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Volume I. Number 4.

January 21st, 1898.

The Musical Critic



GEORGE HAMLIN.

T. FAHY - CHIC.



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The Musical Critic.

Volume I.

Chicago, January 21st, 1898.

Number 4.

NEWS AT HOME.

The "Creation" will be presented under the auspices of the Y. M. C. A. in their hall about February 3rd. The soloists engaged are Mrs. Ida Hemmi, soprano; Mr. Wm. Wegener, tenor; and Mr. Sidney Biden, baritone.

Mr. and Mrs. Bicknell Young returned from a successful concert trip to the Pacific coast where they have been giving the lecture-recital upon "Opera, its Origin and Development," and also some miscellaneous programs to large and enthusiastic audiences.

The first regular meeting of the Lewis Violin club took place in Kimball Rehearsal hall Wednesday, January 5th, at 2:30 o'clock. A short paper was read on "The Life of Paganini." Mr. William Lewis played very artistically the theme and variations written by Paganini for violin alone.

Members of the faculty of the Lyman School of Elocution and Dramatic Art and the Chicago National College of Music gave an entertainment for the benefit of the Alter society of the Sacred Heart church, Thursday evening, January 13th, in Athalia hall.

An important concert will be given at the Chicago university under the direction of Wardner Williams, January 27th. The programme will present Mendelssohn's "Athalie," op. 74, and Paul Gustav Schmitt's new overture dedicated to the university. Genevieve Clark Wilson and Christine Dreier will be the soloists.

There will be an entertainment given at the Auditorium the evening of January 27th complimentary to Captain Frederick Phinney of the United States Band. The proceeds will be partially directed toward supplying Captain Phinney with funds to replace his recent loss. The Iowa State Band will also come in for a share of the receipts. Charles G. Dawes, comptroller of the treasury, had a talk with Captain Phinney immediately before the comptroller's departure for Washington and assured the bandmaster that the Auditorium entertainment would net him a comfortable sum. Mr. Dawes himself purchased a number of tickets.

Mrs. Genevieve Clark Wilson, the well known soprano of this city, is in greater demand than ever for concert and oratorio. January 14th Mrs. Wilson was heard in a recital at the Arche Club and at Dayton, O., the 18th. Mrs. Wilson has also been engaged as assisting soloist at the Guilman recital in this city January 21st, at LaCrosse, Wis., the 24th, and at the Chicago University January 27th.

The Chicago National College of Music has given a remarkable series of public recitals and concerts during the section of the school year closing 1897. The first

includes all of the Sonatas of Beethoven, and the second his nine symphonies, with the Liszt solo paraphrases, all played by Mr. W. Waugh Lauder. This is a task which no other pianist has ever attempted in Chicago, or in this country so far as we know. Mr. Lauder also gave a synopsis of all of Wagner's music dramas from "Rienzi" to "Parsafol," and played many selections by way of illustrations. Vocal numbers were given by Mrs. Lauder and Mr. Shirley Gandell. Besides the above several pupil's recitals have been given and a faculty concert in Kimball Hall. The latter was given by Mrs. Viola Frost-Mixer, soprano; Mrs. Hans S. Line, soprano; Mr. W. Waugh Lauder pianist; Mr. Hans S. Line, pianist, Mr. Alex. Krauss, violinist and Mr. Otto Gibhart, trombonist, Miss Jeanette Anderson dramatic reader and teacher in the Lyman School of Elocution and Dramatic Art, also connected with the College, assisted. In addition to the excellent teaching in the College, Director Perkins is doing an exceptional amount of exalted music culture to the students and the city through the medium of recitals and concerts.

Mrs. Genevieve Clark Wilson and Mr. George Hamlin, both of this city and well known throughout the country as soloists of enviable reputation, appeared recently in Pittsburg, Pa., at the annual holiday performance of Handel's "Messiah." The Pittsburg Times of January 1st comments as follows upon Chicago's favorites.

"In Genevieve Clark Wilson the audience heard a singer whose voice possesses to a delightful degree the pure soprano quality. Her articulation and phrasing are artistic, and she adds to the natural beauty of the lines a great sweetness of expression. Her work throughout the oratorio was artistic. Her voice is broad, powerful and very true in tone. George Hamlin, the tenor, is new to Pittsburg. His voice is of fine quality, his articulation almost perfect, and his work performed with a power of expression too often overlooked in oratorio solos."

A most attractive program has been arranged for the big testimonial concert to be tendered Mr. Harry A. Truax Thursday evening, January 27th, at Central Music Hall. Among the artists who will appear are Miss Helen Buckley, Mrs. Katherine Bloodgood, Mr. George Ellsworth Holmes, Mr. Fred W. Carberry, Mr. Harry Cassidy, Mr. Max Bendix and Mr. W. C. E. Seeboeck, all artists of merit, favor and indisputable talent. Mr. Truax is a young and coming baritone of the city and is deserving of success; he wishes to raise sufficient funds to complete his musical education. He has many friends both in the social as well as the professional circles, to which the excellent list of artists who have tendered their services testifies. One of the features of the program will be the sextet from Lucia to be sung by Mrs. Bloodgood, Miss Buckley, Mr. Holmes, Mr. Carberry, Mr. Cassidy and Mr. Truax.

Kate Vanderpoel is busily engaged upon a book of organ transcriptions of her compositions. Not only are her songs in great demand, but this book bids fair to exceed by far the sales of any of her previous compositions.

Maud Choppelle Henley, oratorio contralto soloist, San Francisco, Cal., sang both morning and evening at the California Ave. Cong. Church, Sunday, Jan. 16th.

Miss Laura C. Frankenfield is one of the most promising young readers of the northwest. Miss Frankenfield who resides at Minneapolis has recently attracted considerable attention by her intelligent and masterful reading of Archer's translation of Ibsen's great masterpiece,

"The Vikings at Helgeland." It was the first time that the play had been presented before a Minneapolis audience, and was a great undertaking; but the reader's talents were equal to the task, and she sustained the intense interest of the large audience throughout the entire four acts of the drama. It was a noble effort on the part of Miss Frankenfield and promises much for her future. She is distinctly a Minnesota girl for in that state she was given birth and education, claiming as her Alma Mater the University of Minnesota whence she graduated in '94 with the degree,

B. L. For her training in dramatic reading she is indebted to the Manning College of Oratory, Music and Language from which institution she graduated in '95. Since then she has met with great success in her professional work. She is now preparing to give a reading of a platform drama entitled "Captain Emily Brown" written for her by Mr. Charles Barnard of New York. Knowing Mr. Barnard's high rank as a writer of plays and monologues and Miss Frankenfield's skill as a reader we predict the venture will be a great success.



MISS LAURA C. FRANKENFIELD.

The Luther League chorus, which was organized last October, will give its first concert at the Association hall, Y. M. C. A. building, Feb. 4. It will sing Haydn's oratorio, "The Creation." Prominent soloists will assist, as well as an orchestra. Alf Holmes is director and Theoph Astenius is the accompanist. The chorus consists of 200 voices and is in co-operation with the Luther league of this city.

"My Little Sweetheart Grace," a waltz song with words by Phil Kilfoil, and music by Will Haner, has been published recently. It is a taking piece and destined to be popular as it has already been most successfully introduced by the famous boy baritone, Roy Edwards.

Mrs. Claudia Hough's annual concert will be given at Kimball hall Friday evening, Jan. 28, '98. Mrs. Hough will have the assistance of Miss Helen Buckley, soprano; Mr. Franz Wagner, violin-cello; Miss Roosevelt Fuller, accompanist, and Mr. Emil Liebling.

Victor Heinze, pianist, will appear in concert before the Woman's club of La Grange Ill., Jan. 25.

Earl R. Drake has returned from a number of highly successful concerts in Southern Illinois and Alabama.

Miss Elsie Haggard, pupil of Victor Heinze, played before the Woodlawn Matinee Mu-

sicale club Jan. 19, and gives a recital at Handel hall, Feb 4.

Signor Marescalchi, with his pupil, Miss Kate Condon, sang at the Culture club the 19th of this month.

"Christmas Carol," a new and beautiful quartette composed by Mr. A. F. McCarrell, organist of the Second Presbyterian church was appreciatively received, being sung by several Chicago church choirs during the holiday season.

Mr. Clement B. Shaw gave a musicale at his music rooms, Athenaeum building, the evening of January 2nd. The program was a very excellent one. The Quartette, with Mrs. Safford soprano, Mrs. Post, contralto, Messrs. Ebersole, tenor and Clement B. Shaw basso, are very satisfactory in every respect. John S. VanCleve pianist, gave a very interesting explanation of his numbers, the rendition of which bore out the most favorable anticipations. The "Polonaise," op. 53, Chopin, is a composition exceedingly difficult and is played by Mr. Van Cleve with the greatest skill in spite of the fact of his being totally blind. Mr. Shaw has one of the most charming of voices possessing a richness as well as a sweet pathetic quality. He sang "Toreador's Love Song" by Couchois. Prof. Carnes and Miss Mac Millan added very much to the entertainment with some selections from Jas. Whitcomb Riley and Bret Harte. Miss Ramsdell a very clever violinist played "Ninth Concerto" by De Beriot.

The Chicago Marine Band, T. P. Brooke conductor, are giving Sunday afternoon concerts at the Great Northern Theatre with great success. December 19, Mr. Arthur W. Porter, the eminent basso, sang, "The Blacksmith Song" from "Philemon and Baucis," with band accompaniment arranged by Mr. Brooke, including accessories of anvils and forge-fire effects. Mr. Porter sings with vigor and truthfulness, showing a variety of expression which is used with the most excellent taste. He is one of the finest oratorio and opera singers (as well as a vocal teacher) in the country; his voice is a rich basso with a remarkable compass. He was formerly of Boston, where he succeeded in establishing a great reputation, and has only been in the west a comparatively short time, but has already become very popular as a singer and teacher.

A recent publication, "Dolly's Lullaby," with words by Frederick R. Horsky, and music by W. A. Norman, has been favorably received. It is a bright, tuneful little song, and will doubtless meet with ready sale.

Several very successful entertainments were given the past month by the faculty and students of the Soper School of Oratory, Steinway Hall. The children's Recital on Dec. 11th, was an especially interesting affair, as was also Faculty Concert given Wednesday evening, December 16th, with numbers by Mrs. Marie McLane, Helen Fleming and Nellie Bangs Skelton. All these entertainments reflected credit upon this excellent institution of learning.

A masquerade party was given by the Mackinaw Dancing Academy, Thursday evening, January 13th. Miss Bertha Iserloh presented her solo dance, "Morgiama," which met with most flattering appreciation. Miss Iserloh is an artist in her line of work, having studied with Mons. Leon Espinosa, dramatic instructor for Sir Henry Irving's Company, London.

A special concert will be given in the Auditorium on the evening of Feb. 15th by Mr. Samuel Kayzer for Mr. Clarence Eddy, long connected with the Chicago Conservatory, and shortly to take up his residence abroad for an extended period. The assisting soloists will be Mr. Godowsky, pianist; Sig. Marescalchi, baritone, and Miss Grace Buck, Soprano.

Tuesday evening, February 1, the Chicago Musical college will give a faculty concert, with full orchestra, in Central Music hall. Some of the most distinguished artists in this country will appear as soloists, and the orchestra will be under the direction of this famous young composer, Felix Borowski. Bernhard Listemann will introduce a concerto for the violin, by his brother, Fritz Listemann. This will be the first performance of the work in Chicago. It is said to be a composition of exceptional merit. John R. Ortengren will sing "The Wood Nymph," by Ackerburg, which is also new to the Chicago public. This song is dedicated to Mr. Ortengren, and he will sing it from the original manuscript, presented to him by Ackerberg. The trio "Voga, Voga," by Campana, will be sung by Edna M. Crawford, Carrie F. Lindley, and Mabel F. Shorey. Walter R. Knupfer will play the Hungarian fantasia, by Liszt, and Maurice Rosenfeld will render the concerto in op. 20, by Wieniawski. Davidoff's great concerto for the violin-cello will be interpreted by Franz Wagner.

There will be a recital under the auspices of the Balatka Academy of Musical Art, Wednesday evening, Jan. 26, in Kimball hall.

Mrs. Frances Carey Libbe will give a recital in Cameron, Mo., Feb. 3.

The Marquette Glee Club, under the direction of their popular leader, Mr. Wm. Bently Hilton, made their first appearance at their club house on Thursday evening Dec. 23rd. Although but young in point of experience, their work was, to a degree worthy of the highest praise, and it is a certainty that the same rate of progress will land them in the front rank of the musical organizations of the west. They were assisted by Miss Ada Cone Williams of Chicago, Miss Kathryn Kieler of Sioux City, Iowa, students of the North Chicago College of Music. Miss Williams gave a perfect rendering of Mulders, "Staccato Polka," the difficult bravura work being given with a polished ease and precision that speaks volumes for her training. Miss Kieler's songs, "Zauberlied" of Meyer-Helmund and "Swallow Song" of Dell'Acqua, gave full play to a naturally warm and sympathetic temperament, which was evident in the delightfully honest and pure interpretation of her songs. Her voice though lacking in the power and volume which makes the famous artist, has that ring of innocence and sincerity which with the few is only attainable after the hardest study, and to the many unless there by temperament is simply impossible. She is in the right path musically, and

will, at the end of her studies be a distinct addition to the musical circles of Sioux City. Dr. O. A. King, baritone, was heard in songs by Schumann and Kreutzer. He is a natural artist, with a powerfully resonant voice, whether it be in the fiery dramatic, romantic or legato modes of expression he is equally at home. Nature and good training have combined in making him what he is, one of the best baritones of Chicago. The Endeavor Male Quartette sang with their usual excellence receiving repeated recalls. Grace church choir, and the Wardner Orchestra rounded off what was one of the best programs given this season as yet.

UNION OF MUSICAL CLUBS.

TO BE HELD IN STEINWAY HALL.

The temporary committee of the National Federation of Woman's Musical clubs will meet in Chicago January 25th and 26th for the purpose of effecting a permanent organization. As every woman's club having a department devoted to the study of music is eligible in the representation, it is expected that many hundreds of delegates will be in attendance. Each delegate will be allowed to give a concise report of her club.

An organization of this nature is expected to afford the clubs represented an opportunity of exchanging many valuable ideas on original methods and working plans. The forming of personal acquaintances between prominent musical workers will be one of the objects of the annual meetings. This new federation intends to establish a musical bureau, through the medium of which the officers of the organization will be enabled to correspond with great artists or their agents, thereby making it possible for these several co-operative clubs to engage artists at better terms than is now possible under their present isolated conditions.

The federation will likewise give especial attention to bringing before the attention of the public those musical compositions by women which they deem worthy of reception. In connection with the musical bureau there will be a library of circulating music and works on music. This is expected to be of inestimable value to the smaller clubs, for through its aid the expense of purchasing large quantities of music will be reduced materially. Still another feature of the federation will be its great musical festivals that have been planned to come off in connection with the annual meetings. In these events the greatest artists in the musical world will participate.

The following is a list of offices of the temporary committee of this National Federation of Women's Musical clubs.

President.—Mrs. Theodore Sntro, New York.
First Vice President.—Mrs. Chandler Starr, Rockford, Ill.
Second Vice President.—Mrs. Russell R. Dorr, St Paul, Minn.
Secretary and Treas.—Miss F. Marion Ralston, St Louis, Mo.
Assistant Secretary.—Mrs. Charles Virgil, Elmhurst, L. I.
Assistant Secretary.—Mrs. Robert Lyle, La Grange, Ore.
Recording Sec'y.—Miss Rosalie Balmer Smith, St Louis, Mo.

Assistant Recording Secretary.—Mrs. Marie Merrick, Brooklyn, N. Y.

Auditor of Accounts.—Mrs. Clara A. Korn, New York.

Chairman of Ways and Means Committee.—Mrs. F. S. Wardwell, Danbury, Conn.

President of Board.—Mrs. Theodore Thomas, Chicago.

Additional Board Members.—Mrs. Benjamin Ramsdell, New York; Mrs. James Pederson, New York; Miss Amy Fay, New York; Miss Ada B. Douglass, Newark, N. J.

Entertainment Committee.—Mrs. William S. Warren, No. 427 Elm street, Chicago; Mrs. Chandler Starr, Rockford, Ill; Miss F. Marion Ralston, St Louis, Mo.

TO COMPOSERS.

The North American Saenger Bund will celebrate its Golden Jubilee at Cincinnati, Ohio, in the year 1899, and Mr. Fred H. Alms, has offered a prize of \$1,000 for the best composition, to be sung at the Opening Concert of the Festival. All composers are invited to compete for this prize under the following conditions, agreed upon by the Music Committee of the Festival:

1. The Composition is intended for a mixed chorus, solos, and orchestra, the rendition of same to occupy not less than forty and not more than sixty minutes.

2. The character of the composition is to be a glorification of the fine arts in general, more especially of music.

3. The text is to be written in the German or English language.

4. Since the composition is to be rendered by a mass chorus of about 1500 voices, it shall contain no extraordinary difficulties.

5. The orchestral score must also be accompanied by a complete piano score.

6. Composers competing for the prize must have their work in the hands of the Music Committee on or before August 1, 1898.

7. The prize judges will be selected from the most competent and best known musicians of this country.

8. The composition receiving the award shall be the sole property of the Festival Board. All other compositions will be held at the disposal of the authors.

9. The Music Committee will cause the result of the competition to be published and the prize to be paid immediately after the judges have announced their decision.

10. The composition *without* the name of the composer, but accompanied by some suitable motto, is to be sent to Mr. ED. BERGHÖUSEN, No. 307 E. 2nd Street, Cincinnati, Ohio. At the same time an envelope containing this motto, and the name and residence of the composer is to be sent to the Chairman of the Committee, REV. HUGO G. EISENLOHR, 1213 Elm Street, Cincinnati, Ohio.

All further information will be cheerfully furnished by the Committee on Music for the Golden Jubilee Saengerfest of the North American Saenger Bund.

REV. HUGO G. EISENLOHR, *Chairman.*

PUSH, THE NEW CRITIC.*Mistur Spore Ladees an Jentilmen:*

I wuz ast to rite a nartikul about wot I no about muzick in particklar and a konsurt I wuz sent to in genrel, and I now take pen in hand to let you know wot I think abouttit.

Furst uv awl I wans to tell you that I wuz bornd in Yurope at a verry tendur aij an wuz givun awl the chansus wot a kid kin have to grow up an lern wot I could pick up myself. I got masht on the cornet player in the band in ower town an he not havvin enny kidz uv hiz ohn he tuk me an lernt me how to holt the muzick fore him. I got so good at this that I wuz promohitted to handdun out the partz an after a wile I got a job at the Konservetory at Lipesick. I grajyaitted frum this skool ohnly a yeer a go an kame to the Unick States, an wen I got to Shecargoz the Muzickkal Krittick wuz jus starttun an Mistur Spore give me a job. I have been carryun the copy frum the offis to the print shop ever sintz then an bein like a spunj I abzorbd a heep uv nollej not to say nuththun uv the ice wottur durrun September, an I have bin smokkun mistur Spore's pipe when he wuz owt.

One nite last munth mistur Spore give me a tickkut an sez, Push, go down an heer the string kwortet in Handul Hall an if you rite a good storry abowtit I may publish it. So I went an this is wot I think abowtit:

Wile waittun fore sum time wile the fidduls wuz bein tehund in a rume nex to the stajj, I lookt arown an sizd up the hows. I take a biznus mannejers vue uv things an there musttuv bin so mutch az ninety ait dollurs and ten sentz in the hows. I diddent git a chantz to kownt the peepul bekaws fore jentilmen with awl kinz of fidduls kaim on to the stajj an mohs evvery body begun klappun thare hanz. The jentilmen soon got down to wurk an tackkuld a shuman peece az I hurd sed. Thay plade it mitey well but I hurd a man say he had hurd it plade bettur. The shoeman bowt lasted fore rounz an then a lady sung five songz without resttun mutch be tween. "Thair awf in a buntch," sez I, when she got thru. I thot this wuz ohnly a gran stan play but I founddout afturwardz that it wuz jus like a vaudyville show—you do yure littul turn an then yure dun. Aftur the lady the kwortet had a nuththur innin but a peanner player helpt them out this time. He diddent do a thing to that peanner.

Wot cawt me wuz the way the fiddlurs rubburd, I nevvur seen nuththun to beettit. Thay swung thair hedz a rown az tho thair nex wuz made uv rubbur an they twistted a rown like az if they had rubbur bax. If the jentilman with the big fiddul be tween his laigz diddnt have noththun to do but keep up wun meezly littul note heed rubbur jus the same az the fiddlurs in frunt did wen they did a littul song like tchune. This rubburrun maix me feel az if I needud a tonnick.

The lady sung awl rite but she ohnly sung sum littul songz, not the kind uv stuf you want to heer at a firs Klas Konsurt. I dont Kair how menny furren namz you put on to a song, if the song izzent the hole thing a few furrun namz dont make it enny bettur.

I seen about fore or three uv Shecargoz big muzishuns git up an go owt before the show wuz ovur an I gess thay went owt too git summ hoodz sarseeperrillur.

Ho ping these fu linz will fine you in good helth an will pleez yu an with best wishshuz I remane

Yures trooly, PUSH.

The Muzickull Krittix offis boy, a grajyait uv Lipesick.

* * *

IN THE KEY OF C SHARP.

Blooming Idiot—"Did you hear of the wreck your editor was in?"

Reporter—"No. When, where was it?"

Blooming Idiot—"Why he was pursuing a train of thought and a visitor to this office threw it off the track, and your boss telescoped it. It was a bad mix up."

Curtain. Slow Lights. Green music.

* * *

Patti will sing at concerts in Sweden for \$2,700 a night. The writer will sing all night for \$27.

* * *

If you are not up on music and German you can't observe the fine point of this little recital. It all happened at the wedding not long ago of the daughter of a wealthy citizen, who was determined that things should be done in style if he had to spend a barrel of money, by jiminy. Accordingly an excellent musician was engaged to play during the ceremony.

"Now, Professor," said the proud parent, "you know we want something soft, sentimental and quivery-like."

The "professor" smiled blandly and observed that he thought he could fill the bill.

When the bridal couple came in and the preacher began the ceremony, the binding words were said to the accompaniment of Brahm's "Wiegenlied," exquisitely played on a 'cello.

But the best part of it all is that the proud parent, the couple and all the guests, were so tickled about the music that the "professor's" services were remunerated in the sum of an amount double the contract price.—[Louisville, Ky. Times.]

A "Wiegenlied" is a cradle song.—German Editor.

E. Z. NUFF.

* * *

The following vacancies exist at present in church choirs. St. Pauls Universalist, basso; Pilgrim Cong. Church, tenor and soprano; 1st Pres. Church, Evans-ton, soprano.

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The Musical Critic has the largest circulation of any Musical Newspaper in the West.

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Of all musical instruments which have any reputation among musicians the piano is the worst; it is therefore very much more to the credit of any one who is capable of producing a pleasing effect with such an imperfect instrument. And of those people there are so few that they could all be easily recalled by the concert attendant. The fault that has been found with the piano from time immemorial to the present time is not unwarranted by the facts. The piano is faulty in so many ways that to name all its imperfections would simply damn it with musical people forever for there is not one of the people referred to that do not realize that there is something radically wrong with it and it would only be necessary to call their attention to these facts to emphasize their prejudices against it. The piano cannot be tuned and the person studying music by the aid of the piano will not only have his musical sense blunted but the ear will be ruined because one is constantly hearing wrong tones even when the instrument is at its best.

A skillful violinist or a cellist knows these facts and except from dire necessity will never play with the accompaniment of a piano; if he is compelled to he must adapt his ear to the imperfect intonation of the instrument and if of a sensitive nature must constantly suffer because of it.

A skillful pianist must know all the imperfections of the piano in order to avoid them as much as possible. Column after column could be written on this subject and we would like to hear from musicians regarding this matter.

O. M. T. A.

The association of musicians in state organizations now so wide-spread, constitute an important feature of the art life of our times. Many states are now supplied with such organizations, and some of them work with admirable completeness and

energy. One of the very oldest state organizations, that of Indiana, antedates the Ohio association by four years, but is incontestably true that the O. M. T. A. yields to none in the whole United States for the completeness of its plan, and the vigor of the life which dwells within it. This flourishing society was inaugurated at Christmas tide 1885 in the chapel of the Inst. for the Blind, at Columbus, O., and it has gone on from strength to strength, till it is now beyond a doubt one of the potent factors for good in America. I have never known three days and a half to be more replete with interests of such a high order. Indeed there was a genuine embarrassment of riches. I have attended all the meetings of the O. M. T. A. since its inception, and I am ready to say that I never knew so finely planned, or so perfectly executed a meeting despite the fact that at least four of the former meetings were of the very highest significance and interest. All this was owing to the musical scholarship, the catholicity of taste, and the incredible energy of the president, Prof. F. R. Adams of the Ohio Wesleyan University. Any detailed review of the many interesting things said, sounded and done would swell the present article to the dimensions of a treatise; I shall therefore confine myself to glancing at the salient features of the session, and commenting upon its general aspects. It is only justice for a variety of reasons to begin with the topic of music in the public schools, since this is the spinal column of the O. M. T. A. it having been organized by a little band of enthusiasts in that specialty, most of whom are still alive and actively in evidence at all the sessions. In this important topic most of the leading educators of the state took part by reading papers, and by making a variety of bright pithy speeches.

F. R. Adams, Prof. of theory and piano at the great Methodist university at Delaware, Ohio, is one of the most broadly and thoroughly schooled young musicians, and is rising steadily into prominence as an art educator. Next in importance to that fundamental matter of fixing notes in the minds of children comes the omnipresent piano forte. It almost goes without saying that the piano was well represented. Where was there ever a musical assembly and the pianist absent? A large number of excellent recitals of the very highest grade were given, and they were high both as to the representative character of the works chosen, and as to the skill with which they were delivered. First among these should be named that eminent but modest and severely honest champion of high-art piano music, George Schneider, of Cincinnati. Mr. Schneider performed a number of very large works notable among which was the glorious sonata in F minor Op. 34 for two pianos by Brahms. In the playing of this sonata, he was ably assisted by one of the most learned and significant pianists of the state viz: Hermann Belling of Toledo. Belling is one of the most enthusiastic disciples of Brahms to be found anywhere, and both by his scholarly talk and his excellent playing he justifies the faith in him. Prof. Belling accompanied on a second piano and brilliant performance of the second concerto of McDowell, by a gifted lady pianist of Toledo, Mrs. Grace Stanley Craig. The lady is one of the rising stars of the musical world not only in Ohio, but she has light enough in her talent to shine beyond narrow bounds and to attain national reputation. Mrs. Craig, though the wife of a prominent business man of Toledo, has a noble aspiration to reach usefulness in the realm of high music, and both nature and study have already done a vast deal for her. She has great facility with the fingers and surprising endurance, but better than these, there is in her the divine fire of true emotional inspiration. Nothing is needed to bring this artist forward but suitable opportunity, and that tireless perseverance which is always necessary in this world to conquer recognition. Mr. Howard Peirce of Dayton did some charming work as interpreter, and amply sustained the high name which he has long enjoyed in

Ohio. Mr. Jacobus, of Delaware also did some creditable work though upon a smaller scale as a pianist, and Prof. A. W. Doerner long one of the chief lights at the college of music gave one of his excellent and characteristic recitals. There is in the chapel of the university building a magnificent organ, and this was exploited to the full. Never has there been at any previous association so much organ music. The reason for this is to be sought in the fact that Prof. Adams himself is a capital organist. There were noble and interesting recitals of the widest and most comprehensive character by Mrs. Lillian Arkell Rixford of Cincinnati, one of the most gifted organists in the west, by Mr. Joseph P. Donnelly one of Cincinnati's best organists, by the learned Professor Andrews of Oberlin, and by a clever player of Toledo, Mr. Cushing. The singers were also of good caliber, and the song-recitals were greatly enjoyed. Mrs. Griffiths of the Delaware conservatory did some delightful work, her enunciation being especially worthy of praise. Mrs. Talbott of Dayton gave a lovely recital of Russian songs, and her delicious sympathetic voice managed with the taste and judgment of a genuine artist was something well worth hearing. Mr. Thomson, a grand oratorio tenor of Toledo, sang despite a killing cold, so well that one could know that he is a finished singer and that is the highest of praise. Some good baritone work was contributed by Mr. Tunison of Dayton. The department of church music was admirably illustrated by the double quartette choir of Prof. Otto Engwersen of Columbus. Engwersen is one of the rising men in the musical profession of Ohio, and by his surprisingly thorough knowledge of all that appertains to the nature and use of the voice, as well as by his tireless energy, he is one of the leading factors in central Ohio, and certain to be of growing importance. Besides being a good solo tenor, he is the conductor of the Arion Male Chorus of Columbus.

A learned paper on the violin followed by an interesting solo recital was given by Miss Marion E. Harter, of the Delaware Conservatory. Miss Harter is a skillful and graceful player and her unique recital was much enjoyed. Lectures on musical history and esthetics were given at various times during the week, one being a scientific analysis of the orchestra by John Beck of Cleveland, another a study of Brahms' and McDowell, by Wilson G. Smith of Cleveland, and another on contemporary composers, by J. S. Van Cleve, formerly of Cincinnati. The whole convention was brought to a conclusion of unusual distinction by a grand orchestral concert given by the Cincinnati Orchestra, Frank R. Van der Stucken, director. At this concert, Mr. Bucheim of the college of music made a strong impression with the concerto in C minor of Saint-Saens, and Mr. Haase, baritone, also of the college of music established a good reputation as vocalist. Three American compositions a pleasing bit by McDowell, a scholarly scherzo, by Beck, and a brilliant piece of tone-painting Van der Stucken were received with great applause and patriotic enthusiasm. Taken for all in all the recent session of the O. M. T. A. was a significant and useful function. J. S. VAN CLEVE.

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"IRMA" AT MEDINAH TEMPLE.

An audience of about eighteen hundred were thoroughly delighted with this jolly little opera, the evening of Dec. 31st. Mr. Ed. Hull seems to get more into the spirit of his part at each successive performance, while Dr. Barnes as Lester scored a success that was more marked than usual, receiving the most decided encore of the evening for his song, "O I Could Talk About The Sky." Mr. Lince also shared the honors of the performance by his good singing and clever acting. Miss Dunn, who created

the part of "Irma," has improved greatly and her voice is larger and her singing much more pleasing, while Miss Utley Hunt, one of Mr. Castle's pupils, made a decided hit; she has everything to make a success—voice, beauty and grace. Helen McConnell, though not in good voice, made a good impression and sang the "Good-Night Song" in such good style to merit a very decided encore. A small orchestra did good service under Mr. Arthur Durham's direction. The Columbian Knights were well pleased with the entire result and concluded the balance of the year with a dance.

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DETROIT, MICH., Jan. 19—*Special by Telegraph.* Catherine Hall, the violinist of Chicago, scored a great success at the Auditorium this evening. The audience was thoroughly enraptured with her highly artistic playing. Recall after recall was accorded her. A. S.

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Albion, Mich. A number of enthusiastic business men members of the Albion College faculty gathered in the Leisure Hour Clubrooms January 14, to start the ball rolling for the May music festival. A board of directors of fifteen members was elected, with Samuel Dickie as chairman and City Clerk E. R. Loud secretary. A working committee of five was provided to handle the affairs of the festival. Professor Charles H. Adams, director of the college conservatory of music, made a report of his plans. The artists whom he desires to obtain and probably will succeed in securing are: Pianist, Scharwenka; barytone, Ffrangoen Davies; contralto, Mrs. Katherine Fiske or Gertrude May Stein; violinist, Otto Sand. Handel's "Messiah" will be rendered by the Albion Choral Union of 125 voices. The soloists for its rendition will be: Tenor, George Hamlin, of Chicago; soprano, Mrs. Genevieve Clark Wilson, Chicago; contralto, Mary Louise Cleary, New York; bass, Carl Dufft, New York. William Breckenridge of Cleveland will accompany as organist and Miss Ethel Calkins as pianist. The festival dates will be selected by the working committee. In all probability May 23, 24 and 25th will be selected.

Decatur, Ill. The members of the Decatur Musical club held a meeting at the rooms of Mrs. Bunn in the Powers block December 14th. It was found that after all the bills had been paid for the production of the opera, "Pinafore," which was given recently by the club, that there was very little left. The fact that they came out ahead was a source of gratification to the club, however, from the fact that they were owing some bills from the last time they had produced the opera and they were also able to pay all their expenses for this year. It was decided by the club to at once begin rehearsing the opera "The Bells of Corneville," they sang over the principal chorus parts. They will produce the opera some time next spring.

✻CORRESPONDENCE✻

Dubuque, Ia. The Saengerbund has elected Mr. Manger an honorary member. The only other person who enjoys this distinction is President Schlegel, of the Northwest Bund.

The Friday Music Club met the first week of January with Mrs. J. K. Deming. The subject discussed was "The Old Italian Masters."

Prof. Heald, superintendent of the Bellevue schools, and Mr. Schermer of the Bellevue Leader, are studying the voice under Prof. Pontius.

Miss Phena Strazinsky has been engaged as choir director and soloist of the German Congregational church.

Misses Gertrude McCullough, and Ida Vivian M. Grant have been engaged for a concert Tuesday Jan. 18th, at Parkersburg.

The cantata of "The Pilgrim Fathers," was produced at the First Congregational church last Friday evening, January 14th.

The Cathedral choir gave a sacred concert the 23rd.

The Choral club began rehearsals for an elaborate May festival concert.

At the annual election of the Dubuque Saengerbund the old officers were re-elected the list being as follows: President, Henry Ohlehopf; vice-president, Anton Leiser; treasurer, Henry Zillig; recording secretary, Wm. Stotz; financial secretary, Geo. Voestlinger; managers, Wm. Holnagel, H. Munroe, Fritz Engkler.

The fest music, which has been under rehearsal for some time, is well under way and will be sung by the 36 members who have enrolled themselves as active members. They will go to Davenport in July. Mr. J. Wolf, of Davenport, a member of the Fest-be-hoerde, was at the meeting and tendered the members of the Dubuque Bund and the citizens of Dubuque a cordial invitation to the 18th Biennial Fest at Davenport. He promised that nothing should be left undone to make their stay a pleasant one.

Grand Rapids, Mich. An oratorio program was enjoyed by the St. Cecilia ladies January 7th. It was the first St. Cecilia event since before the holidays and there was a very good attendance at the building. The program was in charge of Mrs. Carpenter, Mrs. McPherson and Mrs. Darr. The first number was instrumental, a sacred trio from Mendelssohn, rendered on violin, organ and piano by Mrs. Palmer, Mrs. Loomis and Miss Carpenter. "God Is a Spirit" was sung by Miss Loomis, Miss Foster rendered "Judith," and Miss Peck and Mrs. Aldworth sang a duet entitled "Quis est Homo." "With Verdure Clad" was a Haydn number by Miss Forster, and a trio of St. Cecilia ladies closed the program with "Lift Thine Eyes," another Mendelssohn number.

Some important changes have been made in the personnel of the Park church choir. Mrs. Bruce-Wickstrom, the contralto, has been engaged, but she will not assume her place in the choir until next summer. In the interim Mrs. L. E. Patton will sing contralto. Dr. Eddy has accepted an engagement as tenor. L. P. Eddy, basso, and Miss White, soprano, will continue with the choir.

Henry Post's pupils' piano recital Thursday afternoon, January 7th, was a very successful one. Miss Dorothy Krause and Miss Jennie Leonard rendered

solos cleverly, and Mr. Post played a number of classical selections.

Arrangements are being made for the annual concert to be given January 25th in connection with the regular banquet of the Burns club, and Dr. Ross is in charge of the program. Paul P. Davis and Will Harris are among those who have been engaged.

Paul Davis will go to Hubbardston January 28th, to participate in one of the recitals of a lecture course being given there.

Francis Campbell has returned from Detroit where he spent a week with his parents.

Terre Haute, Ind. The Terre Haute Conservatory of Music at 518 Crawford street, of which Miss Florence A. Warhurst is directress, has issued a very neat catalogue giving an outline of classes and specialties. Miss Warhurst is at the head of the departments of violin and harmony, and Mrs. Grace Williams Mollenhauer teaches piano and vocal music. In the introduction the directress states: "It is our desire to establish a school of music in Terre Haute after the plan of the conservatories of Europe. As it is generally known that class lessons are a feature of the European Conservatories, because of the great benefit derived therefrom by the students in hearing and criticising other lessons besides their own, and accustoming them to perform before others, we have made this system of instruction a special feature of our school."

The Terre Haute Musical club met the evening of January 5th, for the first time since the holidays and enjoyed a good program. Mr. R. L. Alder read a paper on Mendelssohn and also sang. The evening was notable for two beautiful piano numbers by Mrs. Lamb, who gave the "Mendelssohn Concerto in G. Minor," and by Miss Pushee who played the Capriccio Brillante. The orchestral parts for Mrs. Lamb were given by Mrs. Hazeldine and for Miss Pushee by Miss Rhoads, both musicians of exceptional merit. St. Stephen's quartette choir which ranks second to none in the state, sang delightfully "Farewell to the Forest."

The choir of the First Methodist church is on a strike. When the church board dropped Prof. Wilbur Starr as leader two women members resigned, and when the board appointed another choir leader two more resigned, and now congregational singing has been adopted.

New York City. The season of Grand Opera, under the direction of Walter Damrosch and C. A. Ellis, opens at the Metropolitan on Monday, Jan. 17th. "La Traviata" will be given on the opening night, with Mmes. Melba, Van Canteren, Mattfeld; M. M. Saliguac, Campanari, Vanni, Viviani, Rains, Stehmann, Conductor Bimboni. Wednesday evening, Jan. 19th, the opera is to be "Tannhauser," with Mmes. Gadski, Berua, Mattfeld; M. M. Kraus, Fischer, Bispham, Van Hoose, Standigi, Rains, Conductor, Damrosch. "Die Meistersinger," on Friday evening, Jan. 21st, with Mmes. Gadski, Standigi; M. M. Fischer, Kraus, Stehmann, Rains, Breuer, Standigi, and others, Conductor Damrosch. For Saturday matinee, "Faust" is the opera chosen, when the cast will be as follows: Mmes. Melba, Taronta, Van Canteren; M. M. Ibas, Bondouresque, Campanari, Viviani, Conductor, Damrosch.

The charming contralto, Miss Grace Preston,

who has been singing with the Nordica Concert Co., has been engaged to sing at the subscription concert and dance given under the auspices of the College Women's Club, which is to take place at the Hotel San Remo, on January 24th.

Mlle. Alice Verlet starts on her tour about Feb. 1st. She is to be assisted by Mlle. Irma Nordkyn, pianist; Robert Thrane, 'cellist and Ernest Gamble, basso profundo.

The third public rehearsal of the New York Symphony Society will occur on Friday afternoon, January 21st, and the concert on the evening of the 22d, at Carnegie Hall. The program which promises to be unusually attractive, is as follows: Part I., Symphony No. 1, c minor, Brahms. Part II., Overture to a comedy, Smetana, and the Tschai-kowsky Concerto, which will be performed by Joseffy.

The first of the "dramatic and musical breakfasts" for the benefit of 'Lifes' Fresh Air Funds," was given at the Astoria on the morning of the sixth. The unique and charming little entertainment was quite as brilliant socially as it was notable from an artistic point of view, for certainly it attracted one of the largest social gatherings of the season. The program was an interesting one and opened with Benjamin Webster's petite drama, "One Touch of Nature," acted by Julia Arthur and capable associates. Part II. included the Kieckhoefer trio: Miss Harriette Cady, pianiste; Mr. Augustus Thomas, "The Fresh Air Fund," and Miss Anna Dorsey with imitations of the Southern Negro Type. Mme. Emma Juch Wellman, who was to have sung a group of songs, was obliged to disappoint her admirers, owing to illness; her substitute was Miss Marie Stori, soprano and violinist. The entire performance was under the able management of the popular Burr McIntosh. The list of patronesses is a large one and includes many of the 400's most exclusive members.

An exquisite Christmas Carol has just come to my notice, the words of which are by Marian Fairlamb and the music by her talented husband, who has recently composed an oratorio which will be produced very shortly. Mr. Fairlamb is a thorough musician in every sense of the word, possessing in a marked degree, both interpretative and executive ability, and his charming wife has composed some of the most soulful bits of poetry that have lately appeared.

The annual performances of "The Messiah" were given by the Oratorio Society, under the direction of Walter Damrosch, at Carnegie Hall on Wednesday afternoon and Thursday evening, Dec. 29th and 30th, with the assistance of the following artists: Mme. De Vere, Mrs. Carl Alves, Mr. Van Hoose and Mr. David Bispham. Their performance was not a spirited one.

Mr. Bagby's 89th "Musical Morning" was held at the Astoria on Monday, December 20th. "The Violin Maker of Cremona," a romantic opera of two acts, was given in French. The poem is by Francois Cappee and Henri Beaulclair, and the music, by Jeno Hubay. The Dramatic personae was as follows: Ferrari, violin maker, Mr. Heinrich Meyn; Phillippo and Sandro, his pupils, Ma. Maurice de Vries and Mr. Edwin Wareham; Podestat, Mr. Ernest Gamble,

and Giannina, Ferrari's daughter, Mlle. Alice Verlet. As it was its first production in America, "Le Luthier de Cremona" deserves particular mention. The music is decidedly French in character, especially in the flowing grace of its cantabile passages and the working up of its climaxes. The orchestration, the frame-work which supports the melodies, is strikingly beautiful and ingenious. The duets and trios display great command of resources and skill in construction. Perhaps the music is not absolutely original, but what composer is quite free from the influence of masters he most admires. Very certain the music pleased, and that some of the most critical of the large assemblage, were at times, worked up to a pitch of real enthusiasm. The exquisite violin solo which occurs in the first act, was admirably played by Mr. Nahan Franko, and a pity it is, that a composer so worthy, is not more frequently heard from the concert stage. The entire opera was a model presentation, and the singers on this occasion, gained for themselves great credit for their conscientious endeavors, all singing with a heartiness which showed a warm interest in their work. Naturally Mlle. Verlet carried off the honors of the morning and did full justice to the charming role of "Giannina" (which she created) both musically and dramatically. Mlle. Verlet is blessed with a voice of extraordinary beauty, which is so excellently controlled that she can count upon its obedience, whether it is force and passion, or the softness and sweetness of a love duet that is required. Maurice de Vries was in fine voice, giving at all times, a wealth of tone which astonished even those who knew him best and admire him most. His voice was exquisite, mellow and soft. Mr. Ernest Gamble, basso profundo, although having little to do in the character of "Podestat," disclosed a voice of unusual depth, power and resonance; he is a young artist who is sure to become well known. The orchestra under Signor Bevignani, did good work, and great credit is due the enterprise and skill of Mr. Bagby, for the success of his charming "Musical Morning." The fourth and last which took place on the morning of the 27th, was of course the most brilliant of the series, for the incomparable Sembrich was the chief attraction. The opera was "The Barber of Seville," and it was sung with the utmost spirit and earnestness by every one concerned. They were Mme. Sembrich, as "Rosina;" Mr. Lavin, as "Almaviva;" Signor del Puente, as "Figaro", and Signor Carbone as "Don Bartolo." Interest chiefly centered in Sembrich, as the ease, the beauty, the feeling and the purity of enunciation with which this greatest of artists sings, comes to one like a revelation. One always expects something extraordinary from Sembrich, and she never disappoints. Her enthusiasm for her art is evidently boundless. Marcella Sembrich is a bewitching actress as well, and gave to "Rossina," the girlishness and elasticity which belong to this rarely delightful character. Every seat was filled, and every inch of standing room, by the crowds of fashionable people, musicians, and by those who have particularly distinguished themselves as patrons of art.

A war is being waged at the Metropolitan on the subject of encores and with good results, judging from the Sunday concerts recently given. It seems

almost cruel to demand repetitions, when so much is lavishly bestowed, though it is impossible to be cool and imperturbable after the adorable Sembrich has sung, and I can fully sympathize with the enthusiastic crowd of music lovers, even if their applause is rather over done. Why, I simply go wild about her singing, and applaud until my poor gloves are beaten into shreds. And it is not so much that I am demanding an encore, but that there is no other way of expressing my admiration for the bright being who has the glories of a whole forest of golden voiced warblers imprisoned in the beautiful throat. The fact remains, most honored managers of these Sunday concerts, if you wish a quiet, peaceful, Sunday School kind of a concert, don't give us such artists as Sembrich, Plancon, Pugno, Ysaye, Gerardy and Mme Nordica. We will solemnly promise to be quiet and well behaved under ordinary circumstances, but there are times when noise prevents utter annihilation.

The soloists for the fifth Sunday night, were Mme. Jacoby, contralto; Mlle. Hoffman, pianist, and Ysaye. Mme. Jacoby sang Saint-Saens hackneyed aria, "Samson and Delilah." She was not in good voice. Ysaye performed Vieuxtemp's Concerto in D minor and Wieniawski's "Faust Fantasie." The great violinist played superbly, as he always does. It was Mlle. Hoffman's first appearance this season, and for the occasion she chose the Dupont Concerto in F minor, a work very brilliant and rarely poetic, which has never been publicly given in America. The impression the little Belgian made upon her audience was most flattering. The sixth concert Mme. Nordica was the chief soloist. For the seventh, which took place on January 9th, they were Pal. Plancon, Gerardy, 'cellist, Pugno, pianist, and Mme. Dyna Beumer, soprano. Herr Anton Seidl was unable to conduct, owing to a "Doctor's certificate," which announced that he was afflicted by a "severe cold, which will keep him in until Tuesday." It struck me as peculiar that the "mystical lore" of his physician could determine the exact duration of that most tantalizing and un-bet-on-a-ble of all ills to which flesh is heir, a "bad cold." However, Mr. Henry Schmitt, the concert meister, took charge, and conducted the orchestra in a most commendable manner. In the Concerto for violincello, composed by Jules de Swert, Jean Gerardy revealed to his listeners a player of great ability and cleverness. He was here four or five years ago, a mere boy in knickerbockers, enthusiastically in love with the soulful instrument, which even then promised subjugation to the indomitable will and intelligence of the youth. The prophecies of the past are more than realized, and as a young man he comes to us, demanding and receiving warmest encomiums for his wonderful mastery of this exacting instrument, which is either a torture, or a world of delight. Plancon sang the Air De Laboureur, from "Les Saisons," and later on a series of the French songs, Chaminade, Massenet and Saint Saens. Mr. Plancon's great rich voice has lost none of its smoothness, and he is, if possible, singing better than ever before; it is unusual to find a basso so thoroughly free from every suspicion of rasping, grating harshness. Of course he was compelled to give an encore, and sang an excerpt from Baito's "Mefistofele" magnificently, wonderfully—his rich voice fairly

overflowing and penetrating every work and corner of the huge Metropolitan. His enunciation is remarkable; his dash, buoyancy and intelligence in phrasing, amazing. Mme. Beumer's first number was the Air de la Belle Arsene, (1775) by Monsigny, was exquisite, and full of touching sweetness, peculiarly suited to her sympathetic voice, which possess strains of comforting tenderness that I have heard in no other. Delightfully she gave the waltz song from "Mireille," by Gounod, and followed it with Proch's Variations as encore.

And now we must speak of Pugno, the great French pianist, who is with us, coming here without any of the blazing of trumpets which usually precedes the advent of a great artist. The mighty power of the "press" has only whispered the coming of this giant who towers way above all contemporary aspirants for pianistic fame; therefore he is a surprise, a revelation to those who hear him for the first time, and it is a difficult task to tell how Pugno plays. It is like all the great masters I have ever heard, only greater, more stupendous, more electrifying, more convincing. To the sublimest compositions he imparts new beauties and eloquence by his acute intelligence, his intense temperament, his power, brilliancy and tender delicacy of execution. If Paderewski could astonish his hearers by his reserve force and power, in passages requiring positive physical strength, until one wondered whether the "human chrysanthemum" would break or only bend under the demand, so is surprise even greater when listening to the giant of the piano; those big, facile, eloquent hands draw forth sounds of ineffable delicacy and tenderness which find their way to the soul. Saint Saens Concerto in D minor, I am safe in saying, has never been better played in this country, perhaps never as well; one feels so safe when he is at the piano, even if he pauses to mop the beads of perspiration from the brainy forehead, you know those hands dare not refuse obedience to the powerful will. And then the incomparable sweetness of the pianissimo passages, each note distinct, round and clear-cut as a cameo; his wonderful trills, his more wonderful diminuendo runs, which fade away in the distance like the voice of a meadow lark when lost to sight in the clouds. The more-ish audience, with its usual persistency, demanded an encore, and although fatigued, as he must have been, he graciously gave an exquisite little composition of his own, called "Serenade a la Lune."

ALICE B. CLARK.

The Musical Critic has the largest circulation of any Musical Newspaper in the West.

Knoxville, Tenn. The dramatic interpretation of Shakespeare's wonderful comedy "A Midsummer Night's Dream" was artistically rendered by Mr. A. H. Merrill of Vanderbilt university on the evening of January 17th. The entertainment was given under auspices of the Shakespeare class of Ossoli Circle. Mendelssohn's incidental music was rendered by a quartette composed of Misses McDonald, Keutch and Fanz and Prof. Frank Nelson. The Tuesday morning Musical club, of which Mrs. John Lamar Meek is directress rendered two difficult choruses.

A mixed quartette is the latest organization and its personnel is proof that however popular others may be it will spring at once into the front rank. Every voice is a solo voice and in each singer a naturally fine voice has been wedded to art by the best of teachers. The quartette is composed of Mrs. Meek, Miss Thoms and

Messrs. Rule and Richards, with Mr. C. P. Garrette at the piano. The public will soon get an opportunity to judge the quartette both in the ensemble and soli at the approaching Legion band concert.

Kansas City By some unaccountable oversight in the Mo. composing room, the paragraph alluding to the Symphony Orchestra and its work was omitted from my last letter and I, being here on the ground, received all the odium for the mistake; John Behr and the Symphony Orchestra have had too much to do with the musical development of Kansas City, not to be in the fore in all correspondence from here to any journal. The symphony season has been highly successful and the attendance has been as large as last season.

The Apollo Club gave a concert the past week assisted by Katherine Bloodgood; a number specially written for them by Arthur Foote was one of the novelties or the program.

The Philharmonic Sunday concerts have broken all records, lately, for attendance at least; Carl Bush has managed the season well, and the move to the theatre was made necessary by the overcrowding of the popular but too small Academy of Music. Louis Buch was a favorite; he gave Beethoven's "G. Major Romanzo" excellently, and received a double encore to which he responded with a natty scherzino. Miss Emma Dent, a soprano from Ottawa, Kansas, also made a favorable showing; "With verdure clad" was prettily sung. Mrs. Jennie Schultz played her usual fine accompaniment to Miss Dent's dainty encore. Dr. Flavel B. Tiffany, in a patriotic peroration attending the presenting of a floral violin and bow to Mr. Busch, gave the novel information that the bugles played "Star Spangled Banner." It sounds well, but is impossible.

George Olmi and his wife have opened a studio at Carl Hoffman's.

Carl Busch has completed a symphony, which will be given at the next Philharmonic concert, together with other compositions of his. Franklyn Hunt, a new baritone, has settled here, he has been heard twice, the orchestra unfortunately persisted in playing sharp while he was singing, otherwise all went nicely.

Probably no town in the country would allow the disgraceful exhibition held in a centrally located "phonograph parlor," cinematographic pictures of the execution of William Carr of Liberty, Mo. A barker stands before the door, near revolting-gallows, photographs, and shouts the details to be found within, until the block in which the exhibition is held is avoided by people of sensitive, not to say refined views on such subjects. The police have been appealed to, in vain however, for the property in which the ghastly spectacle is hourly reenacted for the morbid, belongs to one of the Police Board. The phonographic adjunct, besides the rank and torture, producing "songs" has reproductions of the confession of the aforesaid Carr, the "Raving of John McCullough in his insanity," and the death cries of a negro burned at the stake in Texas; can anything be more barbarous and degrading than this prostitution of one of the most wonderful inventions of the times? And this in the important block in the city, speaking from the standpoint of traffic; children, young high school girls and negroes seems to be charmed by the horror most noticeably, and make up the bulk of the patrons. O. FRETOR.

Milwaukee, Wis. The Arion Club opened their season by giving an exceptionally fine rendition of the "Messiah," in the Pabst Theater, Dec. 20th. The size of the audience demonstrated to the Club, that their efforts in bringing the great baritone, Mr. David Bispham, here were fully appreciated. The gallery and balcony were simply packed and the lower floor comfortably filled. For years past this Club has not presented the work with as much real finish and enthusiasm as on this occasion. Not only was the tone of the entire chorus fine, smooth, and clear, but there was a remarkably sympathetic quality, that one seldom hears in a large chorus. This was especially noticeable in the chorus, "Worthy is the Lamb That Was Slain." Then they sang with such spirit and fire that one was carried away in the "Lift Up Your Heads," "Hallelujah," and the "Amen Chorus." In fact they have never sung the Amen chorus so well. Of course there are criticisms to make, for instance the orchestra was simply terrible. No other word can be used, and this was a great detriment. They played as though no rehearsals had been held. Again the soprano and tenors are weak, but basso and altos fine. The attack at times was poor, yet, notwithstanding these drawbacks the work of the Club was the best heard in years. Bispham is a great artist. The greatest we have had here in many a day. And he has the chief character of greatness—"modesty." His singing of the "Why do the Nations Rage" and "The Trumpet Shall Sound," were simply magnificent. The pleasant surprise awaited me in the soprano of Miss Jennie Osborne. Heretofore I have not admired her singing, though I appreciated her naturally beautiful voice, but she sang her solos in a truly artistic manner and pleased me immeasurably. Her colorateur might be greatly improved however. Miss Ringen, the alto, is a very pretty little maiden and has a sweet, rich voice but sings at times as though her voice was very much forced, especially in the lower tones. The work was too heavy for her I judge. She sang "He Shall Feed His Flock" very sweetly and smoothly. Von Yorx was good. His intonation was slightly at fault but nevertheless he sang with deep feeling and his work throughout was pleasing. So taking in every thing I can say that the Arion Club has but to keep on as they have begun, to be extremely successful artistically and financially. The financial secretary, Miss Helen Gleney, is to be congratulated for much of the success of this first concert is due to her increasing efforts in the Club's behalf.

The Monday Musical Club gave their second evening at the St. James church. The attraction on this program was an organ recital by Mr. Louis Eaton, organist of St. James church. He was assisted by a ladies quarter. Mr. Eaton is an exceptionally hard worker practicing five and six hours daily aside from his regular teaching. He is fast reaching the goal of his ambitions and no one in our city more thoroughly deserves success. He is a thorough artist, playing with good expression and fine technique.

Mr. Hugo Kuhn and Mr. Eaton have been lecturing before the Thomas orchestra classes. Mr. Eaton gave the lecture on a work of Mr. Kanhn, which consisted in explaining each movement, its character, etc. Then Mr. Eaton and Mr. Kuhn illustrated by playing it on the piano. They were enthusiastically received.

Kalamazoo, Mich.—The regular meeting of the Choral Union was held Monday evening, Jan. 17. Besides the rehearsal an elaborate musical program was given.

St. Louis, Mo. Aside from the churches, in the principal ones of which programs were given, there was somewhat less than the usual amount of Christmas music this year. The "Messiah," which has been presented annually at Christmas by the Choral Symphony Society for the past eighteen years, was given the week before Christmas, and on Wednesday night, instead of Thursday, according to immemorial usage. Miss Adelaid Kalkman and Mrs. Oscar Bollman, both very popular St. Louis artists, took respectively the soprano and alto parts. Mr. David Bispham, who has been heard here frequently during the past two seasons, gave the basso numbers in his own forcible and finished style. The tenor roll was taken by Mr. Theodore Van Yorx, who made on this occasion his first appearance before a St. Louis audience. Mr. Van Yorx displayed musical intelligence and excellent feeling, and his voice was of agreeable quality, though lacking the force and volume necessary for the requirements of Music Hall.

On Tuesday evening of Christmas week at the Grand Avenue Presbyterian church, a recital of seasonable music was given by the Morning Choral Club, one of our leading musical societies, and the oldest of the women's musical clubs in St. Louis. There were about sixty voices in the chorus, with an associate membership of three hundred, Mrs. James L. Blair, so prominently known here in musical and social circles, being the president. A short but well chosen program was given under the direction of Mr. Ernest Kroeger, the conductor. Among the numbers were "The Mariner's Christmas" of Chaminade, and "Oh Wings of Song" of Mendelssohn. Two trios by Miss Marion Ralston, a young St. Louis' composer, were sung by Mrs. Bonsack, Miss Black and Miss Taussig. There were solos by Mrs. Ives, Mrs. Walter and Mrs. Paul Davis. A feature of the concert was the violin playing of Miss Edith Bausemer, the young daughter of Mr. and Mrs. Bausemer, both of whom are famous in professional circles, Mrs. Bausemer as one of our leading pianists, and Mr. Bausemer as an authoritative critic and teacher. Miss Bausemer is a pupil of Mr. Geo. Heerich, the well known violinist and leader of the St. Louis Quintett Club.

The fifth concert of the Choral Symphony Society given on Thursday evening, January 6th, was one of the most interesting of this year's series. The program was orchestral and "popular," comprising the Brahms' "Akademische Fest," overture, with selections by Lacombe, Bizet and Strauss. Mr. Geo. Buddeirs, of Berlin, whose playing at the Rubenstein Club was mentioned in my last letter, was the soloist, and proved a genuine surprise in several respects. Mr. Buddeirs played magnificently. The tone which was somewhat overwhelming in the parlors of a private residence just sufficed for the space of Music Hall, and the qualities of space, fluency and sentiment were not wanting. His success was instantaneous and unequivocal. He was recalled again and again, and responded with several well-chosen encores. Mr. Buddens gave as his piece de resistance the beautiful C sharp minor Concerto of Schytte, (first time in this country), with orchestral accompaniment played from the manuscript; playing afterwards a "Gondoliera," by Alfred Ernst, and selections by Henselt and Liszt.

Musical St. Louis has not yet attained to the artistic heights of chamber music, as was shown by the very modern audience in attendance at the concert of the Spiering quartet given January 11th, at Memorial Hall. Those who were present enjoyed a treat not often accorded the true lover of music in its purest form. In the Spiering Quartet we have the beauty and unity of tone, finish in detail, the just balance and thought, sympathy and understanding which only individual mastery and long association and united efforts can bring. The Schumann Quartet in A major, opus 41, and the Beethoven Quartet in G major, opus 18, were given, with Mr. Kroeger's Quartet in D minor for piano, violin, viola and cello, between. In spite of such a trying juxtaposition, Mr. Kroeger's work revealed excellencies of a decided character, both as to subject and handling. The theme of the first movement was especially fresh and taking and the working out most interesting and satisfactory.

At the meeting of the Tuesday musical, at Memorial Hall, Jan. 18th, an interesting program of songs and piano selections were given. Among those taking part were Miss Maud Barrows, of East St. Louis, a promising young student of decided poetical temperament who played the E minor Concerto of Chopin, and Miss Thraner, of Greenville, Ills., who played a Mendelssohn Fantasia.

Mr. Edward MacDowell, the famous composer and pianist, appeared in this city under the auspices of the St. Louis Musical Club at Memorial Hall, on Saturday afternoon, January 15th.

Mrs. Kate Broaddus will give a musical, at the Conservatorium, the latter part of January.

Mr. Ernest Kroeger, who has been disabled for some weeks by a painful accident to his hand, will resume the interrupted series of piano recitals in early February.

Mrs. Rolla Wells gave a delightful musical Jan. 12th. The artists appearing were Miss Kalkman and Messrs. Parisi, Kroeger and Humphrey. C. H. F.

Des Moines, Ia. The musical season here is now fairly under way, and there has been given of late several concerts of a high order of merit. The musical season proper began with a concert by The Redpath Grand Concert Co., with Clementine De Vere, soprano; Arthur Beresford, basso; Franz Listemann, violinist; and Romoualdo Sapio, musical director. The program was not of a particularly interesting character. De Vere sang the worn and hackneyed "Shadow Song" and sang it well, but it did not appeal to the audience, and was coldly received, although the audience was very large, and and at first predisposed in the singer's favor. Mr. Beresford sang Handel's "Honor and Arms" with a full resonant voice, and in good style; but it made no impression; but with his second number he made the hit of the evening. Mr. Beresford has a glorious voice and sings well, although there was a tendency to sing off the key now and then. The violinist, Mr. Listemann showed evidence of good training. His technic was in every way satisfactory, but his tone was cold and thin. One of the most delightful things of the concert was Signor Sapio's performance of a Minuet, to which he was encored notwithstanding it was the first number on the program. His accompaniments were delightful. I never heard

better. The so-called miscellaneous concert is, to me at least, not what it was formerly. As a rule they are dry and tedious. I am heartily glad that the "Recital" has to a large extent superceded it.

Tuesday evening, Dec. 8th, we had the pleasure of listening to the Listemann String Quartet of your city, and a royal entertainment it was; and furthermore, (and let it be said to our credit,) it was listened to by nearly the same audience as heard the De Vere concert, and was highly appreciated. Listemann seems not to have lost any of his old time power, at least not so far as technic is concerned. The Cellist, Franz Wagner, created a veritable furore, and was recalled several times. Wm. H. Sherwood was to have given a Recital here Nov. 26th, and was in the city for that purpose, but it failed to materialize on account of the poor management and utter irresponsibility of the party who engaged Mr. Sherwood, and mismanaged the affairs. The whole city regretted the shameful affair, for Sherwood is held in high esteem here.

Monday morning, Dec. 6th, the Des Moines Symphony Orchestra gave their first concert of the season under the direction of Dr. M. L. Bartlett, with the following program:

- Overture, Semiramide..... Rossini.
- Vocal Solo, My Heart at Thy Sweet Voice.....Saint Saens.
Miss Nellie Aikman.
- Symphony in G major, No. 6.....Haydn.
- Two Hungarian Dances, Nos. 5 and 6.....Brahms.
- Danube Wave Waltzes.....Ivanovici.
- a-Irish Folks' Song.....Foote
- b-The Swallows.....Cowen
Miss Aikman.
- Intermezzo, "Naila".....Delibes.
- Duo for Cornets, I Would That My Love.....Mendelssohn.
Messrs. Malone and Johnsen.
- Sparrows Midnight Patrol.....Davis.

It is doubtful if there is a city of its size in America that has a better equipped orchestra than this little city of Des Moines in the Prairie State of the West. This is not only the opinion of your correspondent, but the opinions of many others of good judgment and experience. The orchestra numbers thirty-four, and well balanced in the different parts, there being twelve violins, all capable and experienced players. The program was splendidly carried out, many of the numbers being heartily encored, notably, the Hungarian Dances of Brahms.

December 30th took place the first concert of the season by the Apollo Club, also under the direction of M. L. Bartlett. The Club has a membership

of forty enthusiastic devotees of the manly art of male voice singing, and they compare favorably with other clubs of like character. Their concerts are given to subscribers, and their concerts are quite recherche affairs. There are several interesting musical events promised for the near future which will be duly chronicled.

HAWKEYE.

Indianapolis. Franz Bellinger has been engaged as **Ind.** musical director at the Second Presbyterian church. The organist, is Charles Hansen, who has so long played at the Meridian street church, and the tenor is Frank Ormsby, of Chicago. The music committee says that all changes have been made with utmost good feeling. The quartet is completed by Mrs. Alice Flemings Evans, soprano; Miss Georgia Galvin, contralto, and R. Byon Overstreet, bass.

The Matinee Muscale met for the first time since the holidays, January 5th. A song recital was given by Miss Anna Katherine McLaughlin, assisted by Miss Emma Schellschmidt, harp; Miss McElwee, piano; Miss Pauline Schellschmidt, violin; and Mrs. Flora M. Hunter, accompanist. The program which was well rendered, follows: "A Summer Night," and "He the Best of All," Schumann; "Dreams," Wagner; "Mignon," Liszt; "Reverie" Hasselman; "A Song of Love," Nevin; "My Heart Is Sair," Gilchrist; "My True Love," Johns; "The Swing" and "The Quest," Eleanor Smith; "Roses" with violin obligato, Weil; "To the Spring," Greig; "Czardas," MacDowell; "Invocation," with harp and violin obligato, Guy d'Hardelot; "Nai-ka," Japanese song, Bemberg; "Come My Own Dear Norr" and "Betrayal," Chaminade.

The works to be given at the festival in May include Benoit's "Lucifer," "Olaf Trygvason," by Grieg, and the third act of "Tannhaeuser."

The Amateurs held their first meeting since the holidays, with Miss Edith Conner, at her home, 2028 North New Jersey street, January 15th.

Miss Agnes Smith, a pupil of Miss McElwee, gave a piano recital at her home, 200 West Mulberry street, Saturday afternoon. She played the following numbers: Invention No. 8, J. S. Bach; Sonata Pathetique, Beethoven; Minuetto from Op. 78, Schubert; Valse, No. 6, Op. 64, Chopin; "Fairy Fingers," Op. 24, S. B. Mills; Barcarolle, Op 37, P. Tschaiakowsky; Gavotte Moderne, Op. 11, Emil Leibling.

William H. Sherwood gave a recital before the Matinee Musical January 19th.

The second Symphony Orchestra concerts will be given Monday evening, February 7th.



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Dallas, Tex. At Janke's hall January 7th a most enthusiastic and interesting meeting was held for the purpose of organizing for the next Saengerfest. Representatives from the Galveston maennerchor, Concordia society and Galveston quartette society were in attendance, and the work of organizing was perfected in a very harmonious and satisfactory manner. Mr. John Sealy was elected temporary chairman and Mr. L. J. Selby temporary secretary of the meeting. Prof. C. Janke, president of the Galveston maennerchor, addressed the meeting and explained the object of the gathering of the local singing societies. Galveston has been chosen as the place for the celebration of the twenty-second Saengerfest, and every encouragement has been received that this will be the greatest and the most successful Saengerfest ever held in Texas, or in the south for that matter.

The following officers were elected, who will constitute the board of Saengerfest directors, and as the executive committee, have full charge of all the matters pertaining to the great singing feast, were elected unanimously: President, Mr. Arthur Bornefeld; vice-president, Prof. A. Janke; treasurer, John Sealy; secretary, L. J. Selby; corresponding secretary, U. O. Tiarks; musical director, H. M. Bauer. The board of directors will meet at the call of the president to which all members of the societies are cordially invited. The executive committee in the meantime will select sub-committees and draft plans for the arrangements of the festival.

It was reported during the course of the meeting that fifteen German singing societies have already signified their intention to participate in the feast. A number of other societies have the matter under consideration and will in all probability report to the executive committee as now organized and prepare for work. This places the number of voices that can be depended upon to date at nearly 600. This does not include the English societies, which, it is expected, will swell the number nearly 200 more. This is the largest number of voices ever had in the history of the Saengerfest, and there is every assurance that the estimated number will not fall short. The Galveston German societies have devoted time and earnest attention to arranging for the success of the Saengerfest, and through their indefatigable efforts all the societies received the mass choruses some time ago. Among the Texas societies which have already expressed their intention of attending the singing catnival are the following: Austin saengerbund, San Antonio Beethoven maennerchor, San Antonio liederkranz, San Antonio frohsinn, San Antonio Deutscher maenerchor, Houston saengerbund, Houston frohsinn, Dallas schuetzer maennerchor, Liedar maennerchor, Lagrange fusche, Galveston Concordia, Galveston maennerchor. Of the English societies, it is expected the following will participate: San Antonio quartette club, Houston quartette club, New Orleans quartette club and Galveston quartette club. Then, again, the St Louis North American saengerbund will have a large delegation in attendance.

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Mr. George Hamlin, the well known tenor of Chicago, whose portrait is illustrated upon our front page, has recently sung with the Cincinnati and Chicago Apollo Club and with the Pittsburg Mozart Club. On each occasion he has met with most pronounced success. He is engaged to sing the tenor part in the first production in America of Stanford's Requiem, with the Apollo Club, Chicago, Feb. 21st, and as principal tenor for the Indianapolis May Festival. The following are his press comments:

Cincinnati Enquirer, Dec. 10, 1897.—Mr. Hamlin has a sweet, lyrical tenor voice, but it is under the most artistic control and capable of expressing the most intense emotion. He grew upon the audience as an artist of very refined, poetic nature. His singing of the solo and recitative in "The Swan and the Skylark" was a tribute to art and was received with demonstrations of applause. Mr. Hamlin does everything artistically and well.

Cincinnati Commercial Tribune, Dec. 10, 1897.—Of the soloists Mr. George Hamlin, the tenor, undoubtedly carried off the palm of the evening. His voice is of fine quality and exquisite sweetness, though not too sugary, and eminently suitable for oratorio work. The artist has it well under control, knows how to use it to obtain the best results, and he sings invariably true. The "Fac Me Vere Tecum Fleri," for tenor solo and chorus, was beautifully given, and was one of the finest gems of the evening, and Mr. Hamlin was enthusiastically applauded. Mr. Hamlin distinguished himself by the delicate rendition of the sweet and plaintive swan song, "Summer, I Depart," and at its conclusion was given a perfect ovation.

Chicago Chronicle, Dec. 15, 1897.—Geo. Hamlin was, as usual, strong and safe in his work. His exquisite vocalization is as remarkable as ever and promises well for his appearance with the Apollo Club next week.

Chicago Inter Ocean, Dec. 18, 1897.—Beethoven's "Ninth Symphony" with Theodore Thomas. Mr. Hamlin's work in the tenor solo, "Joyful Like His Sons so Glorious," was highly commendable.

Chicago Chronicle, Dec. 24, 1897.—George Hamlin surpassed himself. His voice has gained in strength and it is perfectly cultivated. There is no tenor singing in oratory to-day to be compared to him. Everything he sang last night was characterized by the same soulful care; his tones were delightful and his expression was faultless. With Mr. Bispham, who sang splendidly, Mr. Hamlin divided the warmest applause of the evening. In particular, Mr. Hamlin's rendering of the recitative beginning "Thy Rebuke Hath Broken His Heart," and in the succeeding airs and recitative showed the results of intelligent and exhaustive study. The pianissimo effect of the final words in the aria "Behold and See" was beautifully managed.

Chicago Record, Dec. 24, 1897.—Mr. George Hamlin, whose clear and true voice and fine method are always of good service whenever he appears, sung the tenor passages with good quality of tone and evident taste and intelligence.

Musical Critic, Dec. 21, 1897.—The soloists were all satisfactory, although Hamlin aroused the greatest enthusiasm, especially in his work in the "Swan and Skylark," which was exceptionally fine.

Musical Critic, Dec. 21, 1897.—Mr. George Hamlin, of Chicago, whose musicianly work and pure, and sympathetic tenor have won him a deserved popularity here, received some of the warmest applause of the evening.

Chicago Journal, Dec. 24, 1897.—Mr. Hamlin has never sung with more force than he displayed last night, and there was a splendid precision in all his efforts.

Musical Courier, Dec. 22, 1897.—Mr. Hamlin has a sweet, lyric tenor voice, under the most artistic control and capable of expressing intense emotion. He uses his voice after the manner of a poet. He grew upon the audience until he became the recipient of the most enthusiastic applause. His singing of the solo and recitative in "Swan and the Skylark" was a tribute to genuine art.

Pittsburg Times, Jan. 1, 1898.—Mr. George Hamlin, the tenor, is new in Pittsburg. His voice is of fine quality, his articulation most perfect, and his work performed with a power of expression too often overlooked in oratorio. Mr. Hamlin's singing of "Thy Rebuke Hath Broken His Heart" was also good.

Pittsburg Dispatch, Jan. 1, 1898.—The tenor, Mr. Hamlin, sang with most artistic expression.

Pittsburg Reader, Jan. 1, 1898.—Mr. George Hamlin proved himself a tenor of unusual quality. His rendering of "Thy Rebuke Hath Broken His Heart" was exceedingly effective.

Musical Courier, Chicago, Dec. 25, 1897.—George Hamlin gave most excellent service. The Chicago tenor is one of the best before the American public. His voice has grown wonderfully in volume, and it is no small compliment to his ability to say that he stood nobly the test of an appearance in the same work with such a consummate master of vocal art as David Bispham.

Farewell, The Spell Is Broken.

Words and Music by

CARL BRONSON.

Com dolore.

Introduzione.

Love, now at part - ing, I ask but a kiss;
If in your dreaming, I sometimes ap - pear,

Marcato la melodia.

I crave no word, but the memory of this Sealed in my heart, the
Haste not to waken, but pa - tient - ly hear, While the old sto - ry of

one bright ray That shall il - lum - ine my lone - ly way.
love I im - part; My hopes are in thee, wher - ev - er thou art.

Rit.

Refrain.

Con duoto.

Fare-well! fare-well! the spell is broken; Love's dream, a-las! was all too

fair. Ah!..... I love thee, And the parting can-not dim love's kindled

flame. Till..... the end thy spell shall linger, Linger, ev-er lin-ger round thy

rit.

name.

p

Dim.

Trem. Sca.

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