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KUNKEL'S MUSICAL REVIEW

DECEMBER, 1901

Vol. 24. No. 12. Whole No. 288

32 PACES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

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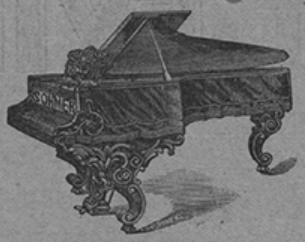

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CHORAL SYMPHONY SOCIETY

The Choral Symphony will give its second concert of the season at the Odeon, Saturday evening, Dec. 14th.

Campanari, the world-renowned baritone, by special arrangement with the Maurice Grau Opera Co., will be the soloist at this concert.

The third concert of the season will be given Dec. 26, when Bach's "Christmas Oratorio" will be presented. The soloists will be Marie Kunkel Zimmerman, soprano; Isabelle Bouton, contralto; Ellison Van Hoose, tenor; and Gwilym Miles, baritone.

Concert-goers will have splendid treats in these two concerts. Gwilym Miles, formerly of this city, will be warmly welcomed.

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CASTLE SQUARE OPERA CO.

Henry W. Savage announces that the Castle Square opera season will begin at the Century the latter part of December. The organization will remain seven weeks. "Florodora" and "Dodo" will be heard before the arrival of the Savage forces, making an opera season of nine weeks. The Castle Square company will present two operas a week, grand and comic. Adelaide Norwood, Josephine Ludwig, Rennyson Quinlan, Delamotta and Boyle will appear at each performance.

VICTOR MAUREL has retired from the operatic stage, and will devote himself to teaching in Paris, where Jean Lasalle has also opened a studio. Maurel postponed as long as possible his retirement from the stage, and has in reality had little capacity for opera during the past few seasons. His attempt to appear in drama was not successful, and he has now decided to teach. As has been well said, if he could impart the secret of his incomparable operatic acting to others, he would be a public benefactor.

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THOMAS M. HYLAND, . . EDITOR

DECEMBER, 1901.

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MAURICE GRAU GRAND OPERA CO.

What will undoubtedly be the greatest musical event of the season will be the appearance of the Maurice Grau Opera Company in Music Hall on the evenings of Dec. 11, 12 and 13, with matinee on afternoon of the 12th. Extensive preparations have been made for this grand opera festival, and St. Louis music lovers will undoubtedly take advantage of the treat that is offered them. Four operas will be sung: "Romeo and Juliet," "Tannhauser," "Faust," and "Aida", in the order named. A new stage is being constructed in Music Hall, which will permit of the same elaborate productions of the operas as is given att he Metropolitan Opera House in New York, and which form such an important part of the musical season in the metropolis.

Of course, the majority of St. Louisans have heard Sembrich, Schumann-Heink, Eames, and many others of the Grau company, but the appearance of two new faces, who are well in the front rank of the grand opera profession, will be interesting. They are Sybil Sanderson and Andreas Dippel. The latter is the Wagnerian tenor, whose wonderful genius has received the homage of the greatest monarchs and potentates of the earth. A magnificent actor and thoroughly devoted to his art, he is quite unspoiled by flattery, and is a man of very simple tastes. He delights in outdoor exercise and is passionately fond of pedestrian tours. In this latter respect an interesting anecdote is related of him. A few years ago, while he was enjoying one of his favorite excursions in Scotland, he arrived one Sunday at a little hamlet some twenty miles from Balmoral. While casting about for a tavern in which to rest, the strains of harmony—or rather discord—fell upon his ears, and he beheld at a short distance an old-fashioned kirk. He lost no time in entering the eccentric-looking edifice, where he found, in addition to the minister, a small congregation of peasant Scotch. At a harmonium a portly middle-aged lady, whose countenance showed signs of former beauty, presided. Beside her sat a quaint little red-faced lady, palpably an octogenarian. They were evidently mother and daughter, and their garb denoted them to be widows. The rustic choir was simply appalling in its efforts, but the lady at the harmonium manifested not the slightest trace of impatience, while her mother beat time with her finger and gravely nodded

MME. SEMBRICH.

approbation. At last, the concluding hymn, which happened to be "Nearer, my God, to Thee" commenced, and Dippel unconsciously joined in it. His magnificent voice rang through the little kirk and had an awe-inspiring effect upon the congregation, who ceased their part in the melody, leaving it entirely to him. At its conclusion, the younger lady arose and approaching him said: "I thank you very gratefully. My mother would also like to add her acknowledgments to mine. Will you come and speak to her?" The singer approached the little old lady with outstretched hand, exclaiming frankly: "I am very glad to meet you, madame." Both the ladies smiled, and after the slightest possible hesitation the older one accepted his proffered hand, saying graciously: "You have a glorious gift in your voice. May you also devote it to such a good cause."

After an interchange of civilities and an enquiry from the ladies as to his name, he parted with them. As he left the kirk he beheld in waiting an antiquated pony chaise in charge of a sleepy Highland servant. "The conveyance of my new acquaintance", he thought, "evidently the widow and daughter of some petty Scotch laird, and the ladies bountiful in this rustic parish". The same day he left that part of the country and the incident, which had made but little impression upon his mind, soon faded from it.

The following season when all London was raving about his splendid success in Wagnerian opera with the Maurice Grau Opera Company at Covent Garden Theater, there came a royal command for the company to sing at Windsor Castle. At the conclusion of the opera the Lord Chamberlain informed him that he was to be honored by a presentation to the Queen of England. He was accordingly ushered into the Royal Presence, and as he knelt to kiss her outstretched hand she graciously addressed him in these words: "Sir, you sang magnificently. I have only heard your singing of this evening once excelled and that was by yourself on the Sunday afternoon when you sang my favorite hymn in the little kirk". The singer looked up astonished and beheld in the greatest sovereign of the earth, the quaint little old lady of his Scottish adventure, while behind her throne stood her daughter, the good tempered accompanist, who was none other than the widowed Princess Beatrice of Battenburg.

FRITZ KREISLER will arrive in this country about the middle of December, in place of January, as announced by his manager, Henry Wolfsohn. The demand for the services of Kreisler has been such that Mr. Wolfsohn cabled him to cancel his early December dates in Europe and sail for this country in time to begin his season in Baltimore Dec. 10th, when he will appear before the Peabody Institute. Kreisler has been engaged by all of the large orchestral societies. He will play in seven concerts with the Boston Symphony Orchestra. With the Chicago, Pittsburg, St. Louis, Cincinnati, Philadelphia and the New York Philharmonic Orchestras.

THE news that W. S. Gilbert, the famous librettist, is dying at his home near London, will bring regret to an army of admirers of the old Sullivan-Gilbert operas in all parts of the world. The last days of the man who made the world so merry are in sad contrast to his life. Sir Arthur Sullivan's death, followed so closely by the death of the third of the trio—D'Oyley Carte—greatly depressed him, and since then he has written absolutely nothing. For more than a year Mr. Gilbert has been an invalid, and Nancy McIntosh is his devoted nurse.

A LONDON paper requested Melba to give a list of her favorite songs. She complied, and the list she furnished shows the prima donna is nothing is not eclectic in her musical tastes. She names six compositions: Verdi's "Ah! fors e lui," Donizetti's "Ardon 'gl Incensi," Tosti's "Good-by," Mozart's "L'Anero," Elizabeth's Prayer from Wagner's "Tannhauser," and Bemberg's Nymphes et Sylvians."

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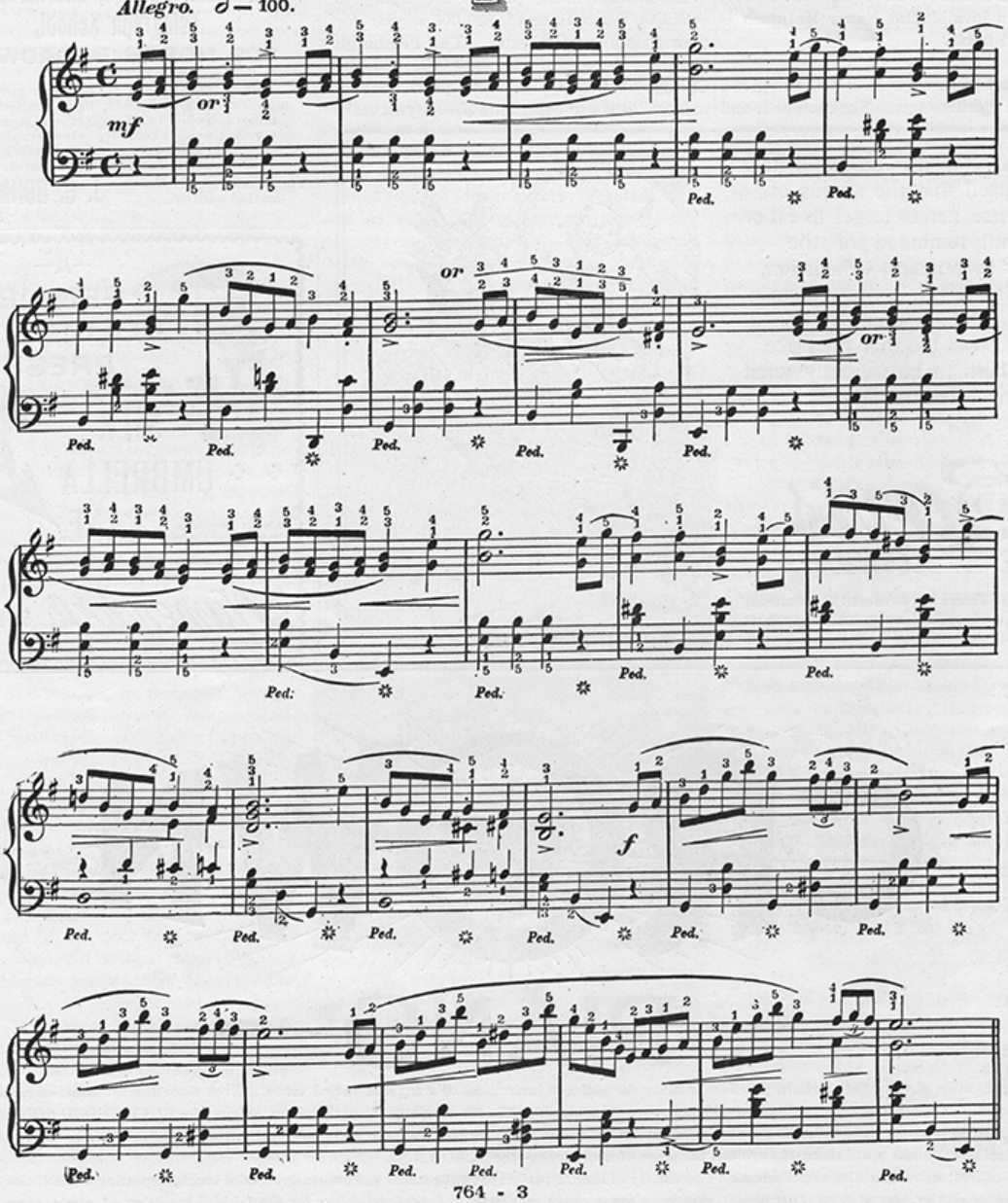

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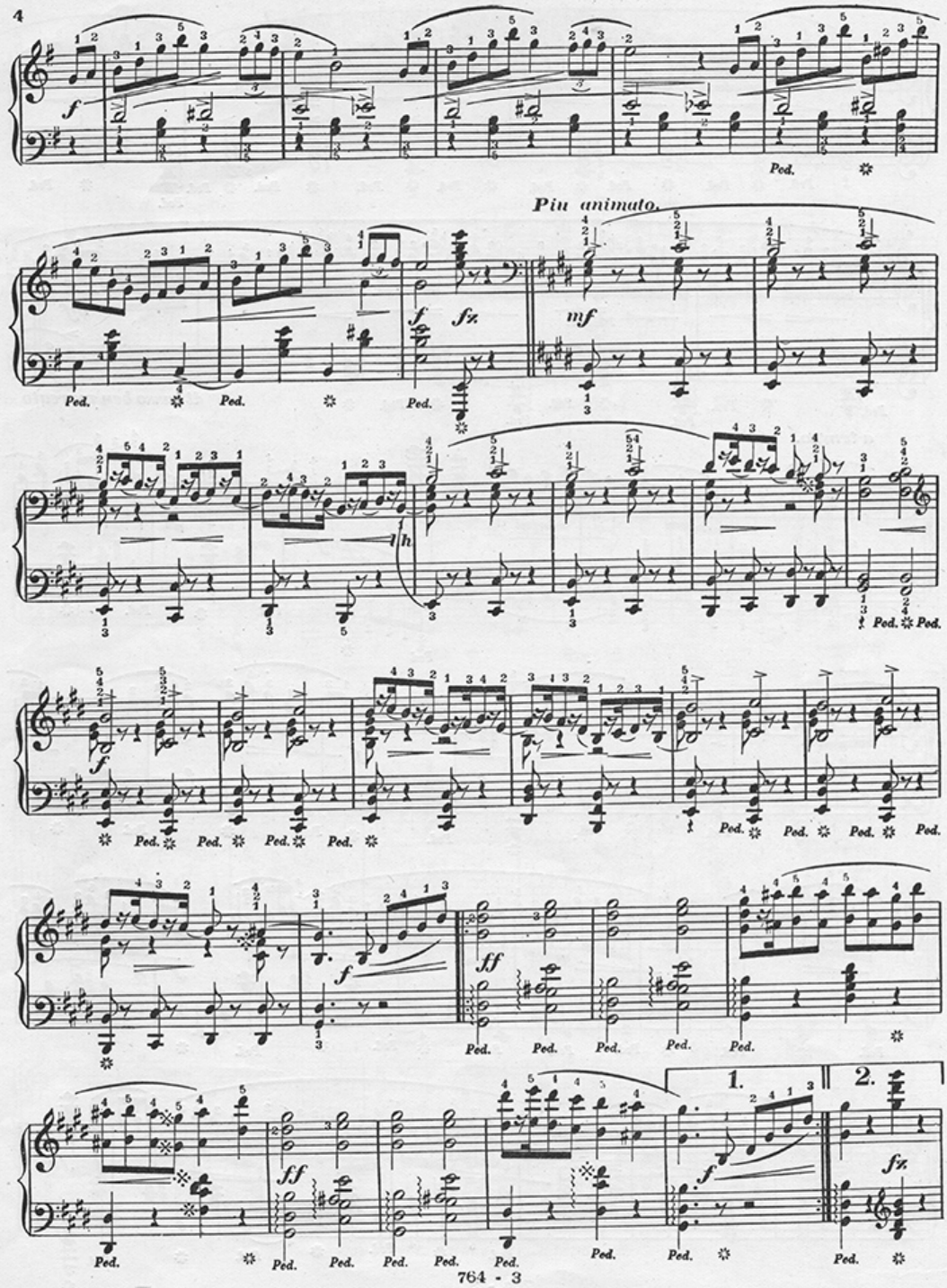
Più animato.
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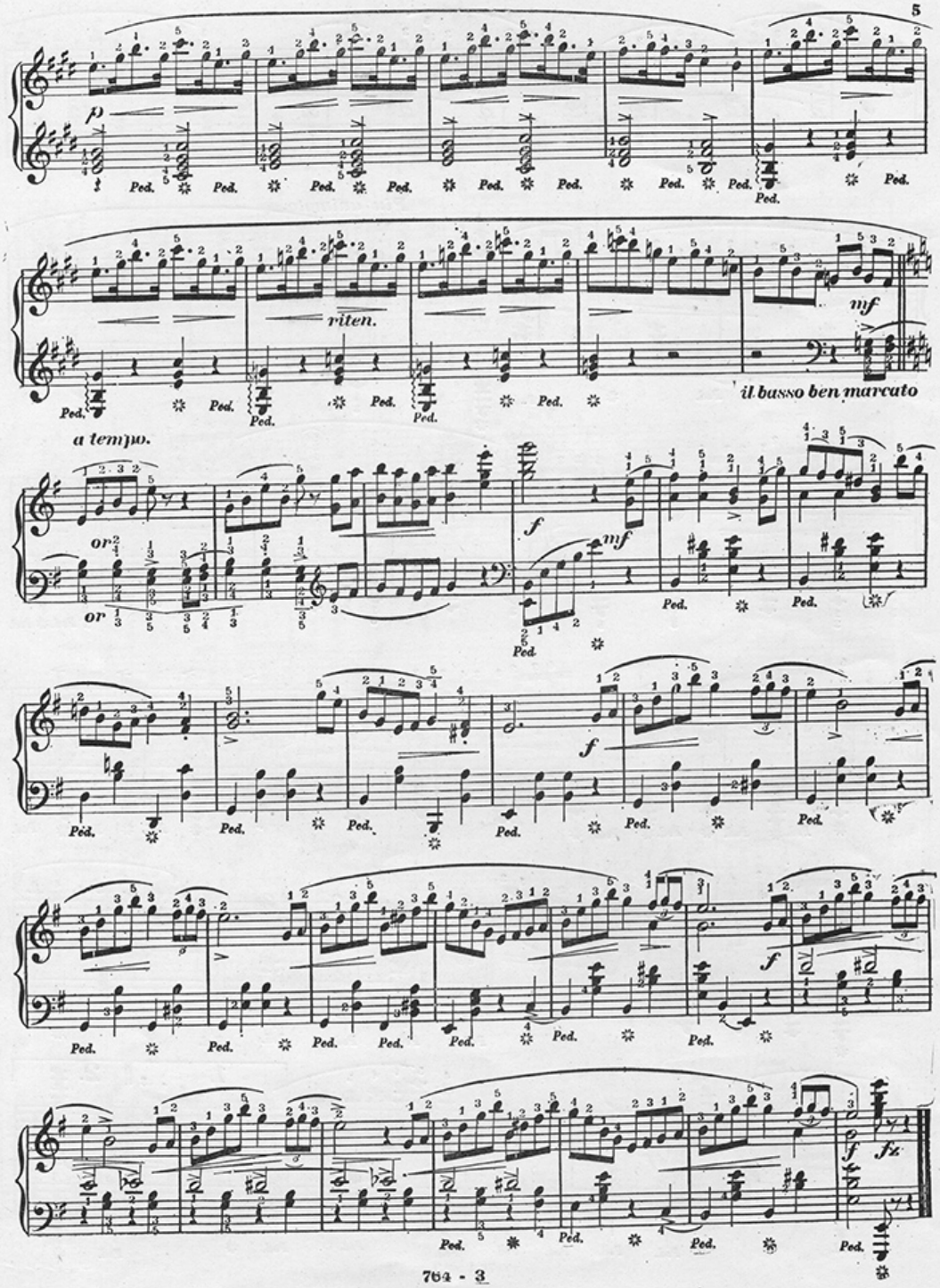
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or
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mf
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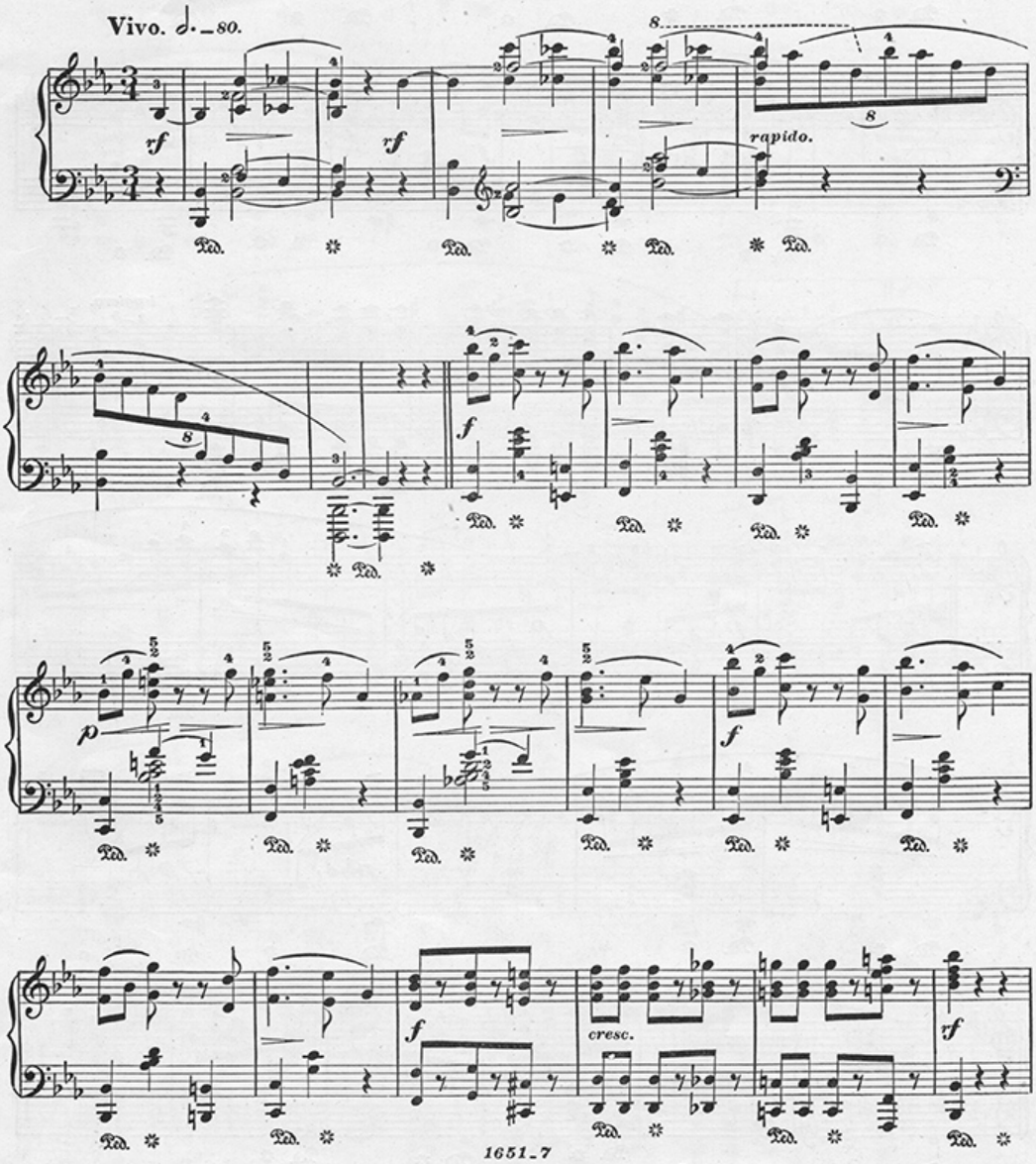
VALSE CAPRICE.

LOUIS CONRATH.



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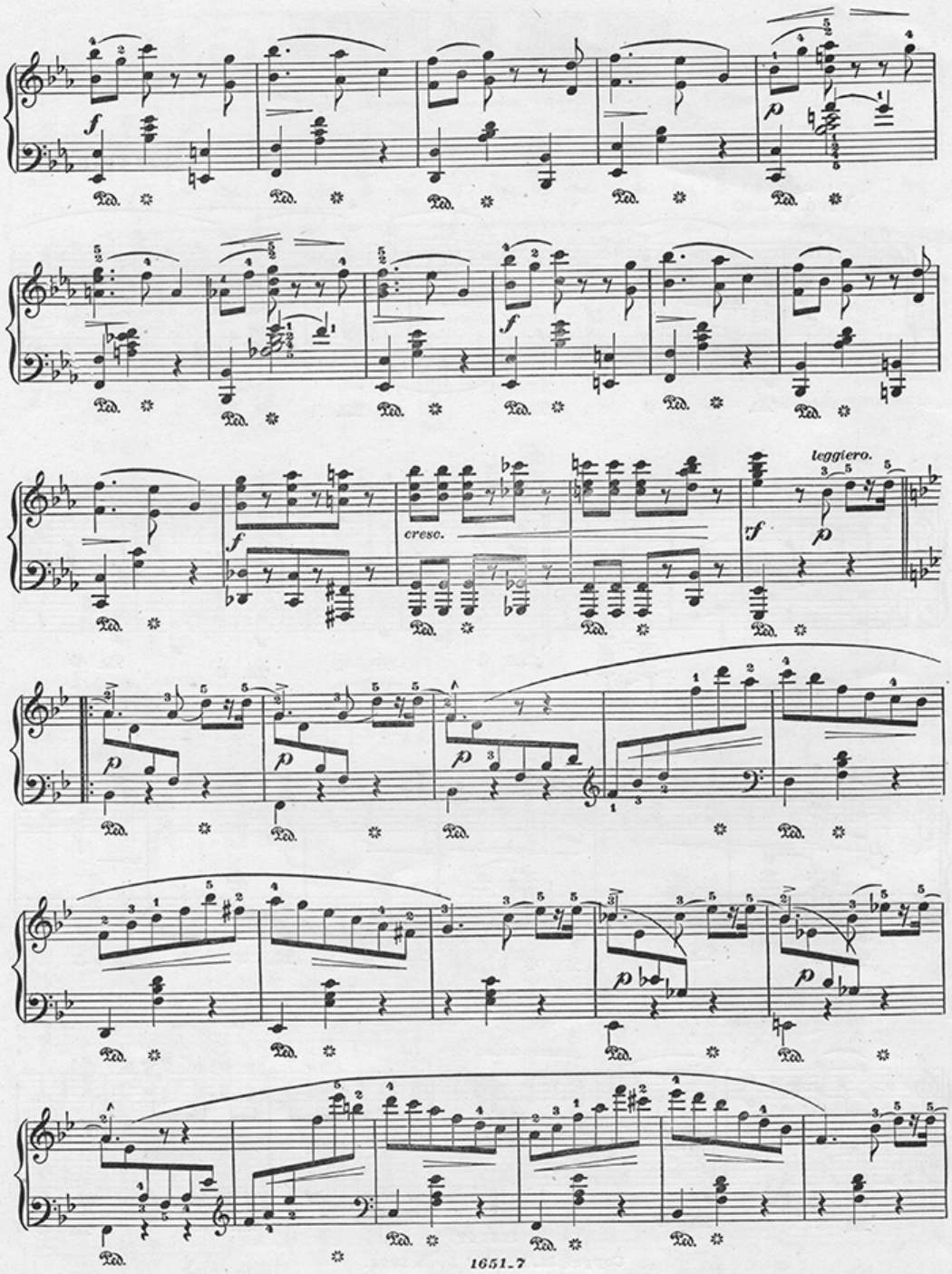
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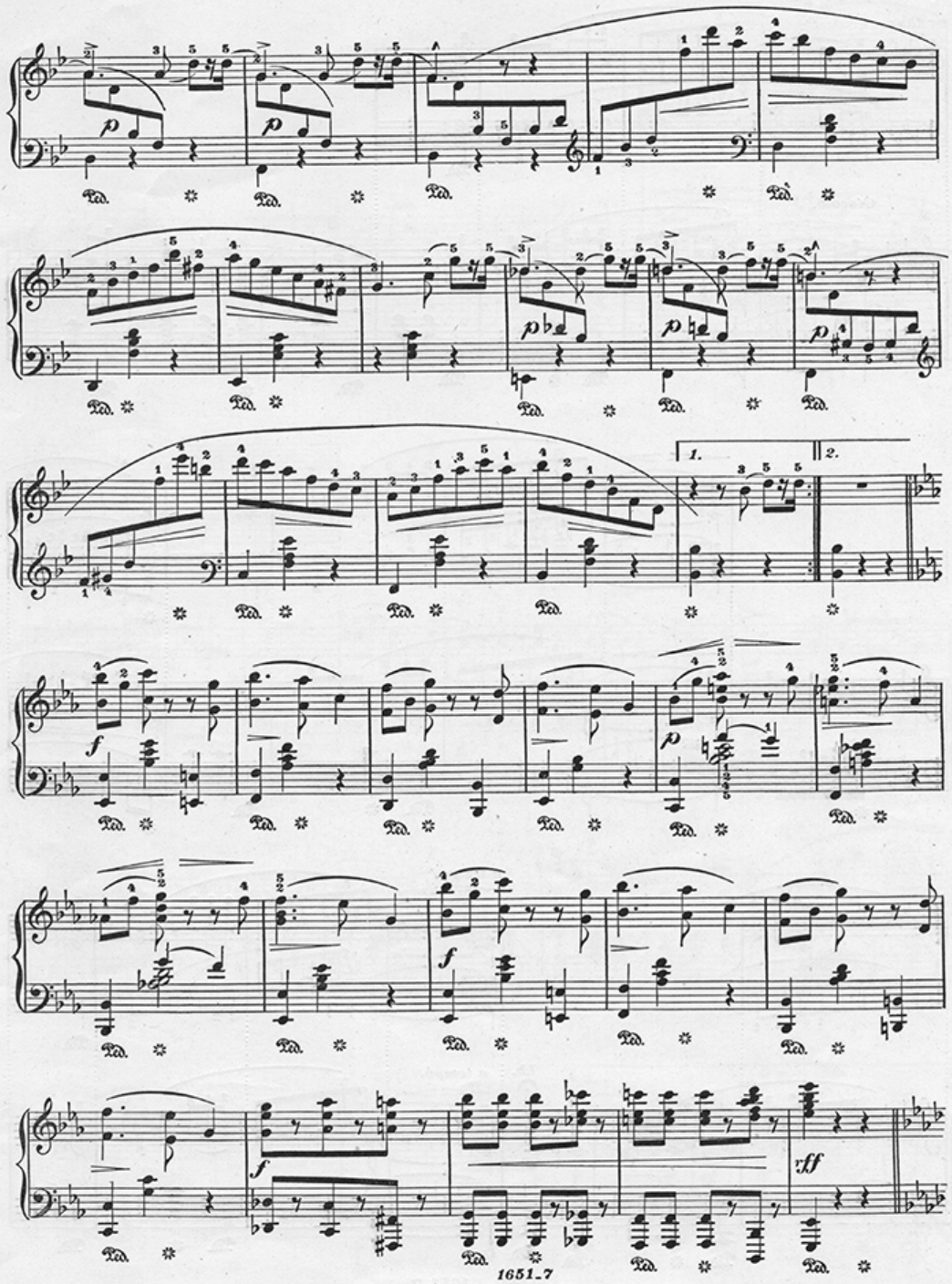
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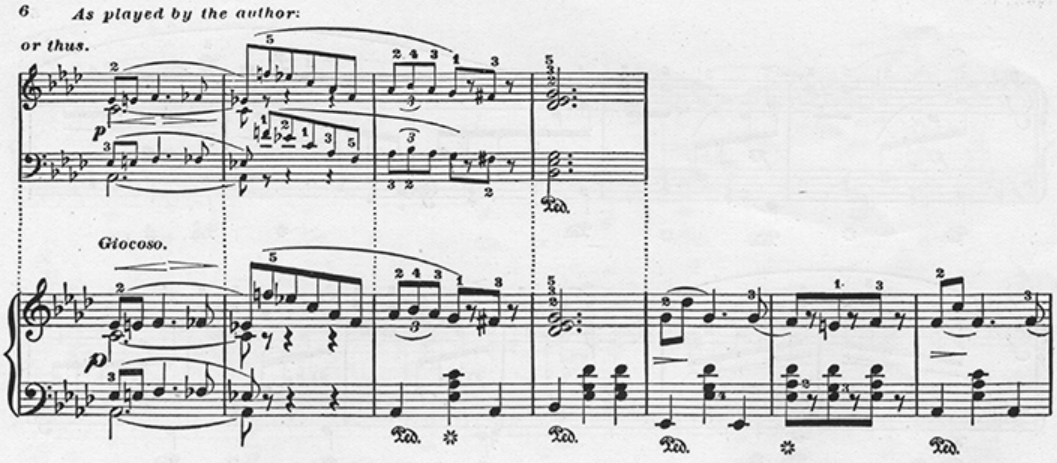
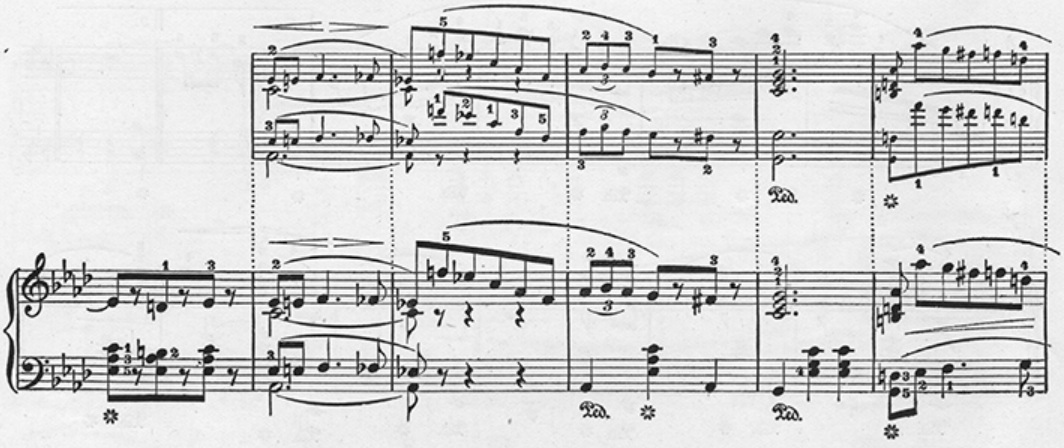
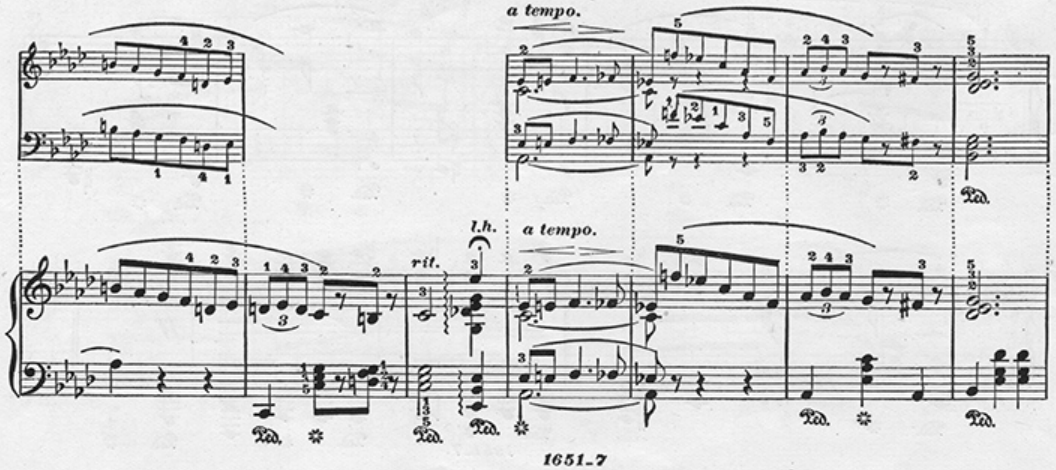
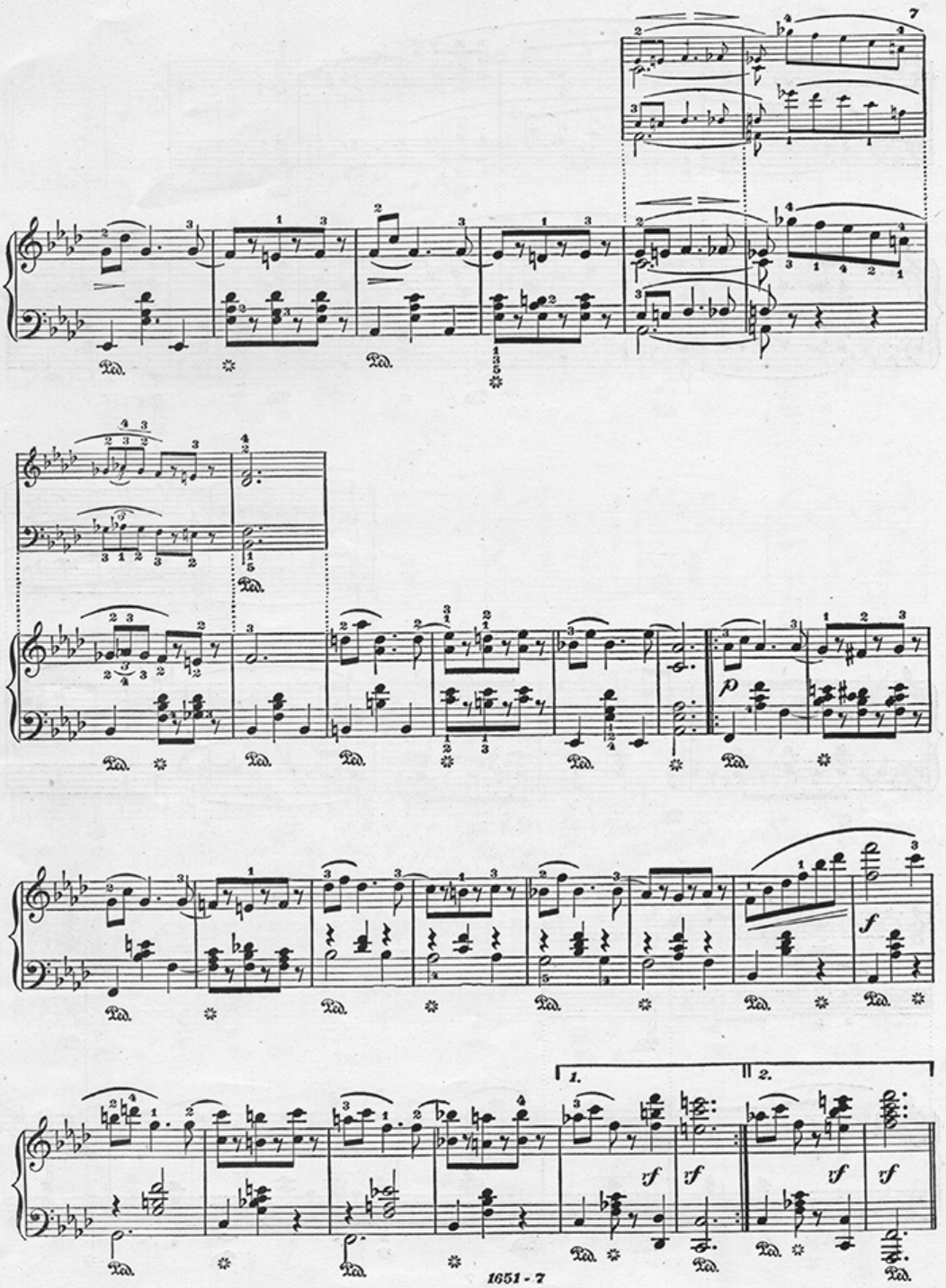
As played by the author:

or thus.





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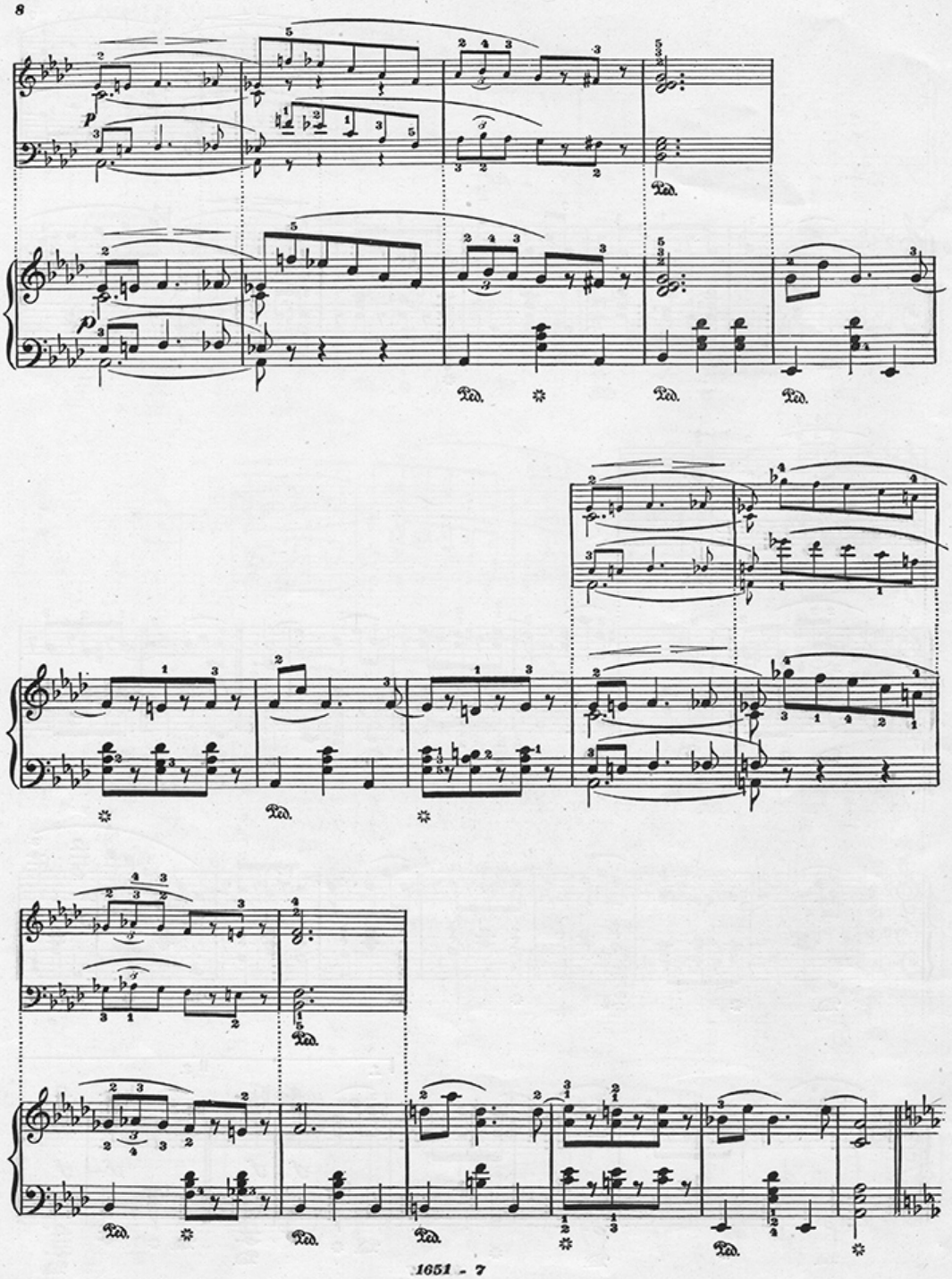

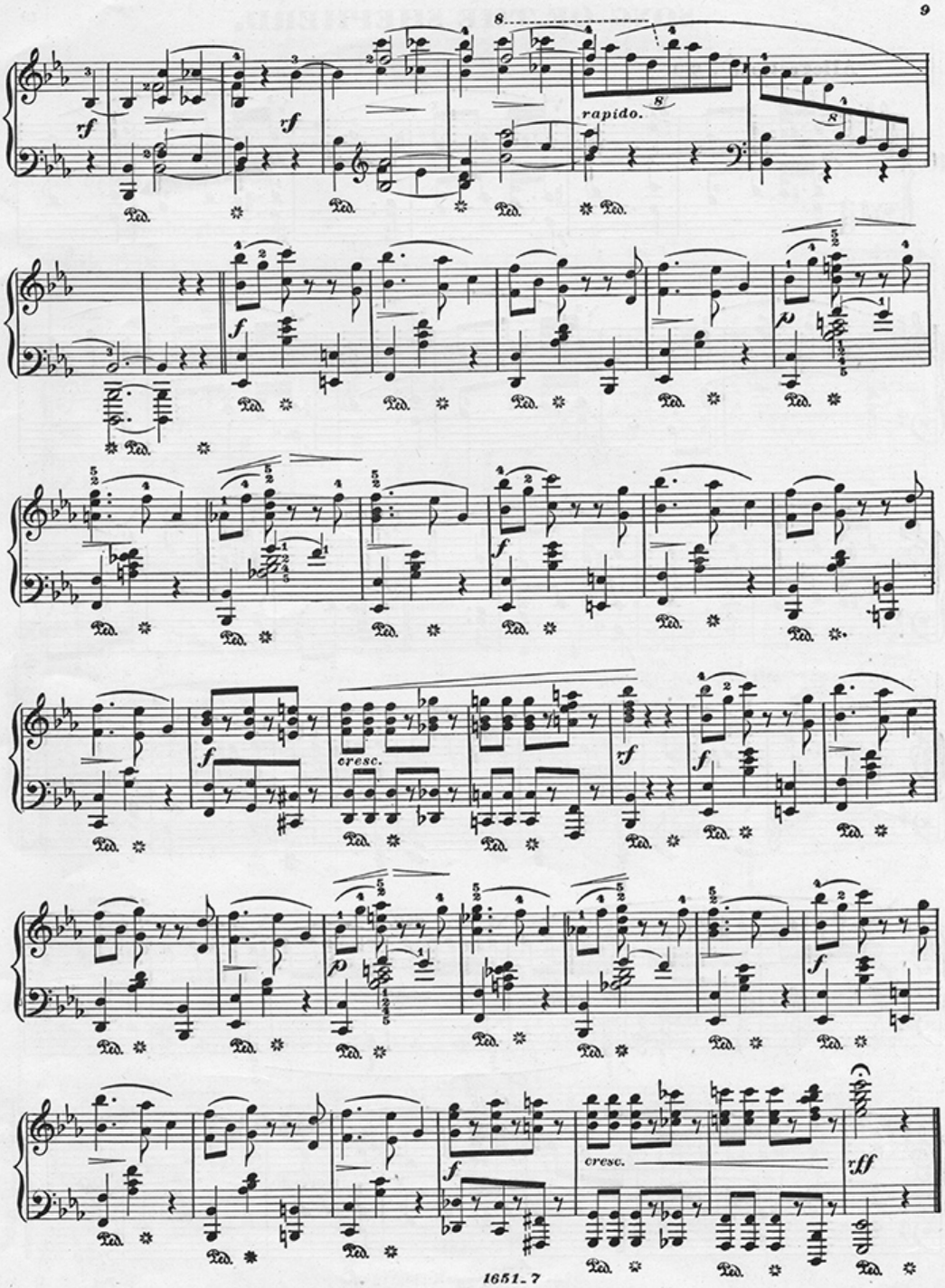
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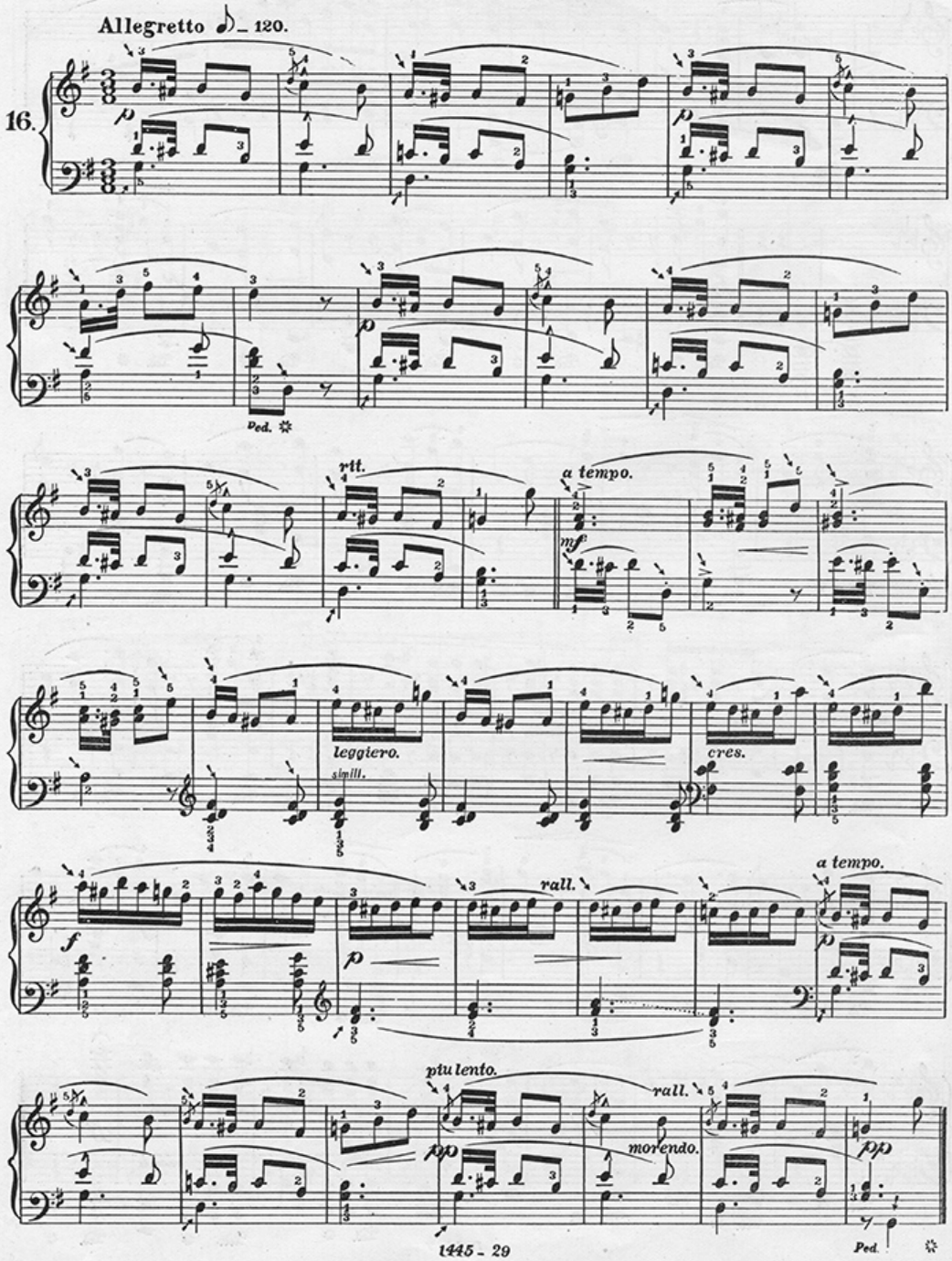
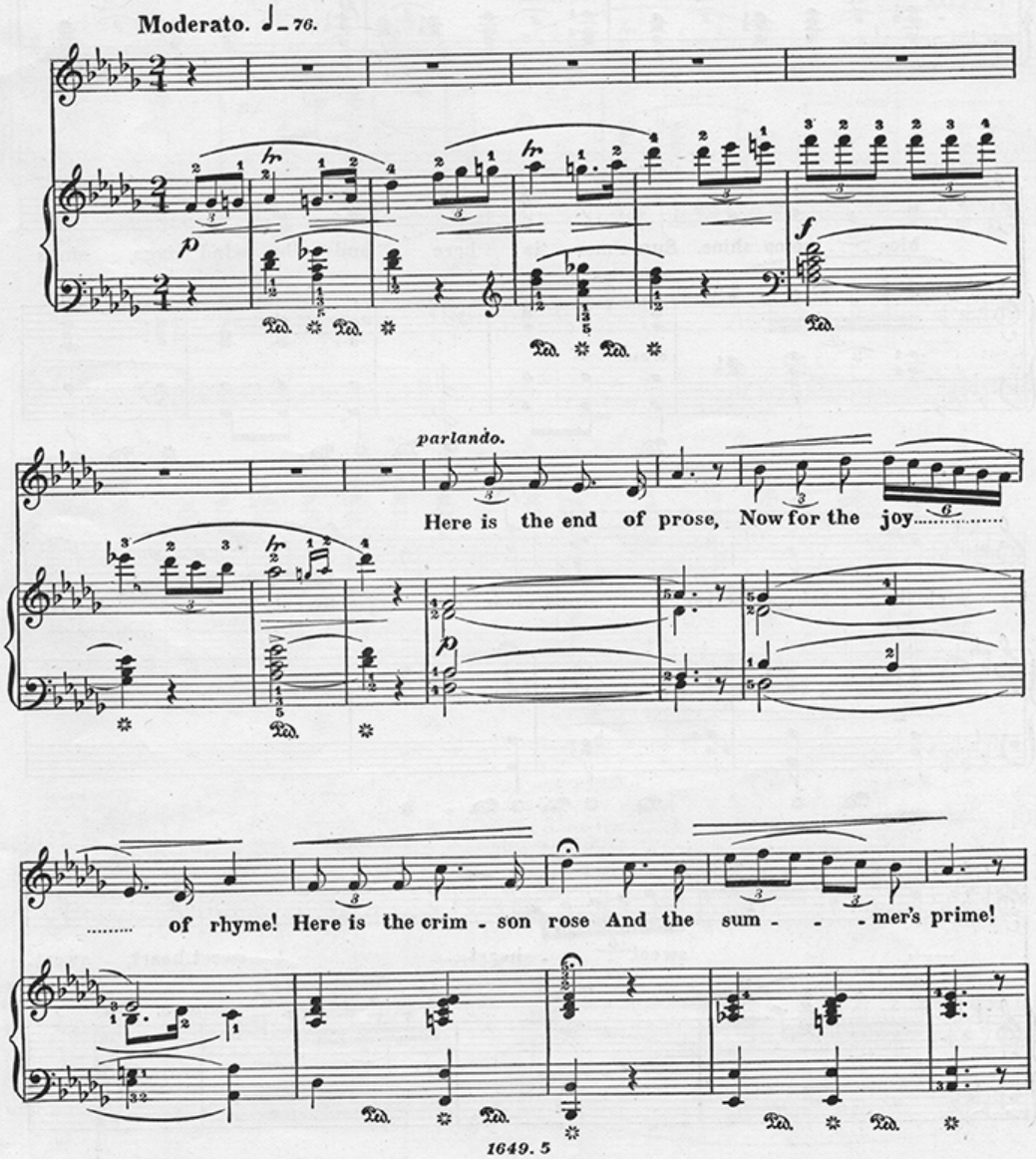
SONG OF THE SHEPHERD.



SWEETHEART BE MINE.

Words by
FRANK DEMPSTER SHERMAN.

Music by
LENA M. BINGHAM.



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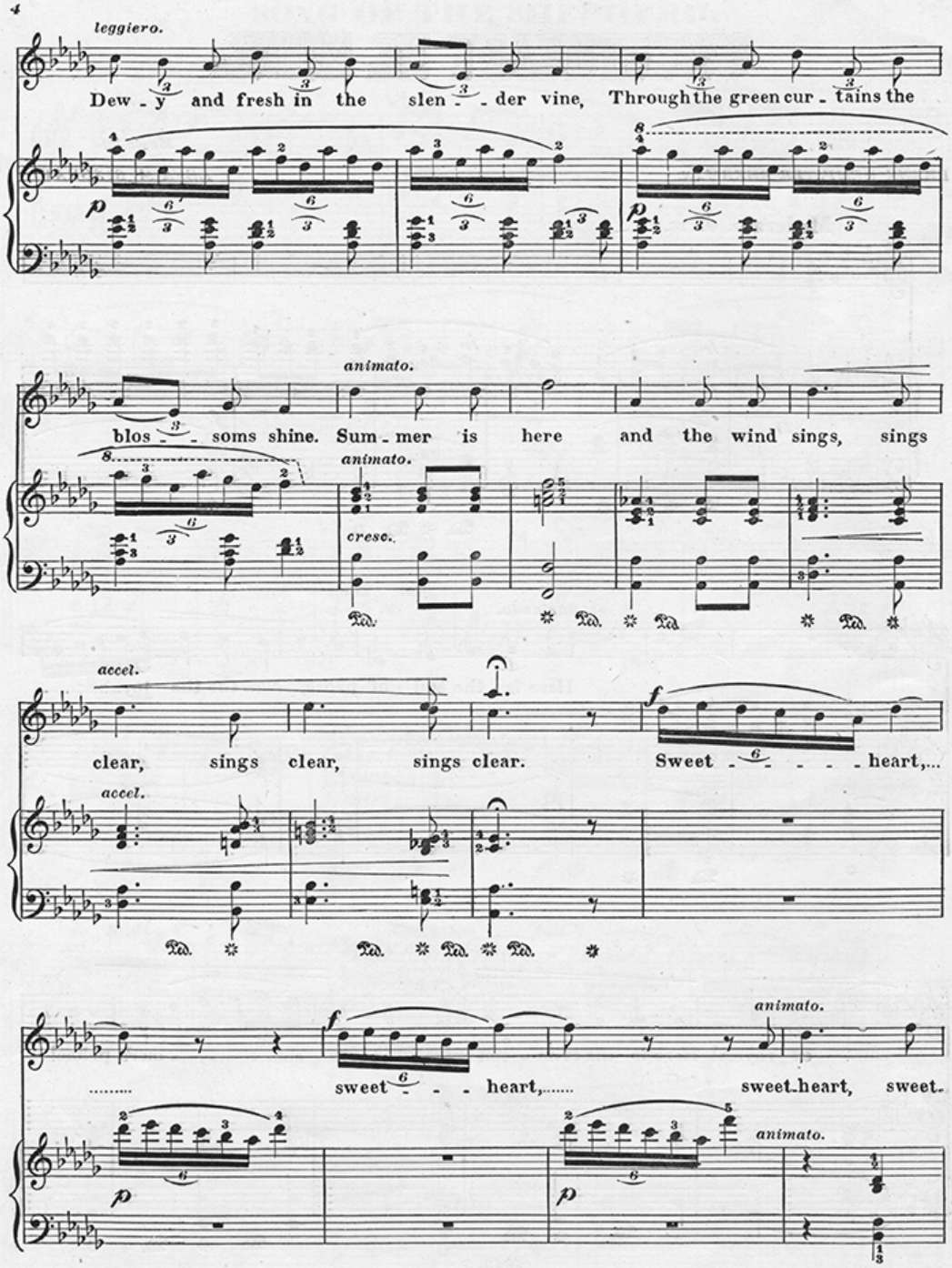
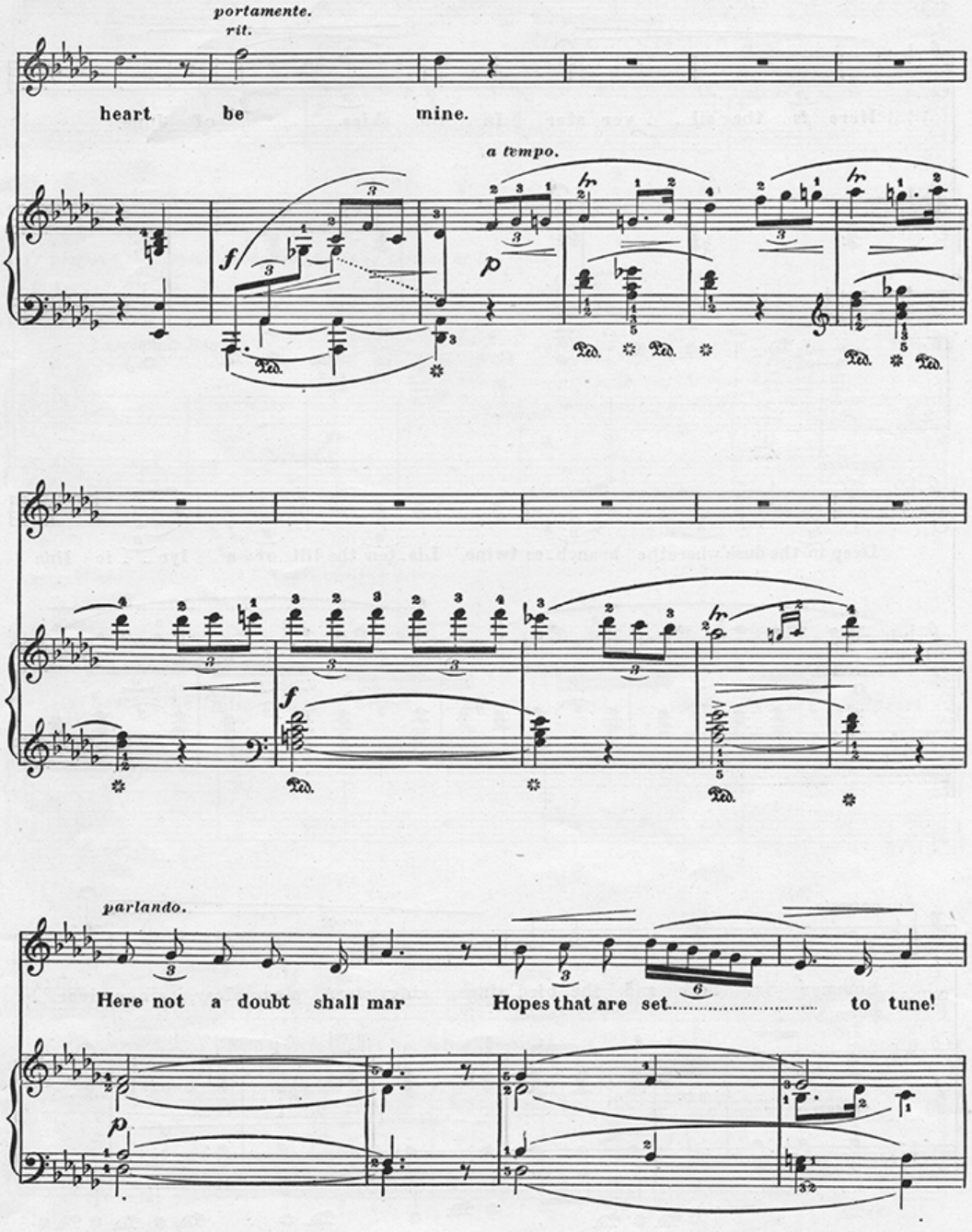
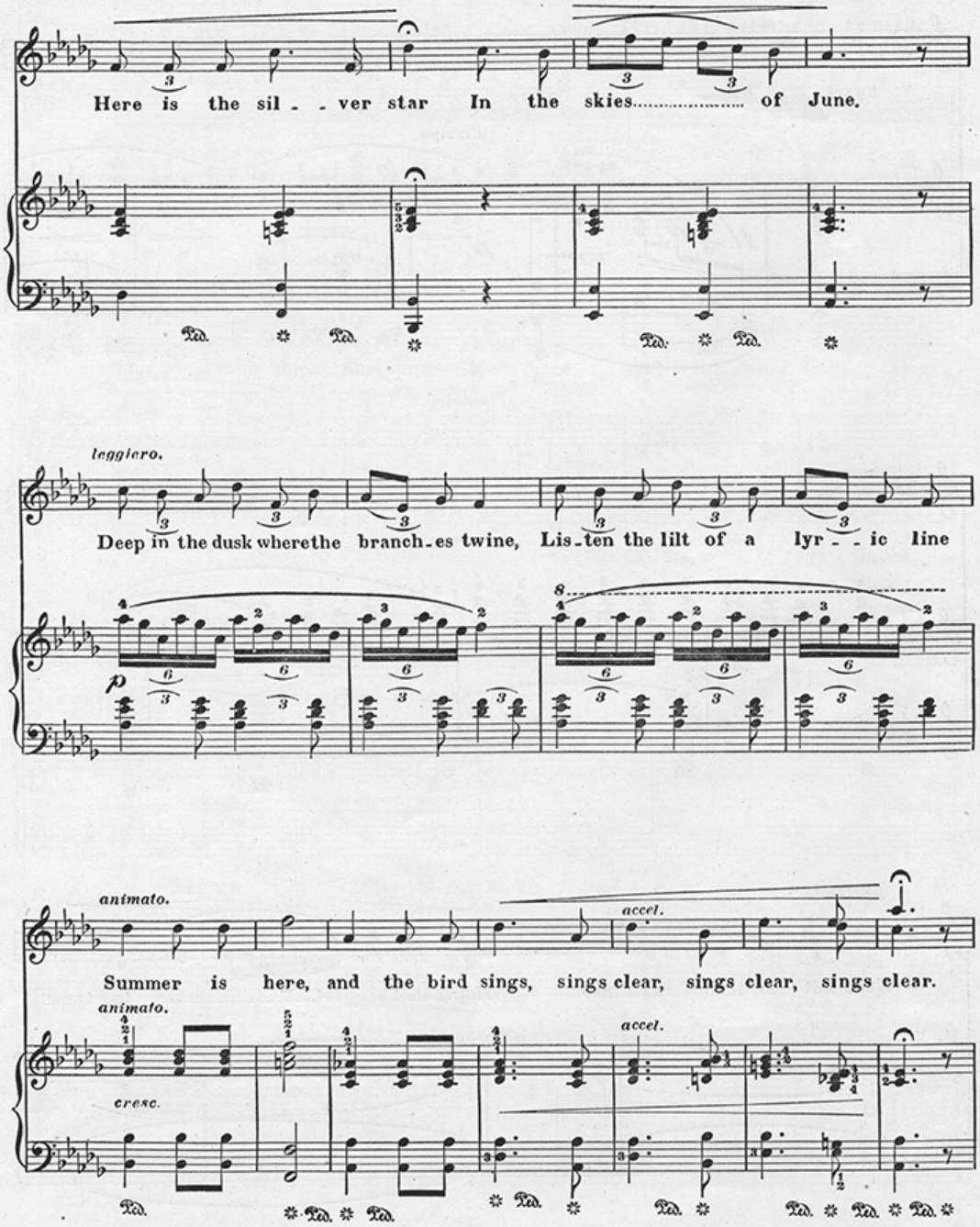
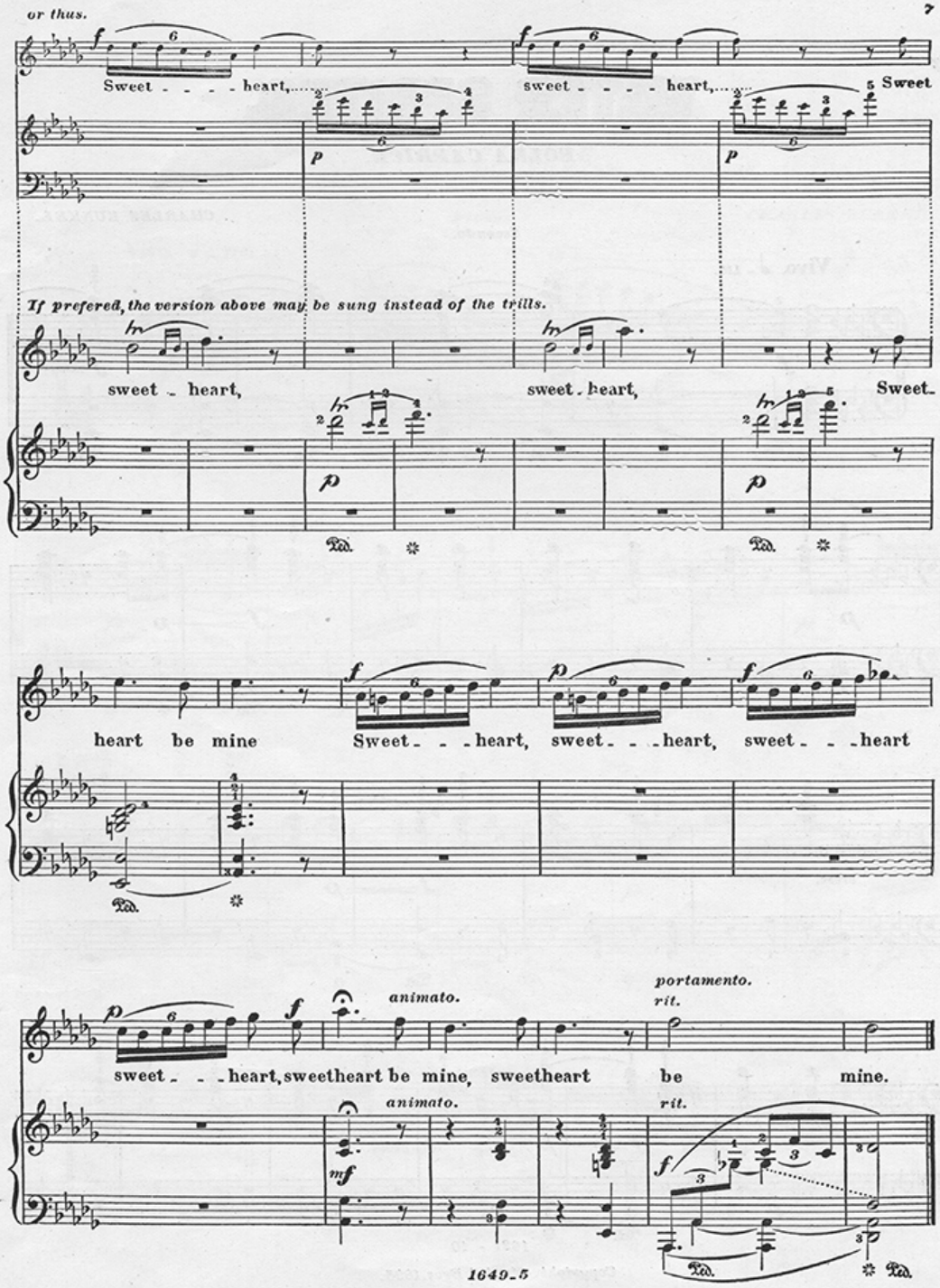

leggiero.
Dew - y and fresh in the slen - - der vine, Through the green cur - tains the
animato.
blos - - soms shine. Sum - mer is here and the wind sings, sings
animato.
cresc.
accel.
clear, sings clear, sings clear. Sweet - - - - - heart,...
accel.
animato.
..... sweet - - - heart,..... sweet-heart, sweet-
animato.


portamente.
rit.
heart be mine.
a tempo.
parlando.
Here not a doubt shall mar Hopes that are set..... to tune!


Here is the sil - - ver star In the skies..... of June.
leggiero.
Deep in the dusk where the branch-es twine, Lis-ten the lilt of a lyr - - ic line
animato.
accel.
Summer is here, and the bird sings, sings clear, sings clear, sings clear.
animato.
accel.
cresc.

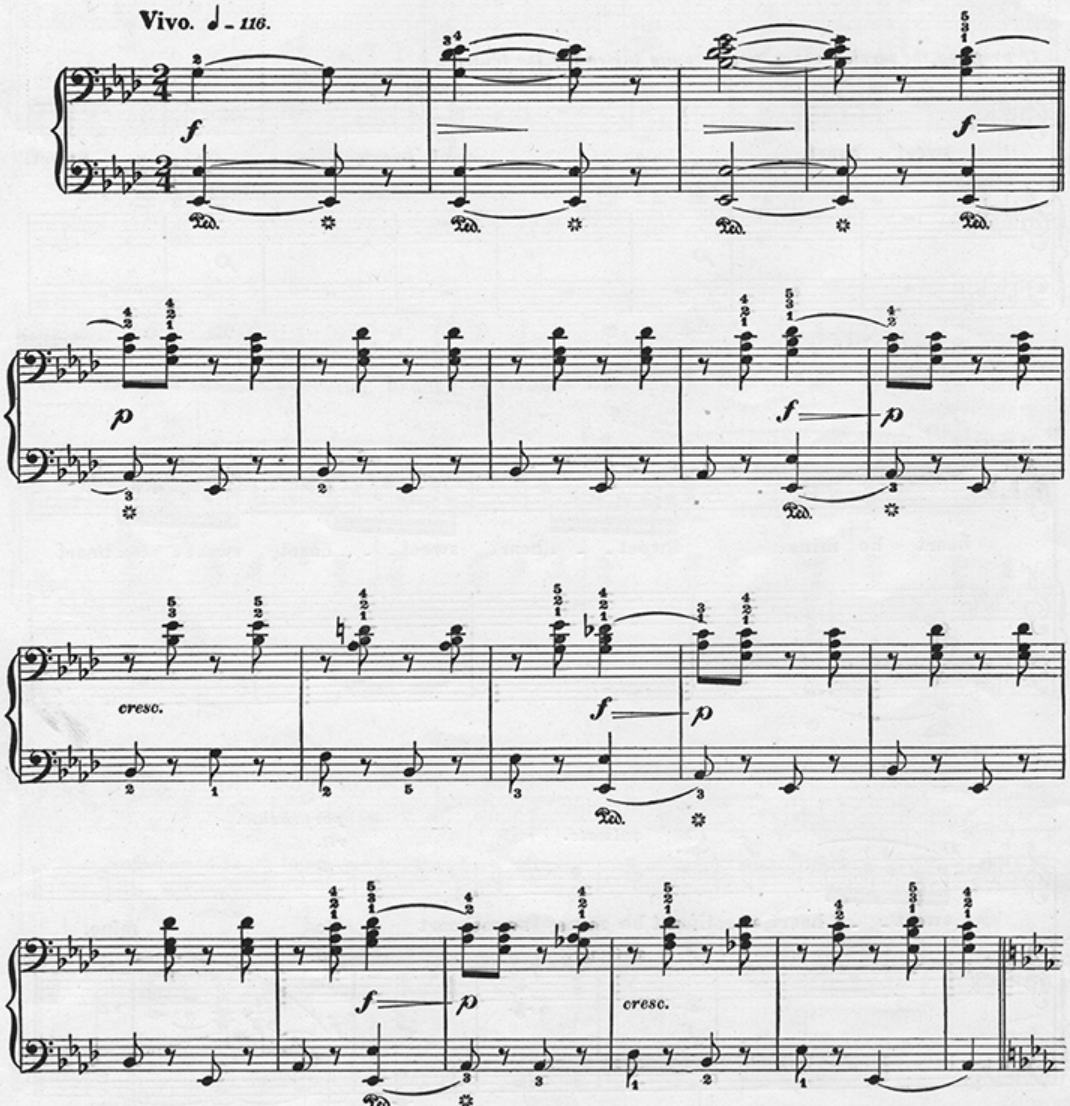

or thus.
Sweet - - - - heart,
sweet - - - - heart,
5 Sweet
If prefered, the version above may be sung instead of the trills.
sweet - heart,
sweet - heart,
Sweet-
heart be mine
Sweet- - - heart,
sweet- - - heart,
sweet- - - heart
animato.
portamento.
rit.
sweet- - - heart, sweetheart be mine,
sweetheart be mine.
animato.
rit.

WATER SPRITES.

POLKA CAPRICE.

CHARLES KUNKEL.

Secondo.



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WATER SPRITES.

POLKA CAPRICE.

Primo.

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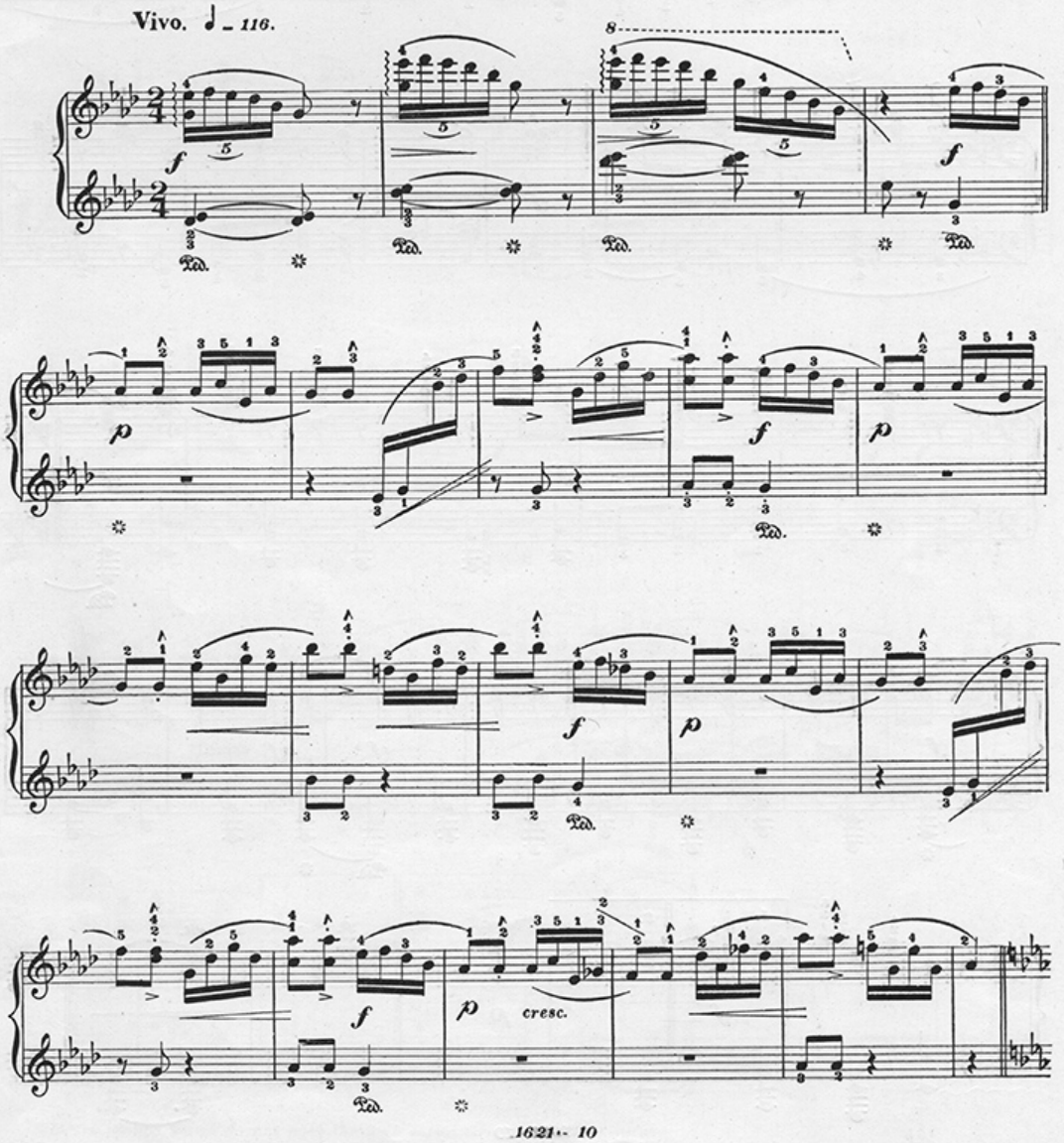

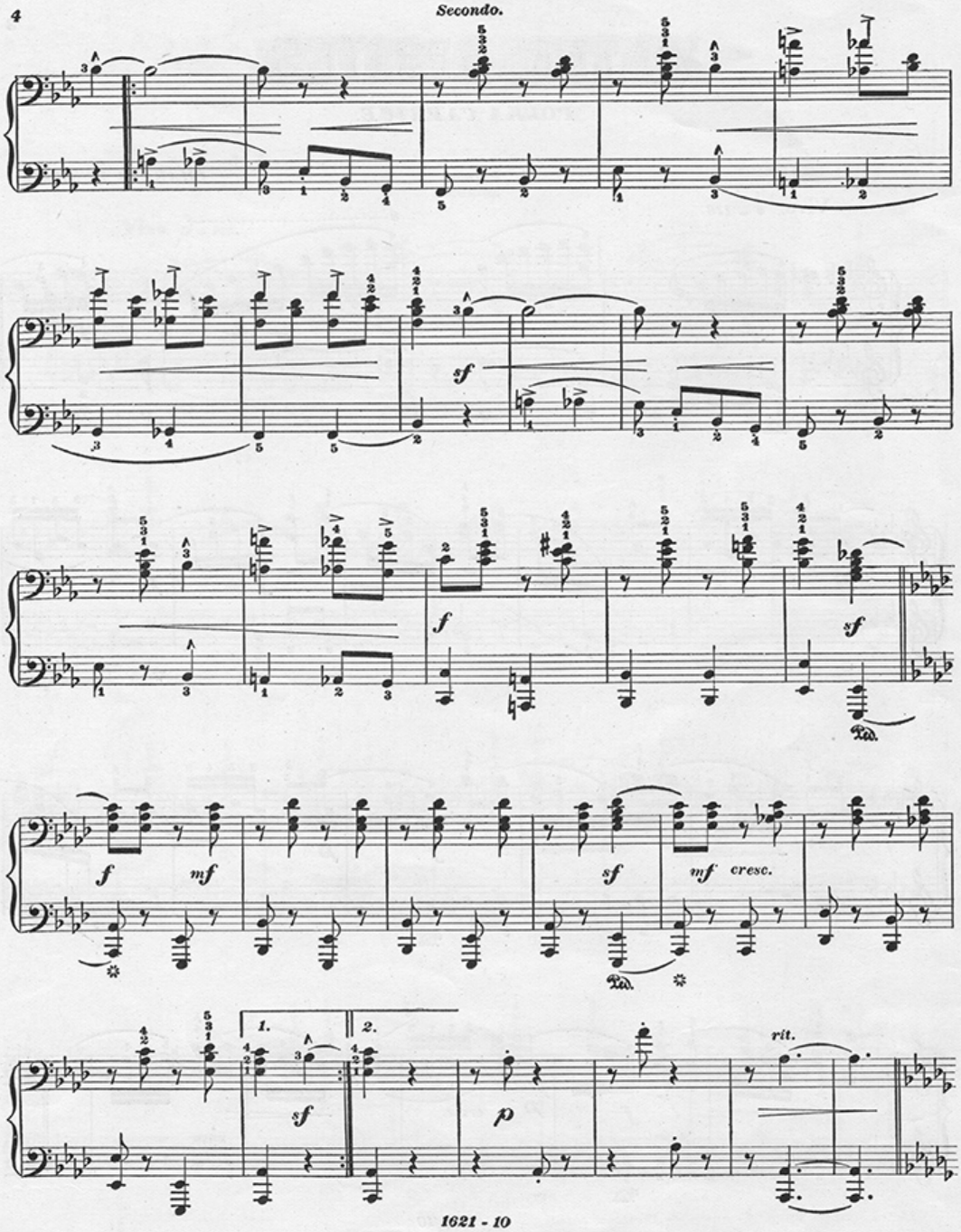
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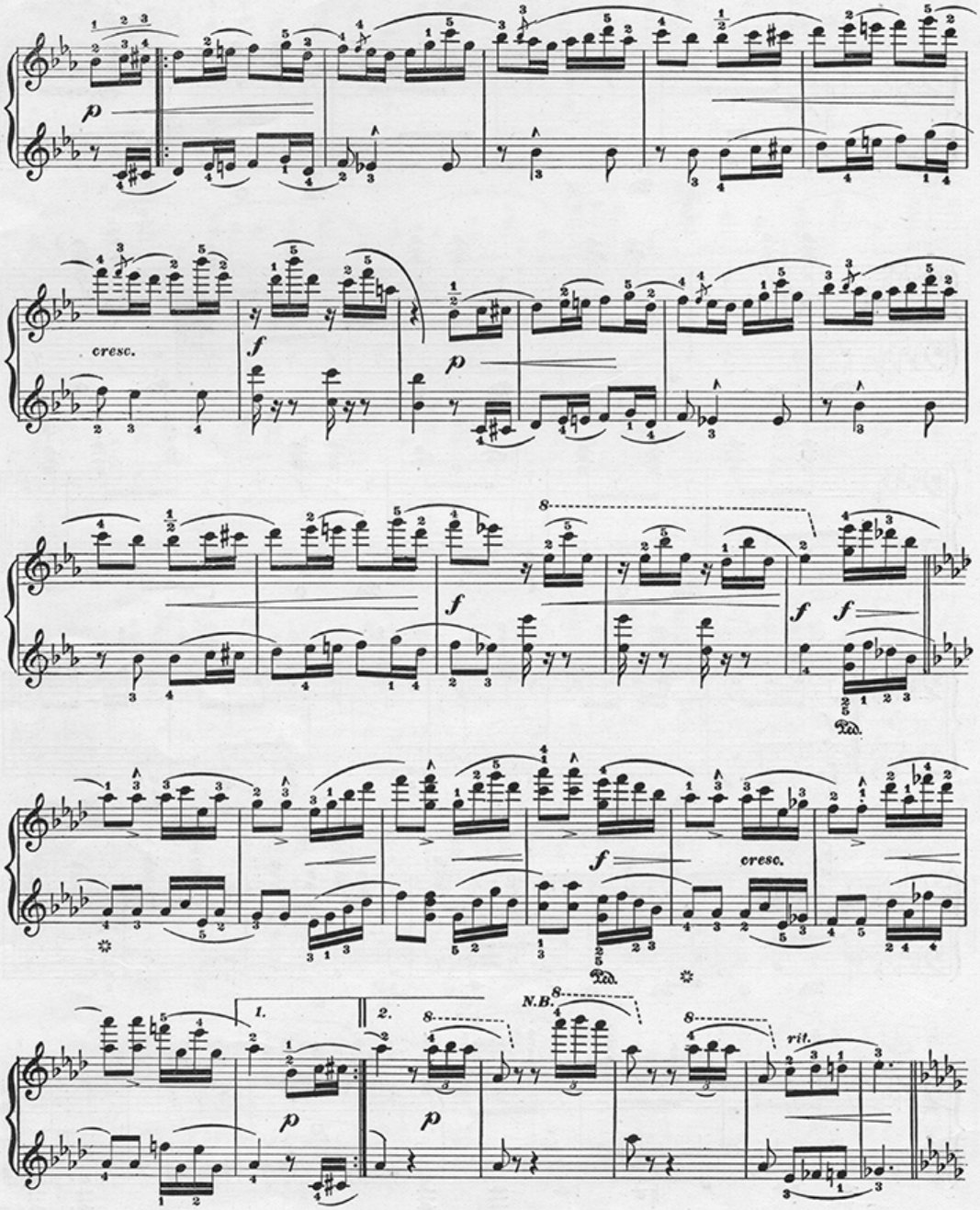

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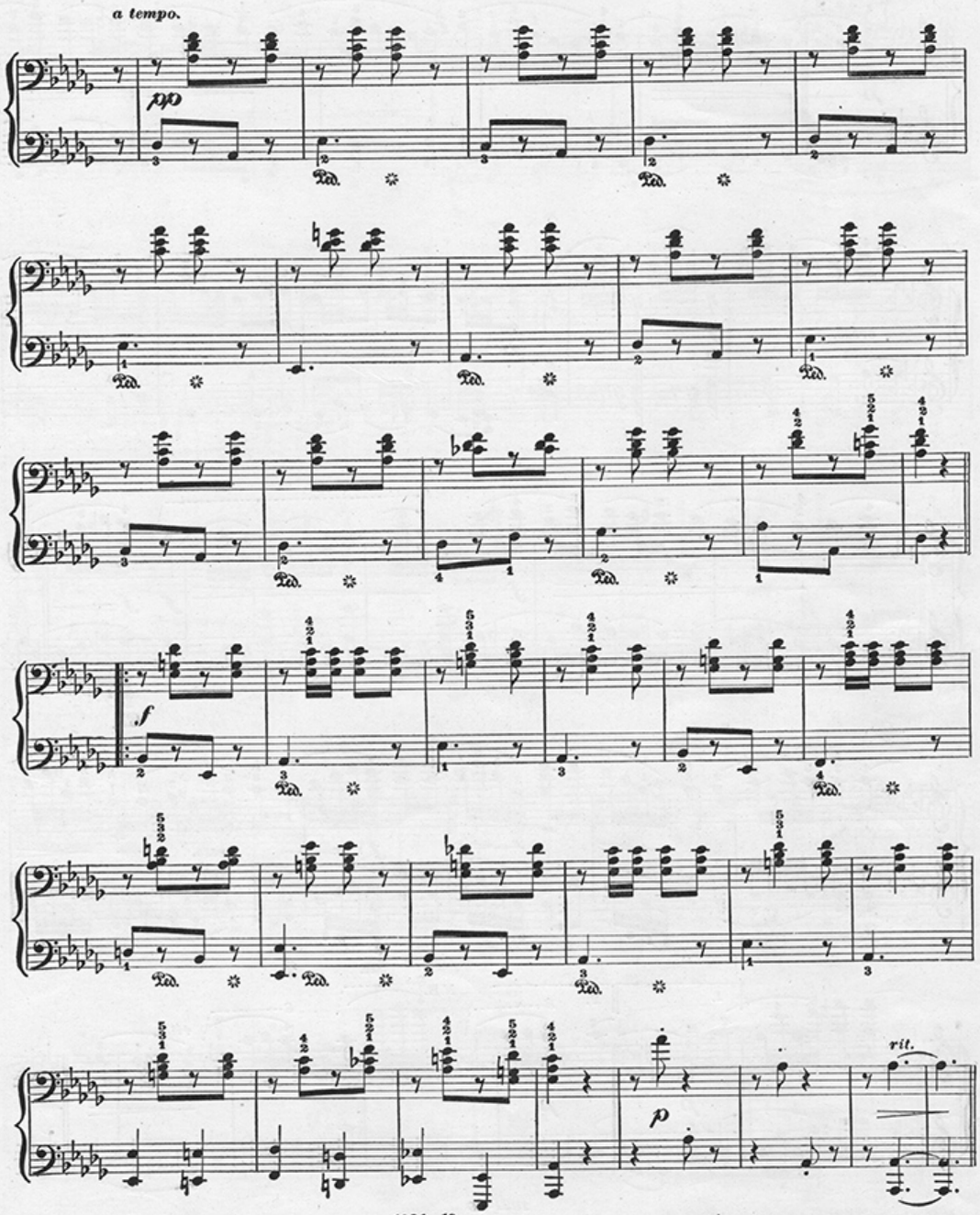
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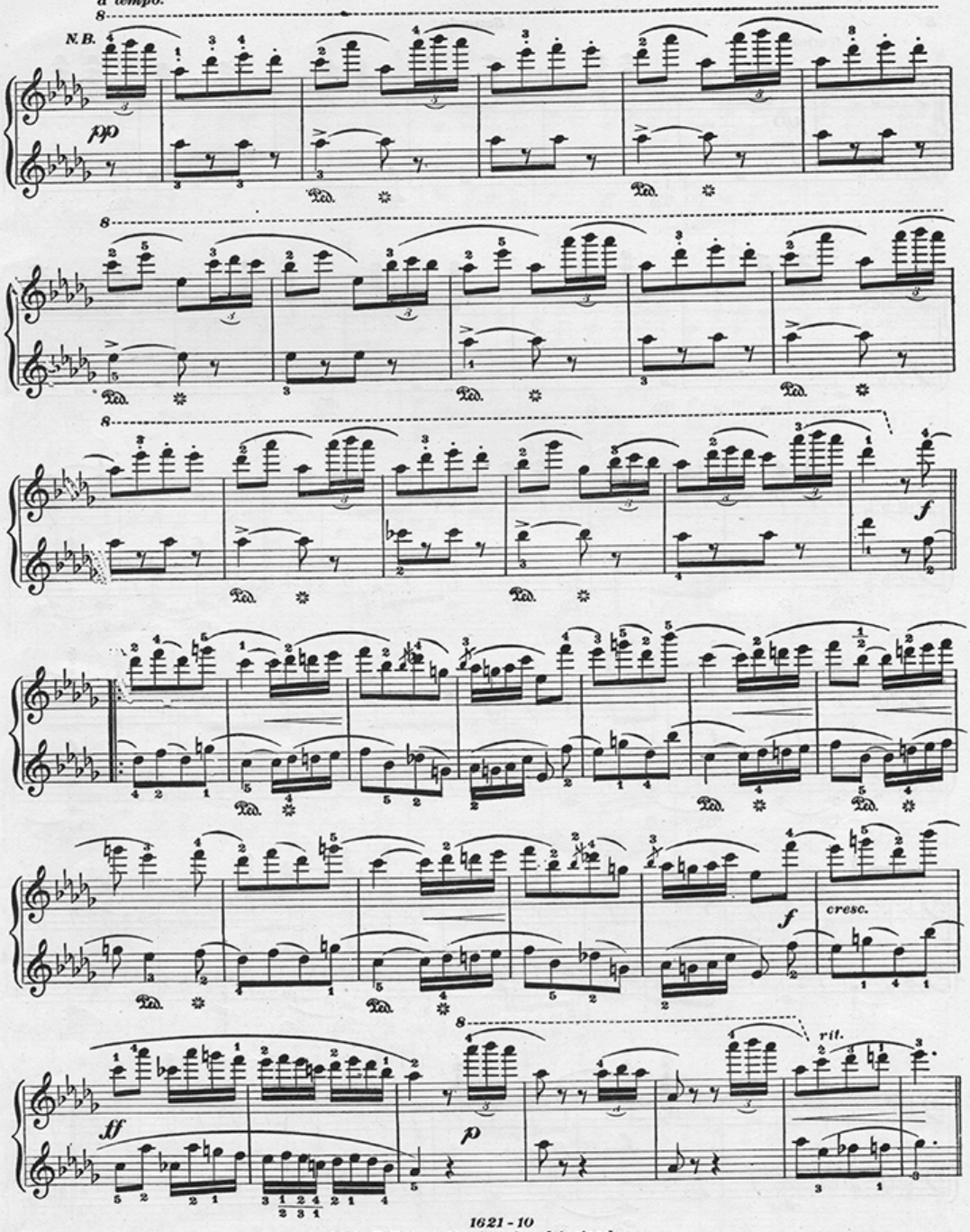

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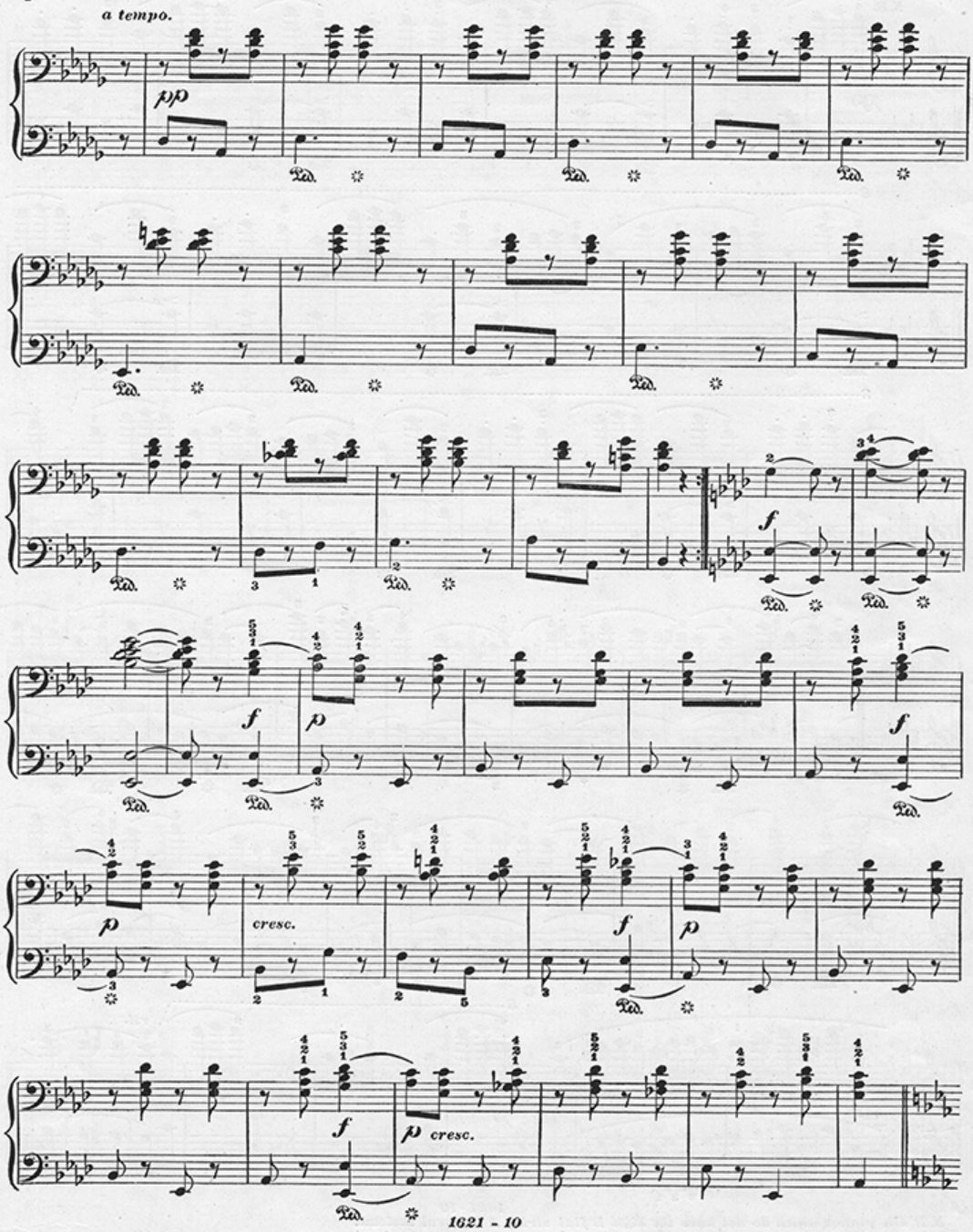
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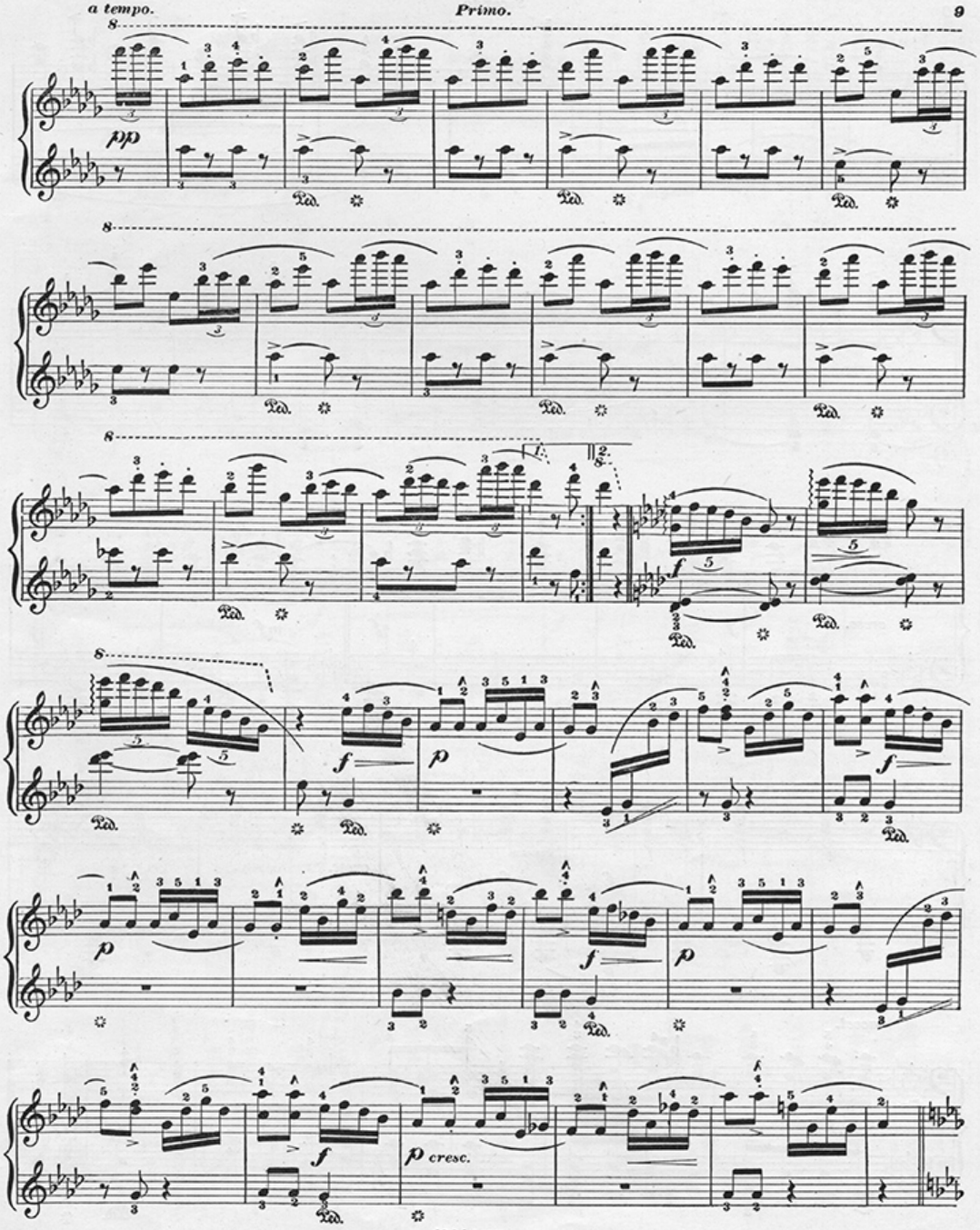
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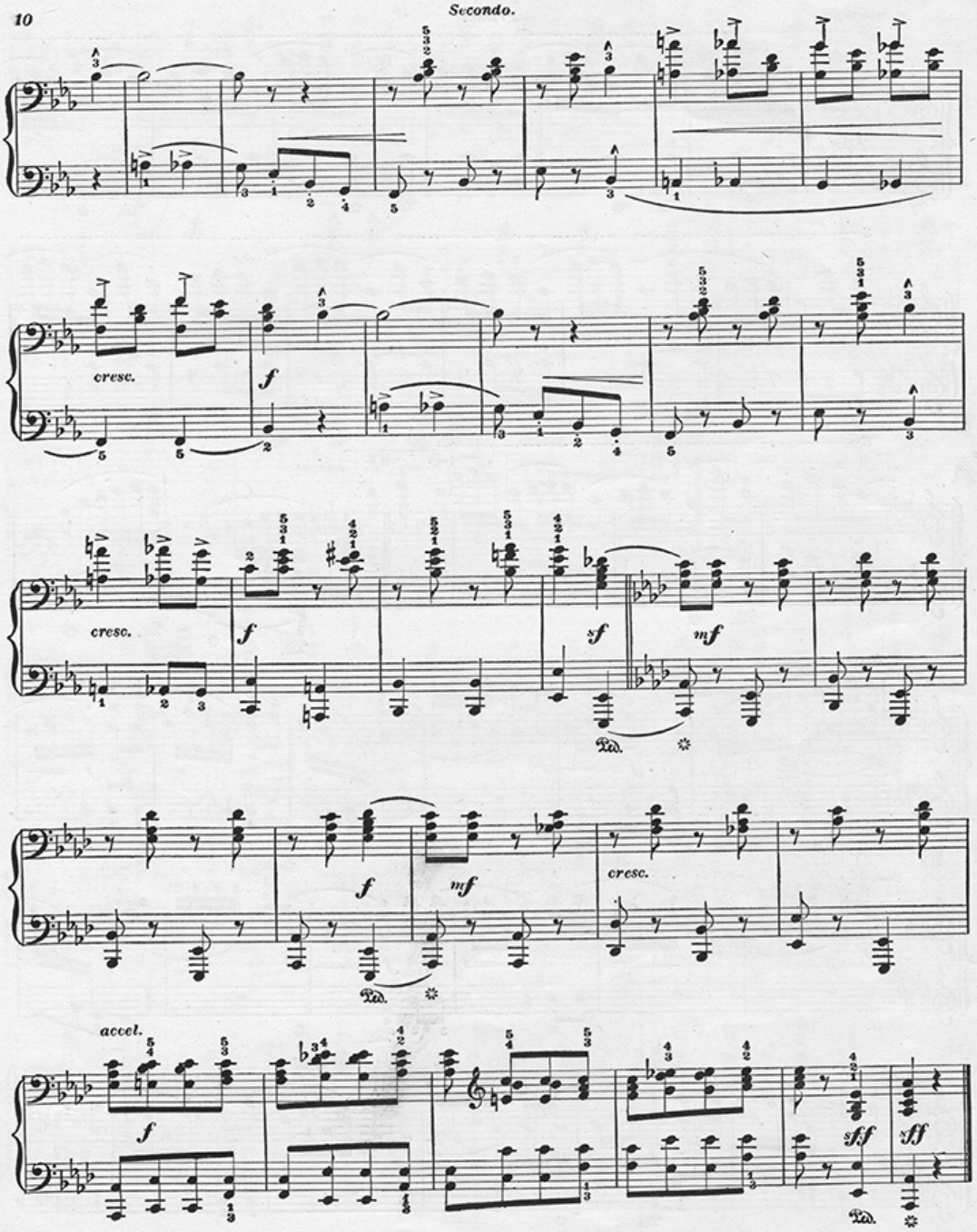
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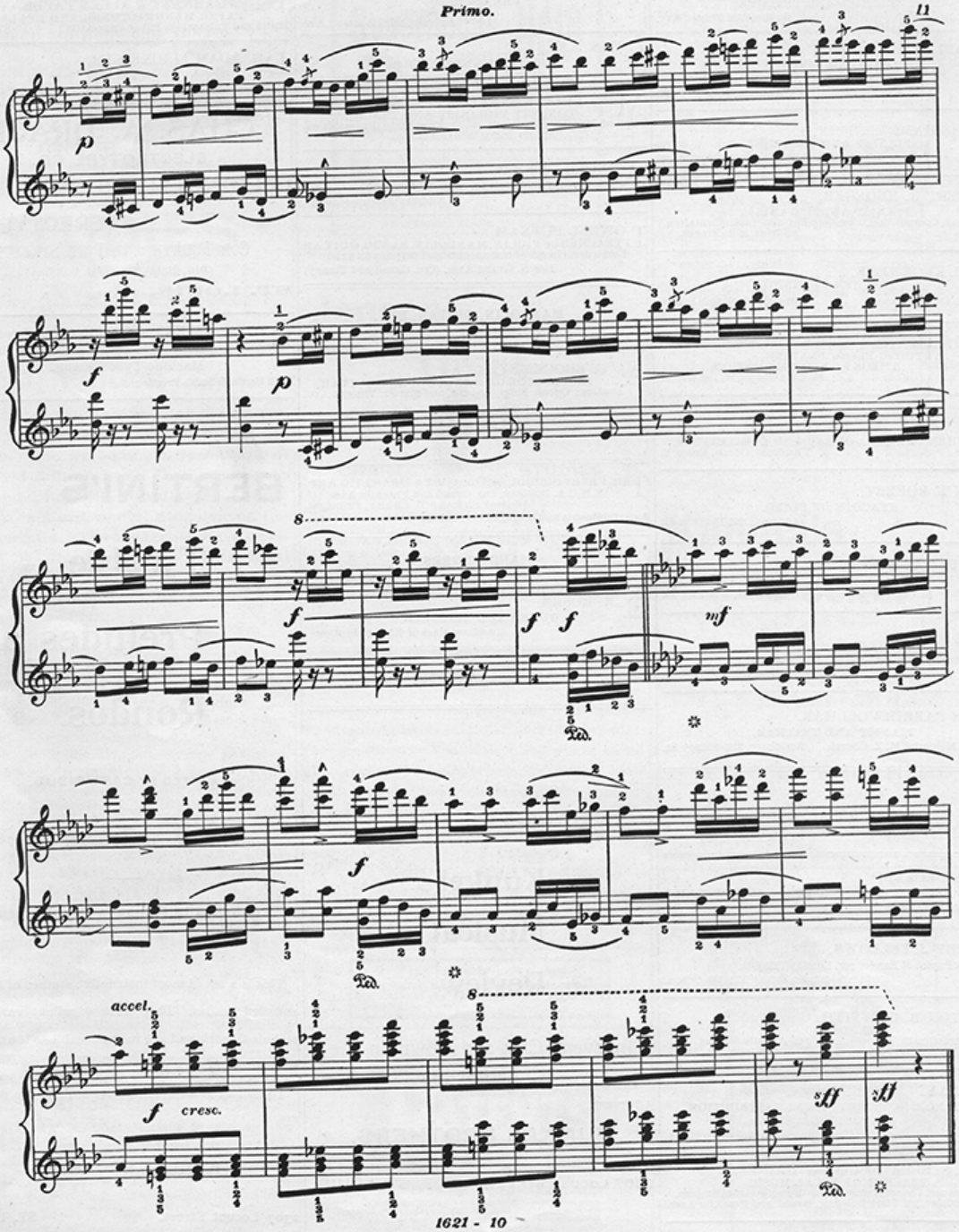
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The booking of artists under the management of Mr. Henry Wolfsohn, the well known New York Concert Agent, for this Musical Season, have been the heaviest of any in recent years. His list contains many of the most prominent names which appear on the programs of the principal cities. His star this season is Josef Hofmann, who undertakes his first extensive tour in America. Hofmann's tour is now booked solidly up to February 1st, and from that time, until April, his route is all arranged.

Fritz Kreisler, the greatest violinist heard in this country since Ysaye's first season here, will also take a prominent place before the public. He is booked for seven concerts with the Boston Symphony Orchestra, and, in addition, the New York Philharmonic, the Chicago Orchestra, the St. Louis Choral Symphony Society, and the Pittsburg and Philadelphia Permanent Orchestras have also engaged him as soloist. He will give a number of recitals in the different cities, and those already arranged for him include Detroit, Buffalo, five in Boston, three in Chicago, and three in New York. Last season Kreisler gave seven recitals in Boston, and at six of these he played to audiences that crowded the hall to its fullest capacity.

Other prominent artists, whose services Mr. Wolfsohn controls and will be heard in the principal concerts in the East and middle West, are: Shanna Cummings, who recently replaced Mme. Eames at the Worcester Festival, and sang with success in both the Beatitudes and the Verdi Requiem; Mrs. Hissem De Moss, who is beginning her second New York season, with the brightest of prospects, as she is already engaged for many of the principal concerts, including appearances with the Pittsburg Orchestra; Mme. Clara Poole-King, who has just made a successful reappearance at the Worcester Festival; Mme. Gertrude May Stein, who is to-day the foremost American contralto singer by right of her artistic singing and continued triumphs, the last of which is the recent Worcester Festival, where she sang so successfully the part of "Judith" in Chadwick's new oratorio of that name. Mme. Stein's season is booked for recitals, oratorio performances, as well as in orchestral concerts. She is to be heard with the Thomas Orchestra in Chicago.

Evan Williams and Ellison Van Hoose are to-day the two most popular tenors in America, and both made distinct success last week at the Worcester Festival.

Estelle Siebling is another of Mr. Wolfsohn's "finds" that promises much in the future. She enjoyed unusual success at the Worcester Festival.

Emil Fisher, the well-known basso, is to enter the concert field again, and will also give much of his time to preparing gifted singers for German opera and lieder singing.

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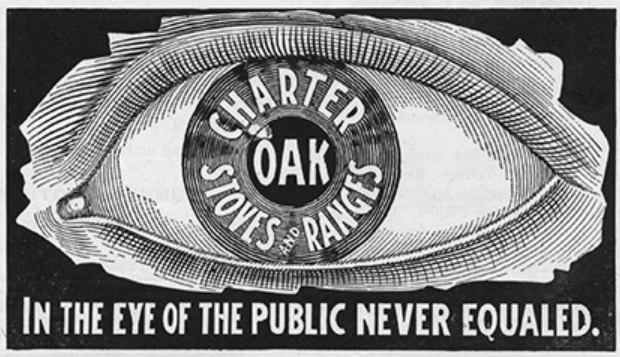

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