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KUNKEL'S Musical Review

OCTOBER, 1903

Vol. 27

Whole No. 299

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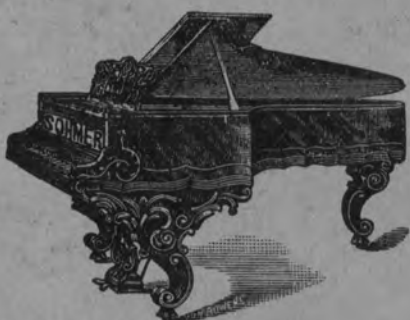
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D O MUSICIANS GROW TO BECOME LIKE THEIR INSTRUMENTS.

This is a question that is really worth looking into, and it opens many subjects for serious thought. It is an old saying that the environments influence a man's life to a great degree, and we believe this, in time. Well, if that be true, why is it not reasonable to suppose that a musician may, in time—that is, if he really loves his instrument—become in a sense like it? The following appeared in *Music Trade Review*.

"Cellists are usually large, fine-looking men, who give the impression that they are as profound, noble and sympathetic as their instruments. The bass players frequently appear heavy and phlegmatic, like their huge "fiddles." Flutists as a class are charming, kindly and refined, and the bird-like quality

of the instrument they play suggests all that is cheerful and delightful in life. The oboe, the most trying of all instruments, sometimes has a peculiar effect on the men who play it. If a colleague wants a favor of the oboe player, he will not forget to ask it before the concert, for after the performance the oboeist emerges from the stage snarling and generally out of sorts. The oboe has a narrow, peculiar mouthpiece, and the fragile, lovely tone which the instrument is capable of emitting depends on the flexibility of the muscles of the player and his control over them. That queer-shaped member of the wood-wind family, the bassoon, has been referred to by one writer as the "humorist of the orchestra." If the men who play the bassoon are humorists, they are of the quiet solemn type. The men who play the awkward looking trombone are sometimes as awkward in appearance as their instrument. The horn players look calm and

degnified, like the tones they get from their instruments, and the cornetists are some-times heard before they are seen. The drum players are apt to be merry fellows. The player who sits way back with the great tuba rolled about his shoulder and arms like an immense pretzel is generally a large, fat man who corresponds in all respects with the ungainly but necessary brass instrument he has learned to fondle as tenderly as a good mother does her babe."

TSCHAIKOVSKY has at last become the fashion in Vienna, and observers are noting at the same time a waning of the Brahms cult. Speaking of Robert Fuchs (one of the Brahms disciples), Robert Hirschfeld says that since Brahms, the main stem, has fallen, the creepers that surrounded him are gradually being ignored, and the paths of modern musical development leave them behind.

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MUSIC KUNKEL'S REVIEW

OCTOBER, 1903.

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

Vol. 27

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THE COMING SEASON.

The musical season upon which we are now entering, says the *Music Trade Review*, promises to be one of unusual activity. The managers, who have already announced their plans, promise us many artists of international fame in the vocal and instrumental fields.

The question arises, as this transitory artistic emigration to the United States becomes larger, whether the high salaries promised the majority of artists can be paid and allow the managers at the same time a profit.

The speculation which has been going on for the last two years in the artistic world is very much like the speculation in Wall Street. There has been apparently an overestimation of the resources of our people, who pay the bills, with the result that many managers and many singers have closed their seasons with a marked diminution in the expected financial returns.

The tendency to congestion in the musical field is not only noticeable in this country, but during the past season in London it was particularly marked with the result that few concerts paid and few were well attended. There is a limit to the capacity of the musical public both physically and financially, and wise managers should recognize this fact. Meanwhile the outlook at the present time is very favorable, provided as we said before, there is no congestion. In the orchestral domain we are to have a quintette of conductors famous the world over—Richard Strauss, Edouard Colonne, Felix Weingartner, Henry J. Wood and Felix Mottl. These gentlemen represent Great Britain, France and Germany. It is stated that each will conduct one concert of the Philharmonic Society in the city by whom they have been engaged. Strauss will also conduct one or more works at each of

the five Wetzler concerts in New York, and will also visit other American cities in this capacity.

This experiment of having different conductors at each concert of the Philharmonic while interesting, will do little toward eradicating the basic evils which exist in the organization. The reconstruction should commence as Walter Damroch aptly said, not at the head but in the orchestra itself. Meanwhile this is an age when personality counts for much on the stage, in politics, in the pulpit and in the concert hall.

The favorite play actor is often merely a personality. The playgoer of the younger generation goes to the theatre to see Irving, Mansfield, Sothorn or Miss Adams without thought of the character of the play. Many go to watch a particular conductor, whether he be an interpreter of Beethoven, Brahms or some wild Russian. He, by means of his own magnetic fluid and with the aid of music for which he has a sympathy, moves and thrills them. It is so in the case of a singer or a pianist. This has been illustrated time and time again for some of our famous pianists can play execrably and yet work an hypnotic spell over the audience. Whether the visiting conductors will be able to rejuvenate the orchestra, or by their personality so interest the public as to make them forget the music, is of course a matter to be demonstrated later.

In pianists, in violinists and singers of note, including, of course, Patti, of "farewell" fame, we will have a generous portion and the appetites of our concert goers cannot fail to be satisfied. We must look out for dyspepsia, however.

CONRIED'S PLAN FOR OPERA.

The formal announcement regarding the first season of opera under the control of Heinrich Conried at the Metropolitan Opera House has been made public. The season will open on Nov. 23 and continue for fifteen weeks. Ten performances, instead of the usual twenty, will be given in Philadelphia, and a tour of five weeks, including Boston, Chicago, Pittsburg and Cincinnati, will follow the New York season.

There will be four regular subscription performances a week, on Monday, Wednesday and Friday evenings and on Saturday afternoon. In addition there will be a popular price performance on Saturday night.

"Parsifal," which is to be sung for the first time on Dec. 24, will be given on ten Thursday evenings and will be outside the subscription. Seats will cost \$10 in the most expensive parts of the house. Subscribers to the opera will be allowed to retain their seats for one "Parsifal" performance and will be able to get their stalls for \$7.

The principal singers of the company will be Ernesto Caruso, the Italian tenor; Ernest Krauss, the leading tenor of the Berlin Royal Opera House, who sang here five years ago with the Walter Damrosch Opera Company; Franz Naral, a Viennese tenor, who is to sing the lyric roles in the French repertoire; Andreas Dippel and Aloys Burgstaller. The contraltos are all American singers and include Louise Homer, Edith Walker, who has been the first contralto at the Imperial Opera House in Vienna, Josephine Jacoby and Marcia Van Dresser.

The conductors of the Wagner operas are W. Felix Mottl and Alfred Hertz. The Italian operas will probably be under the direction of Antonio Vigna, the conductor at Monte Carlo and La Scala. Nahan Franko is to conduct the ballets, and Gustav Hinrichs is also to be one of the conductors.

Among the revivals of the season will be Donizetti's "L'Elisir d'Amore," for Mme. Sembrich and M. Caruso; "Les Dragons de Villars," by Maillart, for Mme. Calve; "La Gioconda" of Ponchielli, for Mme. Ternina, and Smetana's "The Bartered Bride," which is to be sung in English. There will be two ballets revived, Delibe's "Sylvia," and Bayer's "Die Puppenfee."

Mr. Conried told something of his struggles to perform "Parsifal."

"After I had been attacked in every way by Mme. Wagner, who tried to prevent the artists from appearing in the performance, I replied that I would give up my plan in case all the court opera houses of Germany, as well as the managers of the other large opera houses in Europe, should promise not to perform 'Parsifal' after 1913, when the opera will be free, but to lease it exclusively for Beyreuth. They will then be in exactly the same position I am now. Every single manager declined to accede to that proposition and said he intended to produce 'Parsifal' the minute the copyright expired.

"Felix Mottl is to rehearse the singers and orchestra of 'Parsifal.' I left it an open question in our contract whether he is to conduct the performance or not. He thinks and

says Mr. Hertz can conduct them as well as he. But it may be that Mme. Wagner will request him to do so at the last minute.

"New costumes were designed for me by Prof. H. Loeffler of Vienna, and new scenery has been painted for the opera. Anton Fuchs, the stage manager who originally mounted 'Parsifal' in Munich for the nine performances given for King Ludwig, is to be the stage manager.

"The artists to take part in 'Parsifal,' Mme. Ternina and MM. Burgstaller, Van Rooy, Goritz and Blass, have all taken part in the production at Bayreuth."

Mr. Conreid has increased the orchestra to ninety-one players, and the chorus will be larger by fifty than it ever was before.

Subscribe for Kunkel's Musical Review.

ANTON VAN ROOY, the great Dutch basso, who comes for a short concert tour under the management of Mr. Wolfsohn before the opening of his opera season, will sing his first engagement in Minneapolis on the 2d of November. From then until the opening of the operatic season on the 23d, he will sing almost continually in either orchestral concerts or recitals.

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ON THE TRIAL OF LISZT.

It is a holy and wholesome thought to visit the graves of genius, for the memories aroused may serve both as an inspiration and a consolation in the spiritually arid tracts of every-day life, says James Huneker. Following the trial of Liszt from Weimar to Rome, thence to Budapest—which cities were the three he inhabited during his annual itinerary—might prove a pretty diversion for those to whom the name of this Hungarian master means more than a reputation for pianoforte virtuosity.

Franz Liszt was the greatest pianist the world has ever heard; but he was a greater man and a great composer. Some day these facts will be recognized and then it will not be necessary to state them. Liszt is now a classic in the making and that indeterminate period is always a fascinating one to the student.

After rambling over Weimar and burrowing in the Liszt museum, one feels tempted to pronounce Liszt the happiest of composers, as Yeats calls William Morris the happiest of the poets. A career without parallel, a victorious General at the head of his ivory army; a lodestone for men and women; a poet, diplomat, ecclesiastic, man of the world, with the sunny nature of a child, loved by all, envious of no one—surely the fates forgot to spin evil threads at the cradle of Franz Liszt. He, too, like Friedrich Nietzsche had dæmonic fantasy; but for him it was a gift, for the other a curse. Music is an outlet and Nietzsche of all men would have benefited by its healing powers.

In Weimar Liszt walked and talked, smoked strong cigars, played, prayed—for he never missed early mass—and composed. His old housekeeper, Frau Pauline Apel, still a hale woman, shows, with loving care, the memorials in the little museum on the first floor of the Wohnhaus, which stands in the gardens of the beautiful ducal park.

Here Goeth and Shiller once promenaded in a company that has become historic. And cannot Weimar lay claim to a Tannhauser performance as early as 1849, the "Lohengrin" production in 1850 and the "Flying Dutchman" in 1853? What a collection of manuscripts, trophies, jewels, pictures, orders, letters—I saw one from Charles Baudelaire to Liszt—and testimonials from all over the globe, which accumulated during the career of this extraordinary man!

The grand pianoforte, once so dearly prized by the master, has been taken away to make room for the many cases containing precious gifts from sovereigns, the scores of the Christus, Faust Symphony, Orpheus, Hungaria, Berg Symphony, Totentanz and Festklänge. But the old instrument upon which he played years ago still stands in one of the rooms. Marble casts of Liszt's, Beethoven's and Chopin's hands are in view; also Liszt's hand firmly clasping the slender fingers of the Princess Sayn-Wittgenstein.

Like Chopin, Liszt attracted Countesses as sugar buzzing flies.

JACQUES THIBAUD, VIOLINIST.

It may be said without question that Jacques Thibaud, the French violinist who is to tour this country under the management of Henry Wolfsohn, is one of the greatest of younger violinists. Those familiar with his playing class him with the most celebrated violinists of all times.

In Europe, where he has been playing since 1899, he is called a "phenomenal" player. He possesses all of the qualities displayed by other violinists, besides other new phases that were received as little less than revelations in the most critical music centers of Europe.

Thibaud is 24 years of age. His father was a musician, and was also his first teacher. He has two older brothers both fine artists—one a pianist and the other a 'cellist. When Jacques finished studying with his father, he entered the Paris Conservatory and took first prize for violin playing in 1896. After this he joined the Colonne orchestra and soon attracted attention by his solo playing. During the winter 1899-1900 he won great renown in his own country as well as in Holland and Switzerland as a virtuoso. After this he visited Berlin and from there dates his international fame and great triumphs.

Thibaud makes his American debut at the

first of the Wetzler Symphony Concerts in Carnegie Hall on Friday evening, Oct. 30, after which he will tour the country.

GRIEG CAUGHT BY AN INTERVIEWER.

During a recent visit to Paris Greig fell a prey to the ubiquitous interviewer. This was his apology for his own career: "Artists like Bach and Beethoven have raised temples and churches on the heights. I have tried, as Ibsen says in one of his plays, to build homes for human beings, in which they shall be happy and comfortable. In other words, I have noted down the popular music of my country. In style I have remained a German 'romantic' of the school of Schumann, but at the same time I have explored the rich treasure of the folk-songs of my fatherland, and from these hitherto unexplored manifestations of the Norwegian genius I have tried to create a national art."

HAROLD BAUER and Pablo Casals, after giving a few successful concerts in Portugal, sailed from Lisbon for a joint tour in Brazil. Harold Bauer left Europe on Sept. 15 for the United States. Pablo Casals has made arrangements for a tour in the United States commencing in January.

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Andante. ♩ - 100.

The first system of the musical score consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with various ornaments and fingerings. The bass staff begins with a bass clef and contains a supporting bass line. Performance instructions include a dynamic marking of *mf* and a note that the second time through the piece should be played *pp* to a key signature change to two sharps (F# and C#). Pedal markings are indicated with the word "Ped." and an asterisk.

The second system continues the musical piece. It features similar notation to the first system, with a treble and bass staff. The bass line includes a sequence of notes with fingerings 1, 2, 3, 4. Pedal markings are present throughout the system.

The third system of the score includes dynamic markings such as *p*, *cresc.*, *f*, and *mf*. It also features a key signature change to two sharps (F# and C#). The notation includes complex rhythmic patterns and fingerings in both staves.

The fourth system concludes the piece. It contains the final musical notation, including a key signature change to two sharps and various performance markings such as *Ped.* and asterisks.

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Var. 1.

The musical score for 'Var. 1' is written in G major (one sharp) and 4/4 time. It consists of five systems of two staves each. The notation includes slurs, accents, and dynamic markings: *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. Performance instructions include 'r.h.' (right hand) and 'Ped.' (pedal) with an asterisk. The score is a variation of a piece, likely from a collection of variations.

First system of musical notation. It consists of two staves, treble and bass clef. The music is in a key with one sharp (F#). The first staff has a melodic line with slurs and fingerings (1-5). The second staff has a bass line with slurs and fingerings (3-1-2-3-1). A *cresc.* marking is present in the second measure. A *Red.* marking and an asterisk are at the end of the system.

Second system of musical notation. It consists of two staves, treble and bass clef. The first staff has a melodic line with slurs and fingerings (1-4). The second staff has a bass line with slurs and fingerings (3-1-5-1-3). A *f* marking is present in the second measure. A *Red.* marking and an asterisk are at the end of the system.

Third system of musical notation. It consists of two staves, treble and bass clef. The first staff has a melodic line with slurs and fingerings (5-1-2). The second staff has a bass line with slurs and fingerings (3-4-5-4-2). A *pp* marking is present in the second measure. A *Red.* marking and an asterisk are at the end of the system.

Fourth system of musical notation. It consists of two staves, treble and bass clef. The first staff has a melodic line with slurs and fingerings (3-2-5-4-3-5). The second staff has a bass line with slurs and fingerings (3-1-2-3-1-4-2-3). A *cresc.* marking is present in the second measure. A *Red.* marking and an asterisk are at the end of the system.

Fifth system of musical notation. It consists of two staves, treble and bass clef. The first staff has a melodic line with slurs and fingerings (3-1-4-3-5). The second staff has a bass line with slurs and fingerings (1-4-2-4-2-1-3-4-5-4-2-1-3-5). A *Red.* marking and an asterisk are at the end of the system.

Var. 2.

The first system of musical notation for 'Var. 2'. It consists of a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic and contains several slurs and fingerings (1, 2, 3, 4, 5). The bass staff starts with a piano (*p*) dynamic and includes triplets and slurs. A dynamic marking of *f* appears in the second measure of the bass staff. The system concludes with a *cresc.* marking and a key signature change to D major, indicated by a double sharp sign.

The second time *pp* to \sharp

The second system of musical notation. It continues the piece with a treble and bass staff. The treble staff features slurs and fingerings. The bass staff includes slurs and fingerings. Dynamics include *f* and *p*. A *ped.* marking is present in the bass staff. The system ends with a key signature change to D major, indicated by a double sharp sign.

The second time *pp* to \sharp

The third system of musical notation. It continues the piece with a treble and bass staff. The treble staff has slurs and fingerings. The bass staff includes slurs and fingerings. Dynamics include *cresc.*, *ped.*, and *f*. The system ends with a key signature change to D major, indicated by a double sharp sign.

The fourth system of musical notation. It continues the piece with a treble and bass staff. The treble staff has slurs and fingerings. The bass staff includes slurs and fingerings. Dynamics include *cresc.*, *ped.*, and *f*. The system ends with a key signature change to D major, indicated by a double sharp sign.

The fifth system of musical notation. It continues the piece with a treble and bass staff. The treble staff has slurs and fingerings. The bass staff includes slurs and fingerings. Dynamics include *p*, *cresc.*, and *f*. The system ends with a key signature change to D major, indicated by a double sharp sign.

Var. 3. *Meno mosso.*

The musical score consists of six systems of piano and bass staves. The first system begins with a piano (p) dynamic and includes the instruction "The second time pp to §". The second system features a forte (f) dynamic and "Pizzicato." instruction. The third system includes a "cresc." marking. The fourth system starts with a piano (p) dynamic and includes "The second time pp to §". The fifth system includes a "Pizzicato." instruction. The sixth system includes a "cresc." marking and a "Ped." instruction. The score is heavily annotated with fingerings, slurs, and accents.

Var. 4. Tempo I.

2nd time *pp* to $\$$

MINUETTO.

Tempo di Minuetto. ♩ - 88.

The musical score consists of five systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and accents. The second system continues the piece with similar notation. The third system features a forte (*f*) dynamic and includes a repeat sign. The fourth system returns to a piano (*p*) dynamic and includes a double bar line. The fifth system concludes the piece with a piano (*p*) dynamic and includes fingerings and accents. The score is marked with numerous fingerings, accents, and dynamic markings throughout.

or thus:

TRIO. Scherzando.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings. A *ped.* marking is present at the beginning and end of the system. A *ten.* marking is also visible above the treble staff.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings. A *ped.* marking is present at the end of the system.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings. A *cresc.* marking is present in the bass staff. A *ped.* marking is present at the end of the system.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings. A *ped.* marking is present at the beginning and end of the system.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings. A *f* marking is present at the end of the system. A *ped.* marking is present at the end of the system.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above notes. There are several slurs and accents. The word "Ped." is written below the bass staff at two points, each preceded by an asterisk. A dynamic marking of *p* is present in the middle of the system.

Second system of musical notation, continuing the piece. It features similar complex textures and fingerings as the first system. The word "Ped." appears again in the bass staff, accompanied by an asterisk. A dynamic marking of *p* is also present.

Third system of musical notation. It includes a small section labeled "or thus:" with a bracketed alternative phrasing. The main system continues with complex textures and fingerings. The word "Ped." is written in the bass staff with an asterisk. A dynamic marking of *p* is present.

Fourth system of musical notation. This system is more densely packed with notes. It features many slurs and fingerings. The word "Ped." is written in the bass staff with an asterisk. A dynamic marking of *p* is present.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line. The word "Ped." is written in the bass staff with an asterisk. A dynamic marking of *f* is present.

WILLIAM TELL

(Rossini.)

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

Carl Sidus Op.122.

Allegretto $\text{♩} = 152$.

Secondo.

(Key of C major.)

651 - 6

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WILLIAM TELL

(Rossini.)

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

Carl Sidus Op. 122.

Allegretto ♩ = 152.

Primo.

(Key of C major.)

Ed. Kunkel.

651 - 6

4 *Moderato* ♩ - 160. *Secondo.*

(Key of F major.)

p *f* *p* *cres* *cen* *do.* *f* *p* *p* *f* *p* *f* *f*

Allegro vivo ♩ - 138.

(Key of C major.)

p

651 - 6

Moderato ♩ - 160.

Primo.

5

Key signature: one flat (B-flat). Time signature: 3/4. The first system consists of two staves. The upper staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The lower staff contains a bass line with similar ornaments and fingerings. The key signature is indicated as (Key of F major.) below the first staff.

The second system continues the piece with dynamic markings *f*, *sf*, and *p*. It features complex rhythmic patterns and fingerings in both staves.

The third system includes a *cres.* (crescendo) marking and a *mf* (mezzo-forte) marking. It shows intricate fingerings and rhythmic structures.

The fourth system features a *tr* (trill) marking and continues with detailed fingerings and rhythmic notation.

The fifth system includes a *f* (forte) marking and continues the melodic and harmonic development.

The sixth system concludes the Moderato section with dynamic markings *f* and *mf*, and includes a repeat sign at the end.

Allegro vivo ♩ - 138.

Key signature: C major. Time signature: 2/4. The first system of the Allegro vivo section features a fast tempo and includes dynamic markings *p* (piano), *f* (forte), and *mf* (mezzo-forte). The notation is more rhythmic and includes various fingerings.

Secondo.

2nd time *ff*

mf (Key of A minor)

This system contains two staves of music. The upper staff features a series of chords with fingerings such as 5-3-1 and 5-4. The lower staff has a more rhythmic accompaniment with fingerings like 2, 3, 4, and 5. Dynamic markings include *ff* and *mf*. There are also some asterisks and 'Red.' markings.

Primo.

(Key of C major.)

mf

f

This system includes a section marked 'Primo.' in the key of C major. It features a melodic line in the upper staff and a supporting bass line. Dynamics range from *mf* to *f*. Fingerings like 2, 4, and 5 are visible.

f

This system continues the piece with a strong *f* dynamic. The upper staff has dense chordal textures with fingerings like 5-4 and 5-3-1. The lower staff has a steady accompaniment.

f

f

f

This system features a series of chords in the upper staff, all marked with a forte (*f*) dynamic. Fingerings like 5-3-1 and 4-2-1 are used.

f

f

f

f

ff

This system concludes the page with a series of chords, ending with a fortissimo (*ff*) dynamic. Fingerings like 3, 2, and 2 are shown.

Primo.

2nd time *ff*

mf (Key of A minor.)

mf *f* *f* *ff* *f* *ff*

The page contains seven systems of musical notation, each with a treble and bass staff. The notation is highly detailed, with numerous fingerings (1-5) and slurs. Dynamic markings include *ff*, *mf*, and *f*. The key signature is A minor. The piece concludes with a double bar line and a final chord.

I LOVE YOU DEAR.

To Miss Margareta Bell Dobyne.

L. M. BINGHAM.

Moderato. ♩ = 112.

Moderato. ♩ = 112.

p

There

is no phrase so worn and old..... In all the world, nor one so

sweet..... To lov - er's lips or mai - dens ear,..... As

The musical score is written in 3/4 time with a tempo of Moderato (♩ = 112). It features a vocal line and a piano accompaniment. The piano part includes a *p* dynamic marking and various fingerings (3, 5, 3, 4, 5, 4, 3, 2, 1, 4, 1, 1, 5, 3). The lyrics are: "There is no phrase so worn and old..... In all the world, nor one so sweet..... To lov - er's lips or mai - dens ear,..... As". There are also some decorative symbols below the piano part: ♪ * ♪ * ♪ * ♪ * ♪ * ♪ * ♪ * ♪ * ♪ *.

this re - frain: "I love you dear," To lov - ers lips..... or maidens ear, As this re -

frain:..... "I love you dear," As this re - frain:..... "I love you dear," "I love you

dear," "I love you dear."

*Ad. * Ad. * Ad. **

** Ad. **

*Ad. * Ad. * Ad. * Ad. **

No night so dark, no day so long, But hope brings com - fort

to the heart, If on - ly some - - - one stand - eth near

To whis - per low "I love you dear," To whis - per

rit.

low "I love you dear." Ah..... There

ad lib.

Tempo I.

is no change as time goes on,..... No new words seem so full of joy,..... As

these when ut - tered fondly near..... In trembling tones, "I love you dear," As these when

ut - - - tered fondly near "I love you dear,....." "I love you dear" In trembling

tones..... "I love you dear," "I love you dear,"..... "I love you dear."

TWINKLE, TWINKLE LITTLE STARS.

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

WOLFGANG AMADEUS MOZART.
CARL SIDUS.

Allegretto. (Lively.) ♩ = 88.

(Key of G major.) N.B.

This system contains the first four measures of the piece. The treble clef part features a melody with eighth and sixteenth notes, while the bass clef part provides a simple accompaniment. Fingerings are indicated by numbers 1-5. Arrows point to specific notes in both staves, indicating they should be struck from the wrist. A dynamic marking of *p* (piano) is present in the first measure.

N.B. For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

(Key of D major.)

This system contains measures 5 through 8. It begins with a key signature change to D major, indicated by a sharp sign for the second line. The notation continues with the melody and accompaniment, including fingerings and wrist-strike arrows.

This system contains measures 9 through 12. The melody in the treble clef becomes more active with sixteenth-note patterns. The bass clef accompaniment remains steady. Fingerings and wrist-strike arrows are used throughout.

This system contains measures 13 through 16. It features a repeat sign at the beginning of the system. The notation includes fingerings and wrist-strike arrows for the notes marked.

This system contains the final four measures (17-20) of the piece. The melody concludes with a final cadence. Fingerings and wrist-strike arrows are present.

TRIO.

Cantabile. (singing.)

To shorten the piece go from ♯ to ♮

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and single notes, also including fingerings. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures with slurs and fingerings. A repeat sign is visible in the middle of the system.

Third system of musical notation, including a repeat sign and a fermata over a note in the treble staff. The piece continues with slurs and fingerings throughout.

Fourth system of musical notation, showing further development of the melodic and harmonic themes with slurs and fingerings.

Fifth system of musical notation, concluding the page with a final melodic phrase in the treble staff and accompaniment in the bass staff, including slurs and fingerings.

HAPPY CHAPPY.

MARCHE MILITAIRE.

OTTO ANSCHUETZ.

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

Vivo ♩ - 120.

The musical score is written for piano and bass. It consists of four systems of music. The first system includes a tempo marking 'Vivo ♩ - 120' and a dynamic marking 'f'. The score is in 2/4 time and features various musical notations such as slurs, accents, and fingerings. Dynamics include 'f', 'p', and 'cresc.'. Articulation is indicated by arrows (↘) pointing to notes that must be struck from the wrist. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a double bar line and a final fermata.

1939 - 7

Edition Kunkel.

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First system of musical notation. Treble clef, key signature of two flats, 4/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and fingerings (e.g., 5, 1, 5, 4, 4, 1, 1, 3, 4, 1, 1, 3, 4, 2, 2, 2). The left hand provides a steady accompaniment. Pedal markings (*Ped.*) and asterisks (***) are placed below the bass line.

Second system of musical notation. Continuation of the first system. The right hand continues with slurs and fingerings. The left hand accompaniment remains consistent. Pedal markings (*Ped.*) and asterisks (***) are present.

Third system of musical notation. The right hand includes a *cresc.* (crescendo) marking and a *sf* (sforzando) dynamic. The melodic line becomes more active with slurs and fingerings. The left hand accompaniment continues. Pedal markings (*Ped.*) and asterisks (***) are used.

Fourth system of musical notation. The system begins with the tempo marking *Giacoso.* and a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment continues. Pedal markings (*Ped.*) and asterisks (***) are present.

Fifth system of musical notation. Continuation of the fourth system. The right hand continues with slurs and fingerings. The left hand accompaniment remains consistent. Pedal markings (*Ped.*) and asterisks (***) are used.

First system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1), a *cresc.* marking, and *ped.* markings with asterisks.

Second system of musical notation. Treble clef, bass clef. Includes first and second endings marked '1.' and '2.', fingerings, and *ped.* markings with asterisks.

Third system of musical notation. Treble clef, bass clef. Includes fingerings and *ped.* markings with asterisks.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings and *ped.* markings with asterisks.

Fifth system of musical notation. Treble clef, bass clef. Includes a *cresc.* marking, a *f* marking, and *ped.* markings with asterisks.

TRIO.

Cantabile.

Maestoso.

First system of musical notation, featuring treble and bass staves with piano accompaniment. The music includes dynamic markings such as *Cres.* and *p*, and articulation marks like accents and slurs.

Second system of musical notation, continuing the piano accompaniment with various dynamics and articulation.

Scherzando.

Third system of musical notation, marked **Scherzando**, showing piano accompaniment with dynamic markings.

Fourth system of musical notation, continuing the **Scherzando** section with piano accompaniment.

Fifth system of musical notation, concluding the **Scherzando** section with first and second endings.

Maestoso.

First system of musical notation. Treble clef contains a melodic line with slurs and fingerings (2, 4, 5, 4, 2, 5, 4, 2). Bass clef contains a rhythmic accompaniment with chords and single notes. Pedal markings ('Ped.') and asterisks are present below the bass line.

Second system of musical notation. Treble clef continues the melodic line with slurs and fingerings (5, 4, 2, 5, 4, 2, 5, 4, 2). Bass clef continues the accompaniment. A fortissimo ('ff') dynamic marking is present. Pedal markings and asterisks are used throughout.

Third system of musical notation. Treble clef features a more active melodic line with slurs and fingerings (2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2). Bass clef accompaniment includes chords and moving lines. Pedal markings and asterisks are present.

Fourth system of musical notation. Treble clef starts with a piano ('p') dynamic marking and features a melodic line with slurs and fingerings (5, 5, 4, 4, 1, 3, 4, 1, 3, 4, 2, 5, 5, 4, 4, 2, 1, 3). Bass clef accompaniment consists of chords and single notes. Pedal markings and asterisks are used.

Fifth system of musical notation. Treble clef continues the melodic line with slurs and fingerings (4, 2, 1, 3, 4, 1, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1, 3). Bass clef accompaniment includes chords and moving lines. A crescendo ('cresc.') marking is present. Pedal markings and asterisks are used.

First system of piano music, featuring treble and bass staves. The music is in 3/4 time and includes dynamic markings such as *ff*, *o*, and *mf*. The right hand has a complex, rhythmic melody with many beamed notes, while the left hand provides a steady accompaniment.

Second system of piano music, continuing the piece. It features similar dynamic markings and complex rhythmic patterns in both hands.

Third system of piano music, including a *cresc.* (crescendo) marking. The right hand's melody becomes more intense and dense.

Fourth system of piano music, showing further development of the musical themes. The right hand continues with intricate rhythmic figures.

Con Bravura.

Fifth system of piano music, marked *Con Bravura*. It begins with a double bar line and a *ff* dynamic. The right hand features a powerful, driving melody with many beamed notes, and the left hand provides a strong accompaniment.

GORONADO.

Grande Valse de Concert.

L. B. Ewen.

Moderato ♩ = 100.

The musical score is written for piano and bass. It begins with a dynamic marking of *mf*. The first system includes several measures with complex chordal textures and arpeggios, with a dynamic shift to *p* at the end. The second system continues with similar textures, featuring a *mf* dynamic. The third system shows a variety of textures, including some with triplets. The fourth system features a *dim.* (diminuendo) marking. The fifth system concludes the piece with a *p* dynamic and a final chord. Pedal markings are used extensively throughout the score to sustain the harmonic texture.

1423-9

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Tempo di valse. $\text{♩} = 80$.

brillante.

Valse.

First system of musical notation. Treble clef, bass clef. *p dolce.* Ped. * Ped. * Ped. *

Second system of musical notation. Treble clef, bass clef. Ped. * Ped. * Ped. *

Third system of musical notation. Treble clef, bass clef. Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble clef, bass clef. Ped. * Ped. * Ped. *

Fifth system of musical notation. Treble clef, bass clef. *eres.* Ped. * Ped. * Ped. *

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic marking. The bass staff contains a complex rhythmic pattern with triplets and is marked with "Ped." and asterisks. A second staff below the first system is labeled "or thus." and provides an alternative bass line with a simpler rhythmic pattern, also marked with "Ped." and asterisks.

Second system of musical notation, continuing the piece. It features two staves with similar notation to the first system, including dynamic markings and pedal instructions.

Third system of musical notation. The treble staff begins with a fortissimo (*ff*) dynamic marking. The bass staff continues with the complex rhythmic pattern, marked with "Ped." and asterisks.

Fourth system of musical notation, the final system on the page. It includes two staves with the characteristic notation and dynamic markings. The page number "1423 - 9" is printed at the bottom center.

scherzando.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

leggiero.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Con Brio.

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

with soft Pedal.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cantabile.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Con Brio.

The first time *ff* the second time *pp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

scherzando.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

First system of musical notation. Treble clef, bass clef. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Second system of musical notation. Treble clef, bass clef. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble clef, bass clef. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic marking *p dolce.* Pedal markings: * Ped. * Ped. * Ped. *

Fifth system of musical notation. Treble clef, bass clef. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic marking *cres.* Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble clef, bass clef. Dynamics include *p*. Pedal markings: Ped. * Ped. * Ped. * Ped. *.

Second system of musical notation. Treble clef, bass clef. Dynamics include *cres.* and *f*. Pedal markings: Ped. * Ped. * Ped. * Ped. *.

Third system of musical notation. Treble clef, bass clef. Includes the instruction *or thus.* Pedal markings: Ped. * Ped. * Ped. * Ped. *.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f*. Pedal markings: Ped. * Ped. * Ped. * Ped. *.

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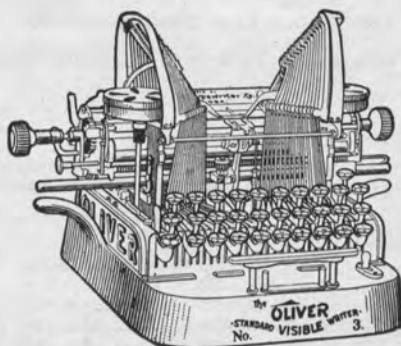
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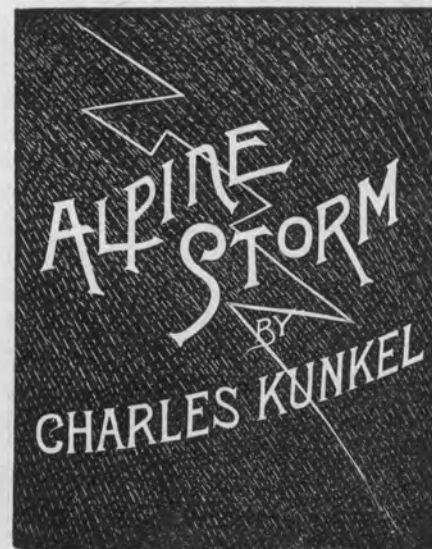
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MUSIC AT THE WORLD'S FAIR.

The fact that no less than four great groups of statuary with the title "Music" grace the buildings of the Louisiana Purchase Exposition, gives some idea of the attention which this art receives at the Exposition. One of these groups decorates the main entrance of Festival Hall, the central structure of the central cascade feature of the Exposition. Festival Hall is to be the central home of music during the Exposition. Here in a circular building crowned by the largest dome on earth will be a great auditorium capable of seating in parquet, dress circle and balcony an aggregate of 3500 persons. Behind the great proscenium arch spanning the stage will be installed the largest organ on earth, with 10,059 set pipes, 99 mechanical stops, 140 speaking stops and 5 manuals. It has 12 more speaking stops than the giant at Sidney, Australia, hitherto the largest on earth. Here there will be a concert hall for such music as appeals, because of its classic and complicated character, to only a small constituency. Here also will be the offices of the musical staff of the Exposition.

Not only in Festival Hall but in beautiful music pavilions in various parts of the grounds will the Exposition visitor be regaled with music. In the center of the big bridges, which span the lagoons and supply access to the "Island Exhibit Buildings"—the Palace of Education and the Palace of Electricity—there will be beautifully arranged music pavilions, also in the sunken gardens and others at other convenient points. These pavilions are to be for band concerts only. In addition, many concessions will maintain orchestras or bands.

Three experts have planned the Exposition's musical features. George D. Markham, of St. Louis, is chief of the Bureau of Music; George W. Stewart, of Boston, is manager of the bureau; and Ernest R. Kroeger, of St. Louis, is director of programs and awards. An appropriation of \$450,000 has been made for the department. Contracts have been made with a number of bands of international fame, like that of Sousa. Two famous foreign bands of the calibre of the Garde Republicaine Band of Paris are included. These bands will play from the stands about the grounds. In addition band contests for prizes aggregating \$30,000 will be given in these stands.

In Festival Hall there will be choral contests for prizes aggregating \$25,000, organ

recitals by organists of international reputation and orchestral concerts. These orchestras will contain at least 85 musicians.

The programs for all these concerts will be drawn with extreme care. The open air music will be always of popular interest. The indoor concerts will include, in addition, selections of a more classical character, while severely classic productions, which are designed for musical education, will be confined to the concert hall which seats about 500 spectators.

To eliminate the annoyance at the indoor concerts arising from the continual movement of visitors out and in, an admission fee of 25 cents will be charged to Festival Hall. All the outdoor concerts will be free of charge,



STATUE OF MUSIC.

except perhaps, in some cases, a small charge for reserve seats.

In all these concerts a uniform basic pitch will be used. The musical authorities have decided in favor of what is technically called the "international low pitch", which is about half a tone lower than used by St. Louis bands at present.

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UNVEILING WAGNER MONUMENT.

Andrew Carnegie, as director of St. Andrews University in Glasgow, will be at the the head of a deputation of thirty-one representatives of the British Musical Association to attend the unveiling of the Wagner monument in Berlin. It is said that the Court Master of Ceremonies has requested Mr. Carnegie's presentation to the Emperor during his visit.

The Wagner family, it appears, has refused to participate in the ceremonies of the unveiling, or in the musical congress incidental thereto. This refusal is due to the fact that the Emperor declined to accept the program offered by the family through Prof. Thode, son-in-law of Frau Cosima Wagner, showing the development of Wagner's genius. The Emperor said it would have required both the Royal Opera House and the Royal Theatre fourteen days to produce the program. Meanwhile the Emperor has arranged to unveil the monument.

LISZT's superb mass, known as the Graner-Festmesse, which is still music of the future for this country, was one of the notable features of the recent music festival at Basle, where it made a deep impression. This is the work of which Liszt used to say that he "prayed rather than composed" it. It is pervaded by an almost ecstatic ardor of religious feeling, and the critics, to most of whom the mass was a novelty, were delighted with the evidence of genuine inspiration that pervades its pages. One of them refers to its impressionistic character and the happy thoughts that appear here and there in it like improvisations.

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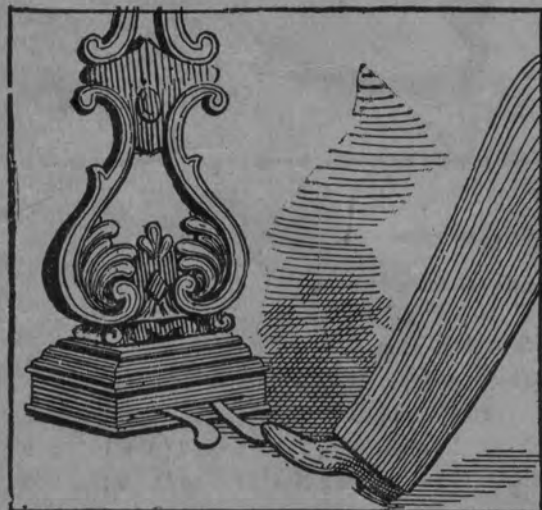
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