszt, at a time when he might have been less fortunately influenced by the shallow taste of a superficial French public, to hear so great and noble an artist as Paganini.

Intoxicated with the admiration and adulation of the fashionable circles of Paris and London, the young artist had no other ambition than to surpass himself in each new attempt at concert composition by inventing ever higher and higher accumulating difficulties, which, while they became well nigh impossibilities, ceased to retain the just and necessary proportion of consistently and chastely developed musical thought. In the compositions of Paganini these proportions were better, grander, their originality more marked, more creative, hence the impression young Liszt derived in hearing them was healthful, spurring and elevating, while it did not exhort him to restrict the technical powers which were natural to him and were productive of good when cleansed of meretriciousness and frivolity. Later on Liszt set a lasting monument as a token of gratitude for this sound and happy impression received in Paris in 1831, by composing his six studies of Bravura (6 Etudes de bravoure d'après les Caprices de Paganini, pour le piano.) These six Etudes, comprising also the celebrated Campanella, are models of beauty, although enormously difficult, perhaps the most difficult pieces in the literature of the piano. They radiate with the genius of Paganini, which is placed in a new light without being in the least obscured. Schumann says in his book on "Musik and Musiker," Part III: "He who masters these Etudes, that is in so graceful, playful a manner that they pass before us as the varied scenes of a play of Marionettes, may safely travel thro' the world, to return laden with the golden reward bestowed upon a second Paganini—Liszt." These words of approval must have been doubly sincere, since Schumann himself had previously given a version for piano of the same Caprices. From 1833 to '35, Liszt lived in Geneva, when stirred to renewed activity through the appearance of Thalberg (*at Geneva, Jan. 7, 1812—April 26, 1871, at Naples) he returned to Paris, entering into rivalry with him. Sigismund Thalberg was distinguished through perfect repose of style and a beauty of touch and

faultlessness of technique, which Liszt, different in temperament, could not attain, while the latter far exceeded Thalberg in spontaneous inspiration, originality of conception and magnetism. Neither of the virtuosos succumbed nor triumphed exclusively.

The career of Thalberg as a pianist did not terminate until 1863, when he retired to his villa at Naples after twice repeated tours to the United States, Brazil and frequent appearances in London and Paris. Liszt played in public principally from 1840 to 1848, in all the capitals of Europe, carrying off triumphant honors, such as had never been bestowed upon any artist, with the exception, perhaps, of Paganini. In 1848 he settled down at Weimar where he accepted the position of Kapellmeister at the Court Opera House. There he became the central figure of many pupils and admirers who came from all parts of the world to see him and study near him. Here he also began to take an active interest in the career of Richard Wagner, producing for the first time the opera Lohengrin at Weimar. Henceforth Liszt occupied himself principally with orchestral compositions, producing within ten years his "Symphonic Poems," "Les Preludes," "Tasso," the "Battle of the Huns," "Faust," "The Ideals," "Orpheus," "Prometheus," then a grand mass and the oratorios "Elizabeth" and "Christus." As a writer upon musical subjects he achieved distinguished fame. Among his best known books may be named "Chopin," "Lohengrin" and "Tannhauser," by Richard Wagner; "Des Bohémiens et de leur musique en Hongrie" and the "Songs of Robert Franz." As a pianist Liszt was distinguished by all those qualities which go to make an irresistibly great player, his long slender hands having mastered with ease all known difficulties, and those, numerous and original, of his own creation. With a phenomenal memory, an unequalled facility of reading at sight and a rare power of improvisation Liszt has to the present day stood alone among pianists, as Paganini has among violinists. As a composer it may possibly be surmised that he did not attain as great a height as he might have done had he not spent nearly forty years in the development of his power as a virtuoso, weakening by it the character of his work as a composer; but it must nevertheless be acknowledged that he has written many very beautiful compositions, full of originality, beauty of musical thought and perfection of form. He has given to the

art of music a new world of harmony from which all the great modern composers, Wagner, Grieg, Bruch and even Brahms, have drawn inspiration in the manner of their modulations. Then, considering the animated, fresh, exhilarating character and the healthfully dramatic force which pervade his compositions we do not see why we should not decidedly place him above Chopin, the melancholy Pole who is full of genius certainly, but is lacking in vital force and too often in beauty of form.

The catalogue of Liszt's compositions is so large, covering so many pages that we could not attempt to name even the tenth part of the good things the master has given to the world. Liszt died at Weimar, July 31, 1886.

The Monthly Music Lesson.

A feature of *The Music World* which is entirely novel, and one which from its great value to music teachers and pupils is bound to attract widespread attention, is the Monthly Music Lesson, by Dr. Robert Goldbeck. This feature offers to teacher and pupil the splendid opportunity of actually taking a lesson each month from one of the greatest living masters. The pieces selected will be of high artistic merit, though not so difficult as to be beyond the comprehension of the average student.

Dr. Goldbeck will aim to give the same instruction and attention to the difficulties to be encountered as though the pupil were actually before him. The piece will also be carefully fingered and the spirit of the composition and its interpretation will be ably set forth by a masterfully capable of appreciating and delineating its beauties and rendition.

Another unique feature of this work will be the fact that in these lessons pupils will have the advantage of studying many high grade compositions under the master who composed them.

By this means pupils will have the advantage of European study at home without the enormous expense consequent on a course of study abroad, and teachers will thus be better enabled to instruct their pupils, having thus a confidence in their methods necessarily imparted from having studied under an eminent musical authority.

Lesson to Santa Melodia, FOR THE PIANO OR ORGAN.

While this little piece is intended for the organ or the piano, it may also be played upon the pipe organ

with pedals. In that case slow pedal notes may be given with the feet from the 6th measure and also through the entire first part, simply adding bass notes an octave lower. In the second part, the pedal is to be omitted, except in the last measure, containing the cadenza.

When playing Santa Melodia upon the cabinet organ or the piano, the principal thing is to maintain throughout a very perfect legato, that is connecting the tones flowingly. From this requirement it is evident that a finished style is necessary to interpret the piece correctly, although it is otherwise easy. In the second part mark the bass sufficiently to make it prominent, being more important as a musical thought than the accompanying treble. The cadenza quite slowly, so that it may be in keeping with the peaceful tender character of the piece.

Lesson to Boat Song.

This little Gondoliera sounds equally well with male or female voices and should be sung with animation although not fast. When sung by ladies it is pretty to have a tenor take the solo, as a contrast, while to a male quartette could be associated a soprano as soloist. The second part, bringing in the solo, may be taken more slowly than the first thus making it more expressive. Of the shadings no particulars need here be given, as they are carefully indicated, but we may remind the singers that judicious contrasts of forte and piano and thoughtfully executed *rallentandi*, *rescendendi* *diminuendi* will greatly improve the piece. The cadence slowly with long stops at the fermata. End up broadly, grandly, but brilliantly.

"Sonate Pathétique."

BY

L. VAN BEETHOVEN.

This sonata, designated as opus 13, was composed towards the close of the seventeenth century, about 1799, when Beethoven was about twenty-nine years of age. It is in every respect a strong, noble and original work, especially when we compare it to similar compositions of his predecessors. It has absolutely nothing in common with the sonatas of Haydn and Mozart and impresses the player as the outcome of an individual, great and tender heart. It is comparatively easy to write in the prevailing style of the period, and for that very reason the more difficult to cut loose from the commonly accepted musical manner of composition and create something entirely fresh and new,

disclosing a vast horizon never observed before, aglow with the mirrorings of a sublimer heaven. Such new worlds were revolving in the solitary heart of the great composer, each in turn being reflected in each new work bestowed by him through his unceasing labors upon an expectant people.

The instruction of the "Sonate Pathétique" is superscribed with the instruction to play "grave;" that is, literally, gravely; i.e., slowly. Yet this instruction is very often played quite fast, and fast and faster as it proceeds, at last becoming a perfect caricature. It is a long time before the average amateur learns to wait long enough at *resis* and long sustained chords, and that is the reason why it is so difficult to play a very slow piece perfectly, that is, with that sustained repose which *perfect* time alone can give. To avoid the ridiculous and dreadful fault of mixed-up, chaotic time, in this introduction, the pupil must make it a strict rule to count, down to the point where the chromatic scale begins. Subdivide the four principal beats and count eighths, saying one and two and three and four and, or, still better, doubly subdivide by counting sixteenths. This is best done by counting the *simple* subdivision *twice over*, thus giving sixteen *even* beats in each measure. It is often supposed by inferior players that expression requires a broken, uneven time, but that is generally true only when a *gradual* retarding or gradual accelerating can be introduced with advantage. In very slow music strict time is absolutely necessary (with exceptions, of course), to produce an intelligent and telling expression and nothing disturbs the correctly feeling listener more than the neglect of small time portions. Taking it for granted that the pupil will carefully study the time of the introduction, by taking, if it proves necessary, sixteen even time portions as the basis of time, we proceed with our lesson.

Strike the first chord heavily and grandly, by raising and bringing down the right hand with an easy (not too high or prominent) swing, while the left hand may stay in position upon the keys, and produce its part of the chord rather by a finger grasp. It is often well, effective and more safe thus to treat the right as the active and the left as the passive hand. Attend well to the dynamic differences, that is, the shadings of forte (loud) and piano (soft). Avoid staccato playing in the chords, where not indicated; but the end of the slurs, followed by a rest, must be finished off short though *gently*. The downward

SANTA MELODIA.

FOR THE ORGAN OR PIANO.

Andante. ♩ = 92. INTRODUZIONE.

mf
(When played to close the Voluntary, employ *pp.* stops.)

Pedale ad lib.
Melodia più mosso.
p dolce.
FINE.

cres.

dim.
p

p
mf

Cadenza.
dolce p
tento ad lib.
rit.
p

*Da Capo dal Segno, al Segno
5/4, poi l'Introduzione al Fine.*

SANTA MELODIA may also be played upon Piano or Parlor Organ.

GOLDBECK'S MUSICAL ART.—(214).

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POPULAR SERIES No. 1.

BOAT SONG.

For Four Ladies' Voices — Male Quartette or Chorus.

(When sung by male voices, sing an Octave lower.)

ROBERT GOLDBECK.

SOPRANI.

1. The lake is calm, the moon is bright, The boat is glid - ing swift,
2. Hap - pi - ness this mom - ent brings Up - on the wa - ters deep,

ALTI.

PIANO. *mf*

f *f* *mf*

The oars are dipped, the feath'ry spray Makes mu - sic as we drift. 1 & 2. Then let us
True sweet-heart's love a-vow, and pledge Their lov - ing faith to keep.

f *mf*

sing with vol - ces clear In balm - y stil - ly night, Let ech - oes join, let

dim. *mf*

poco rallentando - - - - - *a Tempo.*

SOPRANO (or TENOR) SOLO.

Ze - phyr's play Be - neath the stars so bright . . . Thou *mf* love - ly lake in praise of
Con espressione.

PIANO.

thee We sing a ten - der song . . . Thy shad - ows dark, thy lights di - vine To us . . . this night be-

poco f *mf*

CADENCE *ad libitum.*

Lento.

QUARTETTE.

CODA.

long - Ah *molto lento.* *pp*

Tempo I. 2. Sweet Let ech - - - oes

Repeat from sign to sign to CODA.

join, let Ze - - phyr's play Be - neath . . . be - neath the stars so bright.

rit.

run in the right hand of the fourth measure has the character of a solo passage and evenness of execution may there take the place of detailed counting, which should be renewed in the fifth measure. Strictly avoid, from this point on, to play faster; on the contrary, sustain well and keep back, throwing all the expression into the quality of the tones and their sustained character. The keys should be firmly held down according to their value and finished off gently—short only at the end of a slur when followed by a rest. The notes marked with dots and slurs are to be played semi-short. The chromatic scale demands evenness and rapidity (not too fast towards close), and again has the character of an extraneous solo passage, although it is perfectly in keeping with the rest. The *Fermata* medium long. The immediately to be followed *allegro di molto e con brio* (fast and with fire), begins in an undertone with directly following staccato chords. These are to be played with an *even, uniform* staccato, while the half-note chords, generally marked with dots, are played half-short, but with very firm, decided attack. Much careful practice is necessary to play the broken octaves of the left hand throughout the movement fast, evenly and enduringly. When arriving at last half of seventh measure of the allegro, let that be the culmination point of force, followed immediately by very soft chords. Similarly the second time at fifteenth and sixteenth measures. When playing the thirty-ninth and fortieth measures of allegro pass left under right to avoid the entangled double passing. The beats in forty-seventh measure (and all others), play like absolute triplets, as the rapidity of the tempo precludes a special stopping at the third note of the triplet. To attempt a stop at this note and the many similar ones would torture the expression. It might make it theoretically more correct, but practically disagreeable. Give a slight retard in the seventy-eighth measure, followed by an "a tempo" in the seventy-ninth, where the bass should be marked enough to be noticed as the moving voice. In measures eighty-three and eighty-eight, the two extremities, treble and bass have moving voices and should be marked distinctly. In the right-hand passage, towards close of first part of first movement, use principally first, second and third fingers to facilitate the execution. No special necessity of repeating first part; form good without.

Count carefully and play in perfect

time, like that of Tempo I, introducing second part of first movement. Very softly, expressive and legato (partly by means of carefully touched pedal) at the close of Tempo I attack rapidly, but piano, with marked contrasts of *f* and *p*, as indicated in the copies. Mark first note of left hand motives where the broken octaves begin in right hand, with continued agitation up to return of first subject. At the trills in right hand, upon *e* flat (treble) take following series of fingerings on *e* flat and *f*: $\begin{smallmatrix} 2 & 2 & 1 & 2 \\ 1 & & & 1 \end{smallmatrix}$ or if short trill instead of mere turn: $\begin{smallmatrix} 2 & 2 & 2 & 1 & 2 \\ 1 & & & & 1 \end{smallmatrix}$. The latter could be taken the fourth time only with slargando. Second part of first movement similarly, winding up with absolutely connected slow chords, which are then followed by a more rapid closing allegro.

THE ADAGIO CANTABILE.

Large singing tone in right hand, although piano, supported by firm legato bass tones. Where convenient (as for instance at the first right hand note) the accompaniment may momentarily be taken exclusively in the left hand, thus aiding the free and in that manner farther reaching expression of the melody. The indication *Adagio* has reference to the quarter notes; imagine the eighth note beat as being *Andante* time. A positive and perfect legato should connect the tones of the melody, each tone sounding on to the next. To make the melody expressive play all its tones alike clearly, even those that are short. From the seventeenth measure of the Adagio, very piano and dreamily, the repeated notes and chords in the left, legato and even. Begin turn in twentieth measure on sixth chord of the left, executing it quietly. The turn in twenty-first measure begin immediately after the seventh chord, but very quietly. The turn at beginning of twenty-second measure with fingerings 1 2 3 | 1. The twenty-second measure slightly slower, rounded and gracefully. The *a* flat minor part, from thirty-seventh measure, full of quiet expression; the semi-staccato counterpoint in the left rather more *Staccato* than *Legato*. The dramatic chords of the diminished seventh from the forty-eighth measure very measured and half loud only after each *sf*. The return of the first adagio subject with underlying sixteenth triplets very quiet and expressive, phrasing the triplets with evenly continued grace, slightly retarding at close of sixty-fifth measure. Very expressive and slow from sixty-sixth measure to close, playing the notes with *dots* and *slurs* in the right,

this time rather more *legato* than staccato, because they represent principal expression, not accompanying counterpoint. The four against three in sixty-seventh measure according to *abandon* of feeling. Turn in sixty-eighth measure after second sixteenth in left, but exceedingly quiet. Sixty-ninth measure with considerably heightened expression. Close in firm time, with perfect length of rests and more and more delicate expression to the last slow, measured and delicately touched chords, the last being reposeful and long sustained.

THE RONDO-ALLEGRO.

Upon first three staccato notes take first, second, first fingers, with gentle pull touch, light and with the required rapidity. The four quarter notes of each measure faster but not so fast as to make it "*alle breve*," *alle breve* meaning a movement of two halves instead of four quarters. Practice second and third full measures of left hand alone until mastered. The grace notes of fifth and sixth measures not *before*, but *on* the beat, similar to Bach fashion. Phrase well, slurred or short notes. If possible execute trill in measure 16 doubly, fingering 2 3 1 4 3 2 1. The *e* flat major part from measure 25 very legato, flowing and quiet. The chords in measures 33 and 34 in left hand, preceding *sf*, play staccato. Be careful of correct time in measure 41. Count four even beats previous to it and during it. Measures 95, 96 and 97 expressive, well phrased and not too fast. The staccato passage in the left hand requires careful and oft repeated delicate wrist action. To get the time from measures 107-112 practice slowly first with *minute* and correct time division, as it will not be impressive if mixed up. In measures 167-170, second finger on *a* sharp. The sustained notes above: *a* flat, *g*, *f* sharp and *f* natural, perfectly legato, with rit. and dim. Bring return of first subject very delicately, lightly and softly, with pull touch fingering as at first. From measure 179 to the end rather more agitated. In measure 182 and in similar places fingering for triplets in right hand and closing *f*: 1 3 | 4 3 2 | 5. Very long fermata on *d* flat in base clef, near the end. The succeeding piano portions quietly, melodiously, legato and in excellent firm time. *C* in right hand in measures 5, 6 before close firmly held, according to value of note, but pianissimo. End with greatest force of firmly but rapidly played triplet-passage.

Our articles on "Harmony" will be resumed in September.

Piano Technic.

(Continued.)

To come to a recognition of what a good piano touch really is we must inquire what quality of tone is best, and whether it differs from the tone quality of other instruments, or even the human voice. We may at once answer that the factors which go to make up beauty of tone are always the same, but they are not always all of them attainable in their perfection. The human voice alone is capable of producing a tone in which every constituent principle may, under favorable circumstances be absolutely perfect. The following are the components necessary to perfection of tone: 1. an agreeable, beautiful beginning; 2. perfect intonation or correctness of pitch; 3. beauty of *timbre*, meaning that the quality itself of the tone should be beautiful; 4. the ability (acquired skill) to continue the tone evenly and steadily, or with evenly graded shadings, at will; 5. to decrease or run out the tone gradually, until it dies away.

1. AN AGREEABLE, BEAUTIFUL BEGINNING.

This excludes of course everything that is not genuine tone or is in any way unpleasant. The tone should not be started off with the least dry noise, but should be breathed off flowingly, beautifully. Not even when greatest force is required should this dry pressing, popping off be allowed. The pushing explosive manner (sometimes resembling shouting) is also to be avoided, except that sometimes for the purpose of depicting a sudden passionate outburst, the explosive manner may be admitted if beautifully done. Such would be the beginning of a tone for the voice. On the piano, which compared to the living larynx, is a rigid instrument, the same results cannot be attained, but we must come as near as possible the model furnished by the voice. In one respect the attack of tone on the piano is easier for the beginner, because there is no danger of missing the pitch. The flowing beautiful emission of the human voice, when perfectly done, may also to a considerable degree be accomplished, and here comes in the art of touch. In fact this entire art is concentrated in the *beginning* of the tone, since after touching the key the tone is entirely beyond our control until we touch it again. The beauty of the piano tone depends therefore entirely on the manner in which we touch the key. To *strike* the key would be entirely wrong, because we know by experience that by so doing,

the tone becomes wooden, harsh and offensive to the ear, and also that in this way we depart from the example set by the voice, to issue the tone in a flowing, elastic, beautiful manner. Striking the piano is for these reasons entirely excluded and practiced only by badly taught or self made amateurs, with the exception, of course, of such amateurs as have an innate good taste and remarkable natural talent. Even when greatest force is required, striking is out of the question, because in that way the greater part of the force of the blow is spent or kept back through stiffness, and another part is lost in the dry attack of the key. Greatest force is only attainable by an elastic, deep drop, which, with continued weight (most rapid at the moment of depressing,) brings down keys to their fullest depth. Thus producing no dry noise and nothing but tone—a tone, full, vibrating, beautiful and noble.

(To be continued.)

The Art of Singing.

CONTINUED.

These higher tones of the tenor are identical with the lower of the alto or soprano voice. The practice is consequently the same and the teacher singing tenor can show the soprano the passage from chest tones to mixed voice tones by singing them. It is easier at first to modify the chest tones by singing rather softly and lightly. Later on we will say more on this subject. A second difficulty to be encountered by the female voice (from which the male voice is exempt) is that of the passage from the lower falsetto (medium part of the voice) to that of the higher falsetto, commencing at the two-lined *d* (*d*). The entrance into this higher falsetto is more gradual, that is, its quality is not so distinctly different from that of the lower falsetto, but what it might never be noticed during the training by unskilled singing teachers, yet it is of importance that the female singer should pass easily yet thoroughly from the lower to the higher falsetto (the latter requiring a slightly different adjustment of the glottis and vocal chords) so as not to force up the medium tones beyond their natural range, thereby straining and finally injuring the voice.

Just because the difference of tone quality between the middle and higher falsetto is often very slight their perfect emission is difficult. Thus the unqualified flexibility of the larynx, as a musical instrument, becomes a difficulty in the perfection of training and perfect preservation of

the health of the voice. In the dead instruments of wood and metal, fashioned by the artisan (occasionally rising to the full dignity of artist) a given tone quality goes so far and no further; that is, exactly measured proportion and perfectly *inanimate* material are required to produce certain tones and certain tone qualities; but the muscular fleshy larynx, easily *provided* in every fibre and atom by the biddings of the human soul, contracts, expands, broadens, narrows, lengthens, thickens, subsides, etherealizes or puts forth the noblest power; all these wonderful *capacities* make the voice the loveliest and most beautiful of musical instruments. This flexibility and changeability, moreover, enable it to produce high falsetto tones with the adjustment of the middle falsetto, by *pressing* matters a little. In the same manner the middle falsetto may run down in the chest tones and there again may force their peculiar tone quality far up into the lower falsetto.

All these things are possibilities, but they are not healthful to the voice. He is a great teacher who can discriminate in all these things, regulate the voice in its different sections so that each tone shall be produced in the most *favorable* and natural manner, enabling the voice to become more and more beautiful, without fatiguing it in the least, on the contrary strengthening it and rendering it more and more capable.

It is not beautiful to force the chest tones beyond their natural limit. It is not good to run down the middle falsetto until they become weak and windy, nor beautiful to force up the middle falsetto when the light, fresh, elastic upper tones should begin.

(To be continued.)

The July number will contain the continuation of "Orchestral Instruments," bringing in the viola, the violincello and the bass.

Feuilles.

The question has been asked whether parts of movements should be strictly repeated as indicated in the classical prints, referring principally to the Sonatas of Beethoven, Mozart and Haydn. The impression has generally prevailed that the repetitions of first parts, in first and last movements (mostly of more or less rapid Tempo) were to enable the listener to become better acquainted with the principal subjects of the composition and their exposition. If this is true—and there is no reason to doubt it—then the remark of Dr. Hans V. Bulow, "that he did not feel called upon to assume the part of a

pedantic instructor when interpreting the classic masters in public," seems justified and to the point; nor can we blame the artist when he follows his individual taste in this matter. It becomes, therefore, essentially a question as to whether the form of the movement is bettered by the repetition or whether it will in no wise suffer by its omission. Such a question can only be decided by competent artists or teachers. In many cases the repetition may be omitted, leaving the movement well rounded off and sufficiently long. In others insufficient length may be good ground for adhering to the prescribed repetition. For the same reason the short parts of the Mennett (Scherzo) and trio of the Moonlight Sonata it is well to repeat the first part of the last movement, when played in full Tempo, as the whole of the finale seems better balanced in that way.

To the Parent.

It is right that the parent should have a clear understanding of what is due the teacher, as well as the teacher of what is due the parent. Often misunderstandings arise because the teacher has failed to explain her business code to the parent. All teachers are dependent more or less upon their remunerations, and generally regulate their expenditures for the year, according to the patronage they receive at the beginning of the season. Those who teach in colleges have a fixed salary and do not come under this head. As every private class is more or less uncertain, the teacher is obliged, in self-defense, to have certain rules governing her business arrangements by which she can, in part at least, regulate her income. If the parent will reflect for a moment she will see this is but fair. The following rules have been accepted by the profession, and as they are not only just but impartial, it is the duty of every teacher to adopt them and of every parent to sanction their adoption. The teacher's price is regulated by various things, such as, qualification, location, the size of the community, their musical intelligence, etc. The price should be sufficiently high to encourage the teacher to devote her best time and energy to her work. In selecting a teacher the price should, with the parent, be the least consideration, for one quarter with a teacher whose price is seemingly high, but who is thorough and conscientious in her work, is worth more than years with an inferior,

who charges accordingly. With the latter parents will find their money literally thrown away, for the work will have to be done over, and the child will have acquired nothing but bad habits.

RULES GUIDING THE ENGAGEMENT OF LESSONS.

1. Engagements should be made by the lesson, by the quarter, or in classes.
2. The length of the private lesson should be a matter of choice or price.
3. An ordinary term of lessons should consist of ten weeks.
4. The number of lessons per week should be a matter of agreement.
5. The price should be regulated according to the number of lessons engaged. Thus, a term of ten weeks, one lesson per week, should be proportionately more than two lessons per week. Single lessons, when no engagement by term is made, should certainly be higher than term lessons. In engaging by the term the parent enters into a compact with the teacher, by which she engages to pay a certain sum for a term, one or two lessons per week, as the case may be, and takes the risk of receiving the number of lessons during that period. The teacher, on her part, as a recompense for this risk makes a deduction, which gives the parent quite an advantage in case all the lessons are taken, and allows quite a number to be missed without the price of the lessons taken equaling the amount, had no engagement by term been made.

5. A term should always be paid in advance; individual lessons when each lesson is taken.

6. Exceptions should be made in cases of protracted illness.

7. Lessons missed by the teacher may be made up, and in exceptional cases the teacher may make up lessons for pupils; but this should be optional with the teacher.

8. These lessons should be made up not by lengthening the term, but by giving an extra lesson per week when it is needed. The field of musical knowledge is so large and diversified that these extra lessons can always be given to advantage. The teacher will always be more conscientious with the parent who respects her rights than with the one who tries to get all she can for her money.

I have entered upon this subject at length, because I find so many intelligent parents totally in the dark as to the professional business rules.

To the Teacher.

It is an excellent plan with young children to require a note-book in which something is written at each lesson.

Do not allow the pupil to begin from the beginning to correct a mistake made further on. It is not only a waste of time, but an encouragement to make the same mistake again, and that simply because it will have been forgotten when arriving again at the critical point.

In selecting pieces for the pupil, have alternately one in sharps and one in flats. Try also to select such pieces as will put in practice the principles the pupil is studying in her exercises and etudes.

Allow the pupil as much choice in the selection of her pieces as your judgment dictates.

Lay out for her a plan for studying the piece as carefully as an artist would lay out a landscape. Anticipate the difficulties by pointing them out and explaining them with the greatest care before the reading of the piece. You will thus prevent that stumbling and inequality of parts so noticeable in young performers.

If you have a talented pupil, be careful not to spoil her by giving her pieces beyond her stage of technical advancement and her musical intelligence.

After the piece has been thoroughly learned by note it is advisable to have it memorized.

Do not have the lessons discontinued on the piece until it has been as artistically studied as the advancement of the pupil will warrant.

Try to impress the pupil with the fact that it is not the grade of the piece, or the number of the pieces, but the artistic rendition that will give satisfaction.

To the Pupil.

1. The position of the pupil before the piano is deserving of serious consideration. Habits acquired during practice will unconsciously be exhibited when playing before friends or in the concert room. Ridiculous movements, such as swaying from side to side, raising the hands too high or the like, should be discountenanced from the inception. Bending forward too closely over the keyboard, fatiguing chest and back, should not be permitted from reasons of health. Sit straight with ease before the piano, not too near nor too far away. Make it appear, and practice well to this effect, that what you play

causes you no difficulty. Be careful to avoid all facial demonstrations. In a word, cultivate a masterly repose.

2. Keep the nails constantly of about the same length, and to this effect trim them slightly every second day. They should be sufficiently short to prevent the noise resulting from their contact with the keys. By observing this caution, the ends of the fingers will develop their nervous and muscular power, essential to an expressive touch.

3. Mechanical execution is not always united with excellence of style. Many pupils acquire manual dexterity in a comparatively short time, but display a distressing indifference of expression and irksome sameness of tone. To remedy these defects, which render the performance dull and uninteresting, pupils should determine to observe more closely the written expression marks, and strive to produce varied and well contrasted shading, also frequent and appropriate dynamic changes. It requires an effort to play with power, and no less determination and exertion of the will to play softly. Indifferent players should constantly endeavor to throw greater warmth and feeling into their performance, and work up the vigorous or gentle passages to a much higher degree of power delicacy than they have been in the habit of doing.

Correspondence.

In the interest of our readers we give space to the following letter:

LOUISVILLE, Ky., May 15, 1893.

DEAR MR. EDITOR OF THE MUSIC WORLD.—Will you tell me what constitutes a good foundation in piano playing, and whether the practice of older works like those of Dussek, Clementi, Field, and the sonatas of the greater masters, Haydn and Mozart, are indispensable during the first years, meaning the beginning when a solid foundation, which is to last through life, is to be laid?

Yours very respectfully, M. B. D.

The practice of the works you mention does not of itself constitute a foundation of the art of piano playing, for this art is a matter of intelligence and skill, and not one of choice of authors. A correct foundation capable of supporting the structure to be raised upon it during future years, is to be sought in a faultless position of the hand, the correct use of the fingers, wrist and forearm, a beautiful touch, a well developed technique and an intelligent interpretation.

One can play, in such a case murder," sonatas of Clementi, etc.,

for years and yet possess none of those qualities just enumerated; while on the other hand pupils may and have been trained to play beautifully without ever touching the old sonatas. This, is the case, because modern art which includes the works of Beethoven, Mendelssohn, Schumann, Chopin, Liszt, etc., is the outcome of the old and includes it. Children and young people are essentially creatures of the present time and its spirit, hence they are more easily, more pleasantly and more successfully trained with works of our time because they correspond better to the mind and feeling of our "fin de siècle," closing century. As to technical study, it has been so perfected in modern times that it would be sheer waste of time and "cruelty to children" not to use it exclusively. It is decidedly useful, however, after some two or three years study by faithful, diligent pupils under conscientious, able masters, to turn to the sonatas of Haydn and Mozart and become acquainted with them. They will be easily mastered then and better understood. There can be no harm however in giving to a younger pupil occasionally a sonata of Clementi, Haydn or Mozart, or an easier one of Beethoven, but not exclusively, nor on any account, too many of them.—

EDITOR.

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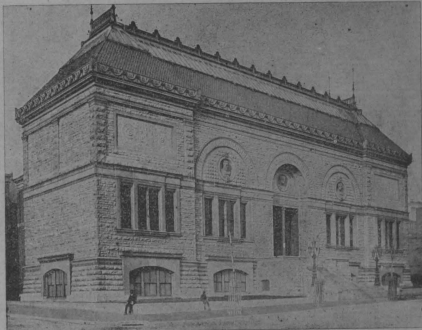
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