

TWO FAMOUS OLD MUSICIANS

One of The Journal Staff Talks with Jules Lumbard and Herr Steckelberg.

INCIDENTS OF AN ACTIVE LIFE

Both Speak in a Reminiscent Vein--A Concert at Norfolk, Neb., at Which a Remarkable Array of Talent Was Present--Musical Events of the Week.

PART I.

- Piano Duet--Septet Beethoven
 - (a) Adagio and allegro vivace.
 - (b) Adagio cantabile.
 - (c) Scherzo and finale.
- Miss Emma McLaughlin and E. M. C. Ezerman.
- Soprano Solo--Spring Song.....Weill
Mrs. Frances Lincoln Ford.
- Violoncello Solo--La Cinquantaine.....
..... Marie Gabriel
H. Steckelberg.
- Bass Solo--The Exile.....Keller
Jules G. Lumbard.
- Piano Solo--Capriccio Brilliant, Op. 22
..... Mendelssohn
E. M. C. Ezerman.
- Duet for Soprano and Baritone--I Feel
Thy Angel Spirit...Graben-Hoffmann
Mrs. Frances Lincoln Ford and J. M. Cunningham.

PART II.

- Here Upon My Vessel's Deck (barcarolle from La Prigione d'Edinburgo)..... Ricci
Jules G. Lumbard.
- Piano Solo--(a) Germany, Thou Lovely Maid.....Moszkowski
(b) Spinning Song.....
..... G. Dorenboom
E. M. C. Ezerman.

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Baritone Solo—In the Woods at Early
Morn (aria from Don Munio).....
..... Dudley Buck
J. M. Cunningham.

Violoncello Solo—Romanza.....Golterman
H. Steckelberg.

Duet for Soprano and Bass—The Fish-
ers Gabussi
Mrs. Frances Lincoln Ford and Jules G.
Lumbard.

Soprano Solo with Cello Obligato—
Sing, Smile, Slumber.....Gounod
Mrs. Frances Lincoln Ford.

Overture—Hebrides (Fingal's Cave)...
..... Mendelssohn
Miss Emma McLaughlin and E. M. C.
Ezerman.

The foregoing programme was given in Norfolk, Neb., Friday evening, May 24, and on account of the musical reputation of a number of the participants was an event of more than usual interest.

Time deals very kindly with Mr. Lumbard. His silver locks fall to his shoulders and frame his rugged, good natured face. His splendid physique prepares an audience for his immense volume of voice, and his low D and C never fail to bring down the house. It is one of the remarkable instances of the preservation of vocal powers.

"Why, I'm 65 years old," said this jolly basso profundo, as he executed some very neat "steps" in the waiting room, "and I can turn a good somersault yet, though I would prefer a good stout pole to turn on."

In recalling his experiences on the concert stage Mr. Lumbard speaks familiarly of almost all the great artists of whom the younger generation reads with wonder, and it is delightful to hear him tell of the incidents of his long and honorable career. Mr. Lumbard's voice is one of great power, and yet he sang "O, Are Ye Sleepin', Maggie" with the purest pianissimo and such perfect distinctness that the simple song was a gem.

Another most interesting artist engaged for this concert was Prof. H. Steckelberg, a 'cellist with a more than national reputation. Herr Steckelberg was for many years a member of the New York Philharmonic, playing ten years under Theodore Thomas alone, and under the batons of several of his predecessors.

"How did I happen to turn farmer?" he said. "Well, during the last few years of my traveling engagements I frequently had telegrams calling me home on account of sickness in my family, and on two occasions, when I was called home in this way we lost our little ones, so I felt that we must all be together."

all be together.

Herr Steckelberg has one of the finest and most valuable of Nebraska farms, has prospered each year, and has plenty of leisure time to devote to his beloved 'cello. Its body carries many scars, but its owner runs his fingers tenderly over it as he explains that it has been his almost constant companion for forty years. Herr Steckelberg has had most valuable and enviable associations among great musicians and at the age of 60 his mind is a treasure house for all the fine music he has stored in it during his public career.

"There was such a furore in New York over Jenny Lind," said he. "Barnum offered her \$1,000 for the first performance and he had to take up subscriptions among his friends to assure that amount. To the great surprise of everyone, the net receipts were \$10,000, which sum Barnum divided with Jenny Lind, and it was all bestowed upon New York charities.

"Nearly every artist must succeed in Europe before succeeding in America. I remember when we played first for Adelina Patti. She did not take well at all, but she went to Europe and in a month was famous the world over.

"There is a noted prima donna singing now who has changed her name a little since I knew her, and I can't think what it is."

Some one suggested Nordica.

"Yes, that's the one. Well, she

Some one suggested Nordica.
"Yes, that's the one." Well, she
toured Europe with Gilmore's band be-
fore she had made any start at all.
We only paid her expenses, but she
was young and very poor and had no
means of making an artistic reputa-
tion, but she was a great favorite ev-
erywhere. And she was a very nice
young lady, too. We paid her mother's
expenses as her companion also.

"The most perfect Marguerite I have
ever played for was Pauline Lucca.
Others might sing as well, but she was
so great in her acting and interpreta-
tion."

These are a few of Herr Steckelberg's
reminiscences, and he has many years
left in which to play and teach. His
solos are played with deepest feeling
and in the most artistic manner, and in
obligatos his instrument is as sympa-
thetic as another human voice.

Prof. E. M. C. Ezerman was the mov-
ing spirit on this occasion. He is a
most excellent pianist and a young
musician with the true and living en-
thusiasm in his art. He does not talk
this nonsense about not being appre-
ciated, but believes in work, and plenty
of it, as the most healthful solution of
the vexed problem of musical progress
in the west. It is regrettable that Prof.
Ezerman is so occupied with teaching
and public work that his own practice
is neglected. He is a graduate of the
Cologne Conservatoire and returns
each year to his beloved country for
study and recreation.

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