

# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

## A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

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### SUPPLEMENT.

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#### Some Famous Performers of the Past and Present.

It is a well recognized fact that the ideals which animate the composer have undergone many marked changes since Beethoven's mighty genius burst the fetters of formalism that defined the limitations of classic music. We have seen how Schubert, Schumann, Chopin and Brahms have worked out some of the lesser manifestations of the newly won musical freedom which was the heritage Beethoven "the romantic revolutionary," left to his successors. We have learned how the mightier phases of this same movement were realized in the works of Wagner and Strauss for the Germans, and of Cesar Franck for the French speaking peoples. And, finally, we have discovered that all of these men followed the lead of Franz Liszt, as well as of Beethoven, in breaking away from the restrictions of classic form, which had long since served its purpose.

If, in the field of creative composition, Liszt became the father of modern music, as the nearest successor of Beethoven in attributes of spiritual greatness, it is also reasonable to suppose that, as a pianist, he was likewise an important factor in determining the *re-creative* ideals that have gradually altered the concert life of the world. This is none the less true because the real spirit of Liszt's interpretative art was imperfectly grasped by his generation. Liszt's pianistic career coincided with the last years of the public life of that spectacular violin virtuoso, Paganini. The musical public had learned to look only for pyrotechnical display from the virtuoso, and were unprepared to accept anything else from the concert artist. Only the conductor preserved the placid atmosphere of the classic period, and he was still an exceedingly unimportant person, generally speaking. Mendelssohn was the one conductor in the first half of the nineteenth century whose hold upon the public might be likened to that exerted by the great virtuoso conductors of the present. For the rest, the concert world was divided between the vulgar joys of mere technical display, as represented by the violinists, pianists and singers—the latter of the French and Italian schools—

and the occasional concessions to sentiment represented by the exponents of the works of Schumann and Mendelssohn.

The traditions of Liszt's playing are strangely unreliable, but they all bear witness to the compelling magnetism of his personality. One may, therefore, accept this quality of his art as one inseparable from the art of the successful virtuoso. But for the poetic, dramatic and imaginative manifestations of this personality which his playing must have set forth, we are obliged to turn to the evidence left us in his compositions. The etude form engaged his attention from boyhood to ripened maturity, and affords an illuminating commentary on the artistic development of the virtuoso. We see in this form how his technical virtuosity was developed until it surpassed anything which the present generation of pianists may attempt. The first edition, for instance, of his arrangement of the six Paganini Caprices is of almost impossible difficulty, and later editions of these same compositions show how Liszt was compelled to make technical concessions to the limitations of his colleagues, and how little store he had come to set on mere technical display. Everywhere mechanical difficulties become modified to attain greater ease of execution, and, at the same time, accomplish greater expressiveness, thereby achieving fuller measure of beauty and truth.

From that wonderful group of shorter pieces "The Years of Pilgrimage," we may see how the tendencies of the entire modern school, even in its most bizarre expressions, have been anticipated by his prophetic spirit. Hence, both technically and musically, we may conclude that, as a pianist, Liszt was far in advance of the taste of his time, and it was only the magnetism of his personality that convinced his listeners in the moment of performance. For this reason, the traditions and present recollections of his playing are concerned chiefly with the technical splendors of his art, and only in his compositions which are handed down to us do we find evidence of his poetic and imaginative qualities.

The next great master of the piano to direct the attention of the public to other things than mere technical display was Anton Rubinstein (1829-1894). Of smaller talent than Liszt, though still a giant, his playing more nearly matched the comprehension of his listeners. It was distinguished by command of tonal variety, by temperamental abandon, and by greatness of spirit, speaking in conventional inflections. A rather dim recollection of Rubinstein's playing records impressions of great tonal volume, great inaccuracy, and masterful bigness of conception. He magnified and glorified the prevailing ideals of sentiment and of mechanical command.

Rubinstein's art became the inspiration for the school of piano playing founded in Vienna by his pupil, Theodore Leschetizky. Little of the great spirit of the master was retained by the pupil, but much of the Rubinstein sense of tone was inherited by him, and many refinements of pianistic art were transmitted to his pupils. The most famous exponents of this school are Paderewski, Gabrilowitsch and Fannie Bloomfield-Zeisler.



The Liszt school proper has given many significant artists to the world. Of composers, one must include almost all the leaders of modern thought, as either directly or indirectly of his school. Practically every great pianist of the last generation was his pupil, as the following list may serve to prove: Von Bulow, D'Albert, Friedheim, de Pachmann, Sauer, Reisenauer, Sherwood and Rosenthal. Each of them has caught some fragment of the Liszt spirit, and transmitted it to the world.

But the greatest follower of Liszt was not his pupil. The world has recognized Ferruccio Busoni as the foremost interpreter of the music of Liszt, and the leader of the most advanced musical thought of the times. He was first trained by his mother, making a public appearance at the age of nine, and later, studied in Vienna and Gratz. His first work was as a teacher and editor of the works of Bach while in Russia and later in Boston, Mass. His career as a virtuoso was begun in Leipsic. He was then the virtuoso only. Now he has matured into the universal artist, whose command of his instrument in point of tonal refinement and variety surpasses that of any pianist of the time; whose sense of beauty remains the most austere and exalted and whose playing is animated by a greatness of spirit entirely unmatched in the world of music, save by the foremost of conductors, Arthur Nikisch. However, the student is familiar with his interpretative creed which is so fully announced in his "New Esthetic of Music" and elaboration of this is unnecessary. It remains only to add that Busoni is even now expanding the art of music through his compositions, and adding to it things that have not been before. His first opera was performed in 1912, and in the same year his monumental "*Fantasia Contrapunctistica*" was presented. This is a marvelous completion and elaboration of the unfinished fugue in Bach's "Art of the Fugue." His "*Berceuse Elegiac*," for orchestra, is also a work of the utmost importance.

Busoni sets the standard for the pianistic art of the present. Mme. Teresa Careno and Josef Hofmann represent the last lineal artistic descendants of Rubinstein, whose pupils they were. Somewhere between these two standards of interpretation lie the ideals of beauty which animated the playing of William H. Sherwood, to whom belongs the honor of having founded the American school of piano playing. Sherwood represented a technical mastery that was superlative. He had also a musical insight that was remarkable for its sympathy with the poetic and romantic schools that belonged to his generation. As yet, no pianist of American birth has arisen to claim the laurels which were his, though there are many who are worthy of recognition.

Of the other pianists whom the world at large recognizes, it may suffice to mention Rudolph Ganz of Switzerland and Harold Bauer of England. Ganz is a pupil and a logical representative of Busoni, and Bauer was trained to some extent by Paderewski.

Two schools of song flourish at present—the Italian and the German. The former lives only in Italian opera, which makes demands only for tonal fullness and

wealth of sensuous beauty. The most typical representatives of this school are Caruso and Tetrizzini. It can hardly be dignified as possessing interpretative ideals in the sense that these have been developed by the German Lied. The most distinguished and the most convincing exponent of this school is Mme. Ernestine Schumann-Heink. The ideals of the German school unite diction and *bel canto*. Every value of the text is realized in declamation, and yet the lyric beauties of melody are faultlessly sustained. Though developed by the Lied, these German ideals of song have been carried into opera by such singers as Mme. Lili Lehmann, Mme. Schumann-Heink, Miss Geraldine Farrar, Mme. Louise Homer, Clarence Whitehill, and other distinguished Americans. George Hamlin, Charles W. Clark, and David Bispham represent them on the concert stage of America.

The violinists remained slaves to the pyrotechnical example of Paganini for two generations. The Frenchmen, Vieuxtemps and Sauret, were his immediate successors, and their compositions added sensuous beauty of melody to the doubtful charms of mere technical display. The feeling for deeper meaning and greater possibilities in violin music found expression in the playing and teaching of Joseph Joachim. This tendency away from technical display and mere virtuosity and toward more musical expression has been continued by Fritz Kreisler, who, with Eugene Ysaye, is considered the greatest artist in the violin world today. His revivals of the old Italian and French masters, and his own compositions, have shed new light upon the capacity of the violin for intimate and poetic song. Efrem Zimbalist and Mischa Elman are among the most brilliantly gifted of the younger violinists of the present generation.

It remains only to consider the conductors, and, as preface, to discuss the gradual perfection of the orchestra as a musical machine. One hundred years ago the conductor was a person of slight importance; today, he is the most conspicuous figure in the musical world after the composer. This change was wrought by the works and deeds of Richard Wagner, Franz Liszt, Hans Von Bulow, and Theodore Thomas. Both as conductor and composer, Wagner began the discipline of the German orchestras, insisting upon the establishment of dynamic standards. Von Bulow carried the interpretative ideals of Liszt, or such portion thereof as his rather hard nature was able to grasp, not only into his commanding but academic piano playing, but into his far more significant conducting. Thomas perfected the "machine" by making all string players adopt similar bowings and by many refinements of ensemble.

Three things are essential for the art of the conductor: he must possess that aptitude for addressing the public through musical utterance which belongs no less to the pianist, violinist and singer; he must have that vast technical equipment which includes a knowledge of the possibilities of every instrument in the orchestra, of every player thereof, as well as of the limitless field of musicianship; and he must have that personal magnetism whereby he convinces the listener and the player alike that every utterance of the orchestra emanates directly from him. These gifts are



the heritage, in greater or less degree, of all the conspicuous conductors of the present generation, among them being Arthur Nikisch of the Leipsic Gewandhaus, Arthur Toscanini of the Metropolitan Opera, New York, Cleofonte Campanini of the Chicago Opera, Dr. Karl Muck of the Boston Symphony Orchestra, Felix Stokowski of the Philadelphia Orchestra, Frederick Stock of the Chicago Orchestra, Walter Damrosch of the New York Philharmonic Orchestra, and Emil Oberhoffer of the Minneapolis Orchestra.

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We give below, short biographies of some of the most famous pianists, violinists, singers and conductors of the past and present. It is not intended to be a complete roster, but presents in alphabetical order, some of the most familiar, because the most famous, names among executive musicians, and a few pertinent facts about each. It will be of interest and value to the student as a reference list.

#### **Albert, Eugen d'. 1864—**

Of German nationality, but born in Glasgow, Scotland. One of the most famous pianists of the present day, possessed of wonderful technical ability, and a pupil of Richter and Liszt. Composer of many important pieces for the piano and works for orchestra, besides nine operas.

#### **Bauer, Harold. 1873—**

A celebrated pianist, born in London of Jewish parentage. First studied the violin and made his debut as a violinist in 1883. Was a failure as a violinist, but was very successful as a piano accompanist, and made tours with famous soloists. Since then, he has developed into a solo pianist of the first importance. He has made several tours of America and Europe, having first appeared in this country in 1900.

#### **Bispham, David. 1857—**

Born in Philadelphia, Pa. An eminent baritone, who studied in Italy and London; afterwards took leading operatic roles, singing in both Europe and America. He has also been very successful as a concert singer and reader.

#### **Bull, Ole. 1810-1880.**

A famous Norwegian violinist, born at Bergen. Won his first reputation in Italy. Came to America in 1834 and made several tours, where he won immense popularity. To the end of his long life, he travelled and gave many hundreds of concerts in both Europe and America.

#### **Busoni, Ferruccio Benvenuto. 1866—**

A gifted Italian pianist. Studied with his parents and took the Rubinstein prize for composition and piano playing in 1890. Has taught in Europe and America, but now devotes his time to concert tours and composition. Has a marvellous technic, and his

work represents the highest attainment in piano playing, as his compositions are the last word in creative music.

#### **Calve, Emma. 1866—**

A famous opera singer, born in Madrid, Spain. She is possessed of a rich and sympathetic soprano voice, and her singing shows perfect art. Mme. Calve is well known in Grand Opera the world over, her most famous role being that of Carmen.

#### **Campanini, Cleofonte. 1860—**

A famous operatic conductor, born in Parma, Italy. Has been conductor at Covent Garden, London. Directed an opera company in New York, and is at present General Musical Director of the Chicago Opera Co. He is famed as an interpreter of the works De Bussey, Massenet, Saint-Saens and Wagner, as well as the standard Italian operas.

#### **Carreno, Teresa. 1852—**

Born in Caracas, Venezuela. A pupil of Gottschalk, she has appeared very successful in her native land, South America, as well as in Germany, and the United States. Her work as composer has also given her a very high place in the musical world.

#### **Caruso, Enrico. 1874—**

The greatest tenor of the present day was born in Naples, Italy. His voice is of remarkable range, and of the greatest sweetness and mellowness. He has appeared repeatedly in Grand Opera in the leading cities of Europe and America.

#### **Clark, Charles W. 1865—**

Born at Van Wert, Ohio. Studied in Chicago, London and Munich. Made his debut in London, and afterwards toured most successfully in England and Europe and has sung for several seasons in America. His voice is a baritone of extensive range.

**Damrosch, Walter J. 1862—**

Born in Breslau, Prussia. A talented conductor, Wagnerian lecturer, composer, and pianist. Came to America in 1871, and in 1884 was made assistant conductor of German Opera in New York. Was also conductor of the Oratorio and Symphony Societies in that city. He is at present the conductor of the New York Symphony Orchestra.

**De Pachmann, Vladimir. 1848—**

Born in Odessa, Prussia. One of the best known pianists of today. He appeared in all the great cities of Europe as well as America. Remarkable for his broad technic, soft and delicate touch, and personal idiosyncrasies. Famous as an interpreter of Chopin.

**De Reszke, Edouard. 1855—**

A famous basso, born in Poland. He studied in Italy and is one of the finest bass singers in opera, although now retired. He has sung in both Europe and America, generally appearing with his brother, who has shared with him the honor of receiving the insignia of the Royal Victorian Order.

**De Reszke, Jean. 1852—**

Born in Poland, and became the greatest tenor of his day, making his debut, however, as a baritone. He subsequently appeared in leading roles in Grand Opera in the principal European and American cities for many years. Has now retired from the operatic stage, dividing his time between his home in Paris and his estate in Poland.

**Eames, Emma. 1867—**

Of American parentage, born at Shanghai, China. St died in Boston and in Paris. Her first appearance in Grand Opera was an immense success, and she is considered one of the most illustrious sopranos of the present day. Her musicianship is thorough, her style pure and dignified. Mme. Eames has sung almost constantly in London and New York, as well as other great cities, in Italian, German and French Operas.

**Eddy, Clarence. 1851—**

The most famous American organist of the present day. Has played as official organist at all the famous world-expositions, and has made many concert tours in Europe and America. He is also known as the composer of some effective works for the organ, and is the first great organist to adopt correspondence methods in his teaching.

**Elman, Mischa. 1890—**

Born in Russia, and now one of the wonderful violinists of the present day, his matured command of his instrument and his remarkable playing giving him, both in America and Europe, a leading place among musicians.

**Farrar, Geraldine. 1883—**

Born in Boston, Mass. A very talented soprano, studied in Paris and Germany. She is popular in Europe, having a life engage-

ment at the Royal Opera, Berlin. In 1906, she came to America on a leave of absence, appearing in opera in the leading cities with the Metropolitan Opera Co.

**Friedheim, Arthur. 1859—**

Born in Russia, of German parentage. Has a world-wide reputation as a pianist, having developed into a virtuoso at an early age. Known as the "Liszt player." Has toured the principal countries of Europe, as well as England and Egypt. Composer of two operas, and concerto for piano and orchestra.

**Gabrilowitsch, Ossip. 1878—**

A Russian, and one of the most famous pianists of the present day. Began studying piano at the age of six, and later became a pupil of Leschetizky. Has appeared in concert in all the principal cities of Europe, Great Britain and America. His talent and style very much resemble that of Paderewski.

**Gadski, Johanna Tauscher. 1871—**

Born in Stettin, Prussia, where she was educated as a singer, now being a famous Wagnerian soprano. She is equally popular in America and Germany, in which countries she made extended tours, frequently appearing in opera and concert. Her voice is of wonderful beauty, and her singing characterized by great artistic finish.

**Garden, Mary. 1873—**

An American dramatic soprano, but born in Aberdeen, Scotland. She is called "the idol of the Parisian opera-goers." After studying in America, she pursued her musical education in Paris under famous teachers. She is extremely popular in London, many of the European watering places, and in America.

**Godowski, Leopold. 1870—**

Born at Wilna, Russian Poland. A noted pianist and composer. After making his debut at the age of nine years, he toured Russia and Germany, afterwards studying in the Hochschule in Berlin. After touring America, he went to Paris in 1886 and became a pupil of Saint-Saens, subsequently appearing as a pianist in England, America and Canada. His wonderful technic and the brilliancy of his style have ranked him among the greatest of living pianists.

**Hamlin, George John. 1868—**

A very successful concert tenor, born at Elgin, Ill. Studied at Chicago and Andover, Mass., making his debut in the former city with the Apollo Club under Mr. Tomlins. He has sung in concert in all the principal cities of America, as well as Germany and France and also in London.

**Guilmant, Felix Alexandre. 1837-1911.**

An eminent French organist and composer, born at Boulogne, France. He was the most popular organist in his native country and had a world-wide reputation as



the foremost exponent of the French School. Played in La Frinito Church in Paris for 30 years, wrote many effective compositions for organ and other instruments, as well as for the voice.

**Homer, Louise. 1879—**

Born in Pittsburgh, Pa. A celebrated American contralto singer, at present a member of the Metropolitan Opera Company of New York. Studied in Philadelphia and Boston, and later in Paris. After singing in France and Brussels, Mme. Homer appeared for the second time in London, since which time she has rapidly risen to fame.

**Hofmann, Josef. 1877—**

Born at Cracow, Russia. He appeared first as a pianist when not quite six years of age, as an infant prodigy. His subsequent career has justified this youthful promise, and as a maturer pianist, he has toured the principal countries of the world most successfully. He has also written extensively for the piano.

**Joachim, Joseph. 1831-1907.**

A famous Hungarian violinist, born in Hungary, of Jewish parents. At the age of five was a musical prodigy, and afterwards became the most distinguished violin teacher of recent times, being for years the head of the famous "Hochschule" in Berlin. Almost all the distinguished violinists of the present time have studied under him.

**Kreisler, Fritz. 1875—**

An Austrian violinist. The most scholarly of present day violinists. He has made several tours of Europe and America. His technic and style are very original, and his playing is masterful rather than merely brilliant.

**Kubelik, Jan. 1880—**

One of the most popular violin virtuosi of the present day. Born at Dichle, a little town near Prague. Appeared in public at the early age of eight, and four years later entered the Prague Conservatory of Music. He has toured extensively the Continent, England and her Colonies and America. While a complete master of all technical difficulties, his chief aim is expression, and his music is remarkable for its melodious singing quality.

**Lehmann, Lilli. 1848—**

Born at Wurzburg, Germany. A distinguished German operatic singer and one of the greatest Wagnerian singers of the present day.

**Leschitzky, Theodor. 1830—**

Was born in Austrian Poland, and is the most celebrated teacher of the piano of present day. Studied piano with Czerny and composition with Sechter. Spent many years in St Petersburg as professor in the Conservatory, making his debut in England in the meantime. Leaving Russia in 1878, he

played again in London, and in Holland and Germany. Many famous pianists have been among his pupils, such as Paderewski, Zeisler, Gabrilowitsch, etc.

**Lind, Jenny. 1820-1887.**

Born in Sweden. The famous soprano at a very early age began her brilliant career as a singer. She subsequently appeared in Stockholm, London, Paris and the United States before the most enthusiastic audiences, winning the title of "The Swedish Nightingale."

**Liszt, Franz. 1811-1866.**

This brilliantly gifted Hungarian pianist and composer, made his first appearance in public at the age of nine. Later, he made European and British concert tours. When at home, his time was divided between teaching and composition, and many eminent musicians are numbered among his pupils.

**Lucca, Pauline. 1841—**

A brilliant soprano opera singer, born in Vienna, of Italian parentage. Her singing first attracted notice in 1859, and from that time she met with public favor, being patronized by royalty, and singing in the principal countries of Europe. In 1872, she made a two years' tour of America.

**Mahler, Gustav. 1860-1911.**

Born at Kalischet, Bohemia. One of the most prominent operatic conductors and composers of symphonies of the present day. Has conducted extensively in Europe, England and America.

**Malibran, Marie Felicita. 1808-1836.**

Born in Paris. Was a brilliant and popular operatic singer. She made her first public appearance at the age of five and later studied in Naples and London, making her debut in opera in 1825, in London. She was enthusiastically received in America, as well as England and on the Continent.

**Melba, Nellie. 1859—**

Born in Richmond, Australia, near Melbourne—hence her stage name. Although educated in harmony, piano, violin and organ, no attention was given to the cultivation of her voice until after her marriage. Then she became a pupil of Madame Marchesi and developed a voice of extreme beauty and remarkable range. She has sung in the leading operas in all the principal cities of the world.

**Moszkowski, Moritz. 1854—**

Pianist and composer, born in Berlin, Silesia. Gave his first concert with great success in Berlin in 1873, followed by many others in Berlin, Paris, Warsaw and London. Now living in Paris.

**Muck, Karl. 1859—**

Born at Darmstadt, Bavaria. Orchestra conductor and pianist. After conducting various operas in Germany, principally the Royal Opera at Berlin, he came to America

to conduct the Boston Symphony concerts where he since remained.

**Nikisch, Arthur. 1855—**

Born at Lebeny, Sent-Miklos. A Hungarian orchestra conductor, as well as a famous violinist has conducted many well-known operas and orchestras in Europe, England and America, meeting at all places and times with the greatest triumphs.

**Nilsson, Christine. 1843—**

Born in Sjoabal, Sweden. At nine years old, learned to play the violin, and sang and played Swedish melodies at village entertainments. After studying under various famous teachers, she made her debut in Paris at the age of twenty-one, and thereafter sang in the principal cities of Europe. She first visited America in 1870, and returned twice on concert tours. Her voice was remarkably sweet and brilliant, and she has been termed "The New Swedish Nightingale."

**Nordica, Lillian. 1859—**

A famous soprano, born at Farmington, Maine. Studied in Boston and also in Milan, making her debut in "Traviata" at Brescia, afterwards appearing most successfully in St. Petersburg and Paris. She has made repeated visits to America, England and the Continent, singing in Grand Opera.

**Oberhoffer, Emil. 1870—**

A famous American orchestral conductor, born in Bavaria. In his early youth he came to America and settled in St. Paul, Minn. He established himself first as a violinist and then as a pianist in Minneapolis. He organized and is director of the Minneapolis Symphony Orchestra. He has made most successful tours of this country. He has also done a great deal for the education of the people in Minneapolis by conducting free classes in musical appreciation for the students in the public schools.

**Paderewski, Ignace. 1860—**

The most famous pianist of modern times, was born in Russian Poland. Took his first piano lesson at the age of six. In 1884 he became a teacher in the Strasburg Conservatory, and chancing to meet Mme. Modjeska was so encouraged by her that he went to Vienna and placed himself under the instruction of Leschetizky. In 1887 he made his debut as a virtuoso, and has steadily gained in public favor as a great pianist. He has toured England, America and Germany. His musical compositions are numerous, and show individuality. In 1908, he accepted the directorship of the Warsaw Conservatory.

**Paganini, Niccolo, 1784-1840.**

A very famous Italian violinist, born at Genoa. Even at the early age of six he was a remarkable player. He spent the greater part of his life in Italy, astonishing the severest critics by his wonderful mastery of the violin. In 1828, he went to Vienna

and later to Paris, in the meantime playing in all the principal German cities, and creating intense excitement and admiration. After Paris, he visited London, and toured the British Isles, and later Holland and Belgium. Paganini seldom played anything but his own compositions, but comparatively few of them have been discovered. He died without being able to keep his promise to reveal the secret of his remarkable playing.

**Patti, Adelina. 1843—**

The famous soprano of modern times. Born in Madrid of Italian parents. When very young, was brought to New York, beginning to sing when only three years old. At eleven her voice broke, but after a period of rest she accompanied Gottschalk to the West Indies on a concert tour, and returning to New York, made her operatic debut in 1859 in "Lucia di Lammermoor." From that time, she has travelled all over the world on her concert tours, visiting and revisiting the principal cities, and is considered the "Queen of Singers."

**Powell, Maud. 1868—**

A distinguished American violinist, born in Peru, Ill. She studied under Schradieck at Leipsic, Dancla in Paris, and later with Joachim in Berlin. Has made the customary American, English and European tours, and has also given forty concerts in South Africa. Her technic is so fine, her style so broad, and her powers of expression and interpretation so excellent that she is considered the best woman violinist in the world.

**Reisenauer, Alfred. 1863-1907.**

A famous German pianist, born at Konigsberg a pupil of Kohler and Liszt. Made his first public appearance in 1881 at Rome, and soon afterwards made a tour including London, Berlin and Leipsic. After studying law for a time, he resumed his concert tours in 1886, and besides England and Europe, went to China, Siberia and Persia. His style was characterized by unusual repose and ease.

**Rosenthal, Moritz. 1862—**

A celebrated pianist, born at Lemberg, Austria. He began to take lessons at the age of eight, and two years later first appeared in public. He then became a pupil of Joseffy, and at fourteen gave a concert in Vienna at which he met Liszt. In 1886 he ended a ten years' study with Liszt. After traveling in Germany and England, he visited America. His touch is peculiarly clear and brilliant, and his technic wonderful.

**Rubinstein, Anton G. 1829-1894.**

Born in Russia. He made his first concert tour at the age of ten. Afterwards became well known as a pianist and composer. Made extensive tours in Europe and England and in America where, in 1872 and 1873, he gave two hundred and fifteen concerts. Ten years previous to this, he founded



the St. Petersburg Conservatory. Has written extensively for piano and other instruments in all forms. His style of composition resembles that of Mendelssohn, and in technic he was rivalled only by Liszt.

**Sauer, Emil. 1862—**

Often called the "Bravura Pianist." Was born at Hamburg, where he received his first musical instruction from his mother. Afterwards studied with Nicholas Rubinstein (brother of Anton) and with Liszt. After touring Europe, he made his first appearance in America in 1889. He is regarded as an excellent player and a splendid teacher, and has been decorated by several European monarchs. He has written many compositions for the piano.

**Sauret, Emile. 1852—**

A brilliant violinist, born in France. He entered the Conservatory at Strasburg at the age of six and made his first public appearance at eight, studying afterwards with De Beriot and Vieuxtemps. Has made many successful tours, and is as popular in America as in Europe, ranking among the best of living violinists. His style is individual and his tone firm and beautiful. He has composed about fifty works for the violin.

**Schumann, Clara J. 1819-1896.**

One of the greatest pianists the world has ever known. Born at Leipsic, Germany, where she made her first public appearance as a pianist, at the age of nine. After her marriage to Robert Schumann, she and her husband made several artistic tours, together, including Russia in their itinerary. Madame Schumann's fame as one of Germany's greatest artists growing steadily. After her husband's death, she made annual concert tours to England and the Continent, and continued her playing in public until a short time before her death. Many famous pianists were among her pupils.

**Schumann-Heink, Ernestine. 1861—**

A famous dramatic contralto, who was born at Leiben, near Prague. Her parents being extremely poor, her musical education was obtained under great difficulties. At seventeen she made her operatic debut in Dresden, and later began a course of study with Franz Wullner. Her real success as a vocalist began in Berlin, and she is now one of the most popular singers in Europe and America, both in recital and opera.

**Sembrich, Marcella. 1858—**

Born in Poland. One of the most gifted women on the operatic stage, a remarkable coloratura soprano, as well as a talented pianist and violinist. Studied in Germany and Italy, and made her debut at Athens in 1877 in "I Puritani."

**Sherwood, Wm. H. 1854-1911.**

Distinguished American pianist, composer and teacher; born at Lyons, N. Y. Studied at the Lyons Musical Academy of

which his father was the founder and principal; then with Hamburger, Pychowski and Wm. Mason. Subsequently studied in Europe with Kullak and Deppe at Berlin, and later with Weitzmann, finishing with Liszt and Richter. He returned to America in 1876, and appeared in all the principal cities of the United States, in Canada and Mexico, and was the only American of that period invited to play with the leading German orchestras. He was generally regarded as the first American piano virtuoso, and was the first of the great musicians to adopt the correspondence method in his teaching of the piano.

**Slezak, Leo. 1871—**

One of the greatest German tenors of the present day. A member of the Royal Opera, Vienna, where he is very popular. Appeared for a short season in America.

**Spohr, Ludwig. 1784-1859.**

Born in Brunswick, Germany. Was a famous German operatic composer of the romantic school, a noted violinist, and one of the most eminent of German conductors. Began the study of the violin at the age of five with Riemenschneider, continuing with Dufour, Kunisch, and later with Maucourt. In 1804 he made his first tour, visiting Berlin, Leipsic and Dresden, and in 1809 conducted the first musical festival ever held in Germany. In 1819, he introduced into England the method of conducting with a baton.

**Stock, Frederick A. 1872—**

Born in Julich, Germany. Studied in Germany and for four years conducted the Municipal Orchestra in Cologne. In 1895 he came to Chicago as viola player for the Chicago Orchestra, and in 1900 was made assistant conductor to Theodore Thomas, after whose death he was appointed Conductor of the Orchestra.

**Stokowski, Leopold. 1874—**

Was born in England, of Polish parentage. Came to America as organist, and eventually became an orchestral conductor, being closely identified with musical development in America, having been for three years at the head of the Cincinnati Symphony Orchestra, and now with the Philadelphia Symphony Orchestra. He has made tours as a conductor throughout this country.

**Tartini, Giuseppe. 1692-1770.**

Born at Pirano in Austria. Was a prominent composer, teacher and violinist. After a most varied career, he founded his famous violin school at San Antonio, in 1728. Many fine violinists were among his pupils. He was a master of his instrument, and one of the greatest violin performers. Was the composer of the famous "Devil's Trill Sonata."

**Tetrazzini, Luisa. 1873—**

A wonderful soprano and a worthy successor of Mme. Patti in many of her principal roles. After touring Europe, she was first brought to the attention of English-speaking people a few years ago in San Francisco, since which time her triumphs all over the world testify to the beauty of her marvellous voice.

**Thomas, Theodore. 1835-1905.**

Born at Esens, East Friesland, and came to America in 1845. Was a violinist in his youth; later became a conductor of world-wide fame, and was the first American orchestral conductor. He not only founded and directed the best orchestras in America, but educated the public to an appreciation and love for high class music. For many years, he toured America with his orchestra, and finally in 1890, by special request, settled in Chicago as conductor of the Chicago Orchestra.

**Toscanini, Arturo. 1865—**

A great Italian conductor of opera, born in Naples, Italy. Was first educated as a violincellist, and after experience in opera orchestras became a well-recognized conductor of opera. Has been the conductor of the Metropolitan Opera Company in New York since 1905. His interpretations are stamped by authority and beauty.

**Vieuxtemps, Henri. 1820-1881.**

One of the greatest violin virtuosi of his time; born at Verviere, Belgium. Made a concert tour with Lecloux at the age of seven. Spent the next four years at Brussels under the tutelage of De Beriot, with whom he played in Paris in 1838. Spent most of his life in touring Europe, with occasional concert trips to London. He made three tours to America, once accompanied by the pianist, Thalberg, and once by Christine Nilsson.

**Viotti, Giovanni B. 1753-1825.**

Known as "The father of modern violin-playing." Born at Piedmont, Italy. He was one of the greatest violinists of all ages, and many celebrated performers were numbered among his pupils. He made the usual European and English tours, being everywhere most enthusiastically received.

**Von Bulow, Hans Guido. 1830-1894.**

Born in Dresden. Was a famous pianist, and teacher, and a conductor of universal reputation. A pupil of Wieck, Eberwein, Hauptmann, and later of Liszt. His concert tours embraced the principal cities of Europe, and twice he visited America, the first time giving one hundred and thirty-nine concerts.

**Wagner, Richard Wilhelm. 1813-1883.**

Born at Leipzig, Germany. A world-renowned composer and conductor. Began studying and composing at a very early age,

and when twenty, had his first position as conductor. After many years of struggle and reverses, during which he was endeavoring to have the compositions accepted which have since become the standard of the musical world, he was called to Dresden to direct the rehearsals of his opera *Rienzi*, and later was appointed Royal Conductor at Dresden. His life work was operatic conducting and composing.

**Weingartner, Paul Felix. 1863—**

An orchestral conductor of consummate skill. Born at Zara, Dalmatia. Studied in Leipzig and Weimar. Began his career with the directing of Beethoven's Second Symphony. In 1891 he was called to Berlin to conduct the Royal Opera and Royal Symphony concerts. Weingartner has toured the Continent, as well as England and America.

**Whitehill, Clarence. 1870—**

A celebrated American baritone, born in Iowa. Studied in Chicago and Paris, and made his debut in opera, in the latter city. He is at present associated with the Metropolitan Opera Company and the Chicago Opera Company, and is considered to be one of the greatest operatic singers.

**Wieniawski, Henri. 1835-1880.**

A celebrated violinist, born in Lubin, Poland. Began to study music at the age of eight, and at eleven won a first prize for violin-playing. Made a series of concert tours throughout Europe with his brother, Joseph, who was equally distinguished as a pianist. In 1872 he came to the United States with Rubinstein, where he was most enthusiastically welcomed. Has written a number of important concertos and other works for the violin.

**Williams, Evan. 1875—**

Born in Ohio, of Welsh parents. A great American tenor, his voice being of beautiful quality. Mr. Williams is extremely popular both in England and the United States, where he has toured extensively.

**Ysaye, Eugene. 1858—**

Born at Liege, Belgium, and considered to-day the greatest living violinist. Studied in Belgium and Paris. Plays annually in London, and has made the usual American and European tours, creating great enthusiasm among his hearers. He is almost as noted a conductor as a performer.

**Zeisler, Fanny Bloomfield. 1866—**

A celebrated pianist of the present day. Born in Austria, but was brought to America when less than two years old. In 1878 she went to Vienna, where she studied for five years under Leschetizky. Returning to America in 1883, she spent the next ten years in concertizing in America. After



this she toured Europe and England, winning great triumphs and being declared one of the greatest pianists of the world. She lives in Chicago, Ill.

**Zimbalist, Efrem. 1890—**

One of the most famous of the younger generation of violinists. Born in Russia, of

Jewish parentage. Studied with Leopold Auer, one of the greatest teachers of violin, and made his first tour of America in 1910. Was received everywhere with the greatest enthusiasm. He is considered one of the greatest of living violinists, despite his youth.

