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# KUNKEL'S MUSICAL REVIEW

OCTOBER, 1901

Vol. 24. No. 10.

Whole No. 286

32 PAGES OF MUSIC AND MUSICAL LITERATURE  
IN THIS NUMBER.

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## GRAU OPERA COMPANY.

The Maurice Grau Opera Company, from the Metropolitan Opera House, New York, will give four performances at Exposition Music Hall, December 11, 12 and 13. A matinee will be given December 12.

The operas will be selected from the following: "Carmen," "Aida," "Les Huguenots," "Nanon," "Lohengrin," "Tannhauser," "Faust." The prices will be moderate. The singers who will appear are:

Sopranos—Mrs. Susanne Adams, Miss Buzenmeister, Miss Ercel, Mrs. Calve, Mrs. James, Mrs. Gadsby, Mrs. Maryll, Mrs. Rena, Miss Sybil Sanderson, Mrs. Scribner, Frazelin Prinz-Scheff, Mrs. Yornia and Miss Van Casteren.

Contraltos—Miss Carrie Bridewell, Mrs.

Louise Homer and Mrs. Schumann-Henk. Tenors—M. Alvarez, M. Bandrowski, M. Barr, M. VanDyke, Herr Dippel, M. Gilbert, M. DeMarchi, M. Reiss, M. Saligzac and M. Vanni.

Baritone—M. Bishop, Signor Campanari, M. DeClercy, M. DuRiche, M. Gilbert, Herr Muhlmann, Herr Van Roy, Signor Scotti and Signor Vivias.

Bass—M. Bass, M. Plancou, M. Perillo, M. DeSeguroa and M. Edouard de Reszke. The conductors will be Walter Damrosch, M. Plot and Signor Sepilli.

Ms. WOLFFSOHN'S principal baritone this season is Gaylin Miles, whose most prominent engagement will be his singing of the part of "Eljah" in New York City. Another of Mr. Wolffsohn's artists, whose star is in the

ascendant, is Miss Augusta Cottlow, the American pianist. The latter appeared last season at the Worcester Festival. This year she is to play with the Thomas Orchestra, the Boston Symphony Orchestra, and the St. Louis Choral Society. She will make her New York debut at an Orchestral Concert early in December.

It is reported that Daniel Prohaska, the theatrical manager, has guaranteed Jan Kubelik, the young Bohemian violinist (called by some "the modern Paganini") \$200,000 for the next musical season. Kubelik will be heard in the United States this winter.

HERR VON SILVENSKEI, the celebrated pianist, has been engaged for a series of forty performances in the United States, during the season of 1901-1902.

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# MUSICAL KUNKEL'S REVIEW

October, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 10

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THOMAS M. HYLAND, . . . Editor.

OCTOBER, 1901.

## Caution to Subscribers.

Do not subscribe to the Review through any one else, unless honestly you can not positively rely. All authorized agents must give our official receipt.

## JOSEF HOFMANN PLAYS IN ST. LOUIS TWO RECITALS, AT THE ODEON, JAN. 16 AND 18.

Among the prominent Piano Virtuosi who are to be heard in this country during the coming season, is Josef Hofmann. This will be his fourth American tour, but it will be the first time that he will tour clear through the country. His first appearance will be with the Philharmonic Society in New York City, on November 15th and 16th. Following his Eastern engagements, he will begin a recital tour visiting the larger cities in the South, Mexico, California and Canada. Hofmann will give one hundred recitals and will remain here until late in April.

Hofmann was born in Cracow, January 29th, 1877. He first studied with his father who was a professor at the Warsaw Conservatory. At the age of six he was heard in public for the first time, and from then until his ninth year he was heard only in the vicinity of his own home. When he was ten years of age he made his first appearance in Berlin, which was the beginning of a career that may well be called sensational. After a number of concerts and recitals through Germany, Sweden, Denmark and Norway, he then visited Vienna, Paris and London, not only winning brilliant successes by his marvellous playing, but also the respect and admiration of the critics and musicians for the wonderful genius he displayed in improvising. During the season, 1887-88, he visited this country for the first time when he played nearly fifty concerts, creating such a sensation as to one of his years had ever done before in this country. His first tour, however, was suddenly abandoned and Hofmann returned to Europe where he went into retirement until 1894, when he made his re-appearance in Dresden on the advice of Rubinstein, with whom he had been studying

for the previous three years, and who decided that he was now ready to appear in public, and to fulfill the promise of his early youth. Eight years previous he had appeared in Dresden and the critics and musicians of that city were the first to recognize the wonderful genius that the boy, Hofmann, possessed. His success on the second appearance was even brilliant and so enthusiastic was Rubinstein over it that he immediately invited Hofmann to play in Hamburg, at an orchestral concert under his direction. After playing through Germany, Hofmann went to Russia where he made his debut in St. Petersburg. The performance on that evening was a memorable one. The critics were enraptured. No pianist, they said, had such magnetic influence over his audience as did Hofmann. He is a pianist who interests from the first to the last note. Not alone does he interest the learned musician, but the student as well. At his recitals given in New York last season, the *New York Herald* said the following in support of this: "Hofmann is one of those fortunate players who appeals both to artists and amateurs." In him there is a knowledge of art astoundingly mature and his conception of the compositions of the great masters stamps him as a rare genius. Hofmann will give two recitals in St. Louis, at the Odeon, January 16th and 18th.

## THAT PECULIAR ARTISTIC TEMPERAMENT.

Artists, it is said, possess a temperament of a peculiar kind, without which they could never reach the Parthenons of their profession. Webster defines temperament as "the peculiar physical and mental character of an individual." Webster also defines artist as "one who professes and practices one of the liberal arts in which science and taste preside over the manual execution."

Men and women possessing this so-called "artistic temperament," says *Musical Trade Review*, are assessed from many short-comings; every sort of idiosyncrasy is charitably overlooked. The world is accustomed to regard a person following any of the liberal arts as a crank or half-idiot. If an artist be a slave to drink, tobacco, morphine or opium, the artistic temperament is blamed.

In our enlightened age we ought to find rarer artists than we do, who are physically, mentally and morally equally developed. If it is an absolute necessity for men and women

artists to be cranky or crazy, it were better that we stop cultivating art for a century. It cannot be denied that an artistic temperament is indispensable to those who follow the liberal arts, but it must be the result of inspiration and enthusiasm. The pianist who lacks these qualities finds his superior in the new invention called the "self-playing piano." The organist without these qualities might change place with the organ grinder on the street without harm to the hand organ. Let the young men and women attend to the mental and physical development foremost, and the "artistic temperament" will take care of itself. Proper physical exercises will aid a healthy growth of mentality or thinking power. Of course, the instrumentalist has to avoid such exercises as would interfere with the flexibility of wrists and fingers. There are many excellent physical exercises, other than dumb-bells, horizontal bars, punching-bags, etc., which develop the muscles.

It is often asked: Why are artists, almost without exception, cranks? Does the pursuit of art cause men and women to be such? Does the possession of the liberal arts make men and women irrational? Is it possible for any sane man to believe that God endows his creatures with the highest gifts known to humanity, and at the same time inflicts upon them sin and sorrow-bringing vices? No orthodox or advanced thinker will dare to affirm this. Without dipping too deeply in the philosophic side of this question, it can be asserted that the early training of an artist is in a great degree responsible for his future. Parents who detect an artistic tendency in their child, begin by fondling, caressing, and spoiling it, before it can take the first rudimentary steps toward the temple of art.

The prodigy, or wonder-child, must not conform to conventionalities in dress or style. If a boy, the hair must be long; if a girl, it must be short; the boy must look like a girl, and the girl like a boy; femininity is encouraged in the boy, masculinity in the girl. The wonder-child can have no companions, physical culture is not tolerated, because it, perchance, the boy is a violinist and because an artist, it would hardly do to see a finely shaped and well-developed man on the platform; people might not believe him to be an artist.

The assertion that parents are directly responsible for the future of the child with the artistic temperament may sound very harsh, but nevertheless it is true. When parents



and educators realize the importance of their mission and duty toward the new generation, the question of how to bring up artists who will be every inch whole and hearty will easily be solved.

EROSA NIVADA is, after MISE. LEHMANN, to be the most notable of women concert singers. She is to reach Boston and begin a tour of the principal cities in November accompanied by Sigisw Pabst, an Italian cellist. Mme. Lehmann will arrive here early in November and begin her season of recitals at Carnegie Hall on November 8th. She will sing in recital in all the principal cities before returning to Germany in April. She will also

be heard in Wagner recitals with Reinhold Hermann. Mme. Lehmann may go to San Francisco in the spring. Mme. Seyffardt-Fischer, soprano, and her husband, Emil Fischer, basso—an old favorite, by the way—will be heard and welcomed during the season. Mr. Fischer, who for many years was identified with the German opera at the Metropolitan Opera House, went abroad three years ago to manage the Opera in Hamburg. He will be heard this coming season in concert. Fischer will also give much of his time to preparing singers for the operatic stage and will give instruction in Lieder singing. Miss Estelle Lieblich, the young prima donna of the Dresden Royal Opera, will also make a short tour commencing in October.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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# MY LADY FAIR.

3

Words by William H. Gardner.

(LIEBCHEN HOLD.)

Music by Herman Epstein.

Allegretto.  $\text{♩} = 60$ 

Weiß mir grün ..... be - laubt Kränz für

Wear a gar - land fair For my

Lieb - chens Haapt, die - chen blu - men reich Ich - ren

la - dy's hair Blue - bells for - her eyes, In - whose

Au - ßen giebt Drüsen un - schanst Lie - bes - glut ge - laust ge -

depths there lie, Stores of love un - told, Stores of love, of love un -

bann't, Süß und frei ..... und held Selb'ner noch ..... denn Gold.....

told, Rar - er far ..... than gold, Rar - er far ..... than gold.....

Copyright, Kuntzel Bros. 1902.

Ro - sen zuef hin, ein, Minn, Minn, des Wie - der - sehn, Füllt un ste die

Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume

Luft ..... Mit dem süß'sten Duft Fü - get Ro - sen fetn .....

rare ..... On the frag - rant air So then ros - es place .....

In den Kranz hin, ein, Fü - get Ro - sen fetn .....

To the gar - land grace So then ros - es place ..... To the gar - land

ein .....

Lil - jen

grace ..... Lillies

Pod. 0 1604 - 9 Pod. 0 Pod. 0

La - jen Me - . . . tet ihn      Zefreuen sets ..... als wir      von dem

His - lies for... her heart      Spotless count - - - er... part      of

Lie - . . . ries... hand;      Das uns Reich' - - - we - . . . haist,      Das uns

love... di vine      Wo... ven in... to mine      wo... ven

Reich'... aus... hand,      El... ner Lieb' der Röm' ent... fassst,      Die... uns

in - - - to mine      of... a love, a heav'n - ly love,      Sent to

me... from a... above      Sent to me... from a... above

me... from a... above      Sent to me... from a... above

# OUR GIRLS.

3

Tempo di Marcia  $\text{♩} = 92$

MARCH

Paul Jones. Op. 71.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various dynamics such as *f*, *mf*, and *pp*, and articulations like accents and slurs. The piece concludes with a *Glorioso* marking. The piano part features a steady bass line with chords, while the treble part has a more melodic and rhythmic line.

Copyright-Kunkel Brothers, 1902.

1555-7

4

First system of a piano score. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. The word "Ped." is written below the bass staff at several points, indicating pedal use.

Second system of the piano score, continuing the melodic and harmonic lines from the first system. It includes a treble and bass staff with "Ped." markings.

Third system of the piano score, featuring a treble and bass staff with "Ped." markings.

Baritone Solo.

Fourth system of the score, starting with a baritone solo. The treble staff contains the solo line, and the bass staff provides accompaniment. The word "cantabile" is written in the treble staff. The word "Ped." is written below the bass staff.

Fifth system of the score, continuing the baritone solo and accompaniment. It includes a treble and bass staff with "Ped." markings.

Sixth system of the score, concluding the baritone solo and accompaniment. It includes a treble and bass staff with "Ped." markings and a "cres." marking in the treble staff.

Clarinet.

Clarinet part with piano accompaniment. The piano part consists of chords in the bass line, with 'Ped.' markings and a circled '0' below each measure.

Fluto.

Flute part with piano accompaniment. The piano part consists of chords in the bass line, with 'Ped.' markings and a circled '0' below each measure.

Riciclubo.

Riciclubo part with piano accompaniment. The piano part consists of chords in the bass line, with 'Ped.' markings and a circled '0' below each measure. A dynamic marking of *ff* is present.

Cantabile.

Cantabile part with piano accompaniment. The piano part consists of chords in the bass line, with 'Ped.' markings and a circled '0' below each measure. A dynamic marking of *ff* is present. The section is marked with first and second endings.

Continuation of the piano accompaniment with 'Ped.' markings and a circled '0' below each measure.

Continuation of the piano accompaniment with 'Ped.' markings and a circled '0' below each measure.

6

First system of musical notation, measures 1-4. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Dynamics include *f* and *p*. Pedal markings are present in the bass clef.

Second system of musical notation, measures 5-8. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Dynamics include *p* and *f*. Pedal markings are present in the bass clef.

Third system of musical notation, measures 9-12. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Dynamics include *f* and *p*. Pedal markings are present in the bass clef.

Fourth system of musical notation, measures 13-16. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Dynamics include *mf* and *p*. Pedal markings are present in the bass clef.

Fifth system of musical notation, measures 17-20. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Dynamics include *mf* and *p*. Pedal markings are present in the bass clef.

Sixth system of musical notation, measures 21-24. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a harmonic accompaniment of chords. Dynamics include *f* and *p*. Pedal markings are present in the bass clef.



Glooso.

First system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings: *For.*, *For.*, *For.*, *For.*, and *For.*.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring a change in texture and dynamics.

Fifth system of musical notation, characterized by dense chordal textures and dynamic markings such as *ff*.

Sixth system of musical notation, concluding the piece with final chords and dynamics.

## THE MERRY GONDOLIER.

## BARCAROLLE.

Moderato.  $\text{♩} = 66$ .

21.

*f* *dim.* *f* *a tempo.* *f* *cres.*

1440 - 29

First system of a piano score. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand provides a steady accompaniment of eighth notes. A measure rest is indicated above the first measure of the right hand.

Second system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a steady accompaniment. Performance markings include *rit.* (ritardando) above the first measure, *mezzo* (mezzo-forte) below the first measure, and *a tempo.* (a tempo) above the second measure.

Third system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a steady accompaniment. A performance marking of *cresc.* (crescendo) is placed above the second measure.

Fourth system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a steady accompaniment. A performance marking of *rit.* (ritardando) is placed above the last measure.

Fifth system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a steady accompaniment. Performance markings include *ppp* (pianissimo) above the first measure, *mezzo* (mezzo-forte) below the first measure, and *mezzo* (mezzo-forte) below the last measure.

# GIPSY RONDO.

3

Edited by Dr. Hans von Bülow.

UNGARISCHES RONDO.

J. HAYDN.

Presto ♩. 184.

Notes marked with an arrow (↖) must be struck from the wrist.

Sempre scherzando.

First system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *mf* and *mf*.

Second system of musical notation, including treble and bass staves. The music features notes, rests, and dynamic markings such as *mf* and *mf*.

Third system of musical notation, showing treble and bass staves. The music includes notes, rests, and dynamic markings such as *mf* and *mf*.

Fourth system of musical notation, featuring treble and bass staves. The music includes notes, rests, and dynamic markings such as *mf* and *mf*.

Fifth system of musical notation, including treble and bass staves. The music features notes, rests, and dynamic markings such as *mf* and *mf*.

Sixth system of musical notation, showing treble and bass staves. The music includes notes, rests, and dynamic markings such as *mf* and *mf*. The system concludes with the text "FINE" and a small number "4".

The image displays a page of musical notation, likely a score for a piano piece. It consists of six systems, each with a treble and bass staff. The notation is complex, featuring many slurs, ties, and ornaments, particularly in the right-hand parts. The key signature is two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be 3/4. The piece has a rich, textured sound with frequent sixteenth-note runs and chords. The page number '5' is visible in the top right corner.

6

First system of a piano score. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning.

Second system of the piano score. The right hand continues with intricate melodic patterns, while the left hand maintains a consistent accompaniment. The dynamics remain consistent with the previous system.

Third system of the piano score. The right hand's melodic line is highly active, with frequent sixteenth-note passages. The left hand accompaniment includes some rests, suggesting a more active role for the right hand in this section.

Fourth system of the piano score. This system includes dynamic markings such as *cruc.* (crescendo) and *f* (forte). The right hand continues with its intricate melodic development, and the left hand accompaniment becomes more rhythmic and active.

Fifth system of the piano score. The right hand features a melodic line with some rests, while the left hand has a more prominent, rhythmic accompaniment. Dynamic markings include *f* and *cruc.*

Sixth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a very active, rhythmic accompaniment. Dynamic markings include *f* and *pp* (pianissimo). The system concludes with a final chord and a fermata.

# GRETCHEN AM SPINNRAD.

Edited by Dr. Hans von Bülow.

BRUNO OSCAR KLEIN.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Allegretto  $\text{♩} = 64$

*p leggiero.*

*p*

*marcato by melodic.*



First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand plays a continuous eighth-note pattern, while the left hand provides harmonic support with chords and single notes.

Second system of musical notation, continuing the piece. The right hand maintains the eighth-note texture, and the left hand includes a section marked "cresc." (crescendo).

Third system of musical notation, showing further development of the musical themes in both hands.

Fourth system of musical notation, featuring a section marked "crescendo" in the right hand, with a melodic line that rises and then descends.

Fifth system of musical notation, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment.

Sixth system of musical notation, concluding the page with sustained melodic and harmonic elements.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. The key signature has three flats, and the time signature is 3/4.

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, featuring a more complex melodic line in the right hand.

Fifth system of the piano score, with the right hand playing a dense, rhythmic pattern.

Sixth system of the piano score, concluding the page with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

This page of musical notation consists of six systems of staves. Each system typically contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also dynamic markings like *mf* and *f*, and articulation marks like accents. The first five systems show a consistent pattern of rhythmic accompaniment in the bass and a more melodic line in the treble. The sixth system features a more complex texture with a long melodic line in the treble and a more active bass line. The page number '5540 - 8' is centered at the bottom.



5



The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous stream of eighth notes, with some notes beamed in pairs. The lower staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords, primarily triads, with some dyads. The notes are mostly quarter notes and half notes.



The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous stream of eighth notes, with some notes beamed in pairs. The lower staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords, primarily triads, with some dyads. The notes are mostly quarter notes and half notes.



The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous stream of eighth notes, with some notes beamed in pairs. The lower staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords, primarily triads, with some dyads. The notes are mostly quarter notes and half notes.



The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous stream of eighth notes, with some notes beamed in pairs. The lower staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords, primarily triads, with some dyads. The notes are mostly quarter notes and half notes.



The fifth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature. It contains a continuous stream of eighth notes, with some notes beamed in pairs. The lower staff is a bass clef with a key signature of three flats and a common time signature. It contains a series of chords, primarily triads, with some dyads. The notes are mostly quarter notes and half notes.

of this.

of this.

*cresc.*

*cresc.*

*molto cresc.*

*molto cresc.*

First system of musical notation. The upper staff (treble clef) features a complex, rapid melodic line with many sixteenth notes. The lower staff (bass clef) provides a harmonic accompaniment with chords and some melodic fragments. A dynamic marking of *ff* (fortissimo) is present in the lower staff. A first ending bracket is shown above the upper staff.

Second system of musical notation. The upper staff continues with dense sixteenth-note passages. The lower staff has a more rhythmic accompaniment with chords. A dynamic marking of *f* (forte) is visible.

Third system of musical notation. The upper staff shows a melodic line with some rests. The lower staff continues with a rhythmic accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation. The upper staff features a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present.

Fifth system of musical notation. The upper staff has a very dense, rapid melodic line. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation. The upper staff continues with a dense melodic line. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present. The system concludes with a double bar line and a repeat sign.

## SEVILLE

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moderato  $\text{♩} = 124$ .

Secondo.

Moritz Moszkowski Op. 12, No. 2.

The musical score is written for piano in 3/4 time, marked Moderato (♩ = 124). It consists of six systems of music. The first system includes dynamics markings *p* and *f*. The second system includes *f* and *p*. The third system includes *f*. The fourth system includes *p* and *f*. The fifth system includes *p*. The sixth system includes *p* and *f*. The score concludes with *cres.* and *Fine.* markings.



# SEVILLE.

3

Edited by Kullak.

SPANISH DANCE.

SPANISCHER TANZ.

Moritz Moszkowski Op. 12. N<sup>o</sup> 8.

Moderato.  $\text{♩} = 122$ . *p* con sentimento.

Primo.

*p* con sentimento.

Primo.

marcato un poco.

*fz* *fz* *fz* *fz* *p* con sentimento.

Fine.

Ped.  $\odot$  Ped.  $\odot$  Ped.  $\odot$

Ped.  $\odot$  Ped.  $\odot$  Ped.  $\odot$

Ped.  $\odot$  Ped.  $\odot$  Ped.  $\odot$

Ped.  $\odot$  Ped.  $\odot$  Ped.  $\odot$

## Secondo.

First system of musical notation, featuring two staves (treble and bass clefs). The bass line includes dynamic markings *f* and *And.* and contains several slurs and accents.

Second system of musical notation, continuing the two-staff format with various musical notations and dynamic markings.

Third system of musical notation, characterized by dense chordal textures in the bass line. The marking *con fuoco* is present in the left hand.

Fourth system of musical notation, showing complex rhythmic patterns and chordal structures in both hands.

Fifth system of musical notation, featuring intricate melodic lines and dynamic markings such as *f* and *And.*

Sixth system of musical notation, concluding the page with complex musical notation and dynamic markings.

## Primo.

5

Musical score for the first system, featuring a piano and violin. The score consists of seven systems of music. The piano part is written in the lower staff of each system, and the violin part is in the upper staff. The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. The score includes various performance markings such as "Ped." (pedal), "con fiasco", and "rit.". The piece concludes with a double bar line and a repeat sign, with the instruction "Repeat from the beginning to Fine." below it.

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The Wolfsohn Musical Bureau, of which Mr. Wolfsohn is manager, is the oldest established Musical Agency in America. It was organized nearly twenty years ago, and in that time it has been responsible for the score of many of the most successful Concert Attractions heard in this country. Precious to getting into the Bureau Business, Mr. Wolfsohn had the management of individual artists, such as Wilhelm, the Violinist, Rosenthal, his first tour here, Minnie Hark, Trebelli & Musia Company, Remery, Josefy, and others of a like calibre. Since the organization of the Bureau, the following are a partial list of the many stars whose services he has controlled for concert work: Amalia Marcera, Blanche Marchesi, De Vere Sapio, Lillian Blazvelt, Schickel, Ritter-Gostze, Clara Batt, Gertrude Stein, Mr. and Mrs. Georg Henschel, Carmanian, Campanini, Max Alvary, Dippe, Emil Fisher, Galassi, Del Prente, Theodor Reichmann, Rosenthal, DePachmann, Siliti, DeLanany, Ans der Othe and Josef Hofmann, Cesar Thomson, Franz Ondrick, Max Powell, Remery, Kreisler, Hoffman, Becker and Gerardy.

Mr. Whitney Tew is another stranger, that Mr. Wolfsohn is to introduce into this country. His principal bookings are with the leading Church Societies and in Song Recitals. In both of these styles of singing, Mr. Tew is accredited by the English press as being a representative artist. Mr. Tew is to sing the title part in the "Messiah" with the Handel & Haydn Society in Boston, the Brooklyn Oratorio Society, the St. Louis Choral Symphony, the Washington Choral Society, the Philadelphia Choral Union and the Schubert Club in St. Paul. He is also to give a number of recitals, the first of which will be in

New York on November 11th, Boston, Nov. 16th, and then in Buffalo, Pittsburg, with the Art Society, and the Brooklyn Institute and other Societies. Mr. Tew will remain in this country until the end of January.

His death is announced at Vienna, at the great age of 94 years, of the late Gottlieb Peyer, who was the last survivor of the friends of Schubert, and one of the last of those who saw Beethoven, and (though a year or two the junior of Manuel Garcia, of London) was by far the oldest practicing musician on the Continent. As far back as 1817, he had as a boy made a reputation as an organist, and at the time of his death he was organist of the St. Stephen Cathedral, which post he had held for fifty-seven years. He was a pupil of his father, a schoolmaster, and afterwards of the renowned theoretical musician, Sechter, to whom he introduced Schubert as pupil. The greater part of his career was spent as an organist and teacher of harmony. This vocation, it may be of interest to say, attributed his long life to the fact that he was a confirmed vegetarian and lifelong teetotaler. He was a bachelor, a fact which he rather emphatically declared made his existence a more peaceful one. His one hobby was picture collecting, and in this pursuit he, in his younger days, often deprived himself of bread. His gallery contained, it is said, eighteen examples of Rembrandt, and others of Van Dyck, Holbein and Rubens.

A GUARANTEE fund of \$5,000 is being raised for a series of concerts by the Milwaukee Symphony Orchestra of fifty members, which has lately been organized.

GERARDY, the Belgian Cellist, has just returned to New York, after one of the most extensive and successful tours ever undertaken by an artist of distinction through Australia and New Zealand; in the latter place he gave eighteen recitals within three weeks. Gerardy will open his season in Indianapolis on October 9th. Then he plays five concerts with the Boston Symphony Orchestra, in Boston, Cambridge, Philadelphia, Providence and New York. The New York Philharmonic Society have also engaged him for their December Concert. In addition, he is to be heard with the Chicago, Cincinnati, Pittsburg and Philadelphia permanent Orchestras, and a number of recitals.

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