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KUNKEL'S MUSICAL REVIEW

missing June

JANUARY, 1901

Vol. 24. No. 1. Whole No. 277

32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

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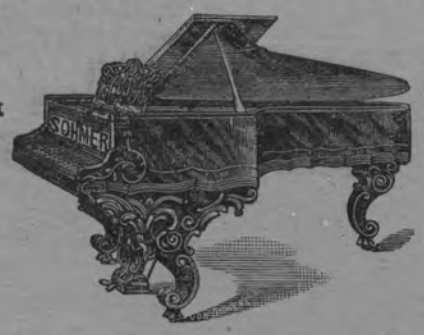

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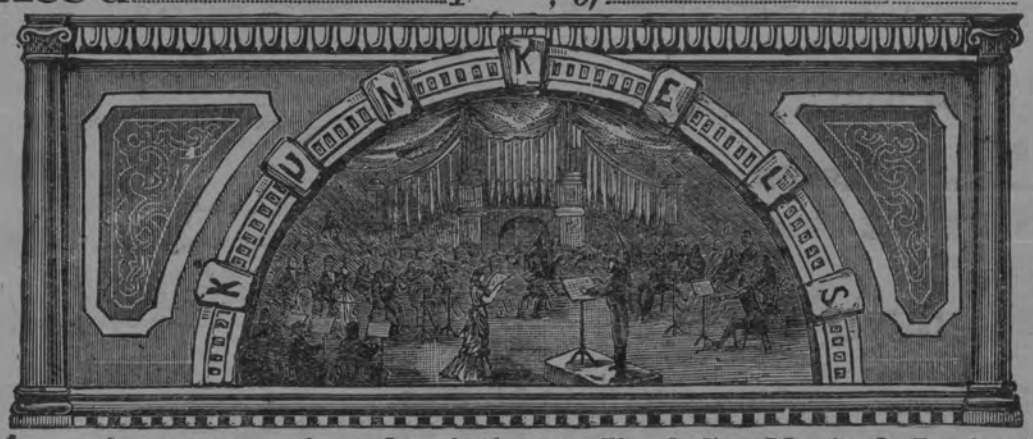

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THE NEW STRAUSS SYMPHONY.

The elaborate rehearsals of the Richard Strauss Symphony "Ein Heldenleben" and the increase of the orchestra for its production to one hundred and twenty-five members awakened a special interest in the Philharmonic Concert Saturday night, December 8th, at Carnegie Hall. The colossal work was produced in most elaborate style, and stunned rather than delighted the hearers. Strauss has led the way up to it by various powerful works, such as "Italy," "Don Juan," "Macbeth," "Death and Apotheosis," "Don Quixote" and "Zarathustra." These compositions had won for him recognition as the most prominent exponent of the most advanced school of modern music. In "Ein Heldenleben" he has gone to the very extreme. He depicts the most conflicting passions of the mind, the phases and vagaries of nature, the horrors and noises of war. To know at all what he means the descriptive text must be followed closely. Almost everyone who heard the work at Carnegie Hall did so. Even with this assistance, those who really comprehended it were but few. Those who did, or claimed that they did, asserted boldly that this was the genuine music of the future, intimating that the intricacies of Wagner were but a prelude to the elaboration of the Strauss school of musical art. Perhaps further hearings of this work will make it more intelligible. It is, so far, a wonder and a mystery, replete with astonishing orchestral effects and evidencing power and originality of a striking character.

Sound-proof rooms are in demand for music studios and conversatories. A scientific paper makes the following suggestions: The floor should be lifted up and filled with silicated cotton, and on top of each joist a strip of hair felt should be laid before the floor is put down again. The wall should be studded with vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicated cotton before replastering. The ceiling should be treated in the same way. A fire-place should be filled with shavings or cut paper. Heavy glass partitions are also said to be effective.

One seat for the concerts of the Boston Symphony Orchestra, in Symphony Hall, Boston, was sold for $560 premium. This amount, added to $12, the regular price, makes $572 for 24 concerts.

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January, 1901. KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo. Vol. 24—No. 1

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THOMAS M. HYLAND, . . EDITOR

JANUARY, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin Avenues, are proving eminently successful in every respect. The special feature of giving a magnificent Kunkel Brothers $400 Piano away absolutely free at every concert has brought joy to fortunate homes, and the good work will continue to the end of the season. The following choice programs have been rendered since last report:

270th Kunkel Concert (Fourth Concert of the Season) Wednesday evening, December 12th, 1900.—1. Piano Duet, Il Trovatore, Grand Fantasie (introducing Soldiers March, Home to our Mountains and Anvil Chorus), Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo—Carmen—Grand Fantasia, Hubay. Signor Guido Parisi. 3. Songs—a. The Sweetest Flower that Blows, Hawley; b. Nocturne—Op. 20, No. 7, Nevin. Dr. Wallace Harker, pupil Artists Class Kunkel's Conservatory of Music, 2307 Locust Street. 4. Piano Solos—a. Bouree—Op. 38, No. 1, Moszkowski; b. Awakening of Love—Concert Waltz, Moszkowski. Mrs. W. B. Drake, pupil Artists Class Kunkel's Conservatory of Music. 5. Violin Solos—a. Cradle Song, Renard; b. Airs Hongroise, Nachez. Signor Guido Parisi. 6. Piano Solo—Old Folks at Home—Concert Paraphrase, Kunkel. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 7. Duet for Soprano and Tenor—A Night in Venice, Lucantoni. Miss Mae Estelle Acton and Dr. Wallace Harker. 8. Piano Solo—Le Reveil du Lion (The Awakening of the Lion), Kontski. Mr. Charles Kunkel.

271st Kunkel Concert (Fifth Concert of the Season), Wednesday evening, December 19th, 1900.—1. Sonate for Piano and Violoncello—Op. 36, Grieg; a. Allegro agitato; b. Andante molto tranquillo; c. Allegro. Messrs. P. G. Anton aud Charles Kunkel. 2. Song—Stella (The Star), Concert Waltz, Faure. Mrs. Bertha Winslow-Fitch. 3. Piano Solo—Miserere—Concert Paraphrase, Gottschalk. Miss Eva E. Murphy, pupil Artists Class Kunkel's Conservatory of Music. 4. Violoncello Solo—Sur le Lac, Op. 36, Godard. Mr. P. G. Anton. 5. Piano Solo—The Last Hope—Religious Meditation, Gottschalk. Mr. Charles Kunkel. 6. Song—Duet—I feel thine Angel Spirit, Hoffman. Mr. and Mrs. Leslie C. Fitch. 7. Piano Duet—American Girls—March, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

CHORAL SYMPHONY SOCIETY.

The fourth concert of the Choral Symphony Society will take place January 10th, when Tschaikowski's Symphony in B minor, "Pathetique," will be rendered.

This work is the last of the six symphonies composed by the greatest of Russian musicians, and as it was finished shortly before Tschaikowski's death it is sometimes called "Suicide Symphony." It is also known as the "Tragic Symphony." It is very original in its construction, for though the first movement is in regular symphonic form, the second is a fascinating fantasie in 5-4 time (a rythm peculiar to Russia and Eastern Europe); the third opens like a scherzo and closes with a march rythm, while the slow movement, "Adagio," comes last instead of second, closing with a gradual diminuendo, which is terribly suggestive of the passing of a human soul. It is uncommonly full of melodic ideas, rich and striking in harmony, gorgeous in its instrumental color, and thoroughly modern in its spirit and treatment. This is the third performance by the Symphony Orchestra, the work being so popular here that its rendition this season is the result of an almost universal demand by the subscribers.

The fifth concert will be given on the 24th inst., with Ernst von Donhanyi as soloist.

MR. KROEGER will give Five Morning Lecture-Recitals at the Odeon Recital Hall, beginning Wednesday, December 19th, at eleven o'clock. The subject will be, "The Five Great Composers for the Pianofore: Bach, Beethoven, Schumann, Chopin and Liszt." One composer will be considered at each recital, and his representative works analyzed and played. Each composer's style, temperament and method of composition will also be handled.

IN the death of August Waldauer, St. Louis loses one of her oldest and most prominent musicians.

WOMEN AND MUSIC.

Under this caption a writer in the London "Musical News" claims that women, despite their emotional nature, can never equal men in musical art. They may interpret well, both vocally and instrumentally, but "as producers, as composers, they have done nothing beyond second best, and not much of that."

"For some reason not yet understood," he adds, "the feminine nature has never yet produced a Beethoven as it has never yet produced a Shakespeare. No true woman will think of contradicting this assertion; it is a matter of fact, not controversy. Their warmest admirers would hardly care to instance Fanny Hensel, Sainton-Dolby, Virginia Gabriel, Mrs. Bartholomew, Miss Alice M. Smith, or Miss Rosalind Ellicott, as really great composers. They have done good and useful work, not to be despised or underrated; but where is the female Mascagni or Dvorak, or Tchaikowsky, or Coleridge-Taylor? * * * As imitators of men in music, it must be recognized that women have failed; this does not prove that they are doomed to failure. It is useless to theorize about differences between man's and woman's nature. Science has not yet been able to explain any difference beyond a physical one, and how far that operates in the domain of intellectual creation can only be judged by facts, not by dogmatizing or theorizing. It is easy to suggest that woman fails in the highest branches of imaginative work; it is not easy to account for her success in prose fiction and her complete failure in musical production."

THE sad and untimely death of T. Bahnsen, the well-known piano manufacturer, Christmas eve, is deeply deplored by a host of friends. Mr. Bahnsen was a thorough and conscientious piano maker, a man of sterling character and had won the confidence and respect of the entire trade.

THE organ in Symphony Hall, Boston, the new home of the Symphony Orchestra, has a movable console, or key-board. It looks a little like an upright piano, and by its use the organist may sit at any place on the platform as may be demanded, since the console is connected electrically with the organ itself by a flexible cable containing 372 wires.

MAJOR AND MINOR.

FRAULEIN ISOLDE VON BULOW, daughter of Mme. Cosima Wagner, and Herr Zeidler, a conductor in Bayreuth, were married on Saturday, December 22nd, at the home of the Wagner family in Bayreuth. The former Fraulein von Bulow is a stepdaughter of Richard Wagner. Her father was the noted conductor and pianist, Hans von Bulow. Herr Zeidler is one of the chorus masters at Bayreuth.

THE Guildhall School of Music is the largest school of music in the world, we are told. The number of pupils last year, according to the address of Mr. W. H. Cummings, principal, was over 3000; there are 142 teachers, representing every branch of music. It is supported by the Corporation of the City of London, and is nearly self-sustaining.

OSSIP GABRILOWITSCH, the Russian pianist, now in this country, was a pupil of Rubinstein, and later of Leschetitsky.

PROFESSOR MAX MULLER, the great philologist, who died a short time ago, was bent on taking up music as a career, but was advised against it by Mendelssohn.

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

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PRÄLUDIUM.

Allegretto con tenerezza. ♩ = 100.

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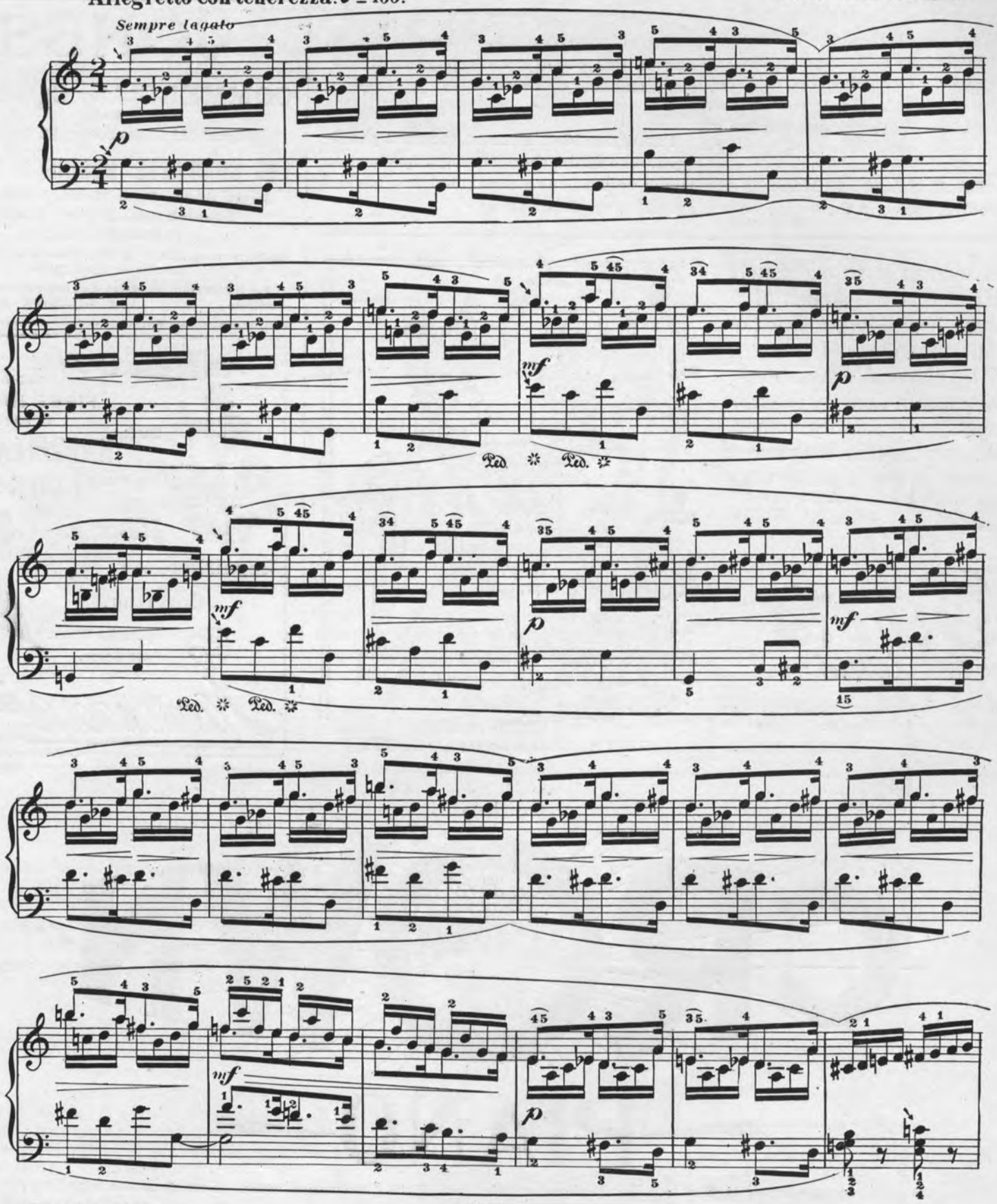
Sempre legato



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1592_30

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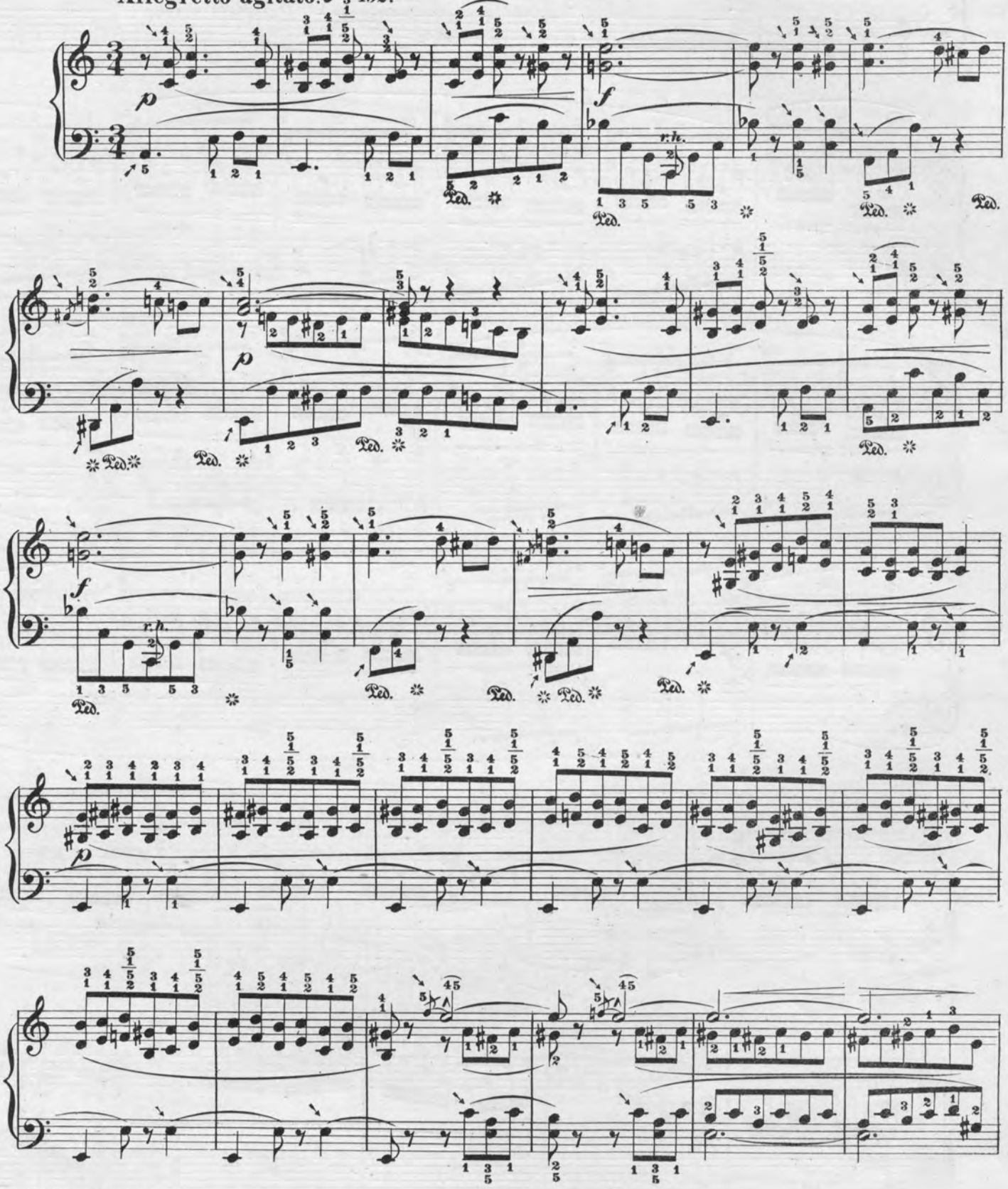
SPRING APPROACHES.

DER FRÜHLING NAHT.

ADOLF JENSEN. Op. 32.

Allegretto agitato. ♩ 152.



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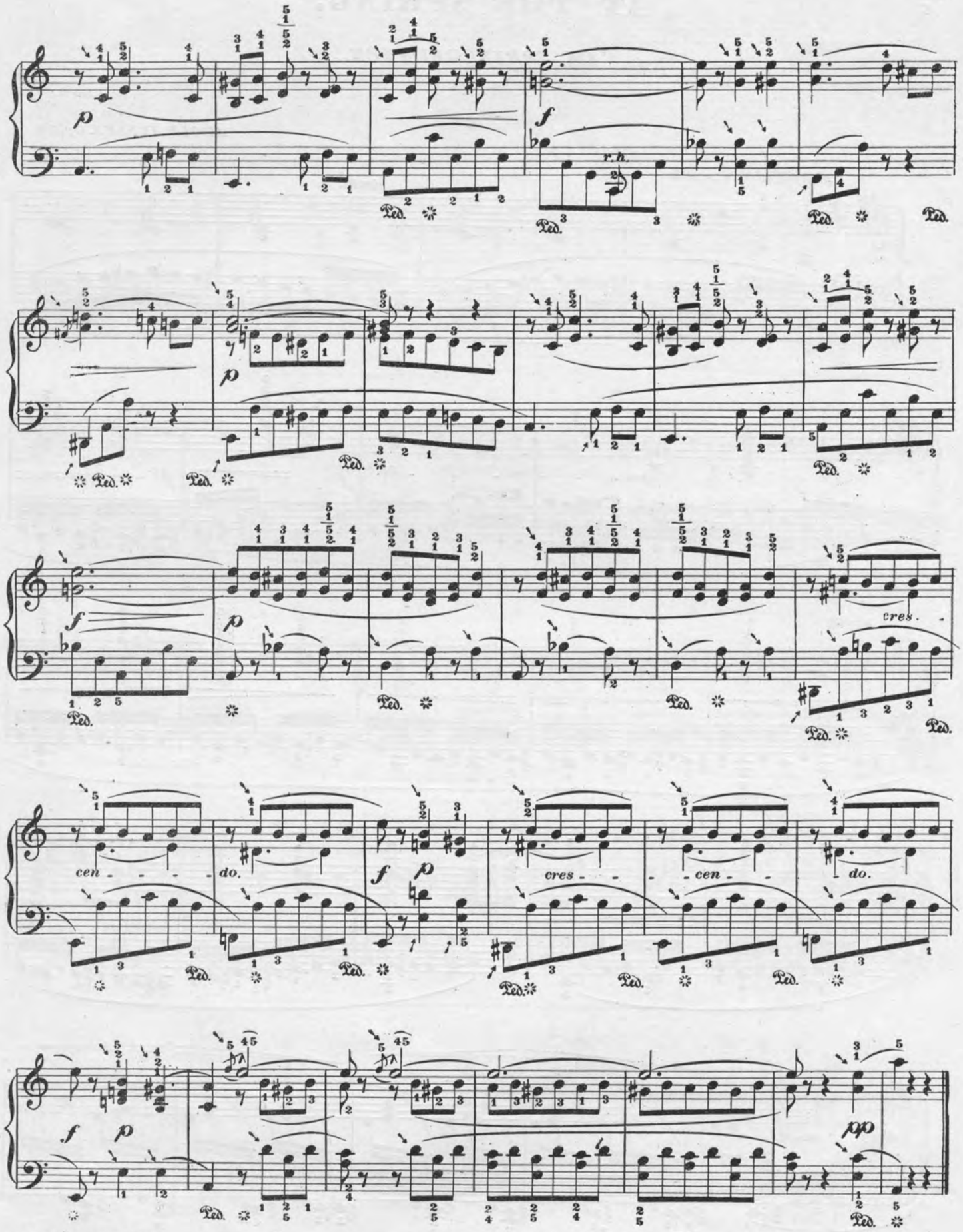
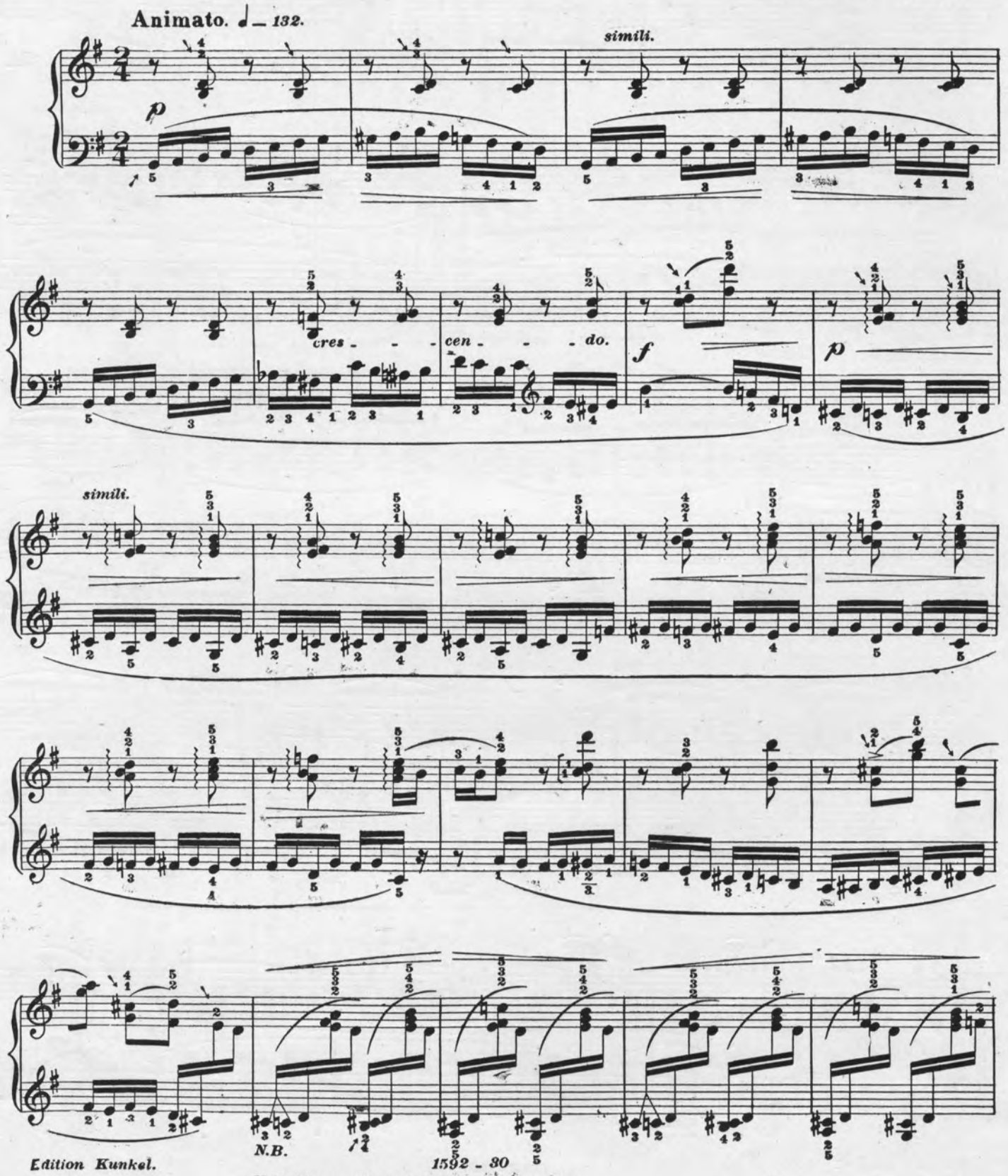

r.h.
cres.
cen - - - - do.
cres - - - cen - - do.

AT THE SPRING.

AM SPRINGBRUNNEN.

ADOLF JENSEN. Op. 32



N.B. These notes must be struck together.

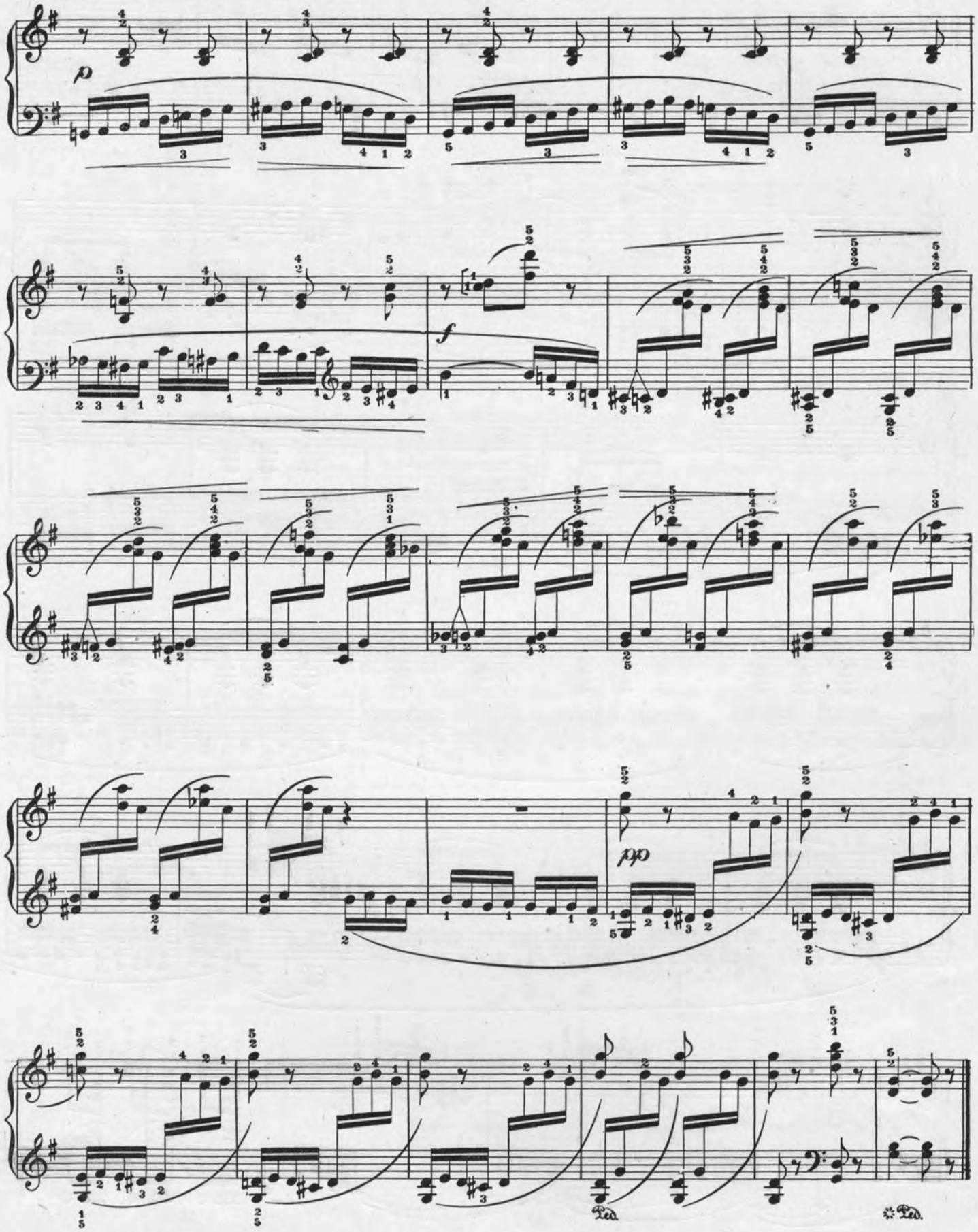
p

f

f

ff

Ped. Ped. Ped.


p
f
ppp
Ped.
Ped.

AUTUMN.

HERBST.

ADOLF JENSEN. Op. 32.

Allegro impetuoso. ♩ – *96.*

mf

simili.

1.

2.

mf

Ped. ✲

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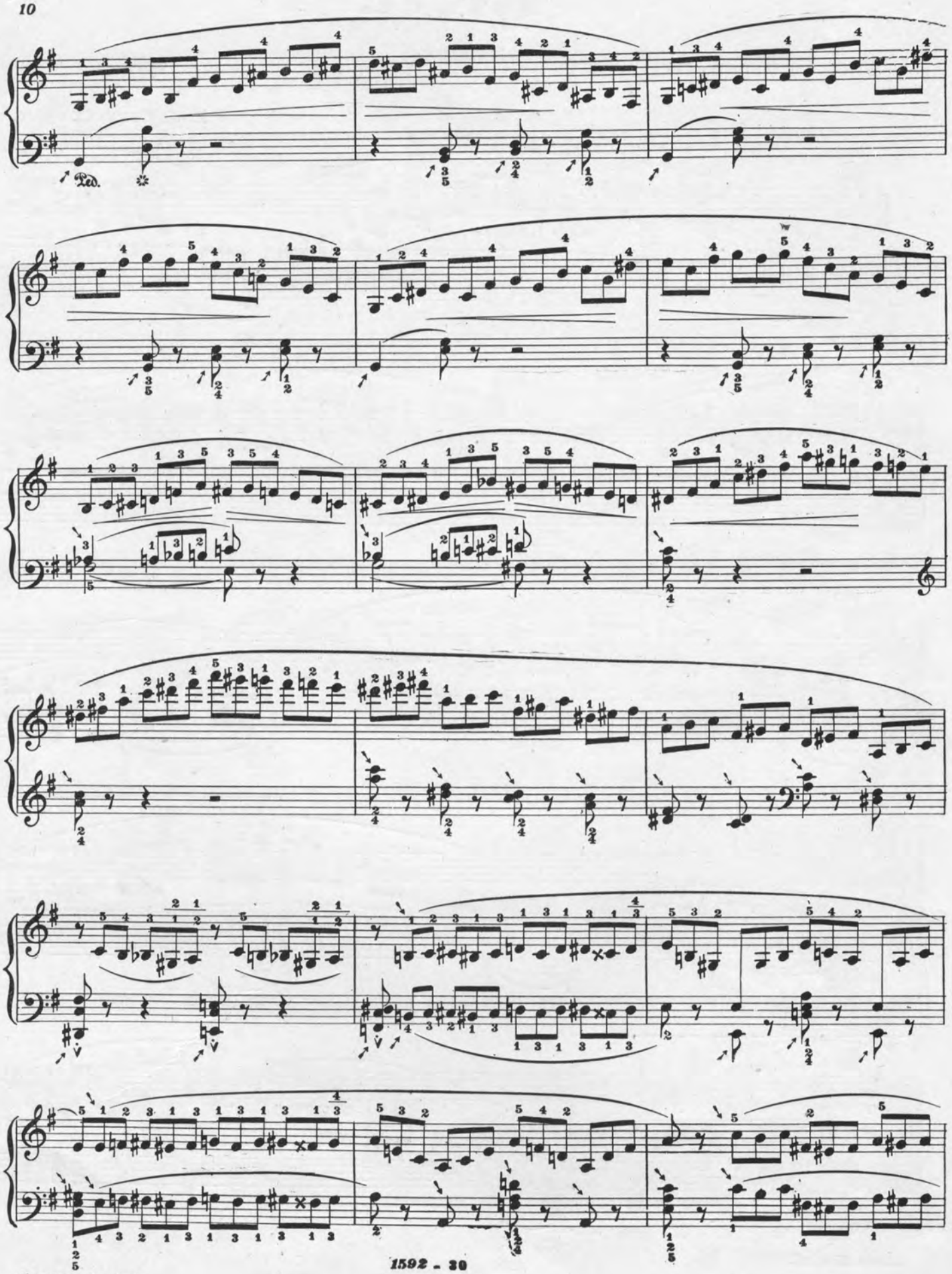

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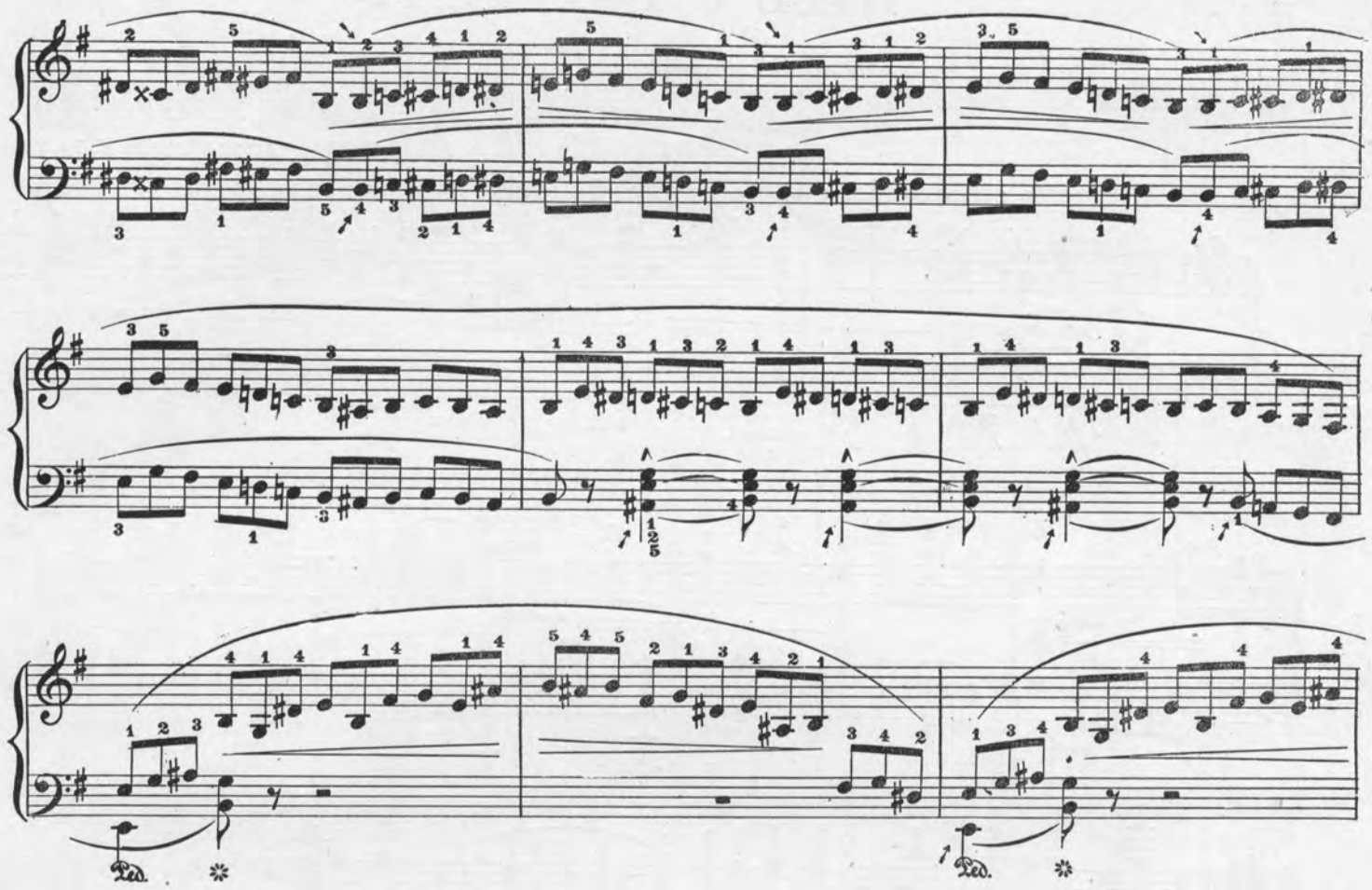
Ped.
Ped.
Ped.
Ped.
Ped.
pp

WILL O' THE WISP.

IRRLICHT.

ADOLF JENSEN. Op. 32.

Allegretto scherzando. ♩ = *126.*

mf *staccato.* *simili.*

sf *sf*

p *mf*

cresc. *f*

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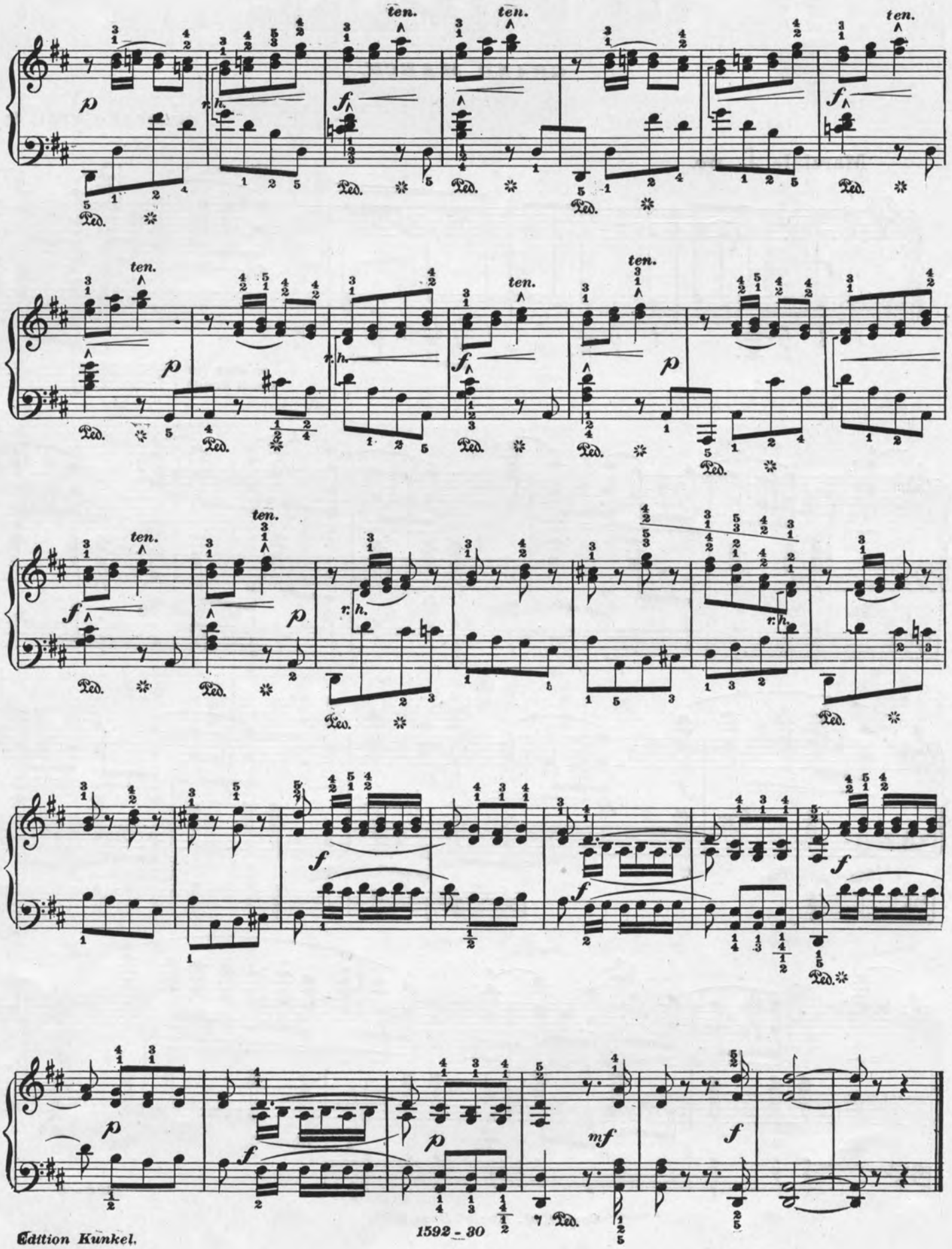
ten.
r. h.
Ped.

THE CHEVALIER.

GRAND MARCH.

CHARLES GIMBEL. Jr.

Marziale. ♩. = 120.

f

Giocoso.

p

or thus for small hands.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f *p* *sf*

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deciso.

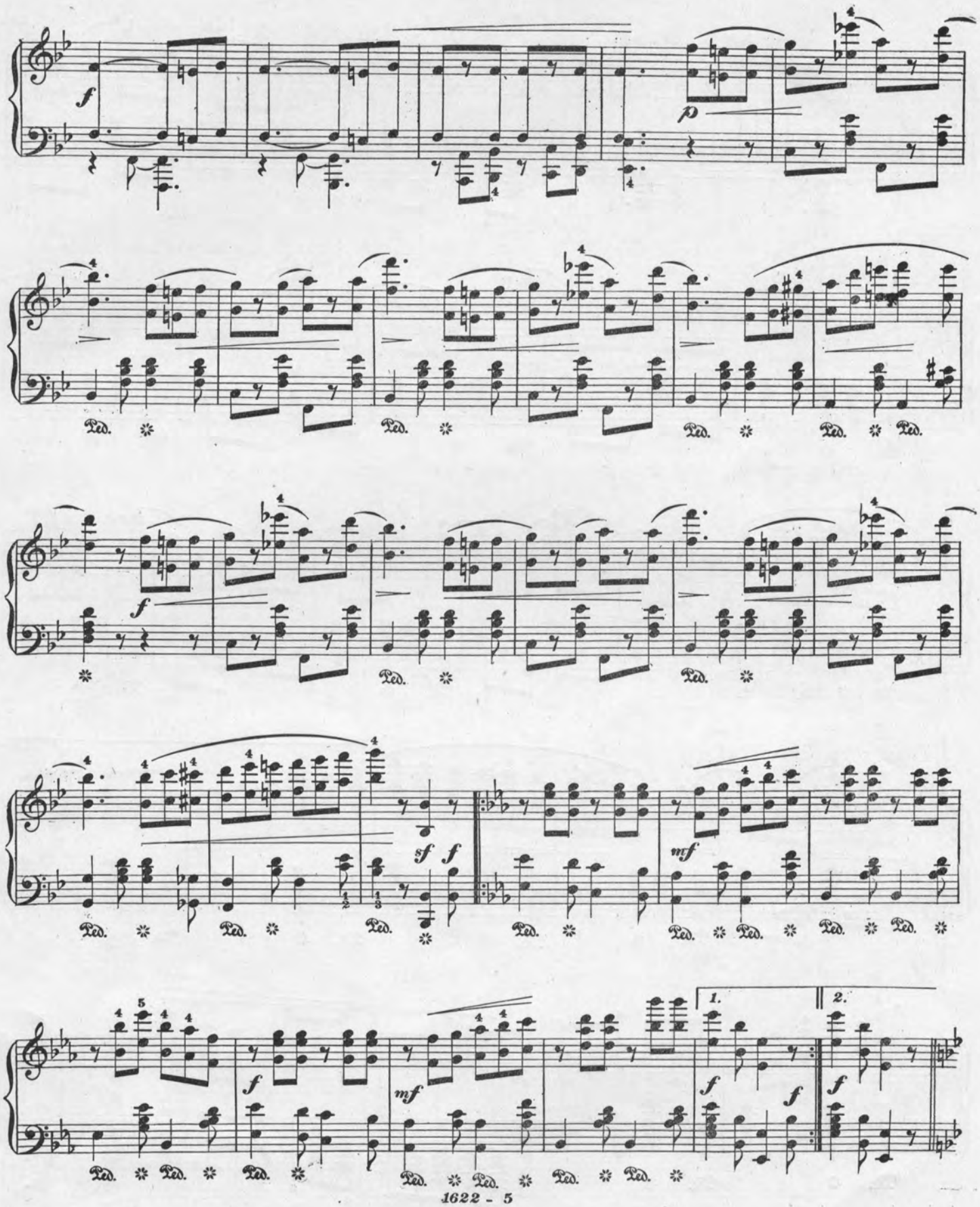
1. 2.

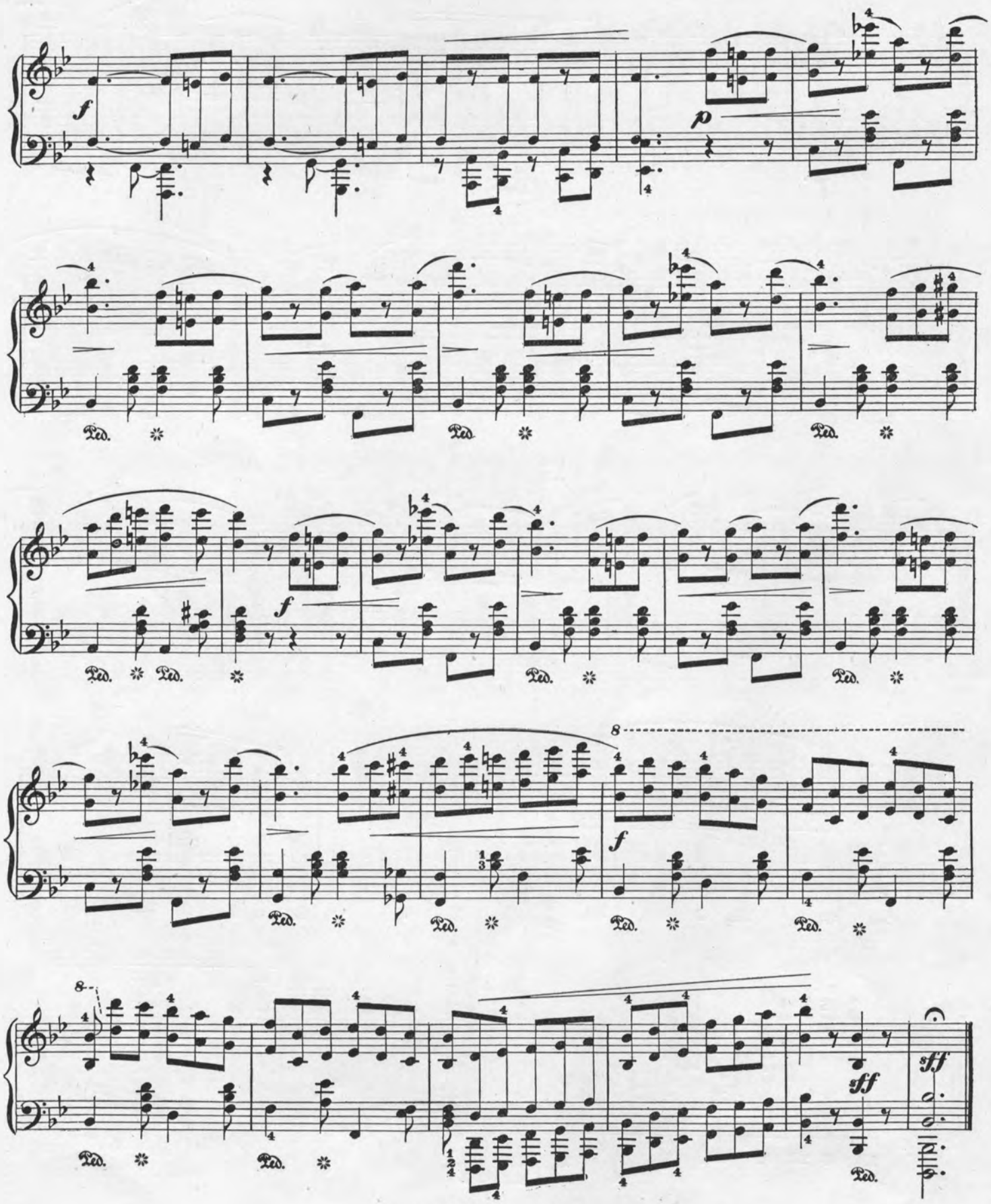
TRIO.

dolce.

pomposa.

Trombone Solo.


f
p
Ped.
f
Ped.
sf
f
mf
1.
2.


f
p
Ped.
f
8
f
sff
sff

MAGIC FIRE.

Aus Richard Wagner's **WALKÜRE.**

frei übertragen von **FRANZ BENDEL.**

Langsam. *(Slow.)* ***Tempo ad lib.*** ♪ = 100.

1604 - 7
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r.h.

Mässig bewegt. Moderately animated ♩= 108.

B

mf

cresc.

ff

Ped.

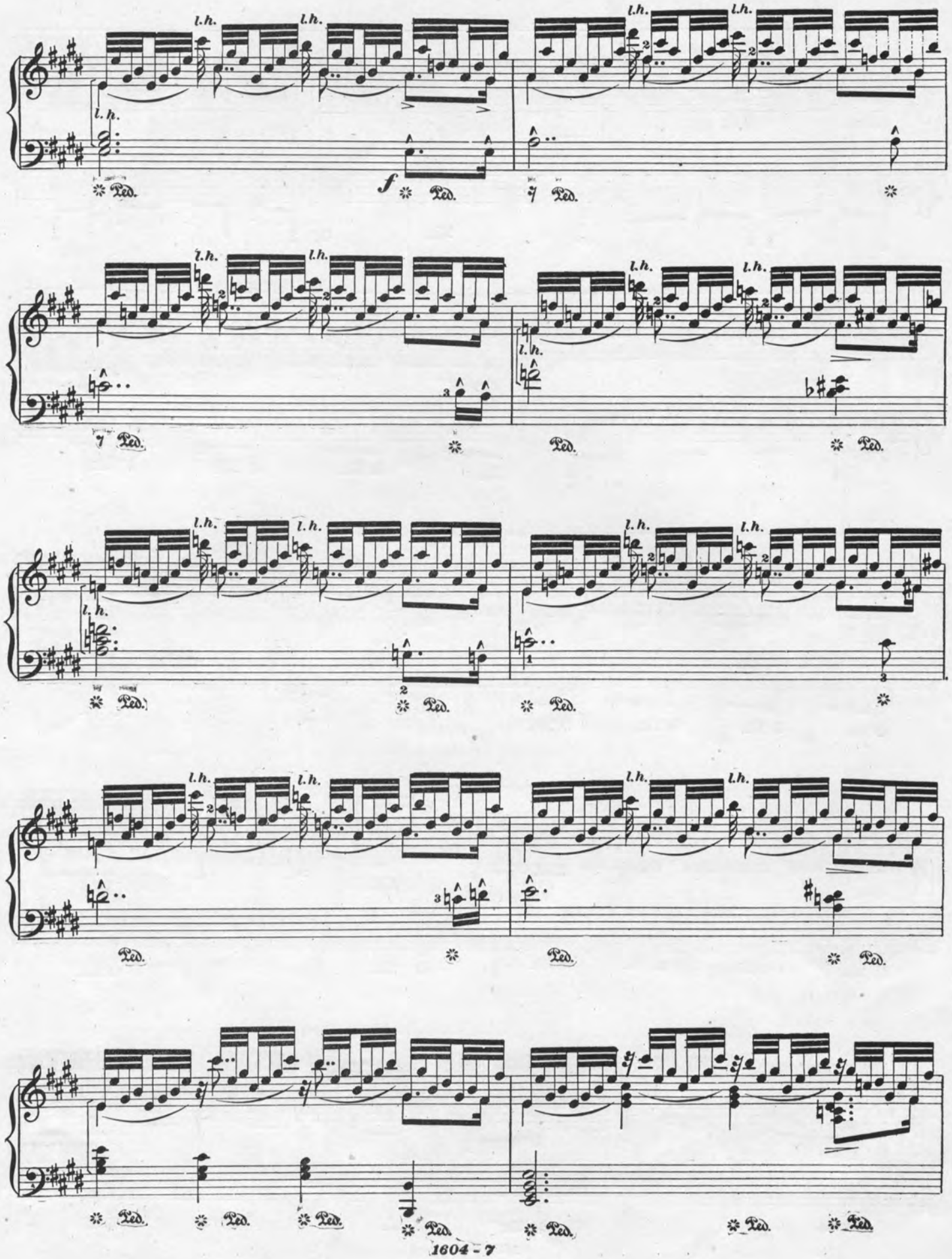
ff

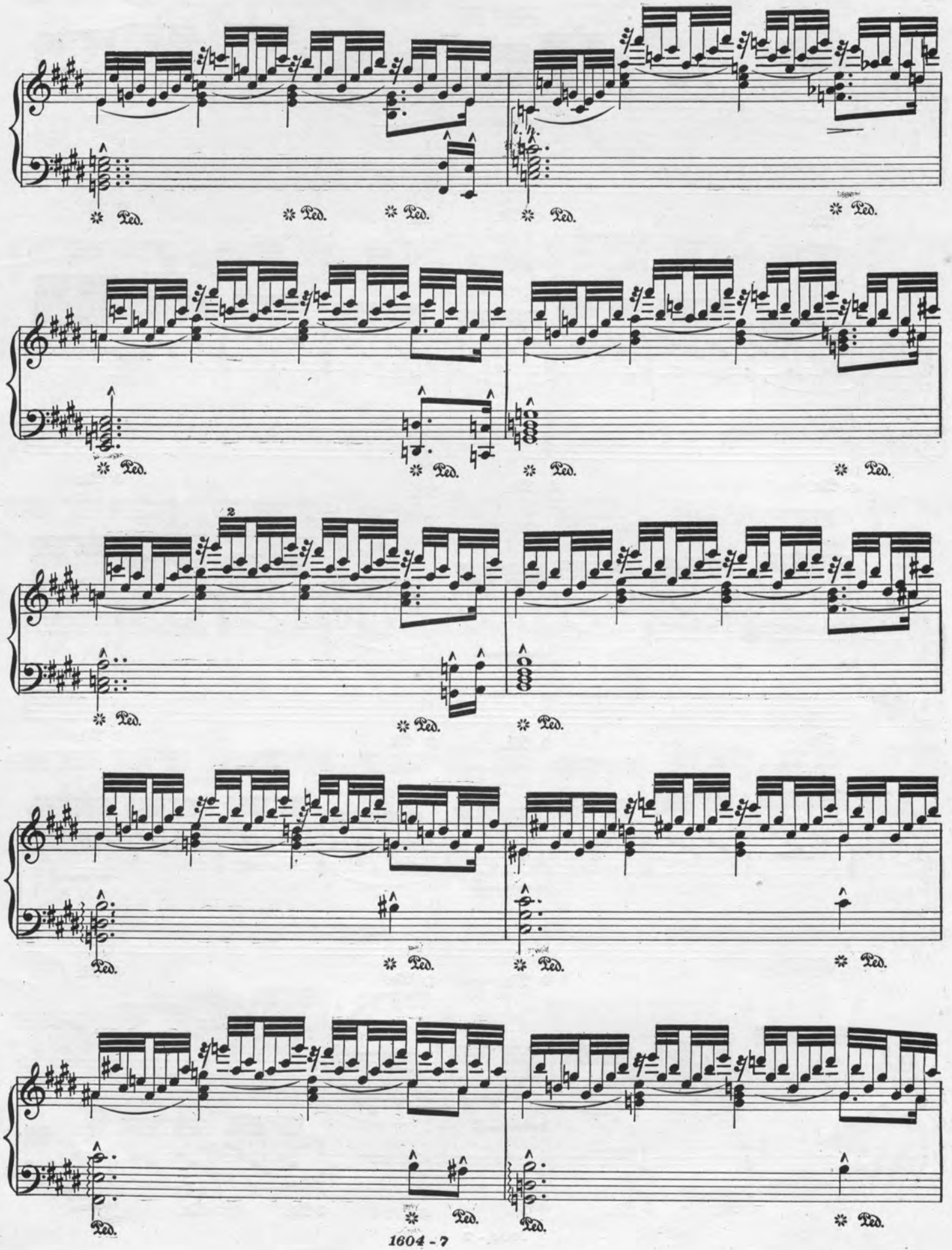
dim.

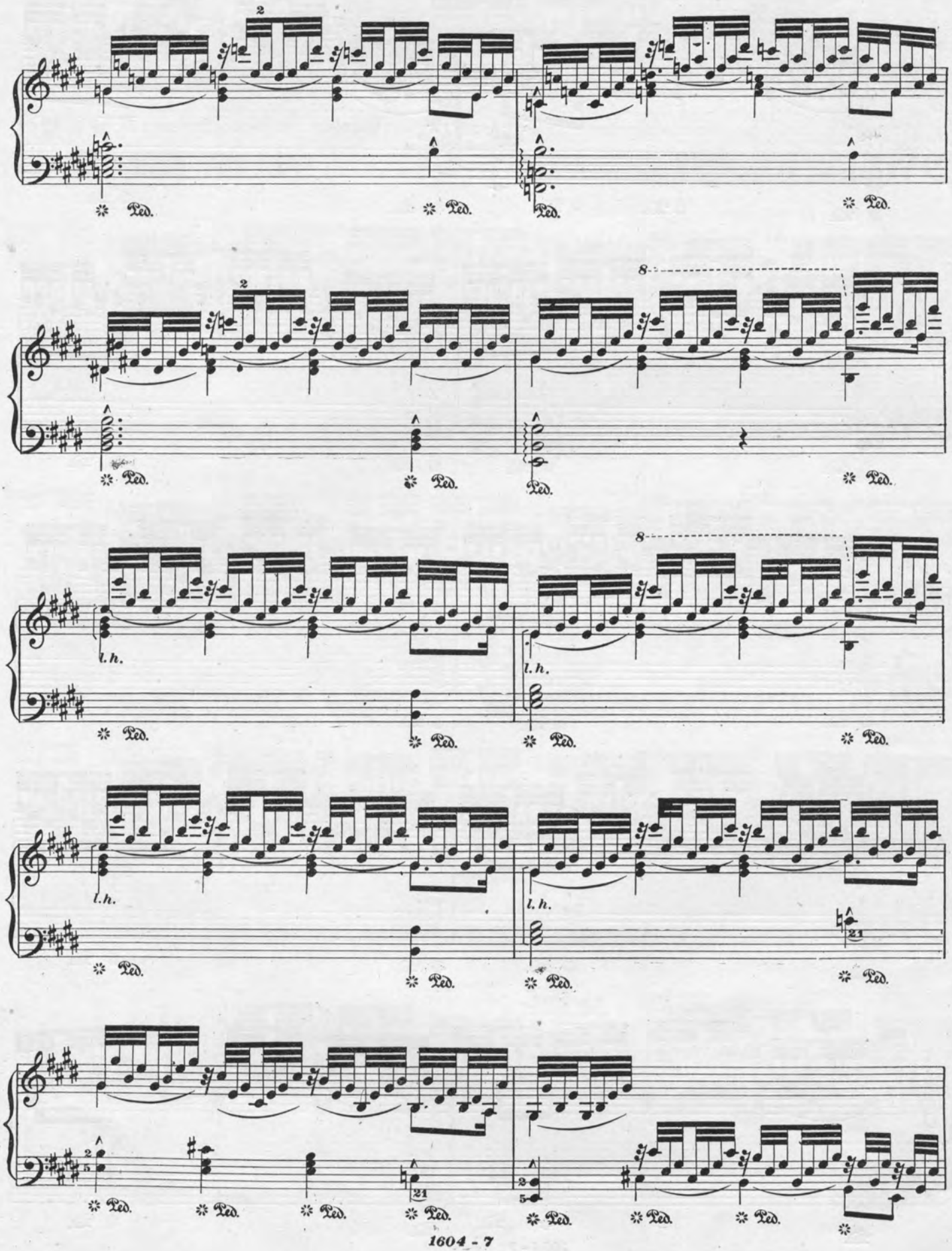
C

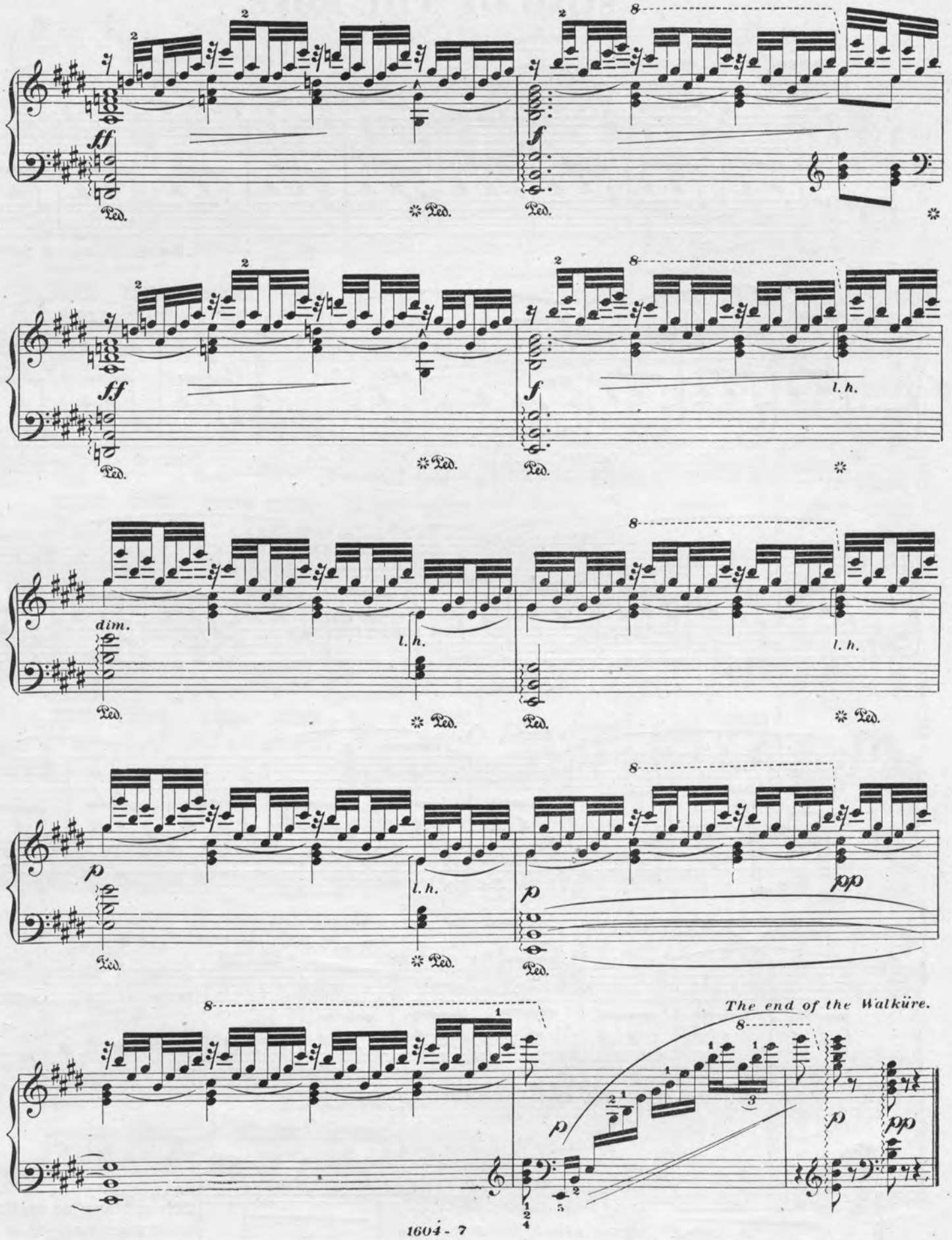
pp

l.h.


l.h.
f
Ped.


Ped.
2

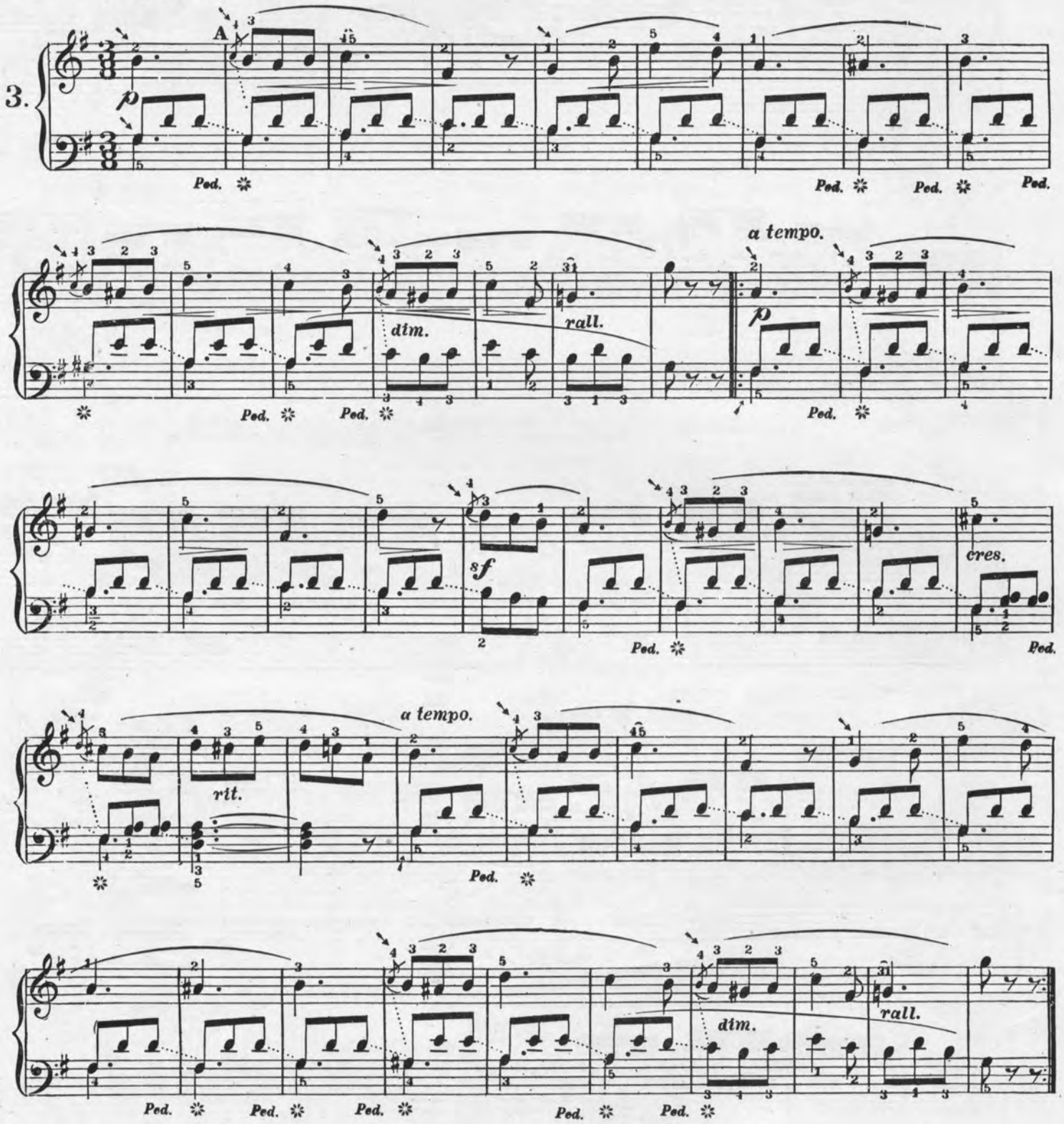

2
Ped.
8
l.h.
21


ff
f
dim.
l. h.
p
pp
Ped.
The end of the Walküre.

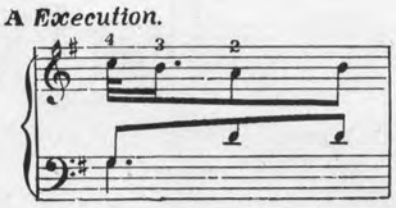
SONG OF THE ROSE.

Song without words.

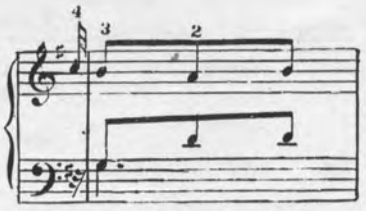
Andantino ♩ = 66.



A Execution.



or thus alloting the grace note to the preceding measure.



This explanation applies to all grace notes throughout the piece.

REMEMBER ME.

Andantino. ♪ = 108.

Cantabile.

8.

p

rall.

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

1. 2.

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