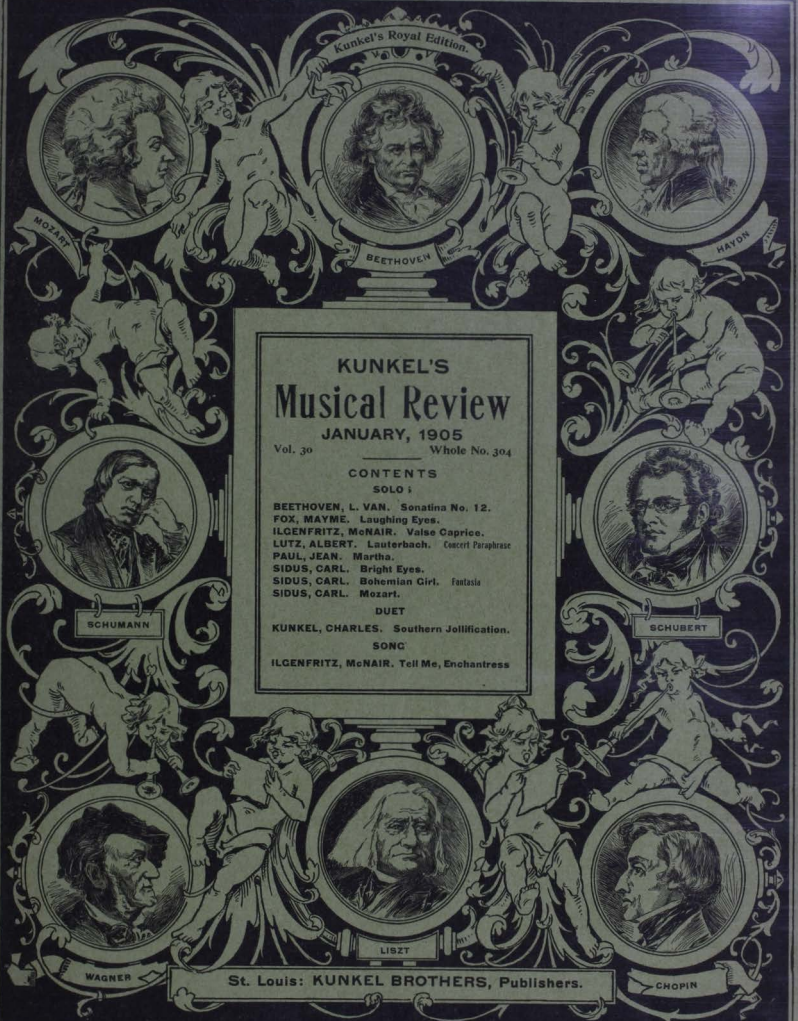

KUNKEL'S
Musical Review

JANUARY, 1905

Vol. 30 Whole No. 304

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WAGNER.

In three aspects, Richard Wagner, one of the master minds of modern Germany, makes his appeal to the admiration of mankind. He was an artist in the compounding of stage scenery and human action—a very real kind of painter. He was a dramatic poet, that is, he was a past-master craftsman in the constructing of a libretto or book to be sung and impersonated; and last, assuredly not least, he was a musician—a tone-maker.

Whatever opinion may be held as to his right to be called a poet, whatever anyone may think as to his talent as a deviser of fascinating pictures for the eye, there can be but one opinion, says *Music and Musician*, as to his genius as a musical composer. There was a time when nearly everything which he did in music was subjected to the bitterest ridicule, and this in perfect honesty of heart and conscience, by the whole body of learned musicians. That time was, however, in the sixties and seventies of the last century. Until now, there has been from the memorable festival at Bayreuth in 1876 a steady crescendo of respect for Richard Wagner as a wonderful man of genius by musicians, and as a bewitching entertainer by the general public of music lovers and music supporters.

Richard Wagner produced, after his one or two early attempts, which were mere apprentice work, such as the "Fays" and the "Novice of Palermo," a series of eleven works, all in large forms, and two or three of them in forms which must be called colossal. In this last category may be classed the "Tristan and Isolde," the "Gotterdammerung," and "Parsifal." The entire list is as follows:

First, "Rienzi," founded upon the novel of that name written by the English novelist, Bulwer.

Second, "The Flying Dutchman," based upon various legions and plays.

Third, "Tannhauser," which is a brilliant, romantic story of sin and salvation, of earthly and heavenly love, couched in the manners and external shows of the medieval epoch.

Fourth, "Lohengrin," which is a still more romantic and idealistic presentation of the nobilities—the basenesses of the frailties of the human race and is woven out of the legends of the Holy Grail.

Fifth, there is "Tristan and Isolde," the most wonderful lyric utterance of the most strictly human passion and feeling ever put upon paper, that it might arouse a vast rolling mass of well-ordered and significant tones.

Sixth, there is "The Meistersinger of Nurenburg," which is a sunny, sweet, cheerful, humorous, kindly, satirical and bouyant picture of happy human life, and is as supreme in comedy as is "Tristan" in gloomy and fateful tragedy.

Next, the seventh, eighth, ninth and tenth, are the four vast myths taken from the Norseland, in which the wealth of Wagner's creative genius as to melodic phrase, harmonic composits and marvelous construction, reached such a high point that the best minds of the entire musical world fall down in abject astonishment at every turn and aspect of them, and which certainly indicate at present the high-water mark of the strictly dramatic and symbolic spirit in the art of music.

Eleventh and last, is the grand religious spectacular stage play, "Parsifal." The first performance of this mighty work outside of Bayreuth, to which Wagner perhaps foolishly designed to confine it, has lately taken place in New York City, and has stirred not alone the entire intellectual world of America, but the cultured percentage of the populations of all the nations of Europe.

Nothing is more bewildering and incomprehensible in the music of Richard Wagner, than the way which it continues to unfold and expand, showing ever wider and wider excursions into the unknown. No composer that ever lived was at once so utterly and absolutely himself, from the first to the last page, and yet was able to manifest himself in so many entirely different phases and moods of composition. The music of Wagner is as individual and easily recognizable as that of J. S. Bach, of Ludwig van Beethoven, of Franz Schubert, or of Frederick Chopin, and yet he went beyond all these mighty ones in his variety of styles.

It is almost beyond belief that such things as the choral march in "Tannhauser," and the dead march in "Gotterdammerung," the vorspiel to "The Meistersinger," and the vorspiel to "Tristan," the wierd calls of the Walkyries, and the Preislied; the sword-motif and the dragon-motif; the twitter of the prophetic bird in "Siegfried," and the majestic chant of the faith motive in "Parsifal;" the pilgrim's hymn in "Tannhauser, and the love sang of Siegmund in "The Walkyrie;" the burlesque serenade of Beckmesser in "The Meistersinger," the death of Isolde, and many other wide antitheses of style, could all have grown out of the same mind. But so it is.

The music of Richard Wagner has certain very salient features, a few of the more important of which may be slightly indicated, thus: He never or seldom writes melodies that have a square-cut form and a complete stop; the musical versification is blank verse, not in stanzaic forms. Again, Wagner makes a far more bold, varied and descriptive use of the numerous dissonances which music generates, than did any composer before him. As contrasted with Bach and Beethoven, he may be called the chromatic composer par excellence. Again, no one possesses the art of mixing the various tone qualities of the instruments of the orchestra—that is, their *tone color* as it is technically termed—so skillfully, so eternally, so graphically, as did he. In this element of dramatic expression, he easily distances even Berlioz, who in his turn went far beyond previous composers.

Again, Wagner's music has a warmth of feeling, a richness and fascination considered as mere sound, as a voice uttering the human heart, which is so wonderful, that when one has studied with piano score and has heard a dozen times any one of his greater works, there still remains something to learn.

Again, Wagner made a far more clever and sustained use of symbolic motives, or musical phrases suited to a character, an object, a situation or an action, than anyone before or since. His influence has been so revolutionary and so world-wide, that no one of the composers since his day has escaped his modifying touch. His orchestra is the voice of universal Nature—human and ultra-human.

UNION MUSICAL CLUB CONCERT.

The following numbers were rendered before the Union Musical Club, St. Louis, by Messrs. Charles Kunkel and C. J. Kunkel at the second afternoon concert.

Piano Duets.

(*a*) Cansonetta, - - - - *Mendelssohn*
(*b*) Ecossaise, (Scotch Dance) - - *Chopin*
(*c*) Awakening of Love, (Waltz) - *Moszkowski*

Piano Solos—Charles Kunkel.

(*a*) Sonatina No. 29, in A flat major, *Brethoven*
1. Adagio—Love's Devotion—Aria
2. Scherzo—Teasing and Caressing

(*b*) Mi Nina (My Darling) Mexican Dance, *LeRoy Hartt*
(*c*) Alpine Storm (by request) - *Kunkel*
(*d*) Valse Caprice, - - - *McNair Ilyrafeitz*
(*e*) The Cotton Pickers (classical rag) *LeRoy Hartt*
(*f*) Massa's in the Cold, Cold Ground, - *Kunkel*
Grand Concert Paraphrase on Stephen Foster's Melody (for the first time.)
Duet. Zampa (Overture Herold) Grand Concert Paraphrase, - *Claude Melnotte*

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Last summer William Knabe visited D'Albert at his summer home amid the Italian Lakes, and arranged for a tour in this country, to be limited to thirty-five concerts in the principal cities. He will play with the Boston Symphony Orchestra and with other leading musical organization. His wife, Mme. Finck-d'Albert, who has been a prima-donna in the prominent opera houses in Germany, will accompany him to America and give fifteen concerts during her stay in this country. The two artists will be heard in the same program on various occasions.

Eugen d'Albert, despite his continental name, is by birth a Scotchman. He first saw the light of day some forty years ago in Glasgow, his mother being French and his father German. Most of his life has been spent in Germany, and his favorite summer home is at his villa among the Italian Lakes. During the winter months his time is passed in German cities, his headquarters being in Berlin.

During his coming tour in America eighteen Knabe pianos will be used by d'Albert, the instruments awaiting him in various cities instead of being carried around from town to town. Under the management of William Knabe the details of the tour have been entrusted to Bernhard Ulrich, of Baltimore.

The versatility of d'Albert is one of the most notable characteristics. As a conductor he is often called upon to officiate, especially in the production of his own compositions. As a composer, eight of his operas have been heard in the leading opera houses of Germany, and it is hoped that some of his operatic works will soon be produced in America.

"The little giant of the keyboard," as d'Albert is called, will be heard during his coming American tour not only in this country, but will extend his visits to Canada and Mexico. In all the places in which he will display his talents he will avail himself of the Knabe piano.

His plans include three recitals for New York, two for Boston, two for Chicago, and one for Philadelphia. At some concerts d'Albert will play with Ysaye, the violinist. On two occasions he will conduct the Pittsburg Orchestra.

ARE NEW MELODIES EXHAUSTED?

Some years ago Mr. Reginald De Koven astonished the musical world by the intimation that the possibility of writing new melodies was nearly exhausted. A similar idea occurred to John F. Runciman, of the London Saturday Review, on reading a new book by Hermann Smith, "The World's Earliest Music." Where, asks Mr. Runciman, will the growing intricacy of modern music end? Must we have resources to quarter-tones and eighth of tones? Not, he believes, for many a century.

There are yet miracles to be worked with the twelve notes of our scale, and those who spend their time in working out its possibilities by means of long arithmetical calculations and prophesy that the end is near would be better employed in doing a little thinking. There are not many great melodies in the world. A melody has to be written many hundreds or thousands of times and, as it were, cast back again and again into the general smelting pot until the lucky man comes along and by an inspired touch gives it its final form. There is not a great theme in existence that has not had many feeble forerunners. Some of Beethoven's and Mozart's most marvelous melodies are only fragments of the scale transfigured by a divine touch. I am not the least anxious about the future. We can no more guess at that than one can guess the nature of the first music; but as yet there is no need for alarmed talk of exhausted resources.

HOFMANN'S RECITAL TOUR.

Josef Hofmann has returned to this country for what is to be his last tour, for many years to come. He opened his tour in Portland, Ore., on September 26, and after a series of most triumphant recitals in the Northwest, went to California, where he gave ten recitals, four being given in San Francisco.

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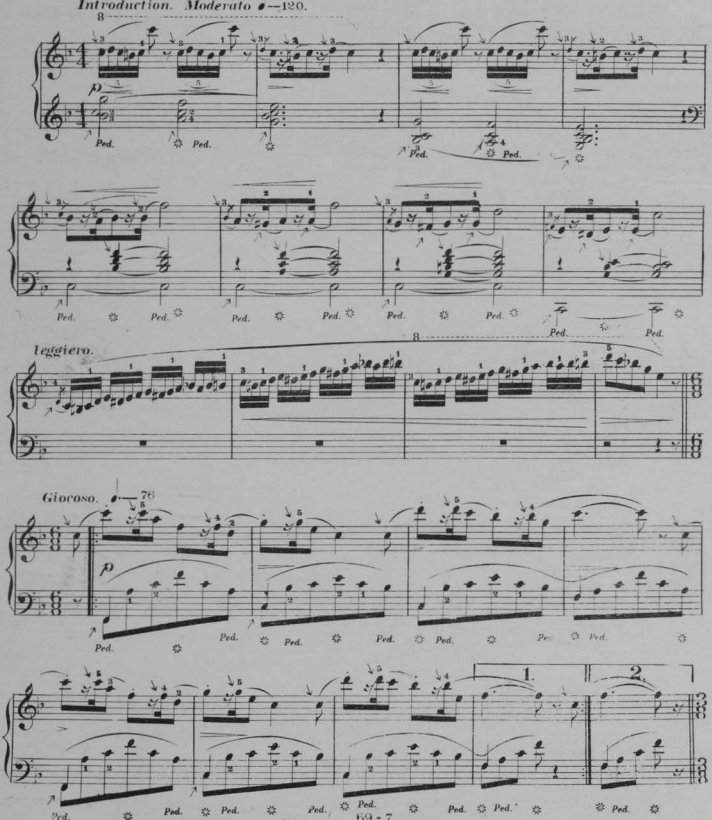

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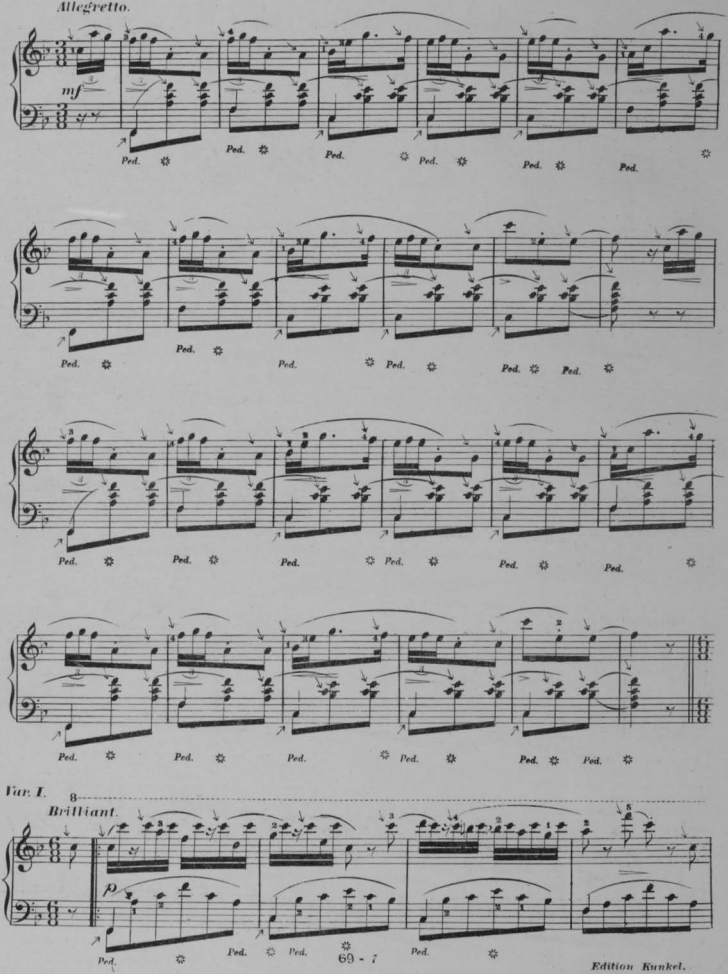

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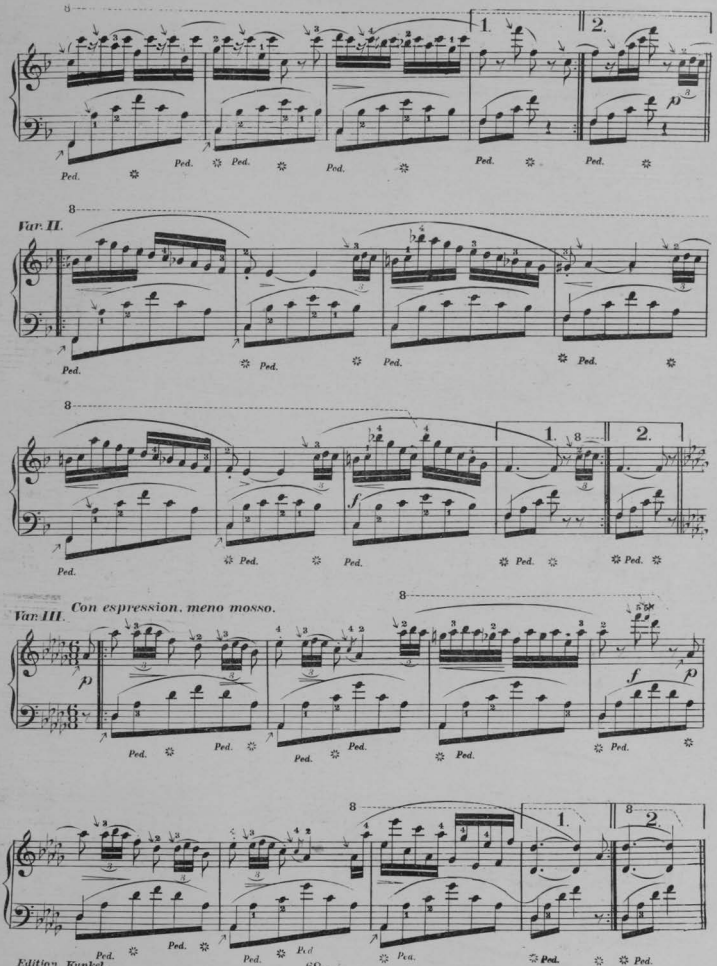
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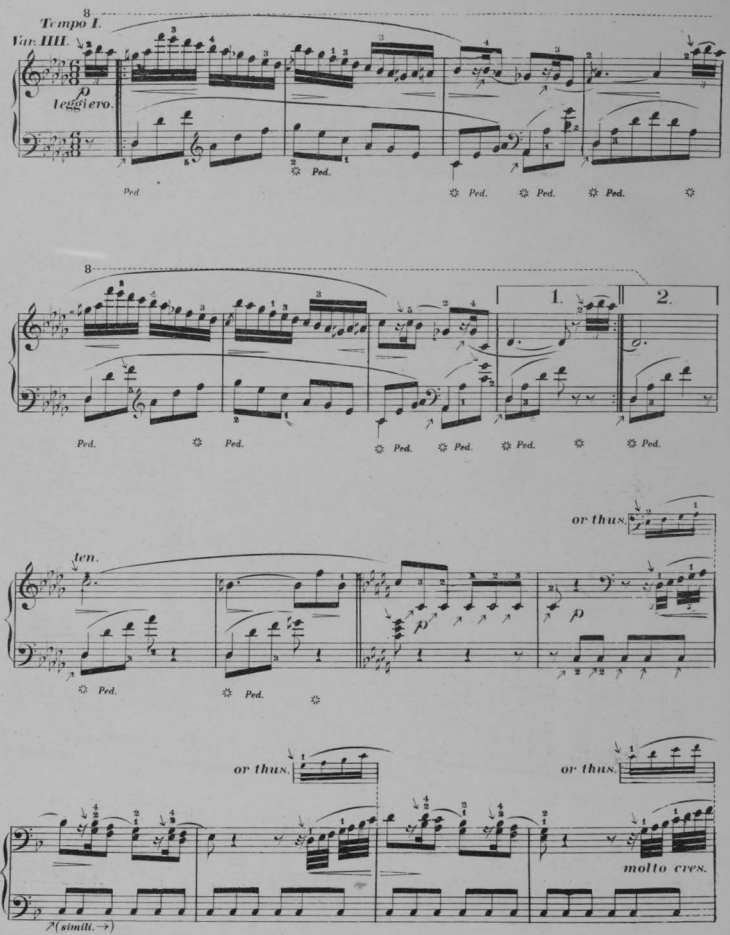
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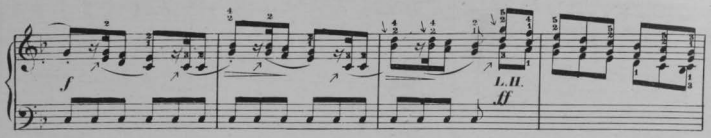
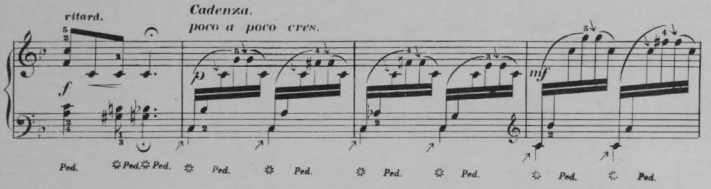
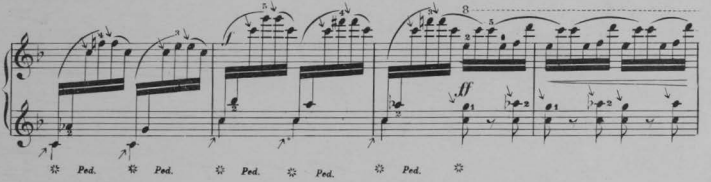
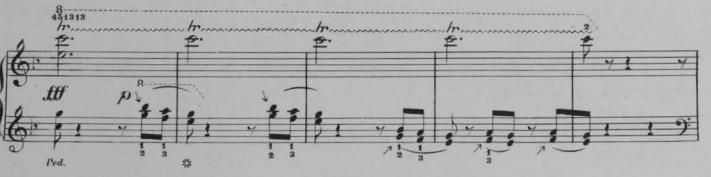
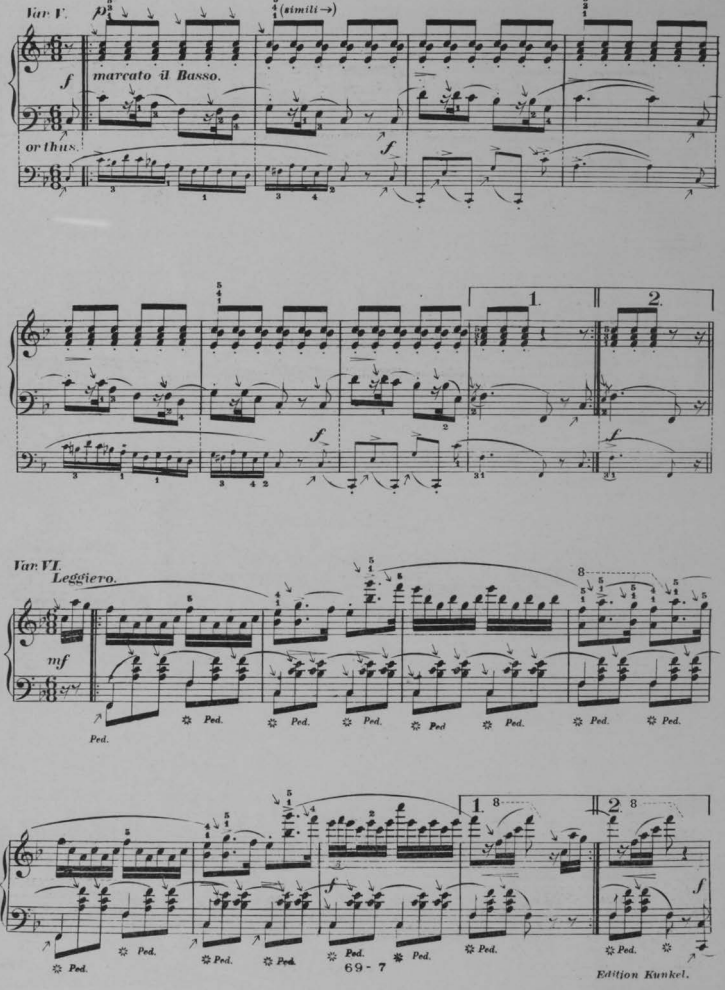
molto cres.
(simili.)


f
L.H.
ff


ritard.
Cadenza.
poco a poco cres.
f
p
mf
Ped.


f
ff
Ped.


fff
p
Ped.



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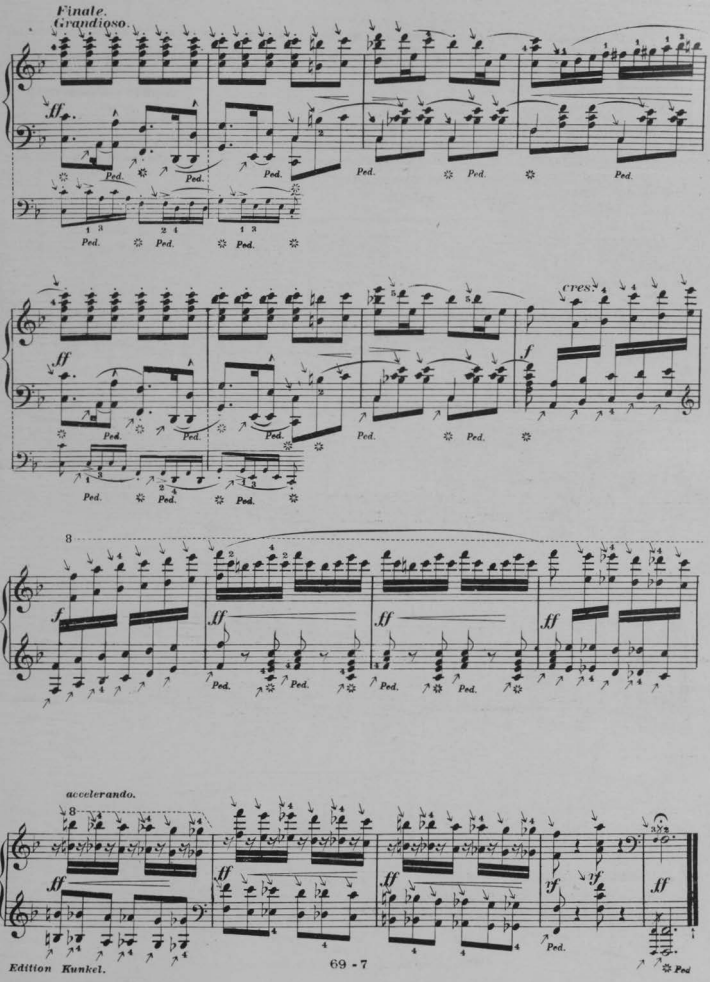

Finale.
Grandioso.
ff
Ped.
cresc.
f
8
accelerando.

SONATINA.

PATHETIQUE.

№ 12.

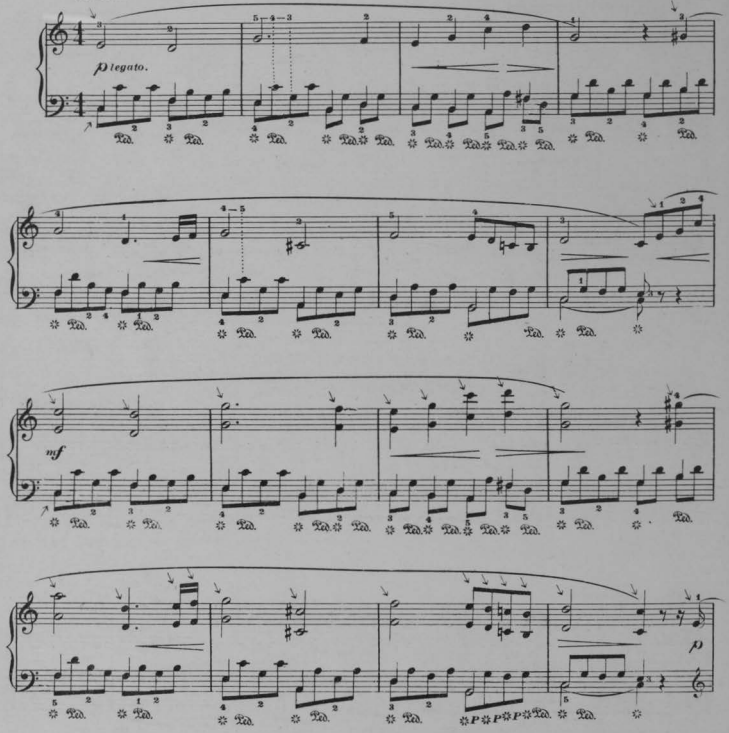
LUDWIG van BEETHOVEN.

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

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

Whenever you are in doubt as to the performance of any passage in this or in any other piece, such as the Trill, the Grace Note, the Mordent and Turn, Repeated Notes, Mixed Positions, Two Notes against Three Notes, the Wrist Attack, the Artistic Use of the Pedal, etc. consult "Kunkels Royal Piano Method."

Andante cantabile ♩ = 120.



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Edition Kunkel.

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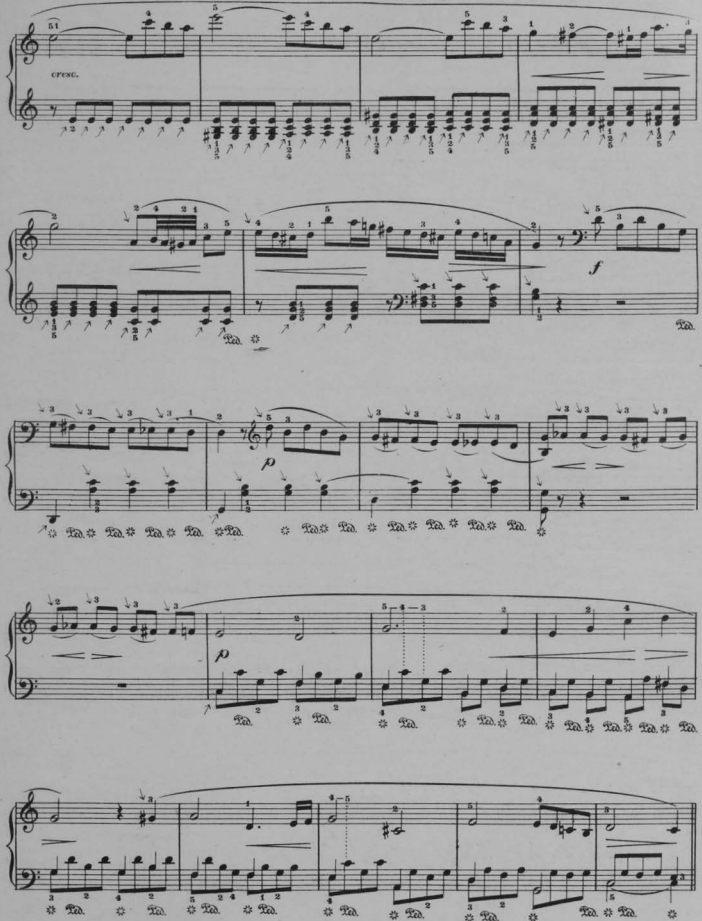
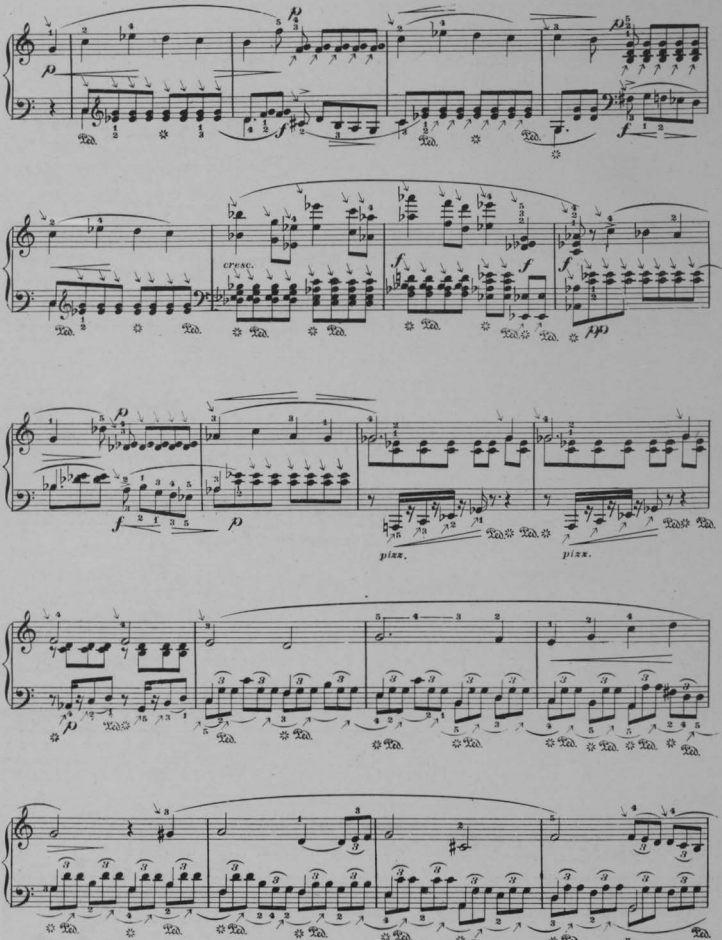
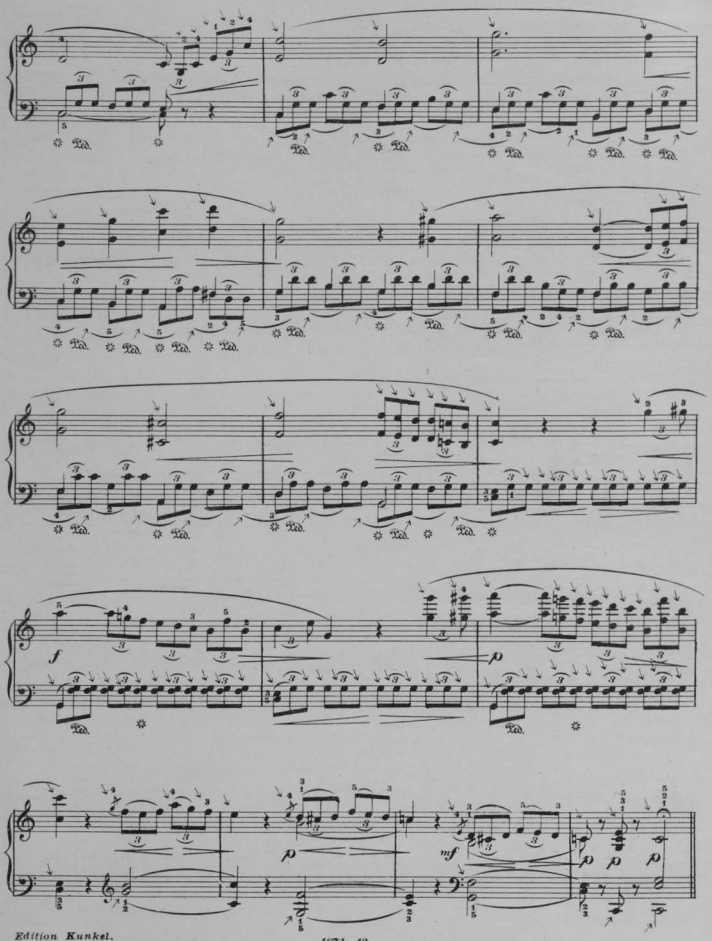
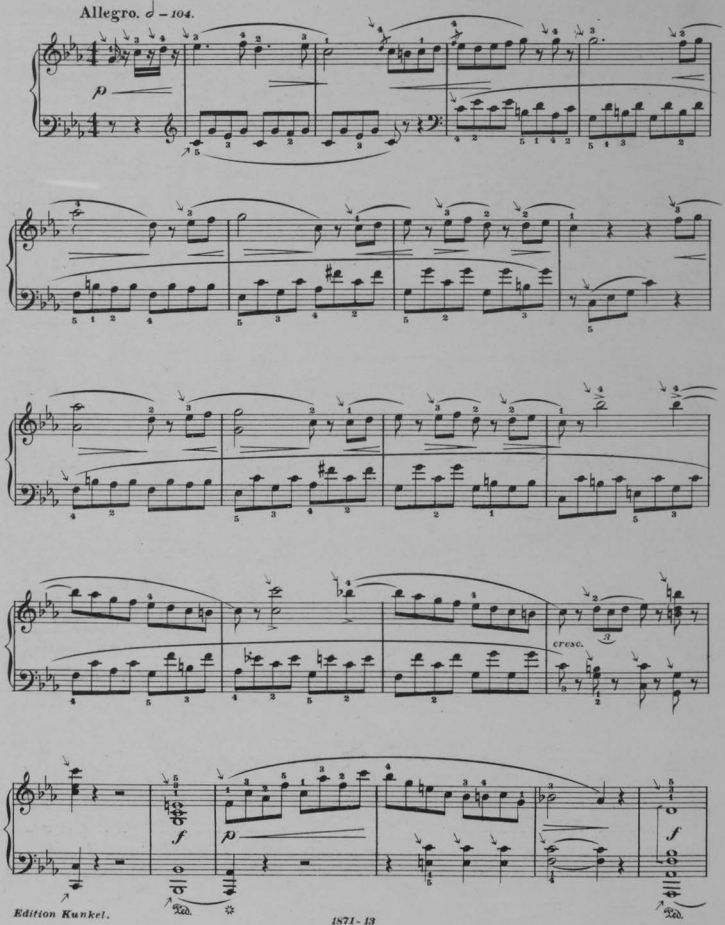
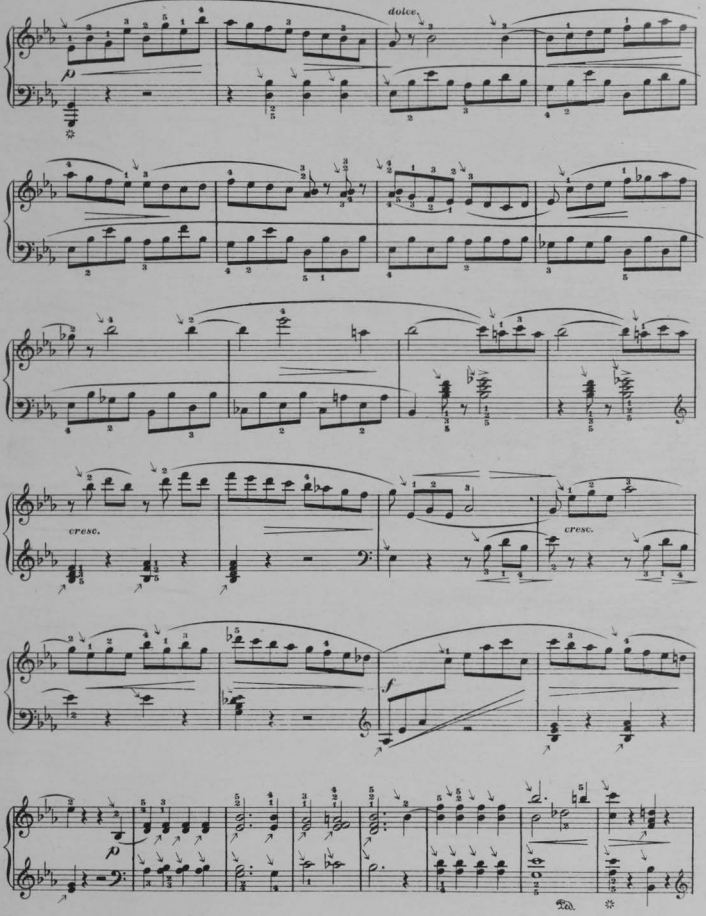

cresc.
f
p
p

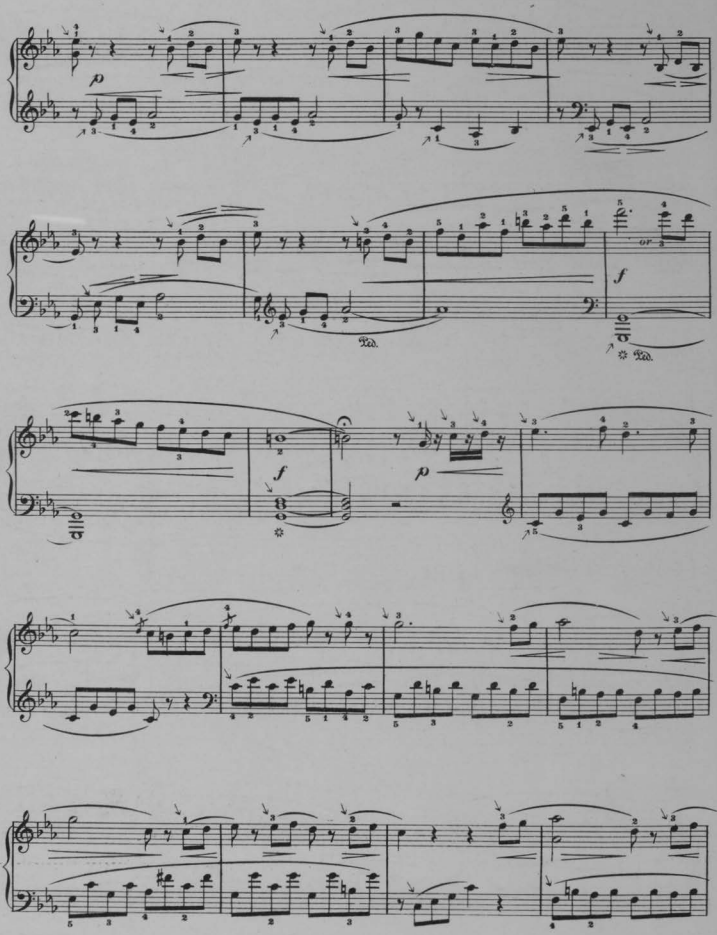

cresc.
pizz.
pizz.

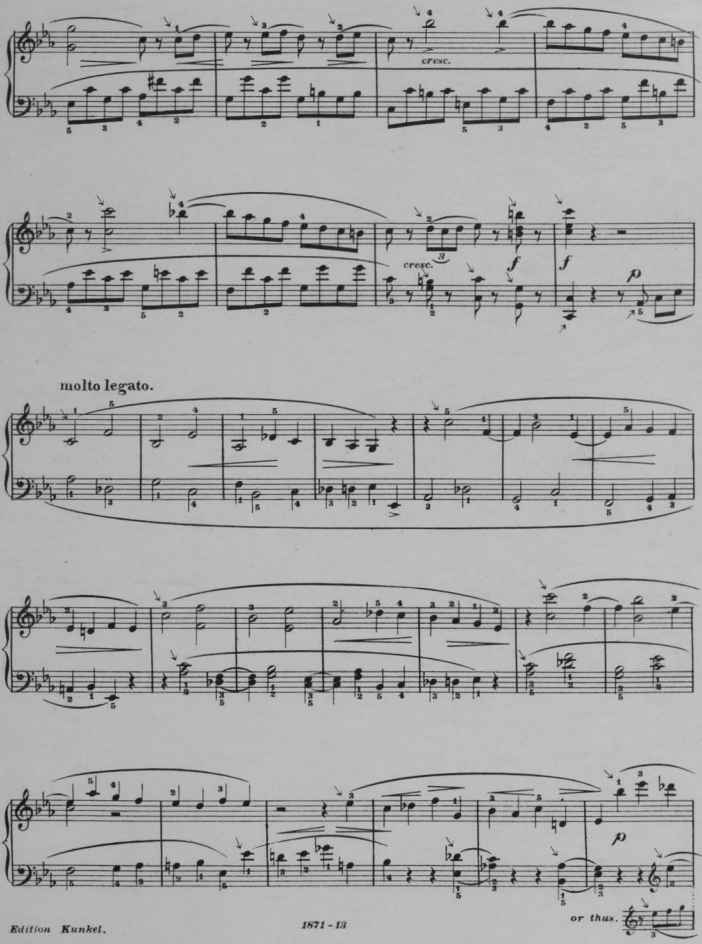

f
p
p
mf
p
p
p

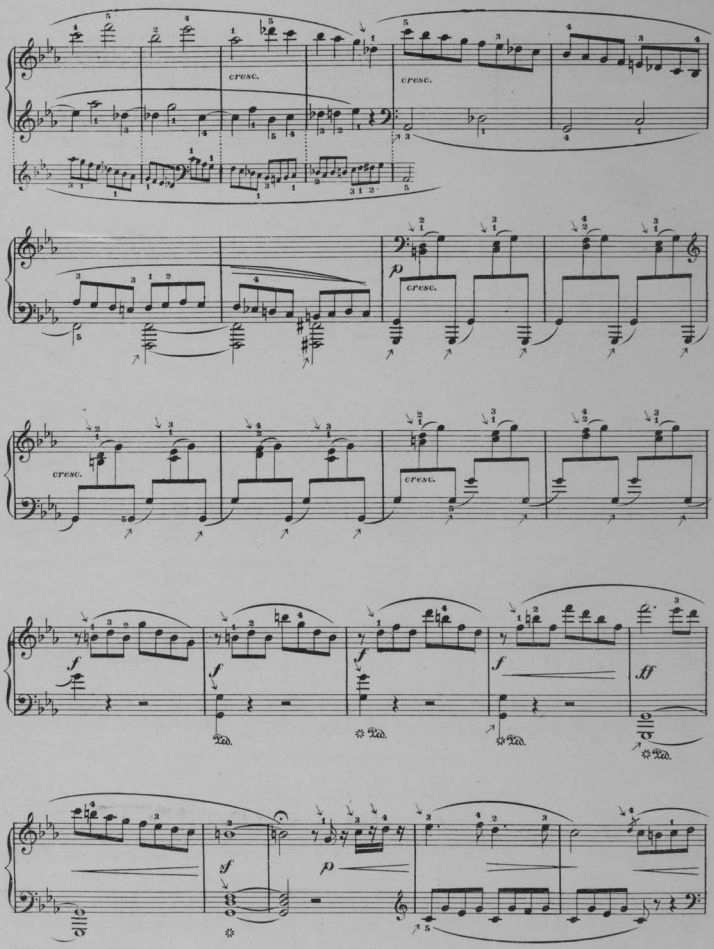
RONDO.

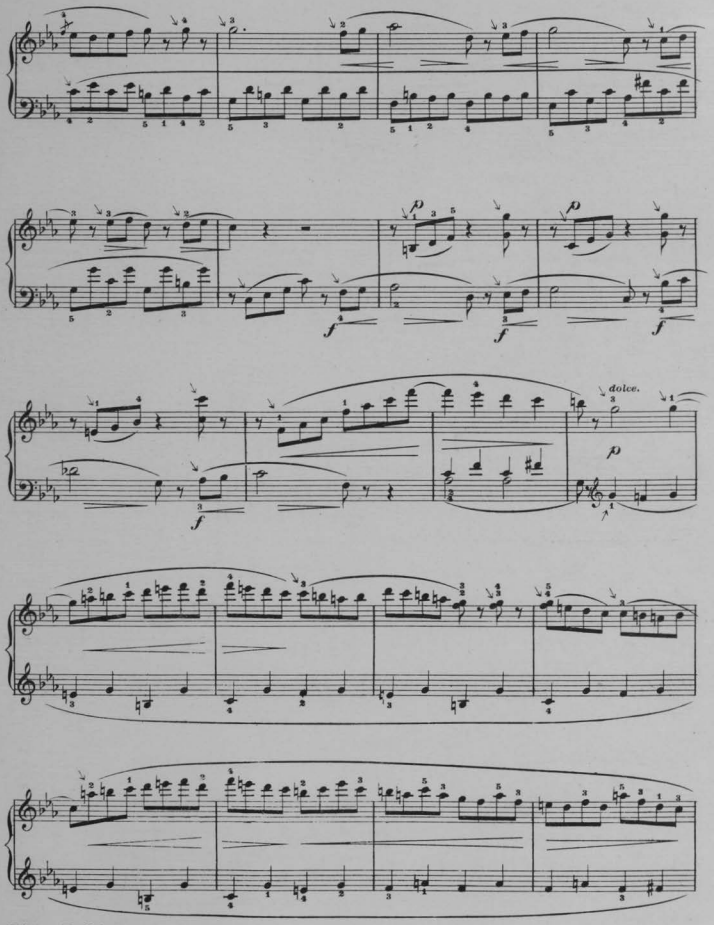


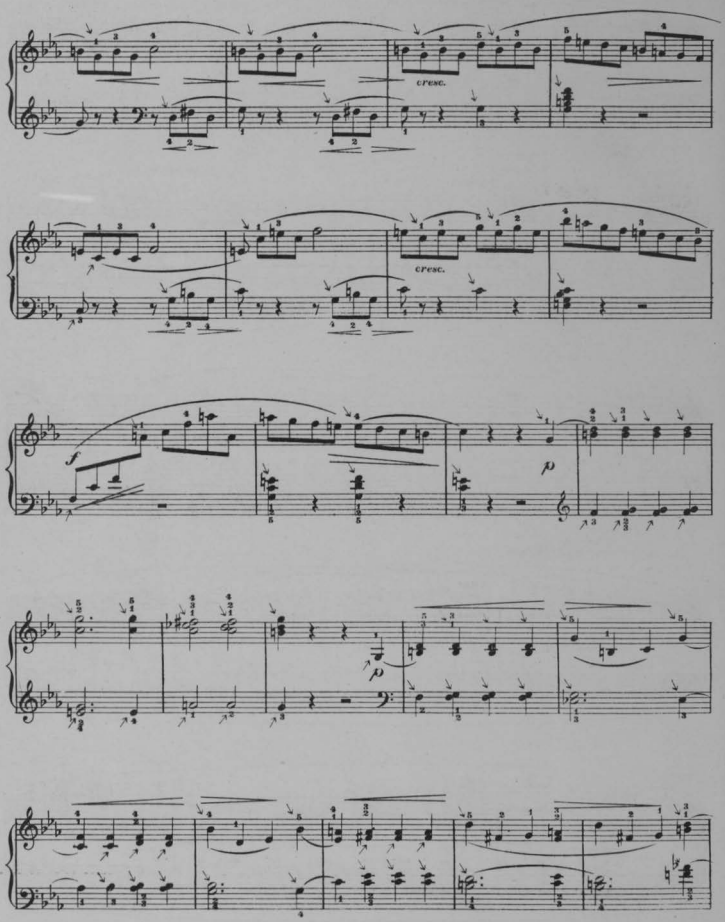

dolce.
cresc.
cresc.
f

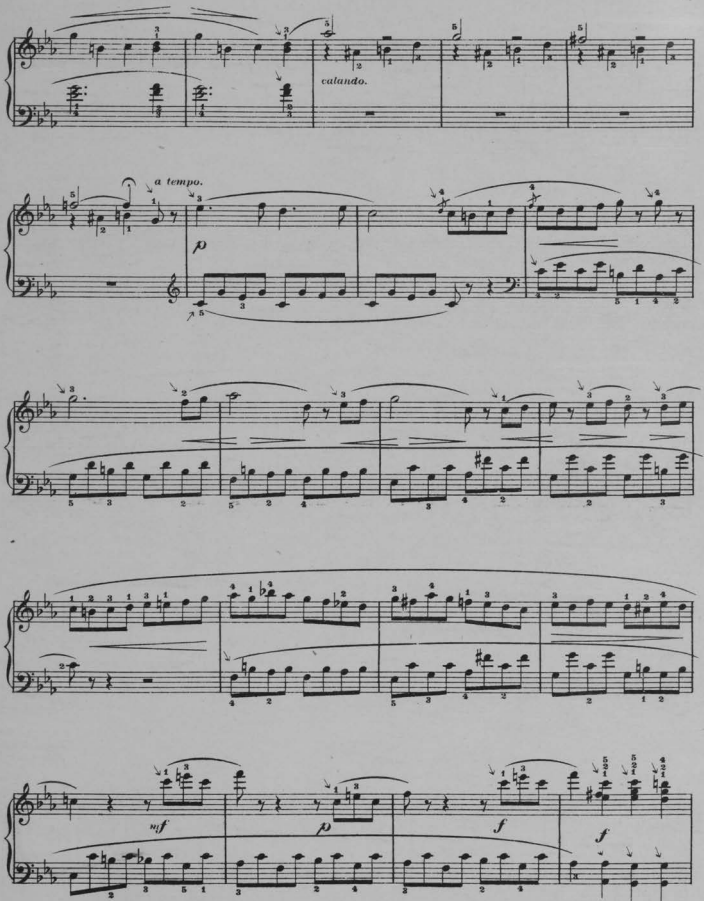

p
f
p

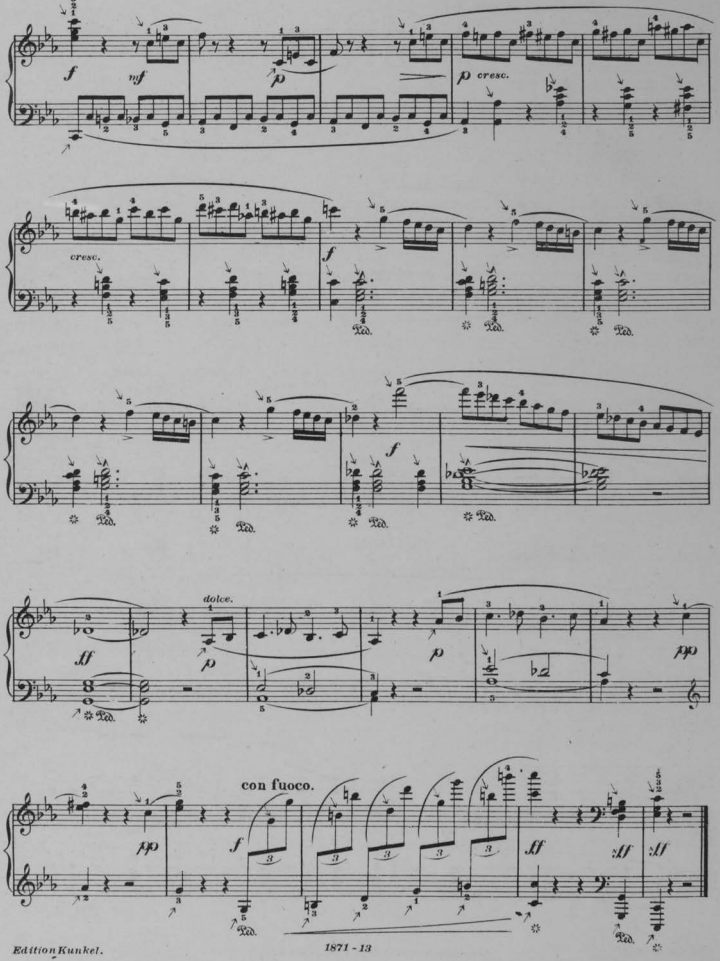

cresc.
cresc.
f
f
p
molto legato.
p
or thus.


cresc.
cresc.
p
cresc.
cresc.
cresc.
f
f
f
f
ff
sf
p


dolce.


cresc.
cresc.
f
p
p


calando.
a tempo.
p
sf
p
f
f

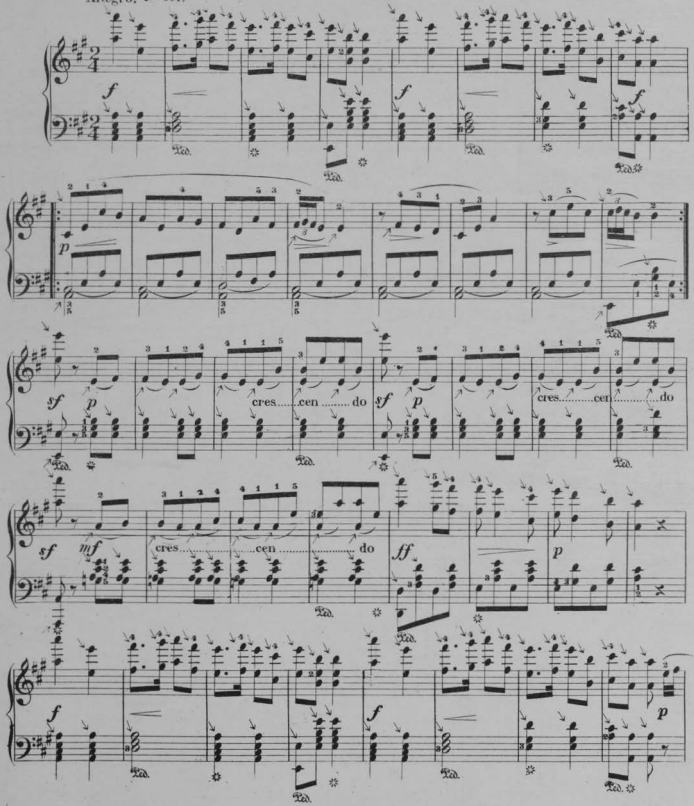

f
mf
p
p cresc.
cresc.
f
f
dolce.
ff
p
p
ppp
con fuoco.
ppp
f
ff
ff
ff

Martha

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

JEAN PAUL.

Allegro. ♩ = 144.



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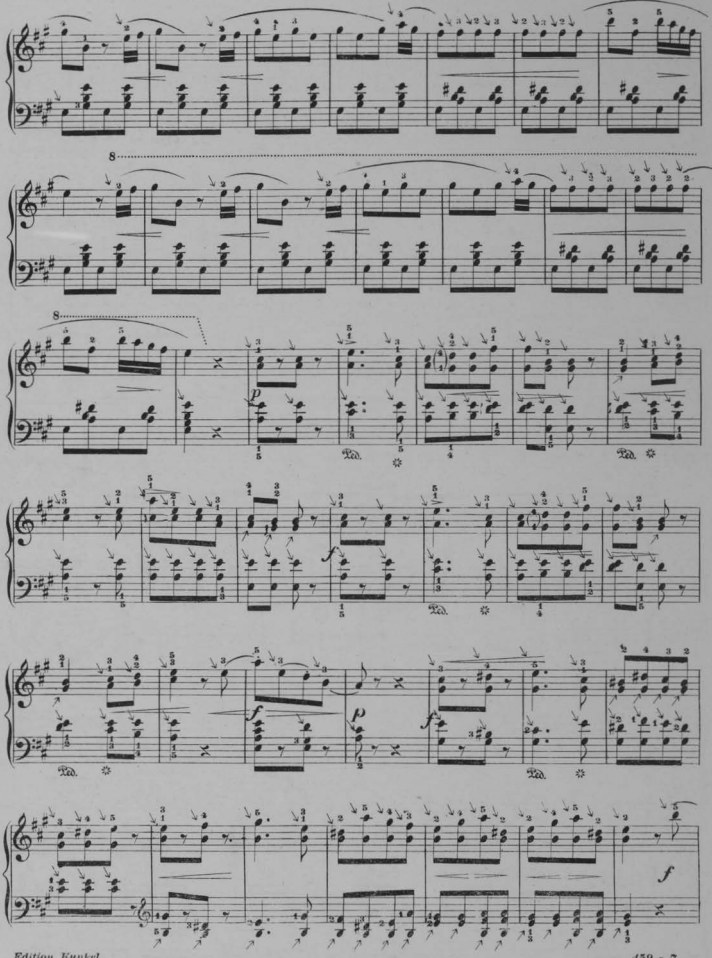
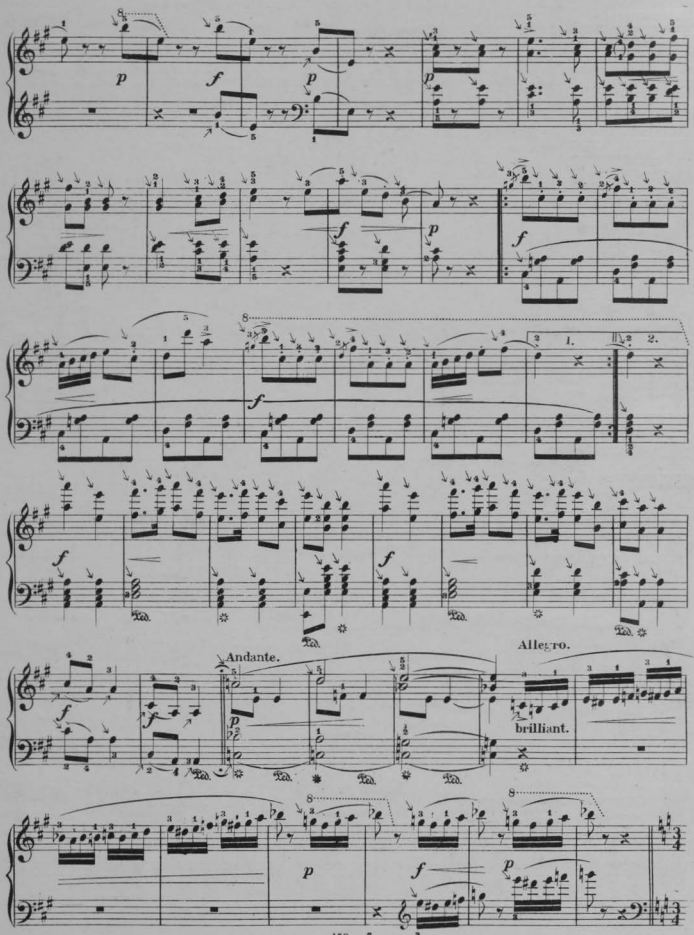
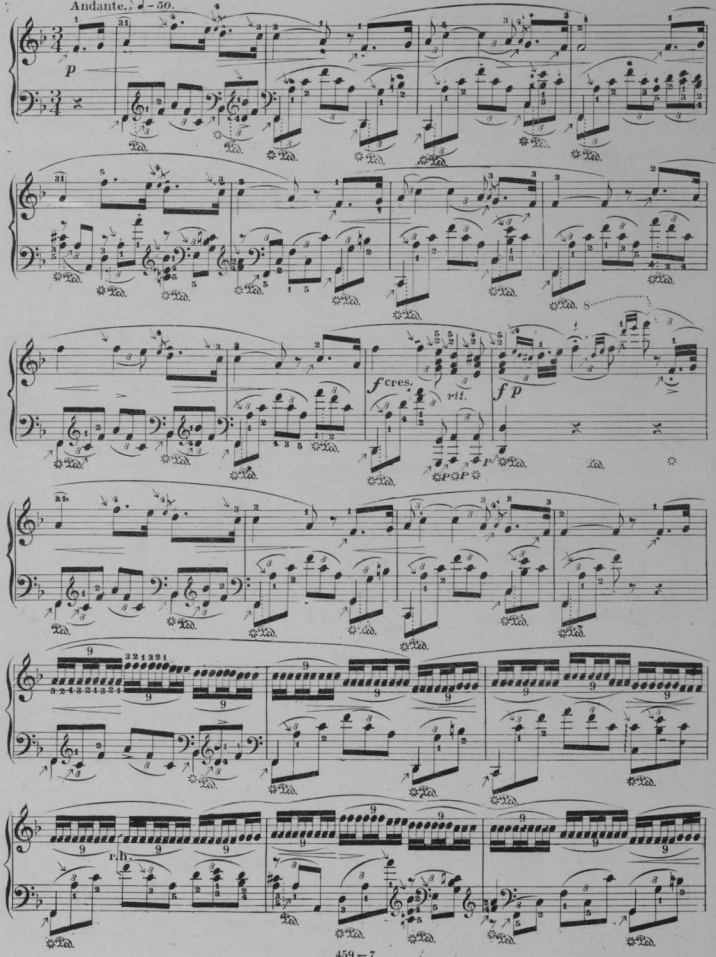
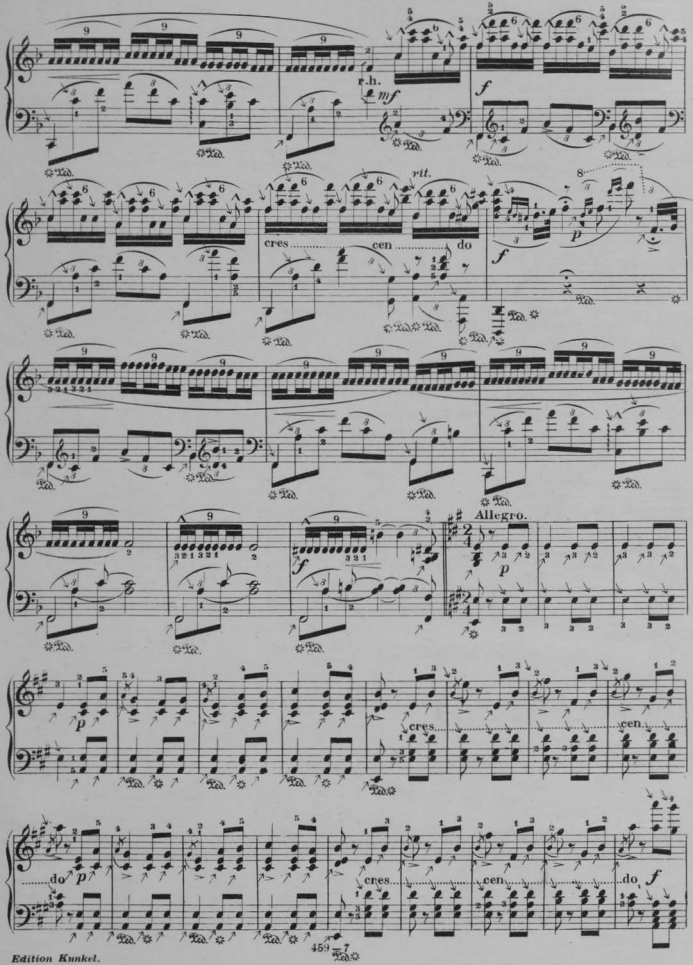
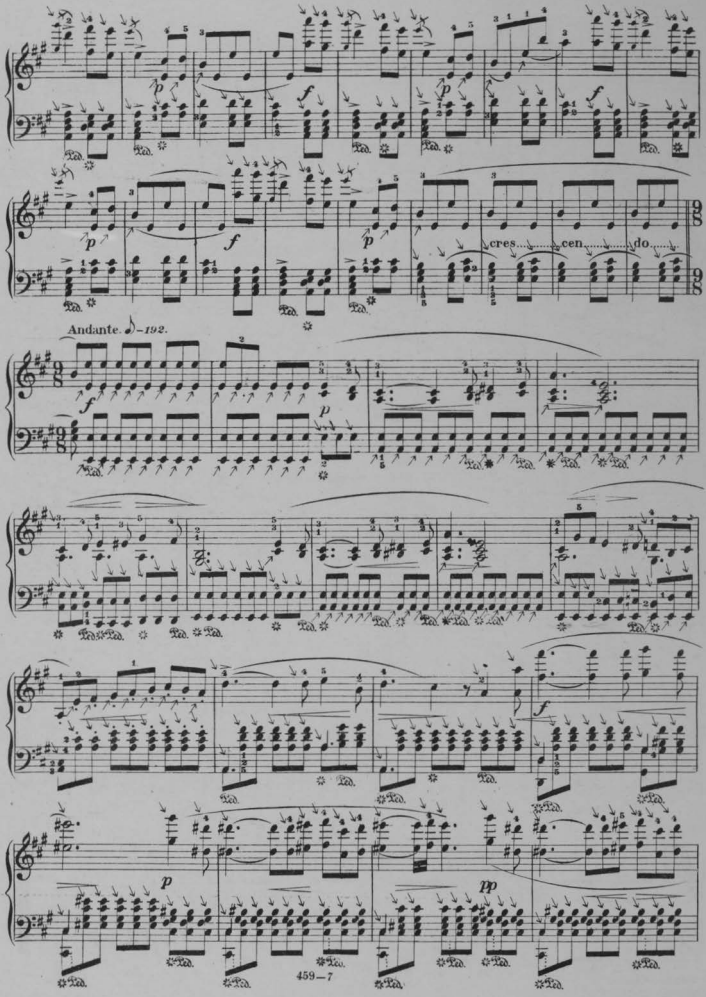

8
8
p
f
f
p
f
f

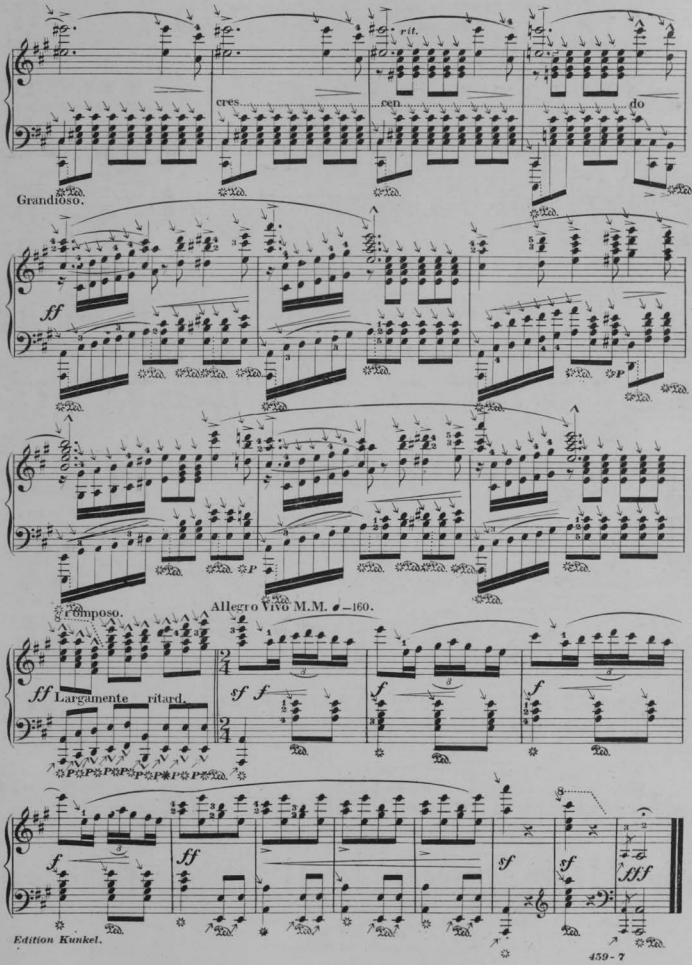

Andante.
Allegro.
brilliant.

Tis the Last Rose of Summer.




r.h.
mf
f
rit.
cres
cen
do
p
Allegro.
cres
cen
do
cres
cen
do

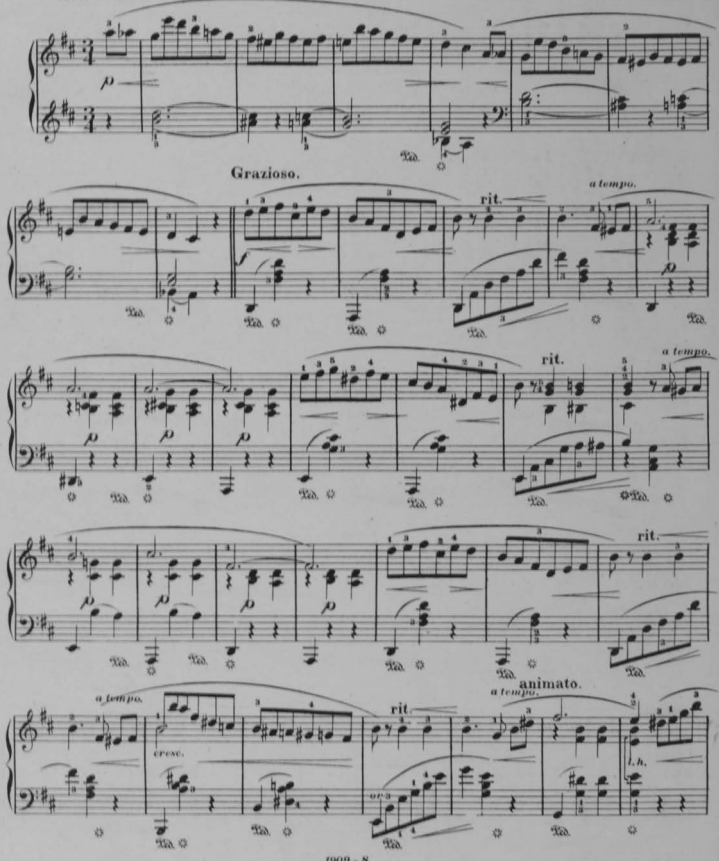

cres.
cen.
do.
Andante. ♪=192.


rit.
cres
cen
do
Grandioso.
ff
p
Allegro vivo M.M. ♩=160.
Composo.
ff Largamente ritard.
sf f
f
ff
sf
fff

VALSE CAPRICE.

Vivo. ♩. = 80.

Mc NAIR ILGENFRITZ.



1909 - 8

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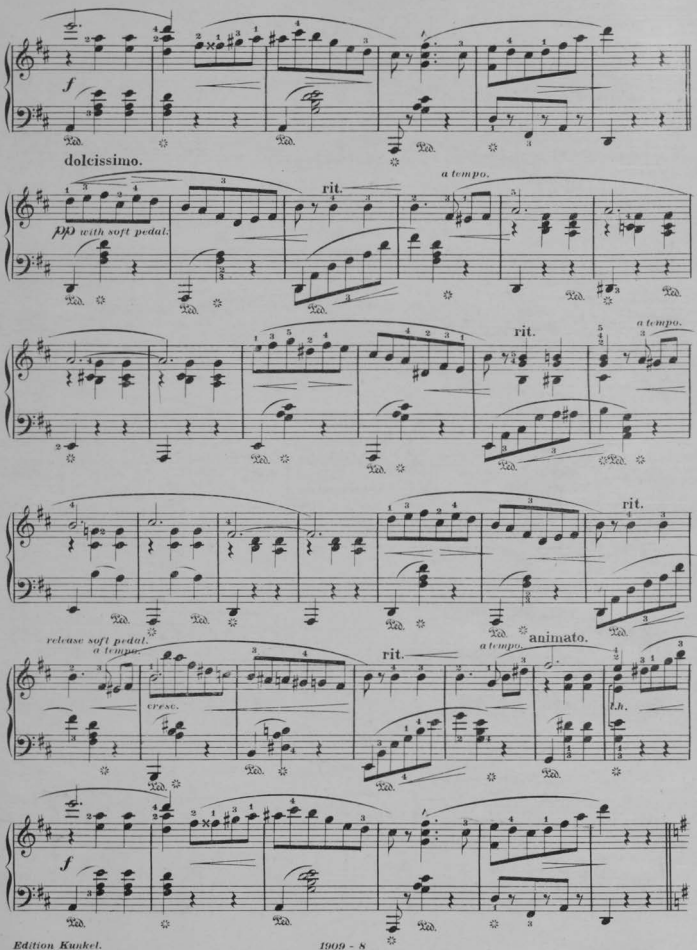
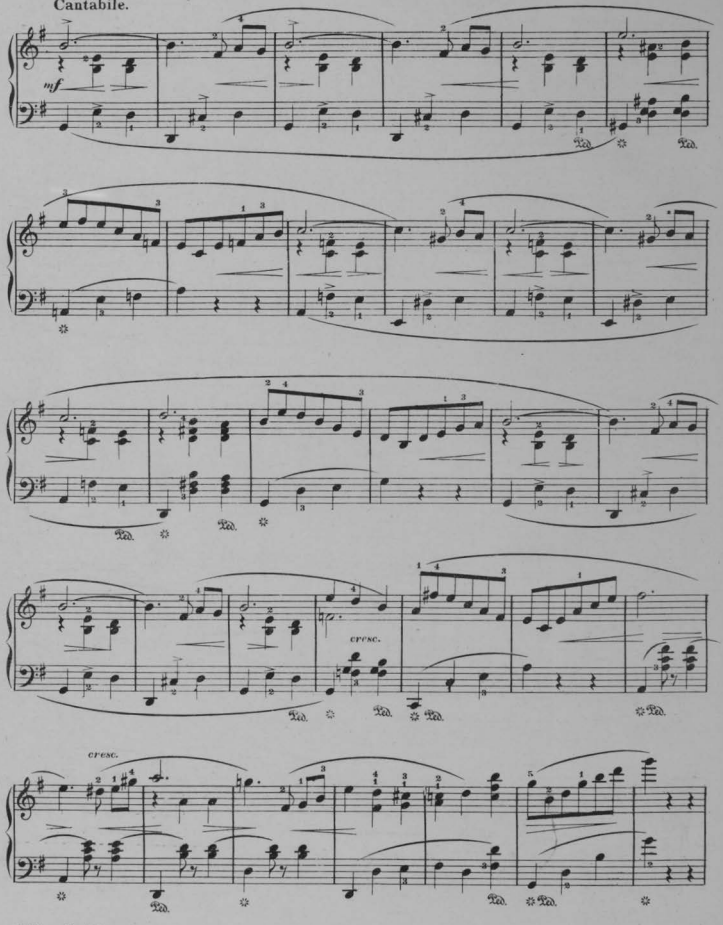
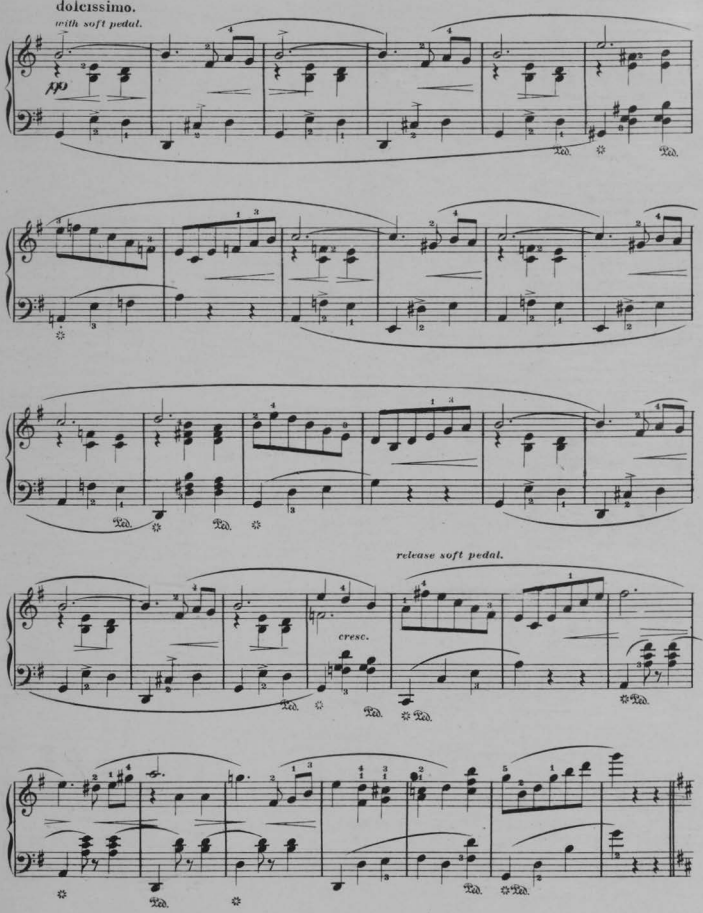
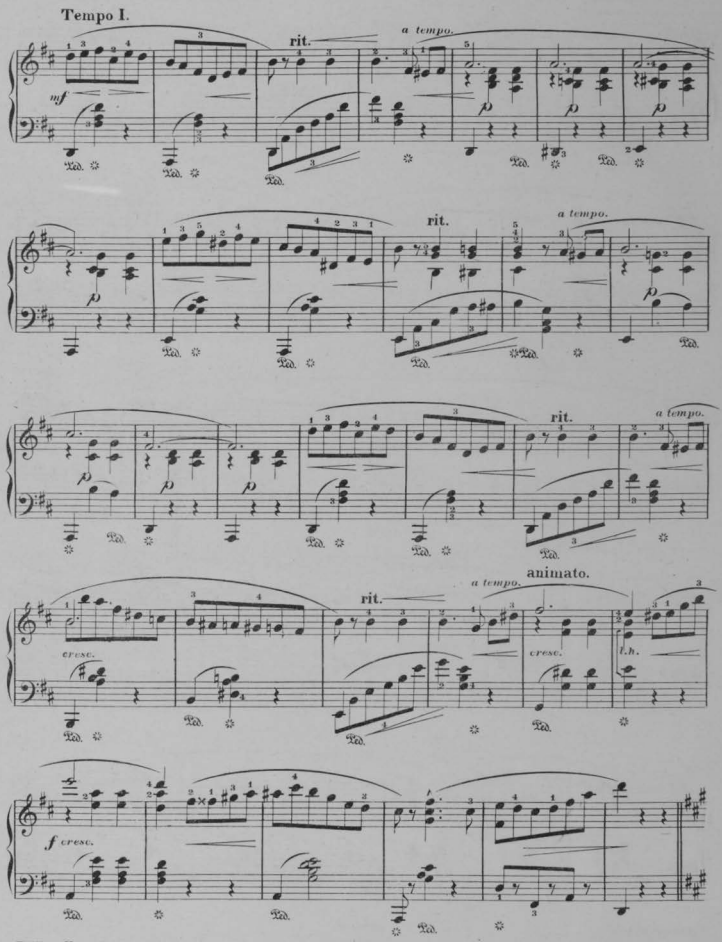
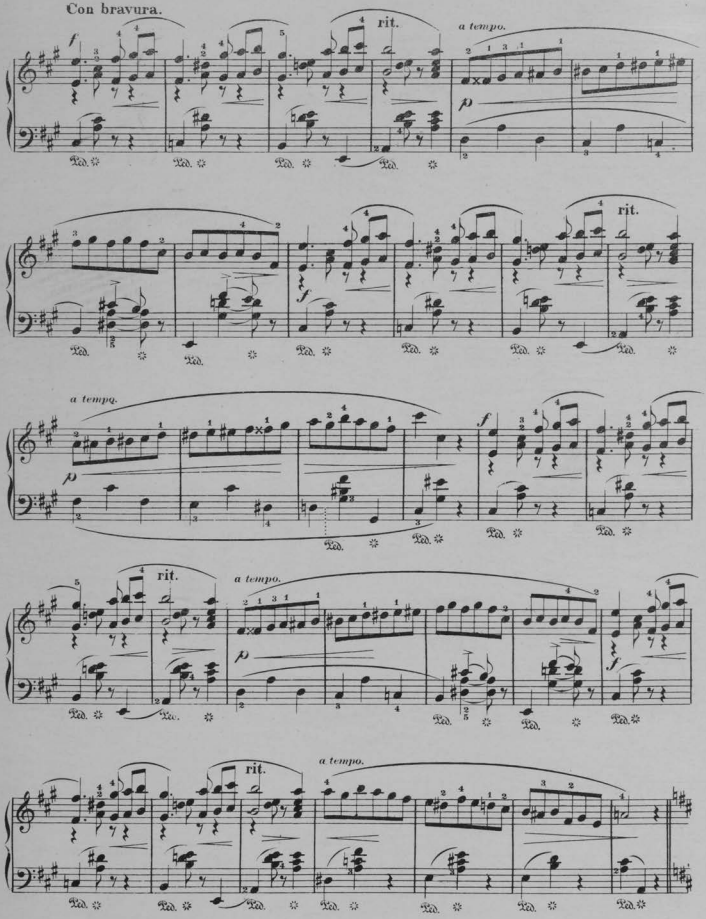

f
dolcissimo.
ppp with soft pedal.
rit.
a tempo.
rit.
a tempo.
rit.
release soft pedal.
a tempo.
cresc.
rit.
a tempo.
animato.
l.h.
f

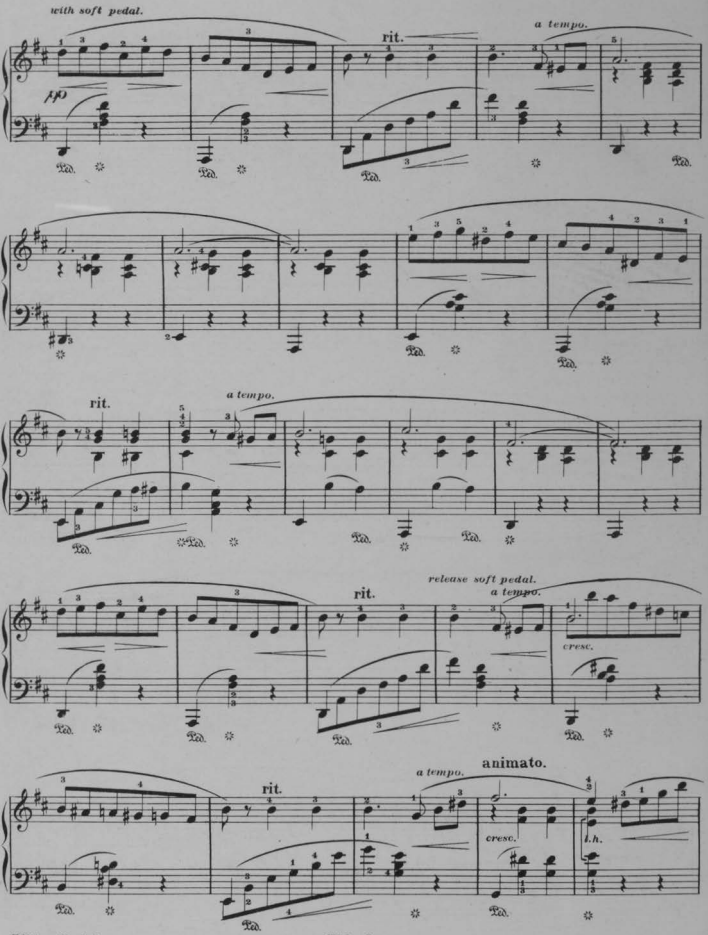
Meno mosso
Cantabile.

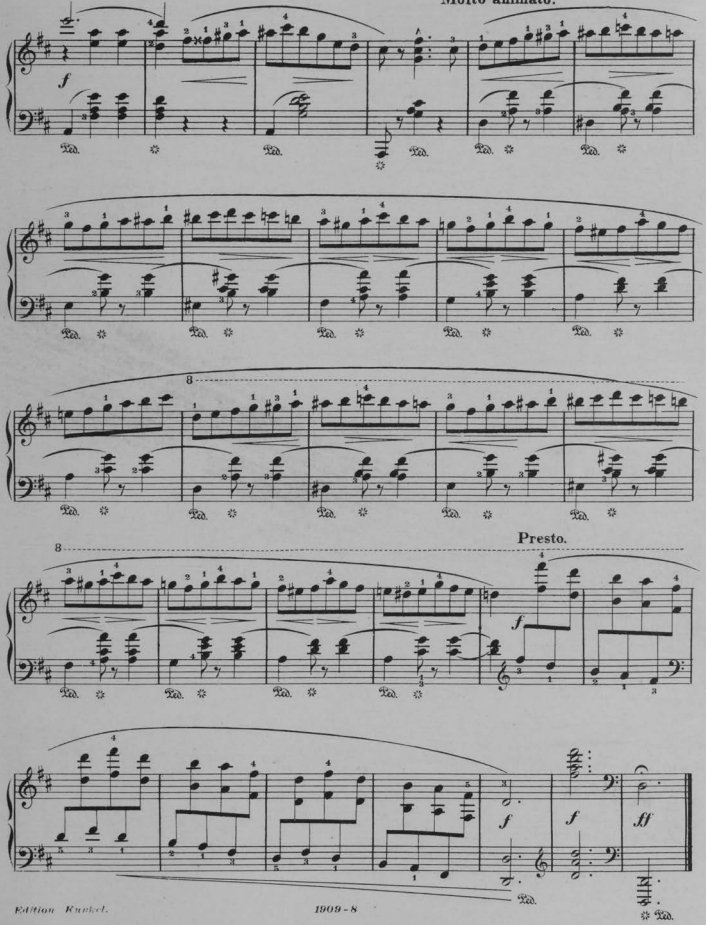



dolcissimo.
with soft pedal.
ppp
release soft pedal.
cresc.


Tempo I.
rit.
a tempo.
mf
p
rit.
a tempo.
p
rit.
a tempo.
p
rit.
a tempo.
animato.
cresc.
cresc.
l.h.
f cresc.


Con bravura.
f
rit.
a tempo.
p
rit.
f
a tempo.
p
f
rit.
a tempo.
p
f
rit.
a tempo.


with soft pedal.
pp
rit.
a tempo.
rit.
a tempo.
release soft pedal.
a tempo.
cresc.
rit.
a tempo.
animato.
cresc.
l.h.


Molto animato.
Presto.

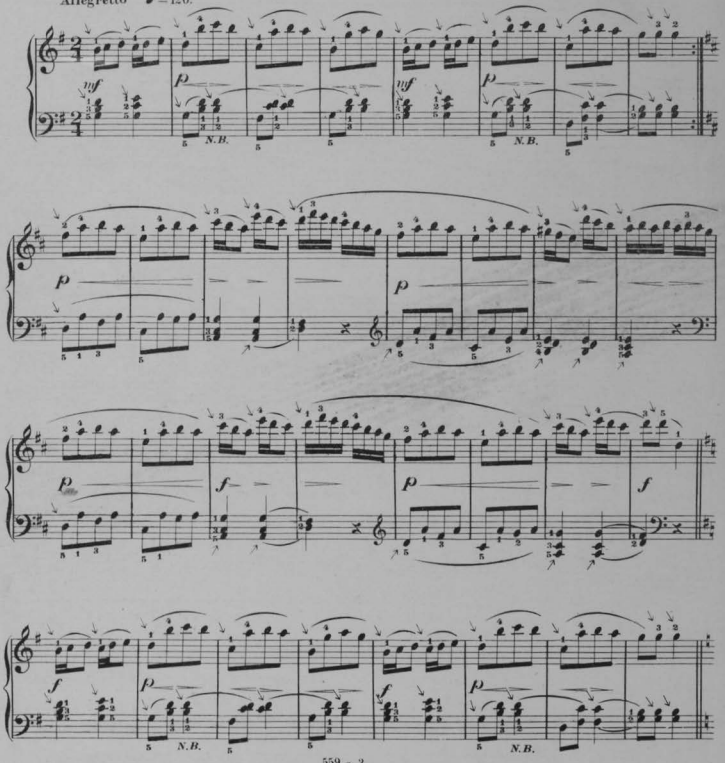
Bright Eyes

RONDO.

HENRY BERTINI.
Carl Sidus. Op. 99.

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

Allegretto ♩ = 120.



N.B. Heed the change of fingering.

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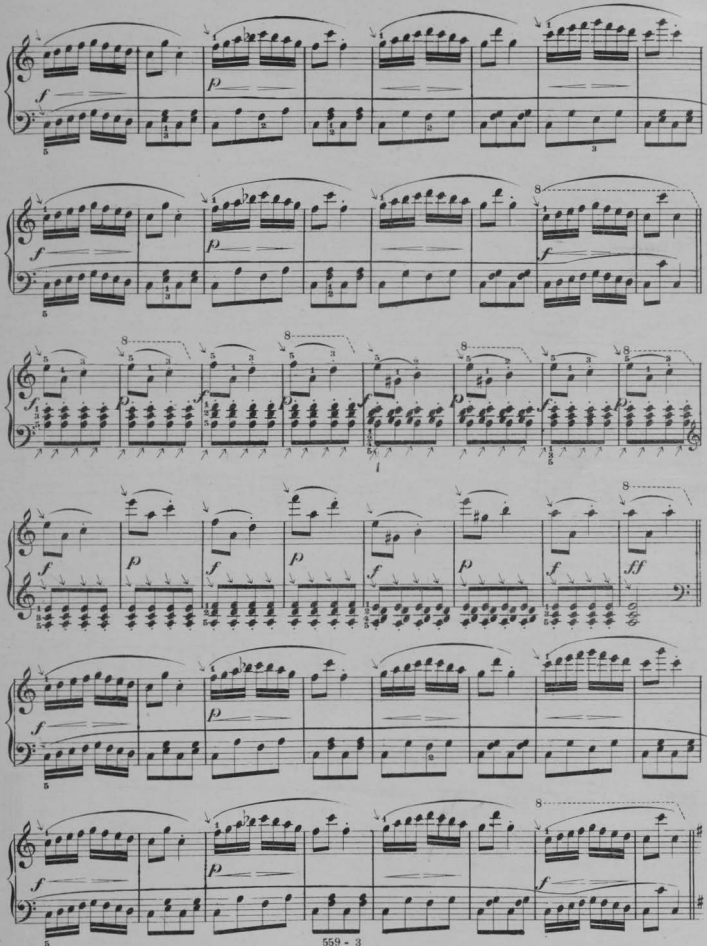
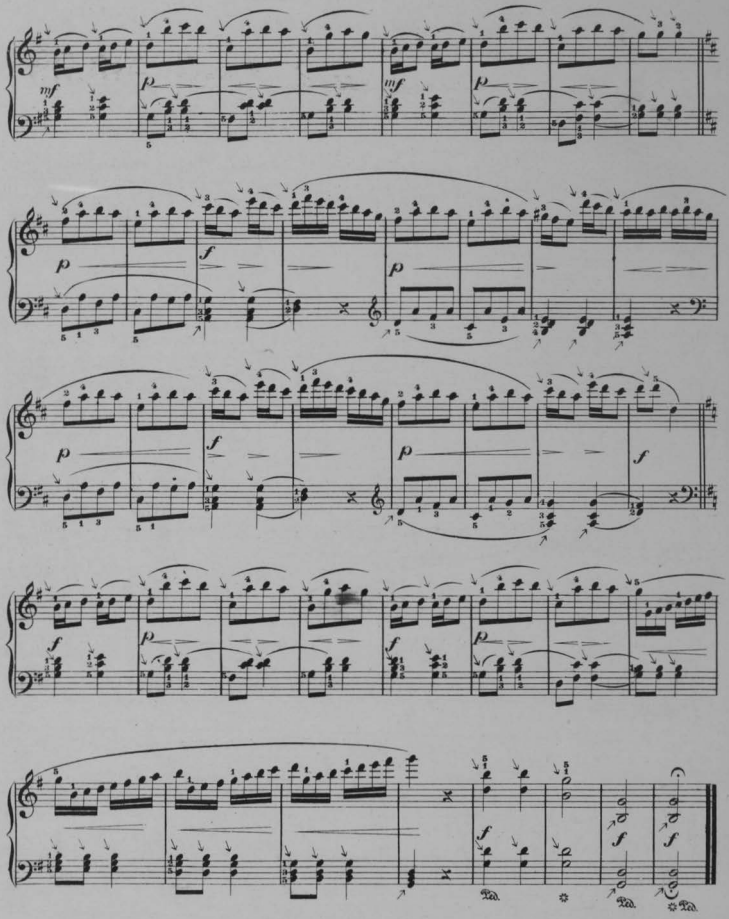


Edition Kunkel.



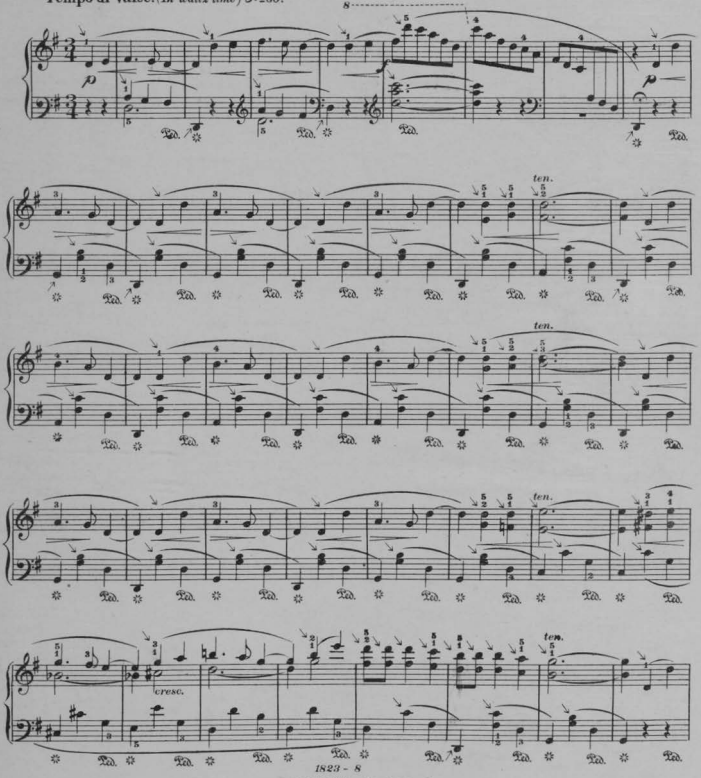
LAUGHING EYES.

CAPRICE - WALTZ.

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

MAYME FOX.

Tempo di Valse. *(In waltz time)* ♩.=80.



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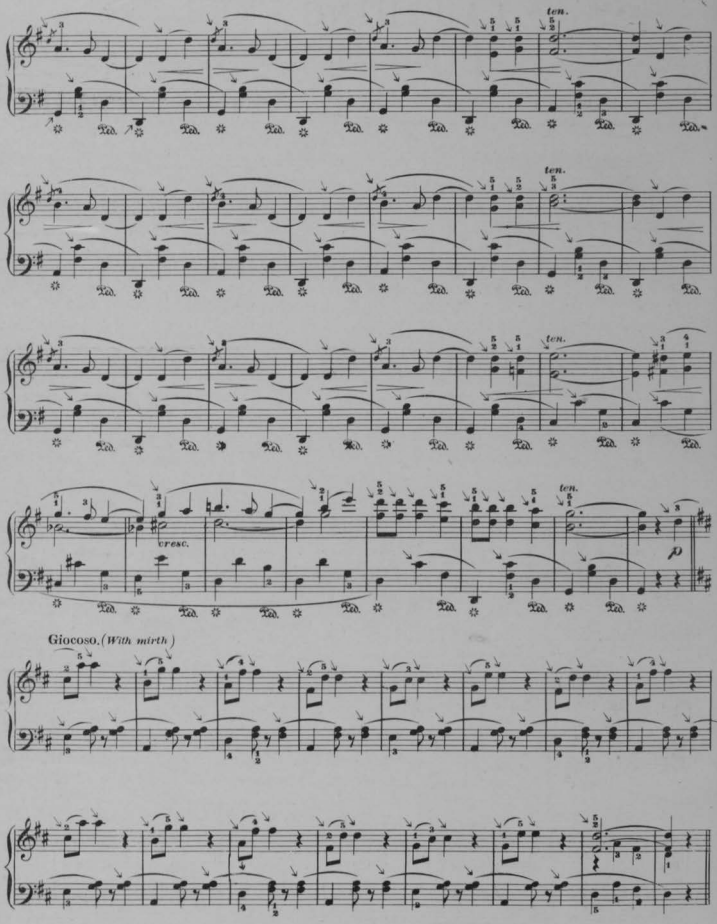
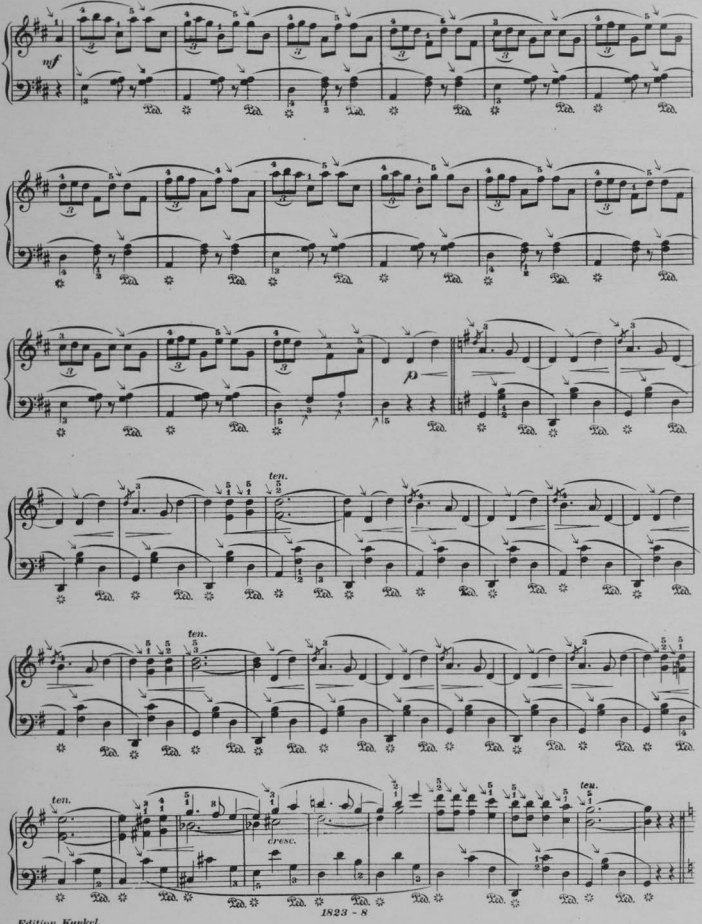
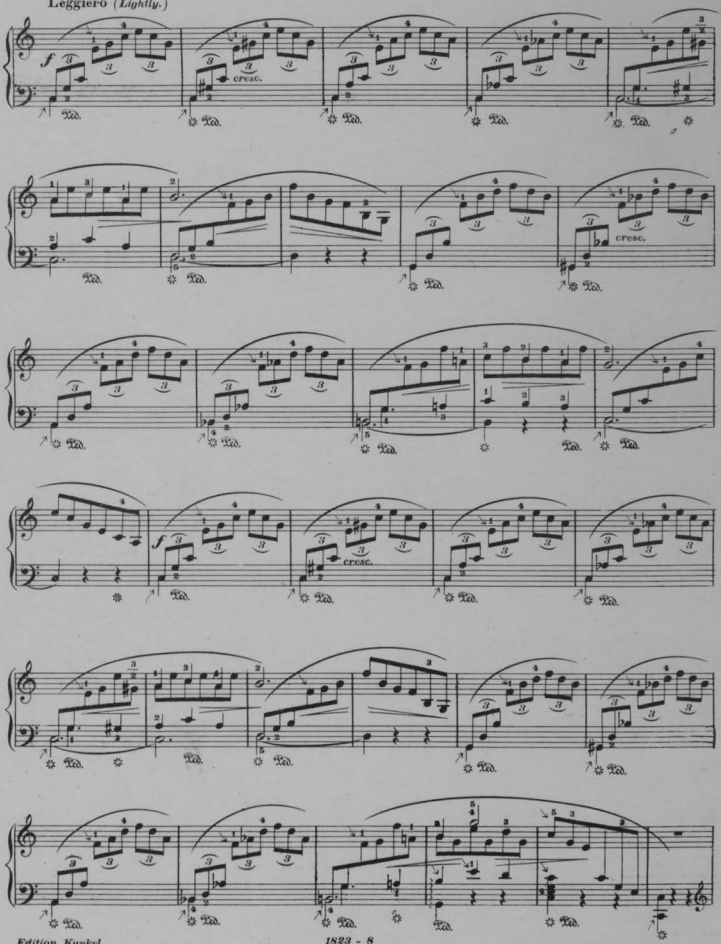
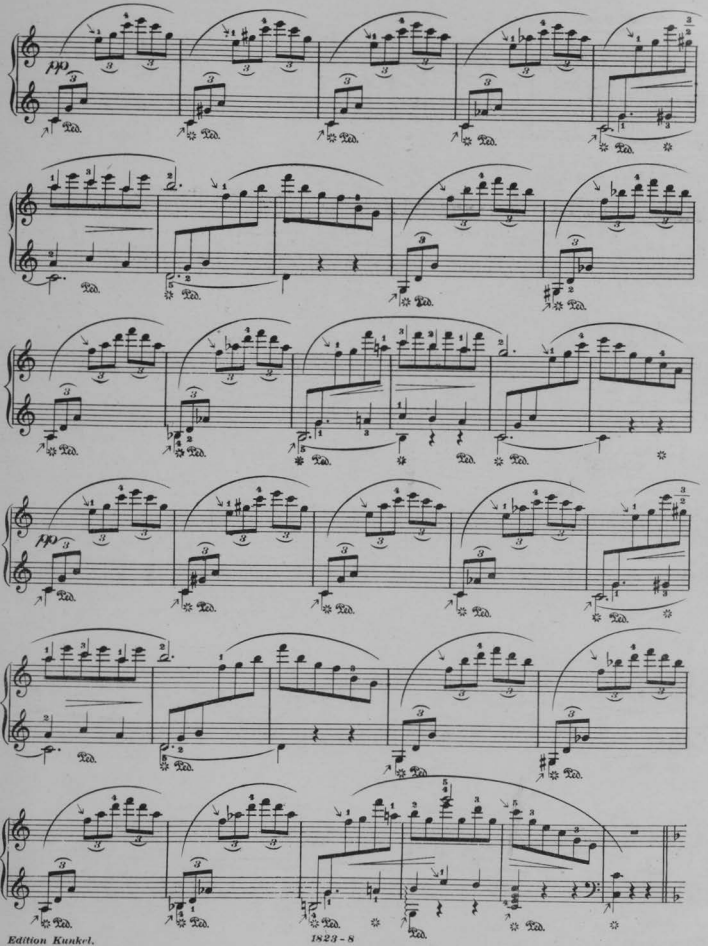

ten.
ten.
ten.
ten.
cresc.
p
Giocoso. (With mirth)

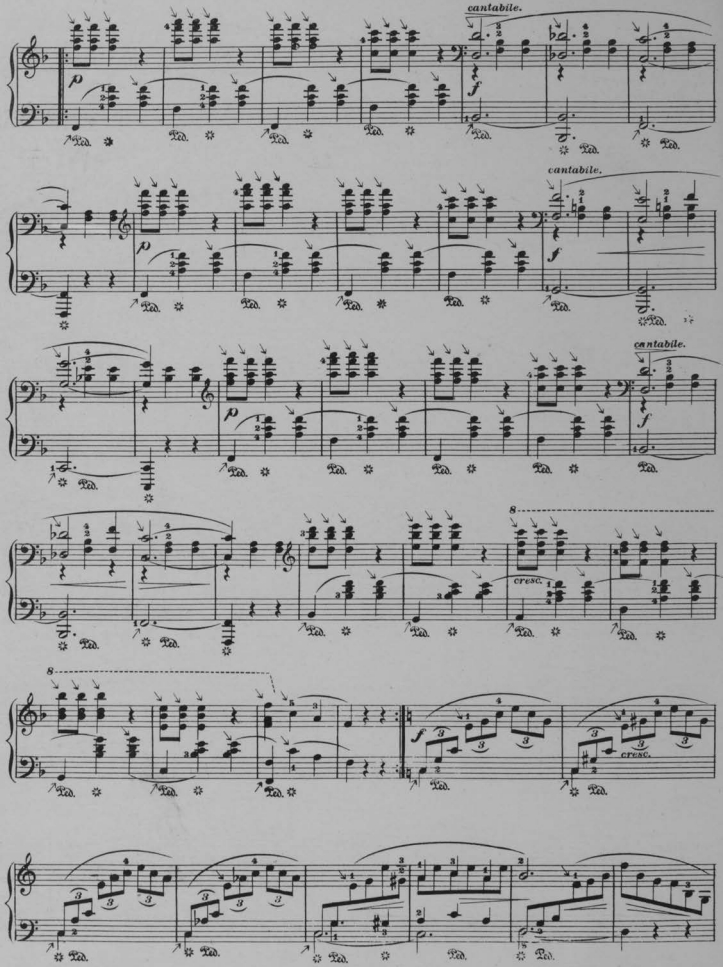
Scherzando. *(Playful.)*

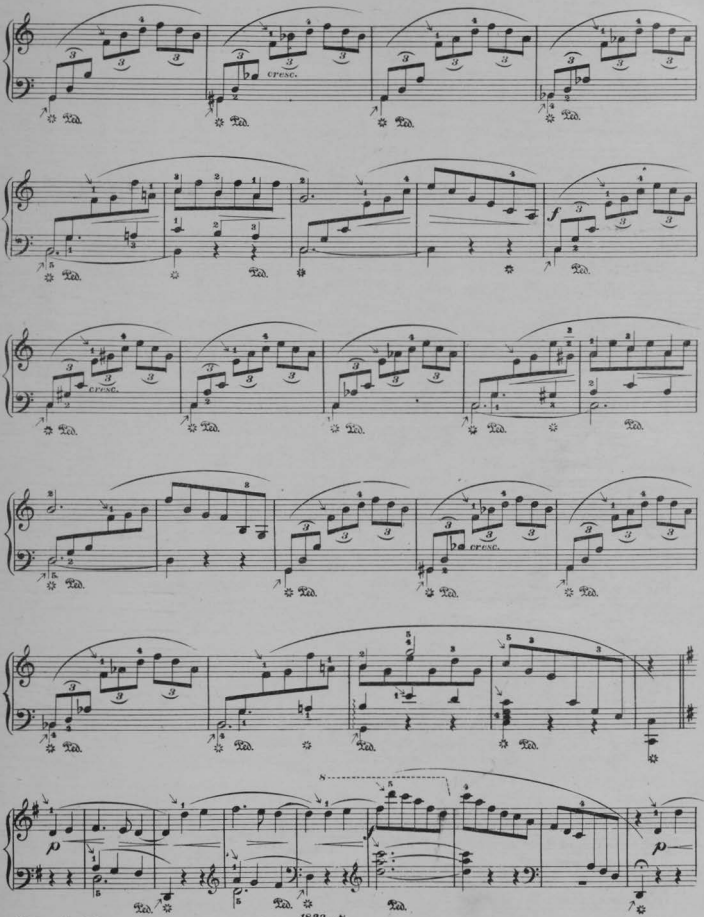


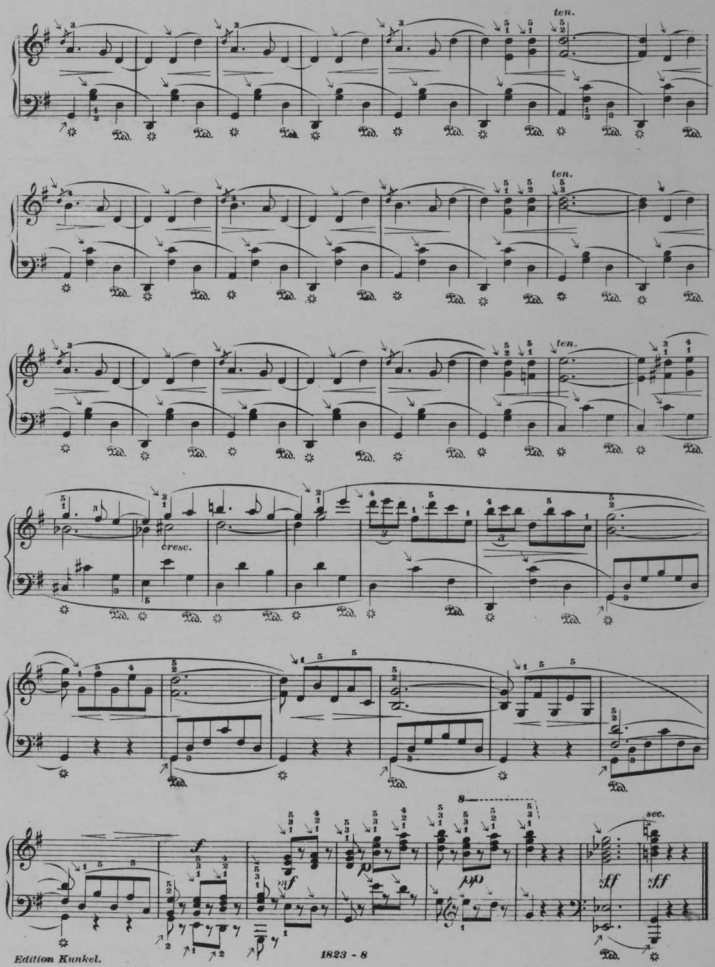
Leggiero *(Lightly.)*






cantabile.
cantabile.
cantabile.
cresc.
cresc.


cresc.
cresc.
cresc.
f
8
p
p


ten.
ten.
ten.
cresc.
sf
ff
sec.

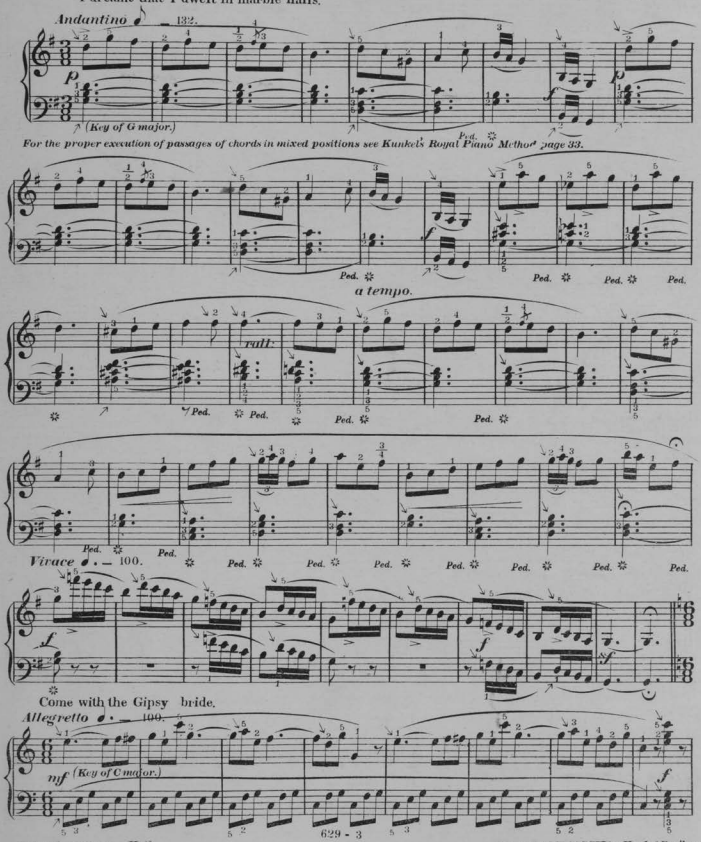
BOHEMIAN GIRL

(BALFE)

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

Carl Sidus Op. 131.

I dreamt that I dwelt in marble halls.



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

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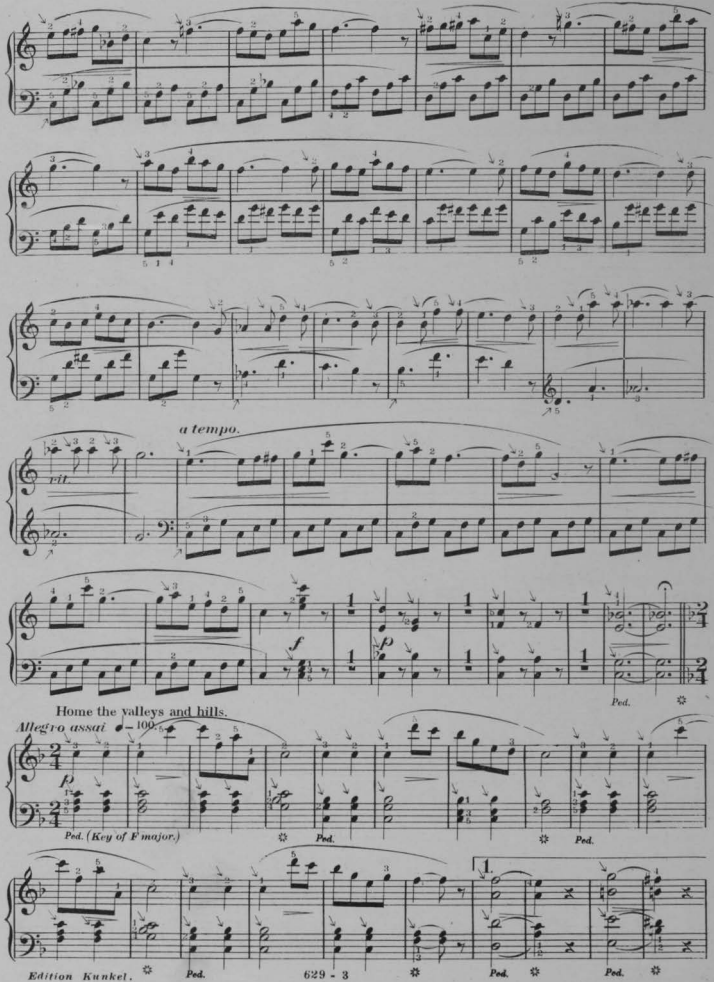
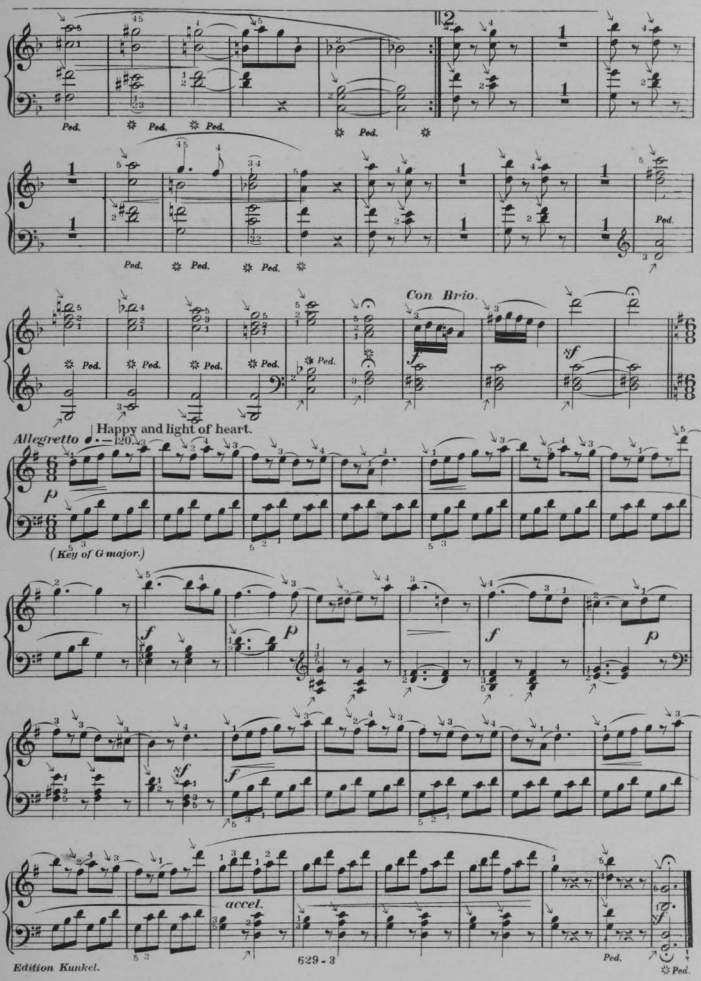

a tempo.
rit.
Home the valleys and hills.
Allegro assai ♩= 100
Ped. (Key of F major.)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

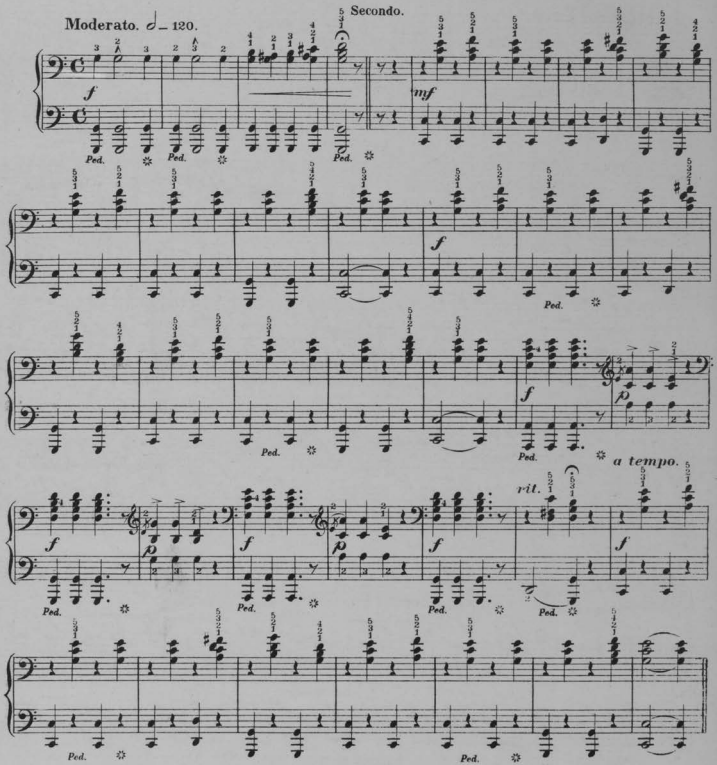

Ped.
Con Brio.
Allegretto ♩.= 120
Happy and light of heart.
(Key of G major.)
accel.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "I'm a happy little Nig" which is responded to by all the darkies in a grand "Hallelujah" Then follow the irresistible Hoe down and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains — The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.



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SOUTHERN JOLLIFICATION.

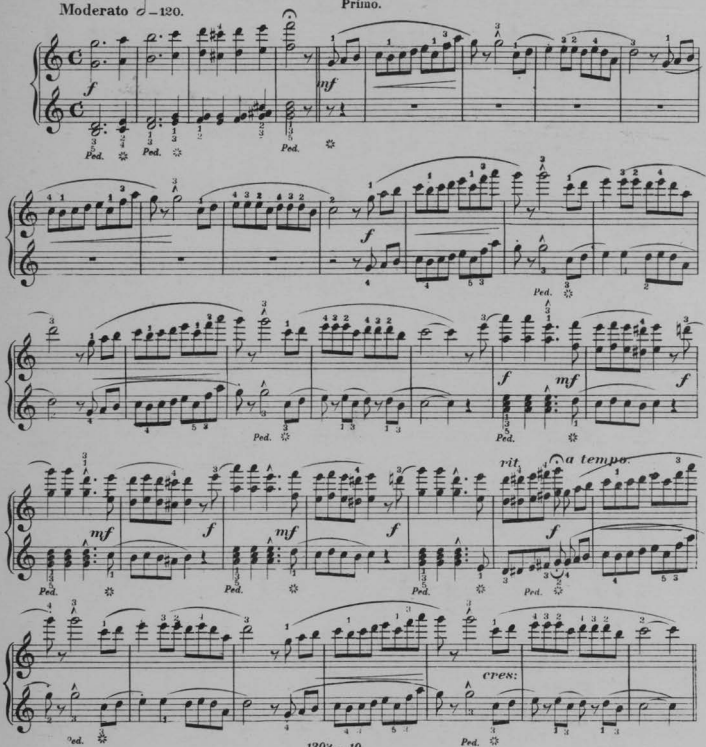
PLANTATION SCENE.

Note. This piece produces an immence effect for exhibitions, commencement exercises etc. when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand paper pads. The Sand paper pads are used in the Banjo Solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. Parts for the instruments and Sand paper pads may be obtained of Kunkel Bros. Price 50 ¢.

Charles Kunkel.

Moderato ♩ = 120.

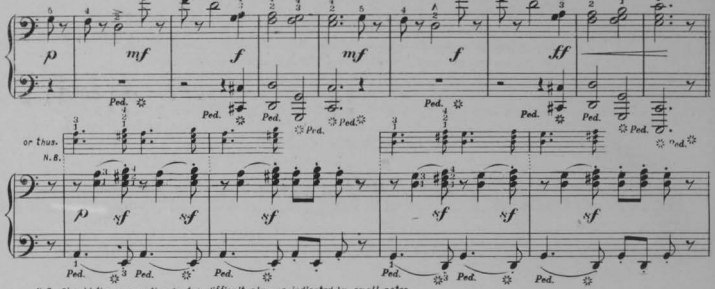
Primo.



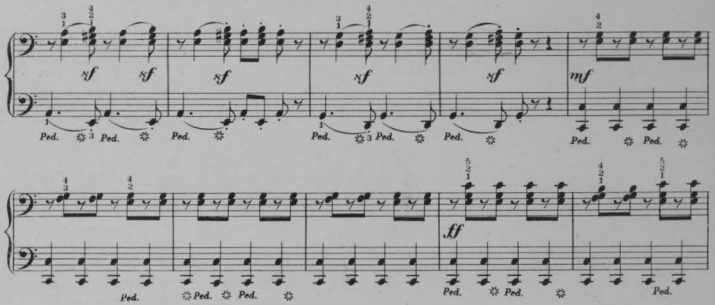
Edition Kunkel.

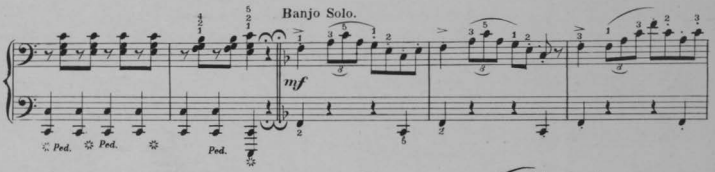
Secondo.

Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a. Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a!

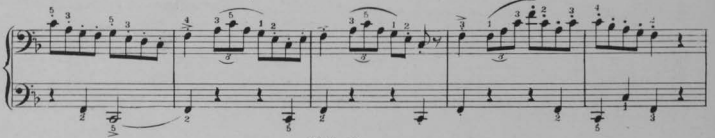


N.B. Should the syncopation be too difficult play as indicated by small notes.





Banjo Solo.



Edition Kunkel.

N.B. Halle - lu - jah, Halle-lu - jah, Oh Glo - ri - a! Halle-lu-jah, Halle-lu-jah, Oh Glo - ri - a!

Primo.

8

When accompanied by Bones, Sand paper pads there is a solo for them of four measures between the first part and the commencement of the Banjo solo.

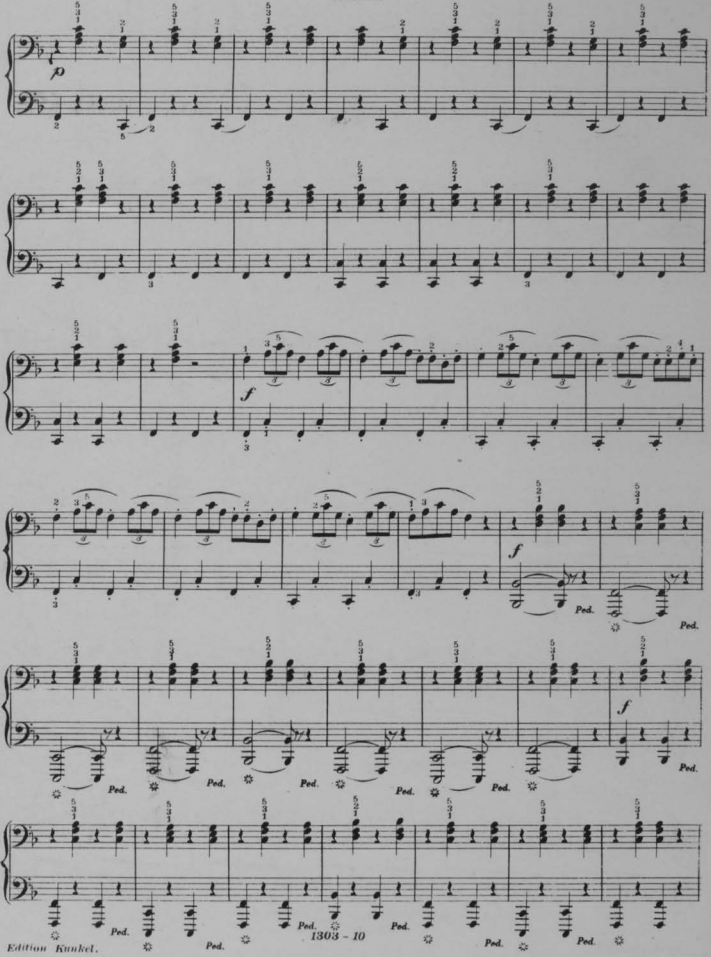
Secondo.

Banjo solo.

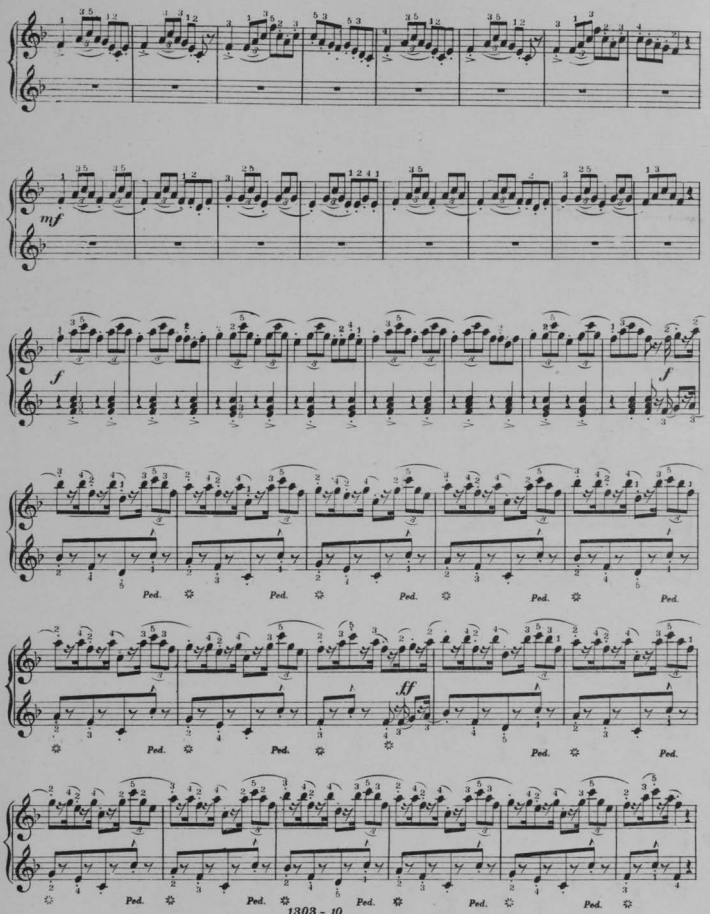
N.B. Sing the Hallelujah and Gloria. When played at Exhibitionshave the entire Chorus sing it.

Edition Kunkel.

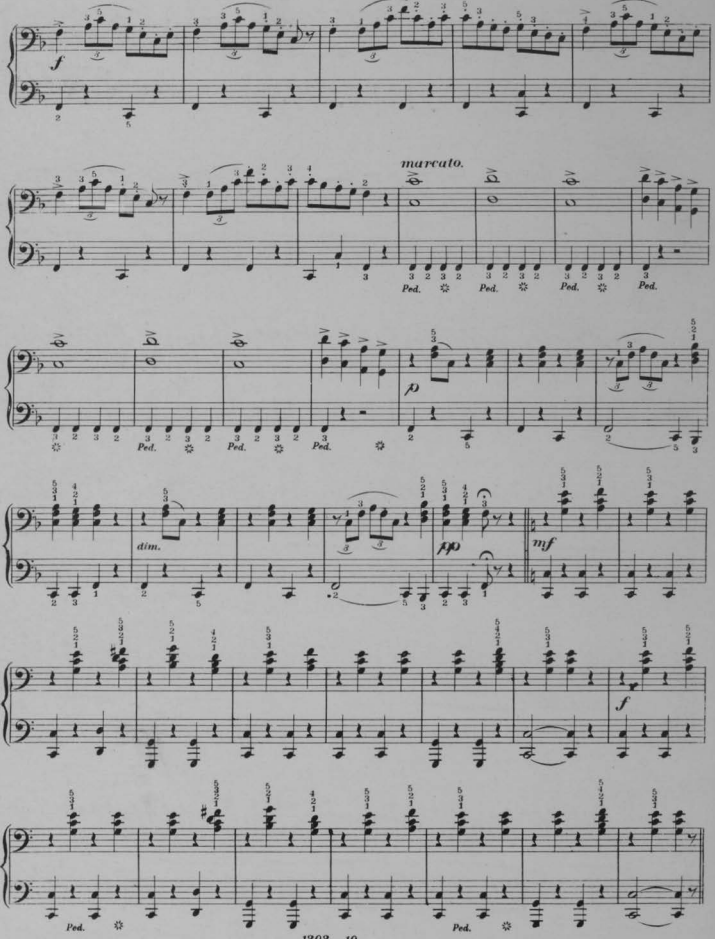
Secondo.



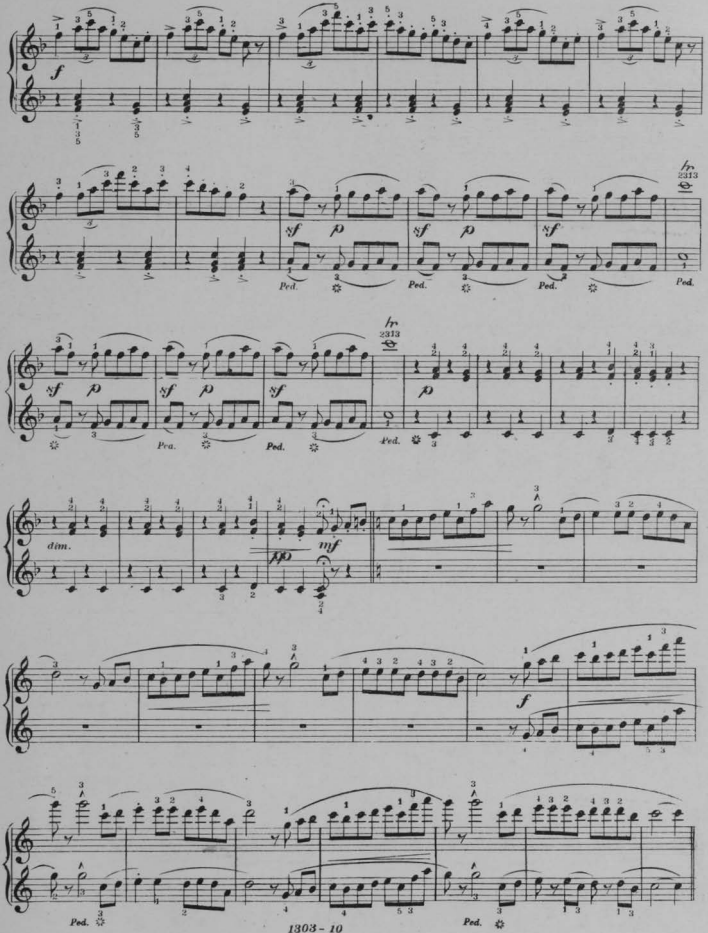
Primo.



Edition Kunkel.

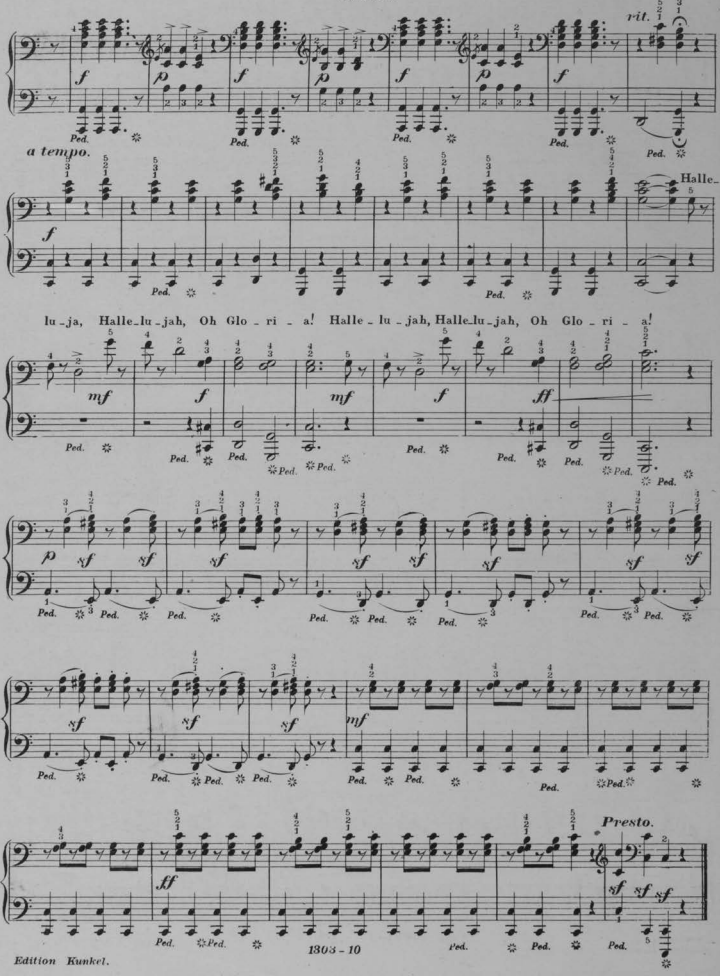

f
marcato.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
dim.
fp
mf
f
Ped.
Ped.

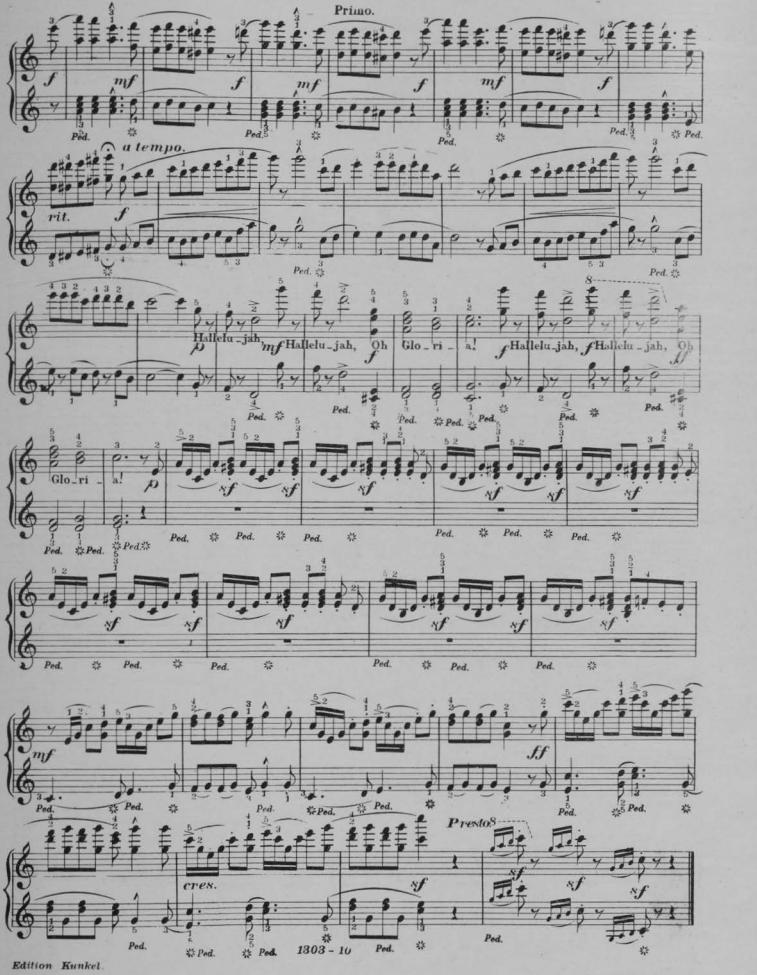
Primo.



Edition Kunkel.

Secondo.


rit.
a tempo.
Halle-
lu-ja, Halle-lu-jah, Oh Glo-ri-a! Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a!
Presto.


Primo.
a tempo.
rit.
Hallelu-jah,
Oh
Glo-ri-a!
Presto
cres.

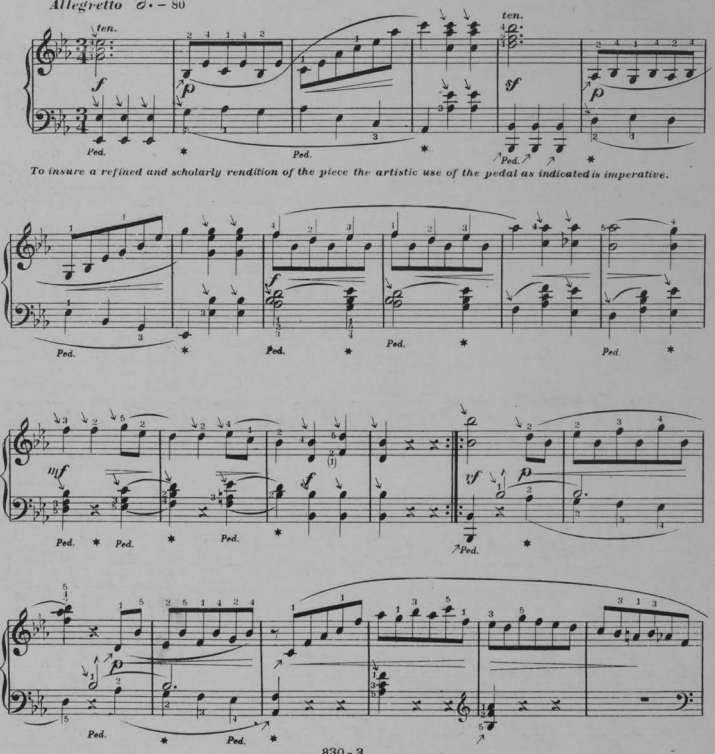
MOZART

Menuetto from Symphony in E flat major

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

Carl Sidus Op. 82

Allegretto ♩. = 80



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

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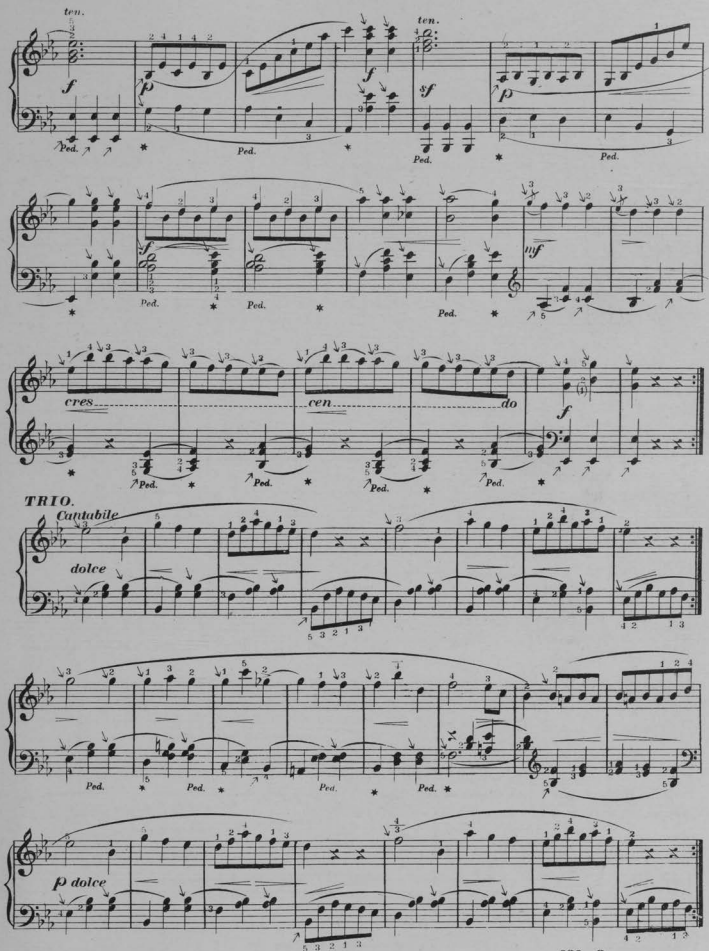
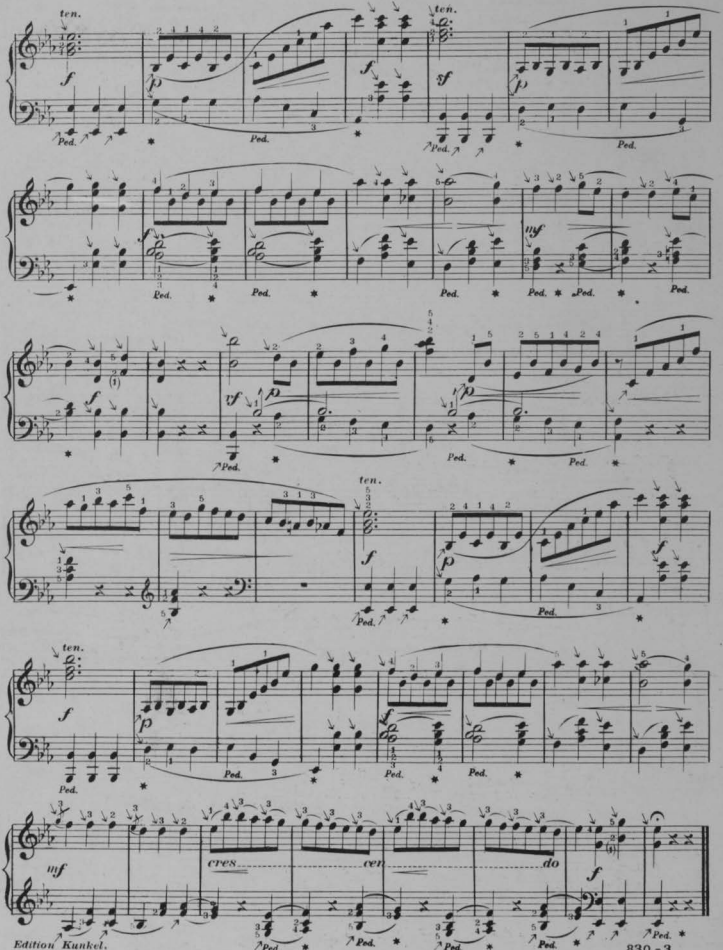
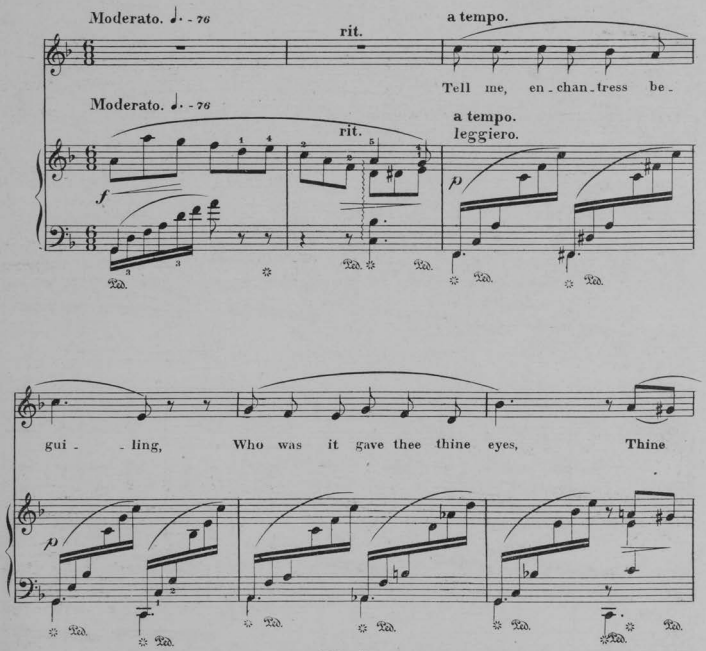

ten.
ten.
cres
cen
do
TRIO.
Cantabile
dolce
p dolce


ten.
cres.
cen
do

TELL ME, ENCHANTRESS.

Mc NAIR ILGENFRITZ.



1908 - 6

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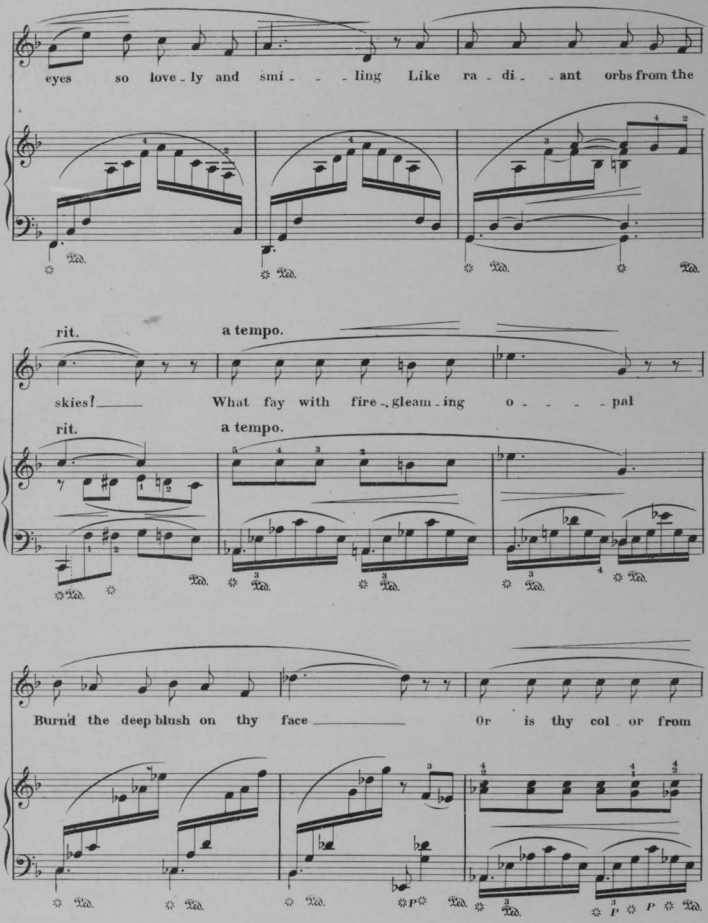
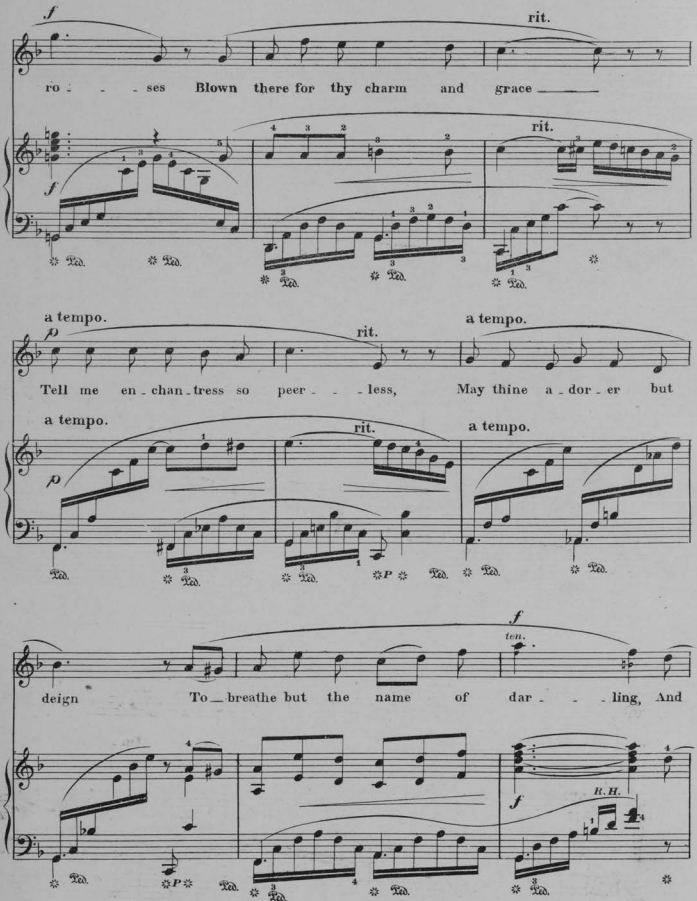
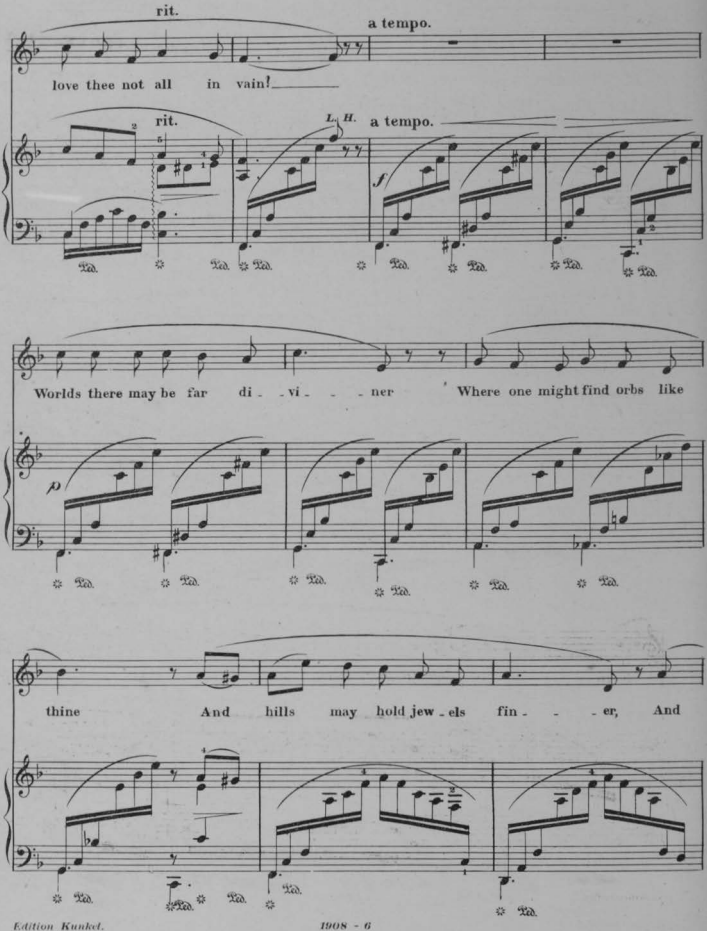
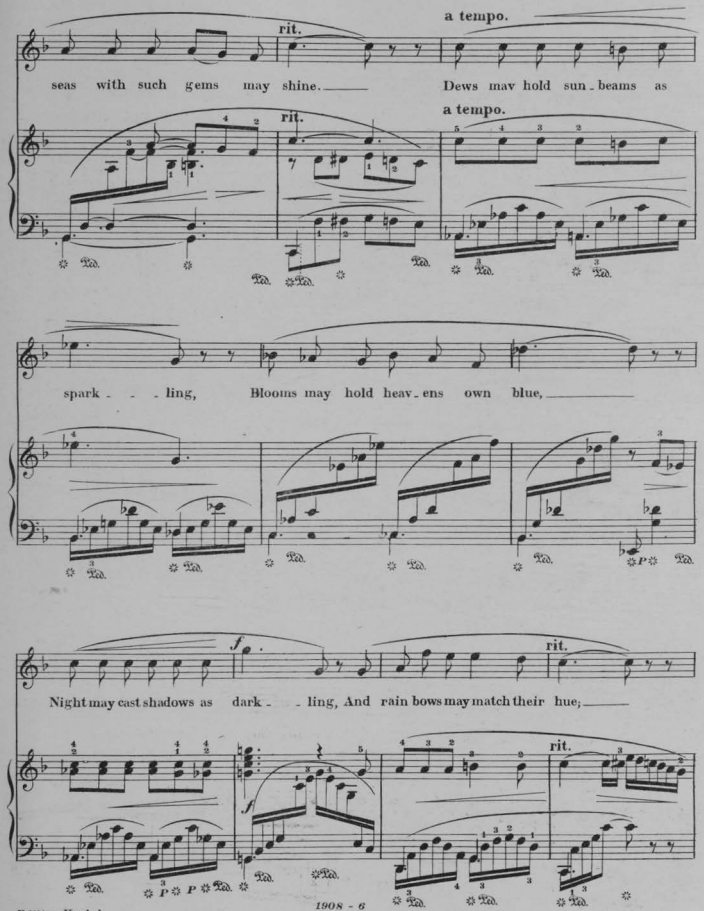
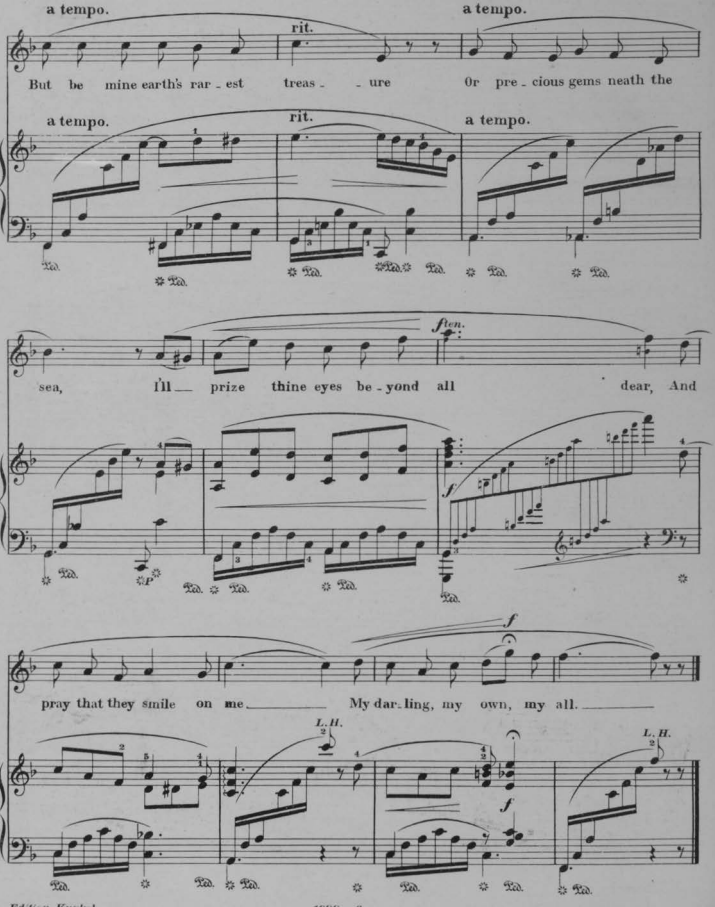

eyes so love - ly and smi - - - ling Like ra - di - - ant orbs from the
rit.
a tempo.
skies! What fay with fire - gleam - ing o - - - - pal
rit.
a tempo.
Burn'd the deep blush on thy face Or is thy col - or from


f
rit.
ro - - - ses Blown there for thy charm and grace
rit.
f
a tempo.
rit.
a tempo.
p
Tell me en - chan - tress so peer - - - less, May thine a - dor - er but
a tempo.
rit.
a tempo.
p
f
ten.
deign To breathe but the name of dar - - - ling, And
R.H.
f
P


rit.
a tempo.
love thee not all in vain!
rit.
L. H.
a tempo.
f
Worlds there may be far di - vi - - - ner
Where one might find orbs like
p
thine
And hills may hold jew - els fin - - - er,
And


rit.
a tempo.
seas with such gems may shine.
Dews may hold sun-beams as
rit.
a tempo.
spark - - ling,
Blooms may hold heav-ens own blue,
f
rit.
Night may cast shadows as dark - - ling, And rain bows may match their hue;
rit.
f
P P P


a tempo.
rit.
a tempo.
But be mine earth's rar - est treas - - ure Or pre - cious gems neath the
a tempo.
rit.
a tempo.
sea, I'll prize thine eyes be - yond all dear, And
pray that they smile on me My dar - ling, my own, my all.
L. H.
L. H.

A GRADED COURSE

.... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, **Mr. Charles Kunkel** presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by **Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.**

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, accordi g to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R. E.] ..... *Behr-Sidus* 75
Pieces.—Merry Sleighride ..... *Sidus* 35
Katie's Favorite Schottische ..... *Sidus* 35
Papa's Waltz ..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz ..... *Sidus* 35
Lilian Polka ..... *Sidus* 35
The Promenade—Rondo ..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies.—Op. 561, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.] ..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo ..... *Sidus* 35
My Darling (Yorke) ..... *Sidus* 35
Child's Prattle—Rondo ..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe) ..... *Sidus* 35
Il Trovatore (Fantasia—Verdi) ..... *Sidus* 35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.] ..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each $1 [R. E.] ..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book ..... [R. E.] ..... *Berthold-Sidus* 2 00
Op. 101, Album Leaves for the Young. [R. E.] ..... *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.] ..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz ..... *Beckmann* 35
Message of the Rose ..... *Gerrath* 35
Minnehaha Polka ..... *Lara* 35
Fra Diavolo Fantasia (Auber) ..... *Sidus* 35
Faust Fantasia (Gounod) ..... *Sidus* 35
Martha Fantasia's (Flotow) ..... *Sidus* 35
Spring Waltz [R. E.] ..... *Chopin* 35
Summer Waltz [R. E.] ..... *Chopin* 35
Ada's Favorite Rondo ..... *Sidus* 35
My Regiment—March ..... *Anschuetz* 35
Sweet Remembrance ..... *Mettke* 40
Little Mischief ..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 9, twenty characteristic studies in one book [R. E.] ..... *Doering-Buelow* 2 00
Twelve chromatic studies in one book [R. E.] ..... *Armstrong* 1 50
Twelve Selected Preludes in one book [R. E.] ..... *Bach-Tausig* 1 50
Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.] ..... *Heller-Buelow* 3 00
Op. 46, thirty-three studies in three books, each 1.25 [R. E.] ..... *Loeschhorn* 3 75

GRADE 3.—CONTINUED.

Pieces.—Happy Birdlings—Rondo ..... *Sidus* 35
Plantation Dance ..... *Carlin* 50
Whisperings of Love ..... *Godard* 50
Bohemian Girl Fantasia (Balfe) ..... *Paul* 60
Il Trovatore Fantasia (Verdi) ..... *Paul* 60
Norma Fantasia (Bellini) ..... *Paul* 60
Echoes of the Woods ..... *Paul* 50
Polo (Galop) ..... *Dinkjrens* 60
Our Boys (Fanfare Militaire) ..... *Anschuetz* 60
Huzza, Hurrah—Galop ..... *Wollenhaupt* 80
La Jota—Spanish Dance ..... *Armstrong* 35
Piscatorial Pleasures—Waltz ..... *Benbow* 75
Angelic Chimes—Reverie ..... *Voellmecke* 50
Careless Elegance—Quickstep ..... *Schlieffarth* 60
Mi Reina (My Queen) ..... *Retter* 60
McKendree Boys' March ..... *Pendl* 50

GRADE 4.

STUDIES AND PIECES.

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Op. 46, thirty progressive Etudes, in two books, each 1.50 [R. E.] ..... *Heller-Buelow* 3 00
Etudes de Velocite, op. 299, in two books, each 1.50 ..... *Czerny-Buelow* 3 00
Pieces.—Il Trovatore (Fantasia—Verdi) ..... *Paul* 60
Queen of the Ball—Menuet ..... *McLauthlin* 75
Humoreske in B minor, Op. 8 ..... *Kroeger* 35
Humoreske in E major (Cradle Song) op. 9 ..... *Kroeger* 35
Eolian Whispers —Mazurka ..... *Aschenfer* 75
Fairies' Musings ..... *Wollenhaupt* 75
Pit-a-Pat—Caprice ..... *Thalberg* 75
Menuet Moderne ..... *Conrath* 75
William Tell (Fantasia—Rossini) ..... *Paul* 60
La Gazelle ..... *Ervai* 75
Heather Bells Polka ..... *Kunkel* 75
Trembling Leaves ..... *Godard* 75
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Chant Bohemian, op. 202 ..... *Meyer* 60
Bubbling Spring—Caprice ..... *Rive-King* 1 00
Of the Pretty Shepherdess who became a Princess ..... *Sternberg* 60
Aurora Waltz ..... *Moszkowski* 1 00

GRADE 5.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00

GRADE 5.—CONTINUED.

Studies.—Twelve studies in the higher art of piano playing, in two books, each 2.00 ..... [R. E.] ..... *Liszt-Buelow* 4 00
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Nearer, My God, to Thee (Concert Paraphrase) ..... *Rive-King* 1 00
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Moonlight at Green Lake ..... *Goldbeck* 1 00
Dreaming by the Brook ..... *Goldbeck* 1 00

GRADE 6.

STUDIES AND PIECES.

Studies.—Gradus ad Parnassum (The Road to Perfection), thirty-one selected studies, in two books, each 2.00 [R. E.] ..... *Moszkowski-Buelow* 4 00
Op. 79, twelve characteristic studies, in two books, each 2.50 [R. E.] ..... *Moszkowski-Buelow* 4 00
Pieces.—Elfenreigen (Dance of the Elves), op. 17 ..... *Kroeger* 1 00
Widmung (Dedication) ..... *Liszt-Schumann* 75
Come to the Dance (Tarantella) ..... *Moszkowski* 75
Polonaise, op. 9 ..... *Paderewski* 60
Festal Polonaise ..... *Kroger* 75
Ballade et Polonaise de Concert, op. 38, vieuxtemps in freier Uebertragung fuer Klavier ..... *Rive-King* 1 5
Gems of Scotland—Caprice de Concert ..... *Rive-King* 1 50
Wiener Bonbons—Waltz with Arabesque for Concert use (Strauss) ..... *Rive-King* 1 50

GRADE 7.

STUDIES AND PIECES.

Studies.—Op. 10 and 25, twelve Concert Etudes, in two books, each 1.00 [R. E.] ..... *Chopin* 3 20
Pieces.—La ci Darem la Mano, op. 2 ..... *Chopin—Rive-King* 2 00
Ungarische Fantasie, als Concertstueck fuer piano allein bearbeitet ..... *Liszt* 3 00
Prelude and Fugue (Haberbier-Guilmant) ..... *Rive-King* 1 00
Rhapsodie Hongroise, No. 2 (Rive-King Edition) ..... *Liszt* 1 50
Tales from Vienna Woods—Waltz (Strauss) grand Paraphrase de Concert ..... *Rive-King* 1 50
Concerto in B minor (as played by Paderewski, Rubinstein and others) ..... *Conrath* 5 00
Tannhauser March (Rive-King Edition) ..... *Wagner-Liszt* 1 50

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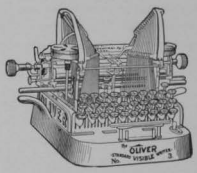

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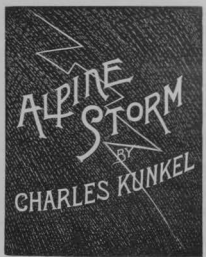

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FRITZ KREISLER COMING.

Fritz Kreisler, the great Austrian violinist, is to return to this country in January next, and Henry Wolfsohn will introduce him in a special orchestral concert in Carnegie Hall, Kreisler has not played in this country in three years, and it is said that his art has continued to develop until now he is the equal of the greatest masters of the violin.

Paderewski, the Polish pianist, will be heard in all the principal cities from New England to the Pacific coast. He gives a series of fifty concerts.

CHORAL SYMPHONY SOCIETY.

The officers of the society will remain as heretofore, with the exception of the secretary, and consist of Mrs. John T. Davis, president; R. P. Strine, secretary, and Oscar Bollman, treasurer.

The dates for the remaining concerts to be given this season are January 23, February 27, March 13, April 3 and April 24. All concerts will be given at the Odeon. The charge for boxes has been set at $200, and $15 for seat subscriptions. Alfred Ernst will continue as musical director and conductor.

The new executive committee is composed of the chairmen of the various committees of the society as follows: Hanford Crawford of the Subscription Committee, who will also be chairman of the Executive Committee; Mrs. J. T. Davis of the Program and Soloist Committee, Mrs. P. N. Moore, of the Program Book Committee, Mrs. E. H. Semple of the Hall Committee, E. M. Read of the Press Committee, John R. Williams of the Chorus Committee, Charles Galloway of the Orchestra Committee and Charles A. Stix of the Finance Committee.

Reports to the committee encouraged the statement by the secretary that the efforts of the society to draw the support of the music-loving public and eventually place St. Louis in its proper place in the music world are to be successful.

Already the committee has secured subscriptions and pledges amounting to $13,000, and the prospects for raising the additional $10,000 required to place the society on a safe financial basis are flattering.

CHURCH MUSIC REGULATIONS.

The commission appointed by Archbishop Farley, in accordance with the views of Pope Pius X, to consider the abuses which have crept into the musical part of the liturgical functions of the Roman Catholic Church, has made a report. This report has been approved by the Archbishop and will hereafter be the law for the archdiocese of New York as far as the music in the churches is concerned.

The commission says that it is evident from careful study of the instructions of the Holy Father that he requires that Gregorian music be restored in every church to its high place of honor and that especially the proper of the mass and the antiphons, etc., of the vespers be rendered according to the same. In the ordinary, or common, of the mass, and for the Psalms of vespers, while the Gregorian is to be preferred, the Palestrinian or even the modern style of music may be used, provided the latter be strictly religious and ecclesiastical in character and the music corresponds with the words of the liturgical text without omissions, inversions or vain repetitions. Music adapted from the secular sources must not be used at any service.

The commission finds it to be the wish of the Pope that Catholic Church music be such as not to attract the attention of the hearers so much to itself as to become a source of distraction from divine service and that boys take the places of soprano and contralto singers in all Catholic Church choirs.

The commission also recommends that systematic teaching of music be required in all Catholic schools and that if possible a conservatory of church music be organized under the control of the Diocesan authority, having professors for the various branches of church music for the training of organists and teachers.

The commission is composed of Fathers J. H. McGean, J. F. Driscoll, Anthony Lammel, John A. Kellner, Joseph Bruneau, John J. Hughes and J. B. Young, and Organists James Ungerer, E. S. Hurley and B. E. Johnston. The Rev. Dr. John J. Kean is the secretary. This commission will hereafter constitute a committee to prepare a catalogue of compositions for voice and organ in accordance with the Pope's instructions.

The report of the committee was embodied in a pastoral letter, issued by Archbishop Farley and read in all the Roman Catholic churches of the Archdiocese. In commenting on the report the Archbishop said that the quality of the music will not suffer by the exclusion of certain compositions so long in favor with many to the detriment of devotion.

GERMAN MILITARY BANDS.

Germany being at once the most army-ridden and the most musical country in the world, it is not surprising that its military bands should play an important role. For the majority of the populace, indeed, their concerts are the chief musical pabulum, as they are given free or for a much smaller admission fee than is asked at the other concerts and operas. Dr. S. Linde claims in the Berliner Tageblatt that though the Romans may swear by their Monte Pincio band, and the Parisians by their Garde Republicaine music, the German bands are the best in the world. He admits that in one respect they are among the worst. Whereas in France and elsewhere improved kinds of modern wood wind instruments, particularly flutes, are used, the Germans retain the old-fashioned flutes, which only a first-class artist can blow in tune, notwithstanding that Bohm, who invented the better kind of flute sixty years ago, was a German. Dr. Linde also admits that the conductors of the German military bands often leave much to be desired. The pace at which they are apt to take classical and modern overtures and other pieces is often so absurdly fast that the music is completely spoiled. Many of these men act as if they were automobilists in a race, or at the head of a band of cavalry charging the enemy with the furor teutonicus.

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