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KUNKEL'S MUSICAL REVIEW

DECEMBER, 1900

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IN THIS NUMBER.

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This notice applies to such as are strangers to you. Where you know the party soliciting to be perfectly reliable, the receipt, of course, is not necessary.

MISS CLARA WOLFSOHN, daughter of Mr. and Mrs. Henry Wolfsohn, was married on Thursday evening to Mr. George W. Hammerschlag at the Waldorf-Astoria. It was a unique wedding in a musical way, many prominent artists participating.

LA GRIPPE AND ITS SENSIBLE TREATMENT.

THE following suggestions for the treatment of La Grippe will not be amiss at this time when there seems to be a prevalence of it and its allied complaints. The patient is usually seen when the fever is present, as the chill, which occasionally ushers in the disease, has generally passed away. First of all, the bowels should be opened freely by some saline draught. For the severe headache, pain and general soreness give a five-

grain Antikamnia Tablet, crushed, taken with a little whiskey or wine, or if the pain is very severe, two tablets should be given. Repeat every two or three hours as required. Often a single dose is followed with almost complete relief. If after the fever has subsided, the pain, muscular soreness and nervousness continue, the most desirable medicine to relieve these and to meet the indication for a tonic, is Antikamnia & Quinine Tablets. One tablet three or four times a day, will usually answer every purpose until health is restored. Dr. C.A. Bryce, editor of "The Southern Clinic," has found much benefit to result from Antikamnia & Codeine Tablets for the relief of all neuroses of the larynx, bronchial as well as the deep seated coughs, which are so often among the most prominent symptoms. In fact, for the troublesome conditions of the respiratory tract, especially coughing at night, tickling

cough, etc., there is no better relief than one or two Antikamnia & Codeine Tablets slowly dissolved upon the tongue, swallowing the saliva.—*The Medical Gleaner.*

MADAME SANSON, a granddaughter of the the composer Boieldieu, has lately died in France, and has left a will of a very philanthropic kind. She has bequeathed a splendid house and estate situated near Rouen as a retreat for artists, musicians, men of letters, and others. A sum of \$140,000 has been devoted by Madame Sanson to the maintenance of the retreat. In memory of Boieldieu, a native of Rouen, who first became known as a musician in the cathedral there, his granddaughter has made a special bequest of 5,000 francs to be used for the needs of the choir of Rouen Cathedral.

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MUSIC KUNKEL'S REVIEW

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THOMAS M. HYLAND, . . . EDITOR

DECEMBER, 1900.

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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 more popular than ever and are attended by most fashionable and critical audiences. A special feature of each concert has been the giving away to some one of the audience a magnificent \$400 piano. The following ladies received pianos at the first three concerts: Miss Rose Binks, 1927 Burd avenue; Miss Emma Pfeiffer, 3609 Blair avenue, and Mrs. L. N. Beeson, 3411A Caroline street.

The following admirably selected programmes were rendered:

267th Kunkel Concert (First Concert of the Season)—Wednesday evening, November 21, 1900.—1. Piano Duet, Zampa Overture (Herold), Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo, Concerto, Op. 26, Bruch; a. Prelude—Allegro Moderato; b. Adagio; c. Allegro energico. Signor Guido Parisi. 3. Song, Grand Aria, Ah Fors 'e lui, from Traviata, Verdi. Miss Mae Estelle Acton. 4. Piano Solo—a. The Last Rose of Summer (Paraphrase), Kunkel; b. Monastery Bells, Wely. Mr. Charles Kunkel. 5. Violin Solo, Ziguenerweisen (Gipsy Traits), Sarasate. Signor Guido Parisi. 6. Song, Grand Aria, My Native Land I'll Ne'er See Thee More, from Aida, Verdi. Miss Mae Estelle Acton. 7. Grand Duet for Piano and Violin, 2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

268th Kunkel Concert (Second Concert of the Season)—Wednesday evening, November 28, 1900.—1. Trio for Piano, Violin and Violoncello, op. 59 (classic-romantic), De Beriot; a. Moderato; b. Adagio; c. Rondo. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song, Grand Aria, O Harp Immortal, from Sappho, Gounod. Miss Marie Uhrig. 3. Violin Solo, Concert in G minor (first time in America), Tirindelli; a. Allegro ma non troppo; b. Andante Idilliaco; c. Leggiero e scherzoso. The late European sensation. The musical public of London, Paris, Berlin and Vienna

pronounce it the greatest Violin Concerto of modern times. Signor Guido Parisi. 4. Piano Solo—a. Bubbling Spring (Caprice), Rive-King; b. Water Sprites (Polka Caprice), Kunkel. This composition was Sousa's greatest success on his late European tour. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 5. Violoncello Solo, Simple Aven (A Simple Promise), Thome. Mr. P. G. Anton. 6. Song, Calm as the Night, Bohm. Miss Marie Uhrig. 7. Trio for Piano, Violin and Violoncello—a. A Dream, Thome; b. Laughing Eyes (Polka), Hofmann. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 8. Piano Solo, Ungarische Fantasie, Liszt. Charles Kunkel.

269th Kunkel Concert (Third Concert of the Season) Wednesday evening, December 5th, 1900.—1. Duo for Two Pianos, Sarabande and Variations, Conrath. (1) Tema; (2) Diologo; (3) Memento



ADELAIDE NORWOOD.

Giocoso; (4) Scherzino; (5) Romanzo; (6) Intermezzo; (7) Alla Roccoco; (8) Marcia Funebre; (9) Finale Marcia Trionfale. Messrs. Charles Kunkel and Louis Conrath. 2. Violin Solo, Souvenir de Haydn (Grand Fantasie), Leonard. Mr. Hubert Bauersachs. 3. Song, Grand Aria, from Philemon et Baucis, Gounod. Miss Mae Estelle Acton. 4. Piano Solo—a. Twilight Musings (Reverie and Waltz), Johnson; b. Rippling Waves (Caprice), Jacob Kunkel. Mr. Charles Kunkel. 5. Violin Solo, Liebeslied (Song of Love), Conrath. Mr. Hubert Bauersachs. 6. Song, Grand Aria, Caro Nome, from Rigoletto, Verdi. Miss Mae Estelle Acton. 7. Piano Duos on Two Pianos—a. Gavotte, Queen of the Ball, Pirani; b. Andante, Celestial Harmonies, Himmel; c. Mid-Summer Night's Dream Music, Kunkel-Liszt-Mendelssohn; (1) Nocturne; (2) Dance of the Fairies; (3) Wedding March. Messrs. Charles Kunkel and Louis Conrath.

CASTLE SQUARE OPERA CO.

The following story of "The Queen's Lace Handkerchief," presented by the Castle Square Opera Co., will be found of special interest in view of its production at Music Hall. The action of the opera takes place at the Court of Portugal, in 1570. The kingdom is ruled by the Ministry, headed by the Prime Minister, who is in league with Philip II. of Spain, and who, to keep the power in his own hands, foments discord between the young Queen and the King, and encourages the latter in all sorts of dissipations. Cervantes, the poet, banished from Spain, is at the time a Captain in the Royal Guards, and in love with Irene, first lady-in-waiting to the Queen. These two befriend the young King and Queen, and desire to depose the Ministry. Cervantes is appointed reader to Her Majesty, and her neglected girlish heart conceives a sentiment for him. She writes on her handkerchief: "A Queen doth love thee, yet thou art no King," and placing it in the MMS. of "Don Quixote," hands it to him. The book is seized, and as "Don Quixote" is a Portuguese Minister of War and "Sancho Panza" the Minister of Instruction, Cervantes is arrested for treason in libelling them. Irene and the King effect his release by proving that he is insane; and the faithful sovereigns ascend the throne and declare the regency at an end. The Prime Minister then plays his last card, and hands the King the Queen's lace handkerchief with the compromising words written on it. Cervantes is again arrested, and the Queen banished to a convent. Escaping his guards, however, Cervantes joins the brigands. They capture the Queen as she is traveling to the convent, and disguising themselves as host and waiting-maid of the wayside inn, they serve the King, who comes that way to hunt, and explain all to him, the compromising handkerchief being declared a message sent to the King by his wife through Cervante's friendly hand.

CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society will give its third concert of the season Thursday evening, December 27th. "The Messiah" will be rendered with the following soloists: Mrs. Seabury Ford, soprano; Mrs. Adelaide Jordan, contralto; George Hamlin, tenor; Charles W. Clark, bass; Charles Galloway, organist.

UNION MUSICAL CLUB.

The Union Musical Club will give the following concerts during the season:

- December 15—Club concert.
- January 5—Lecture recital. Arthur Whiting.
- January 19—Choral concert.
- February 16—Artist, a violinist or 'celloist, not yet chosen.
- March 2—Lecture recital. Homer Moore and Alfred G. Robyn.
- March 16—Lenten Choral concert with artist.

- March 30—Club concert.
- April 13—Lecture recital, Ernest R. Kroeger.
- April 27—Club concert.
- May 11—Kneisel Quartet.

SIEVEKING, who returns this season, will bring with him a Concerto by Rachmaninoff, also a Concerto by Stenhammer, which was introduced years ago by Rummel.

MASCAGNI has now printed the libretto of his new opera, "Maschere," which will be produced simultaneously at five Italian opera-houses on January 17th.

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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First system of musical notation. The right hand features a complex, rapid passage with many accidentals and fingerings (1-5). The left hand has a steady accompaniment with some grace notes. Dynamics include *f*, *p*, and *pp*. There are asterisks under some notes in the left hand.

Second system of musical notation. The right hand continues with a melodic line, marked *dolce*. The left hand accompaniment is consistent. Dynamics include *pp*. There are asterisks under some notes in the left hand.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment continues. Dynamics include *pp*. There are asterisks under some notes in the left hand.

Fourth system of musical notation. The right hand features a series of sixteenth-note patterns with fingerings. The left hand accompaniment continues. Dynamics include *p*. There are asterisks under some notes in the left hand.

Fifth system of musical notation. The right hand has a melodic line with fingerings. The left hand accompaniment continues. Dynamics include *p*. The marking *una poco. rit.* is present. There are asterisks under some notes in the left hand.

First system of musical notation. The right hand features a complex melodic line with slurs and fingerings (2, 3, 4, 5, 1, 2, 3, 4, 3). The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *leg.* and *pp*. There are asterisks under the left hand notes.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (2, 4, 1, 3, 3, 4, 1, 2, 5, 4, 1, 2, 5, 4, 1, 2, 5). The left hand accompaniment remains consistent. Dynamics include *leg.* and *pp*. There are asterisks under the left hand notes.

Third system of musical notation. The right hand features a triplet of eighth notes and a series of sixteenth notes with slurs and fingerings (3, 2, 3, 2, 3, 2, 4, 3, 1, 2, 3, 2, 4, 2, 3, 3). The left hand accompaniment includes chords and single notes. Dynamics include *leg.* and *pp*. There are asterisks under the left hand notes. The instruction *poco a poco cresc.* is written in the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (3, 4, 5, 4, 5, 4, 2, 1, 2, 4, 3, 5). The left hand accompaniment includes chords and single notes. Dynamics include *leg.* and *pp*. There are asterisks under the left hand notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (3, 4, 3, 5, 2, 1, 2, 4, 3, 5). The left hand accompaniment includes chords and single notes. Dynamics include *leg.* and *pp*. There are asterisks under the left hand notes.

I LONG TO TELL THEE.

ICH MÖCHTE DIR NOCH SAGEN.

T. C. LIEBER.

Moderato. ♩ = 112.

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef, G-clef) and a piano accompaniment (grand staff, F-clef and C-clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato' with a metronome marking of 112. The first system includes the words 'Yet Nur' above the vocal line. The piano accompaniment features triplet patterns and arpeggiated chords. The second system contains the main body of the lyrics in both English and German. The third system concludes the piece with the final lines of the lyrics. The piano accompaniment includes various ornaments and fingerings throughout.

Yet
Nur

once a - gain I long to tell thee, How in - fin - it - ly dear thou art; That
ein - mal möcht ich dir noch sa - gan, Wie du un - end - lich lieb mir bist. Wie

all my ve - ry soul with - in me, Is thine a - lone while beats my heart.
dich so lang mein Herz wird schlag en Auch mei - ne See - le nicht ver - gisst

1606-3

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AURORA.

CONCERT WALZER.

Als Duet frei bearbeitet von
Louis Conrath.

Secondo.

Moritz Moszkowski.

Allegro con brio. $\text{♩} = 84$.

Primo.

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (*ff*) dynamic and includes a 'Primo' section. The second system features a piano (*p*) dynamic and includes first and second endings. The third system includes a first ending and a 'l.h.' (left hand) instruction. The fourth system concludes with a piano (*p*) dynamic and includes first and second endings.

AURORA.

CONCERT WALZER.
Als Duet frei bearbeitet von
Louis Conrath.

3

Primo.

Moritz Moszkowski.

Allegro con brio. $\text{♩} = 84$.

The musical score is written for piano and consists of five systems. The first system begins with a treble clef and a bass clef. The tempo is marked 'Allegro con brio' with a quarter note equal to 84 beats per minute. The key signature has two flats. The first system includes dynamics 'ff' and 'f', and markings for 'l.h.' and 'r.h.'. The second system has a 'p' dynamic. The third system has 'ff' and 'rit.' markings. The fourth system has 'ff' and 'rit.' markings. The fifth system has 'ff' and 'rit.' markings. The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings.

Secondo.

Cantabile.

First system of musical notation for the 'Cantabile' section. It consists of two staves (treble and bass clef). The music is marked *p* (piano). The right hand plays a series of chords, while the left hand provides a harmonic accompaniment with some melodic lines. There are several *rit.* (ritardando) markings in the left hand.

Second system of musical notation for the 'Cantabile' section. It continues the two-staff format. The right hand has more complex chordal structures. A *rit.* marking is present in the right hand towards the end of the system.

a tempo.

Third system of musical notation for the 'a tempo' section. It returns to the two-staff format. The tempo is marked *a tempo.* The musical texture is similar to the previous systems but with a more regular rhythmic feel.

Fourth system of musical notation for the 'a tempo' section. It concludes the section with a double bar line. The right hand features some more active melodic lines.

Fifth system of musical notation. It begins with a *mf* (mezzo-forte) dynamic marking. The right hand has a more melodic and rhythmic character, while the left hand continues with harmonic support.

Sixth system of musical notation. It features a *cresc.* (crescendo) marking in the right hand. The system concludes with a first and second ending bracket, with the second ending marked *rit.* (ritardando).

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment with chords and moving lines. The system concludes with a double bar line and a fermata over the final note.

The second system continues the musical piece with two staves. It features similar melodic and accompanimental patterns to the first system, with dynamic markings and phrasing slurs. The system ends with a double bar line and a fermata.

The third system of musical notation consists of two staves. The upper staff shows a melodic line with several trills and slurs. The lower staff provides a steady accompaniment. The system concludes with a double bar line and a fermata.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with a prominent trill and slurs. The lower staff continues the accompaniment. The system ends with a double bar line and a fermata.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff provides the accompaniment. The system concludes with a double bar line and a fermata.

The sixth system of musical notation consists of two staves. The upper staff features a melodic line with trills and slurs. The lower staff continues the accompaniment. The system ends with a double bar line and a fermata.

Cantabile. a tempo.

Secondo.

Risolto.

a tempo. Grazioso.

a tempo. Grazioso.

rit. a tempo

Risoluto.

cresc.

ff ff

f ff f

f ff

1589 - 16

5/4
p
Ped. *

Ped. * rit.

a tempo.
f mf
Ped. *

f mf
Ped. *

f mf
Ped. *

f cresc.
Ped. *

First system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *p* and *mf*. There are also asterisks and a circled '1' marking specific notes.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking and dynamic markings like *mf*. The notation shows complex melodic lines and accompaniment.

Third system of musical notation, starting with the instruction *a tempo.* It features a variety of note values, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *mf*. Fingerings and articulation marks are clearly indicated.

Fourth system of musical notation, showing intricate melodic passages and accompaniment. It includes dynamic markings like *f* and *mf*, and various musical symbols such as slurs and accents.

Fifth system of musical notation, continuing the complex musical texture. It features dynamic markings like *f* and *mf*, and includes detailed fingering and articulation instructions.

Sixth system of musical notation, the final system on the page. It includes dynamic markings like *f* and *mf*, and concludes with various musical symbols and fingerings.

First system of musical notation, featuring a grand staff with two bass clefs. The upper staff contains chords and some melodic fragments, while the lower staff has a more active bass line. Dynamics include *f* and *p*. A fermata is present over a chord in the lower staff, marked with an asterisk.

Second system of musical notation, continuing the grand staff format. It features similar chordal textures and bass line activity. Dynamics include *f* and *p*. A fermata is present over a chord in the lower staff, marked with an asterisk.

Third system of musical notation, showing more complex textures with some sixteenth-note patterns in the upper staff. Dynamics include *f*. A fermata is present over a chord in the lower staff, marked with an asterisk.

Fourth system of musical notation, featuring a first ending bracket labeled '1' over the final measures. Dynamics include *f*. A fermata is present over a chord in the lower staff, marked with an asterisk.

Fifth system of musical notation, featuring a second ending bracket labeled '2' over the final measures. The upper staff has a melodic line with slurs and fingerings (1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4). Dynamics include *ff* and *p*. A fermata is present over a chord in the lower staff, marked with an asterisk.

Sixth system of musical notation, featuring a grand staff with a treble clef in the upper staff and a bass clef in the lower staff. Dynamics include *p*. A fermata is present over a chord in the lower staff, marked with an asterisk. The page number '1539-16' is printed at the bottom.

Primo.

8-----

f *mf* *f* *mf* *f* *mf*

Red. * 3 2 4 Red. * 3 4 2 Red. *

8-----

f *f* *f*

Red. * 3 2 4 Red. * 3 2 3 Red.

Con energia.

8-----

sf *f* *f* *f* *f* *f*

* 4/3 2/1 Red. * 4/3 2/1 4 2 Red. 3 1 Red.

8-----

sf *f* *f* *sf* *f*

* Red. 4/3 2/1 3 1 2 3 1 5 3

1. 2. 3 1 5 3

leggiero, 5

p

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

p

* Red. * Red. * Red. * Red. * Red. * Red. *

1539 - 16

Secondo.

4 2 1 5 4 2 1 5 4 2 1

eres - - - - - cen - - - - - do.

* *ad.* * *ad.* * *ad.* * *ad.* * *ad.* * *ad.* * *ad.* * *ad.*

Primo.

f *p*

* * *

* * *

l.h. *rit.*

2 4 1 2 1 4 1 2 1

Cantabile.
a tempo.

p

* * * * *

rit.

* * * * *

Cantabile.

The first system of music shows a piano accompaniment with chords in the right hand and a melodic line in the left hand. The right hand consists of chords, some with a fermata. The left hand has a simple melodic line with some grace notes. There are some markings below the staff, possibly indicating fingerings or ornaments.

The second system continues the piano accompaniment. The right hand has chords, some with a fermata. The left hand has a melodic line. A dynamic marking of *p* (piano) is present. There are some markings below the staff.

The third system features a melodic line in the right hand and a piano accompaniment in the left hand. The right hand has a melodic line with some ornaments. The left hand has a piano accompaniment. A dynamic marking of *cres.* (crescendo) is present. There are some markings above the staff, possibly indicating fingerings or ornaments.

The fourth system features a melodic line in the right hand and a piano accompaniment in the left hand. The right hand has a melodic line with some ornaments. The left hand has a piano accompaniment. A dynamic marking of *ff* (fortissimo) is present. There are some markings above the staff, possibly indicating fingerings or ornaments. The system ends with a fermata.

ff mf ff mf ff

1. 2.

Animato. mf cresc.

f ff strepitoso.

Risoluto. ff cresc. cen - - - do. ff sf

Primo. 17

2. Andante

Allegro.

Primo.

First system of musical notation (measures 1-4). It features a treble and bass clef with a key signature of two flats. The right hand contains complex sixteenth-note passages with fingerings (1-5) and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *mf* and *f*. There are also performance instructions like *ped.* and **.*

Second system of musical notation (measures 5-8). Continues the sixteenth-note patterns in the right hand. Includes first ending brackets labeled '1.' and '2.'. Dynamic markings include *mf* and *f*. Performance instructions like *ped.* and **.* are present.

Third system of musical notation (measures 9-12). The right hand features a more active melodic line with slurs and fingerings. The left hand continues with chords. Dynamic markings include *mf* and *cresc.* (crescendo). Performance instructions like *ped.* and **.* are present.

Fourth system of musical notation (measures 13-16). The right hand has a series of chords and moving lines. The left hand has a steady accompaniment. Dynamic markings include *f*. Performance instructions like *ped.* and **.* are present.

Fifth system of musical notation (measures 17-20). The right hand has a descending melodic line. The left hand has chords. Dynamic markings include *ff* and *strepitoso.* (strepitoso). Performance instructions like *ped.* and **.* are present.

Sixth system of musical notation (measures 21-24). The right hand has a series of chords. The left hand has a steady accompaniment. Dynamic markings include *ff*. Performance instructions like *ped.* and **.* are present.

GAVOTTE.

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Aus der 2ten Violin Sonate.

J.S. Bach. — Camille Saint-Saëns

Allegro. $\text{♩} = 100$.

or thus.

The musical score is arranged in five systems, each with a piano (p) part on the left and a violin part on the right. The piano part is written in G major, 3/4 time, and includes various dynamics such as *f*, *p*, *pp*, *ten.*, and *ff*. The violin part is written in G major, 3/4 time, and includes various dynamics such as *f*, *p*, and *pp*. The score includes numerous performance instructions, including *Ped.* (pedal) and *2d time.* (second time). The score also includes fingering numbers (1-5) and bowing directions (l.h. for left hand). The score is published by Kunkel Bros. in 1889.

First system of musical notation, including treble and bass staves with notes, rests, and fingerings.

Second system of musical notation, including dynamic markings like *non legato* and *l.h.*

Third system of musical notation, including the dynamic marking *leggierissimo*.

Fourth system of musical notation, including dynamic markings like *f* and *p*.

Fifth system of musical notation, including dynamic markings like *cres.* and *f*.

Sixth system of musical notation, including first and second endings and dynamic markings like *ff*.

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THE announcement of the sudden death of Sir Arthur Sullivan has been conveyed by telegraph to every part of the civilized world and has evoked more general expressions of regret than ever before were brought forth by the decease of a musician; for Sullivan was emphatically a popular composer, and his operas have delighted myriads who were indifferent to more elaborate styles of compositions.

It has been aptly said of him that he stands at the head of English music of the Victorian era.

Sullivan's long list of popular operas, with the collaboration of Gilbert, opened a new field in operatic history. Before this "Box & Cox" and "The Grand Duke" had appeared. In 1875 he began his joint work with Gilbert, with "Trial by Jury;" and the "Sorcerer," "Pinafore," "Patience," "Iolanthe," "Princess Ida," "Pirates of Penzance," "The Mikado," and "Yeoman of the Guard," followed in quick succession. This last is, perhaps, the best of the series, though it never attained the astounding popularity of "Pinafore" and "The Mikado."

"The Gondoliers," charming in its music and witty in its lines, was the last of the Gilbert & Sullivan series.

Of the more pretentious works of Sullivan may be mentioned his "Ivanhoe" and "Golden Legend," which have been sung in Berlin as well as London, his incidental music for the "Tempest," "Merchant of Venice," "Merry Wives," "Macbeth," and "King Arthur." His sacred cantatas, "The Martyr of Antioch," "The Light of the World," and "The Prodigal Son," are much admired,

and hold a high place among choral societies. "The Rose of Persia," lately given in this city, was his latest opera. Among others are "Ruddigore" and "Haddon Hall."

In his long list of songs, all possessing individuality and merit, the most signal success has been "The Lost Chord."

Sullivan was never married. He was of a genial, merry disposition, and had hosts of personal friends. If the statement that he left a fortune of \$700,000 is correct, he made legitimately more money out of his art than any other musician that ever lived. Handel was not impecunious, and Meyerbeer was a wealthy man; but the record of Sir Arthur Sullivan in this line far excels them all.

The funeral services of Sir Arthur Sullivan took place in St. James's Chapel. The interment was in St. Paul's Cathedral, an honor similar to that accorded Purcell and Handel, who are entombed in Westminster Abbey.

MESSRS. H. P. DIBBLE and J. C. EISENBERG gave a piano and song recital at Y. M. C. A. Hall on the 4th inst. A well selected programme was very creditably rendered.

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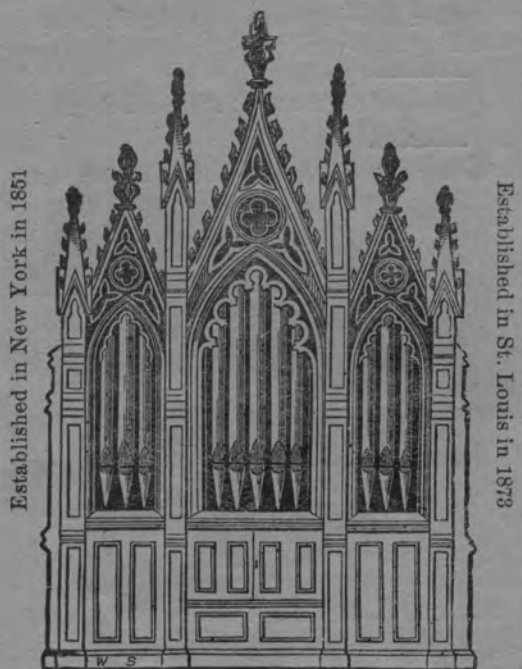
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