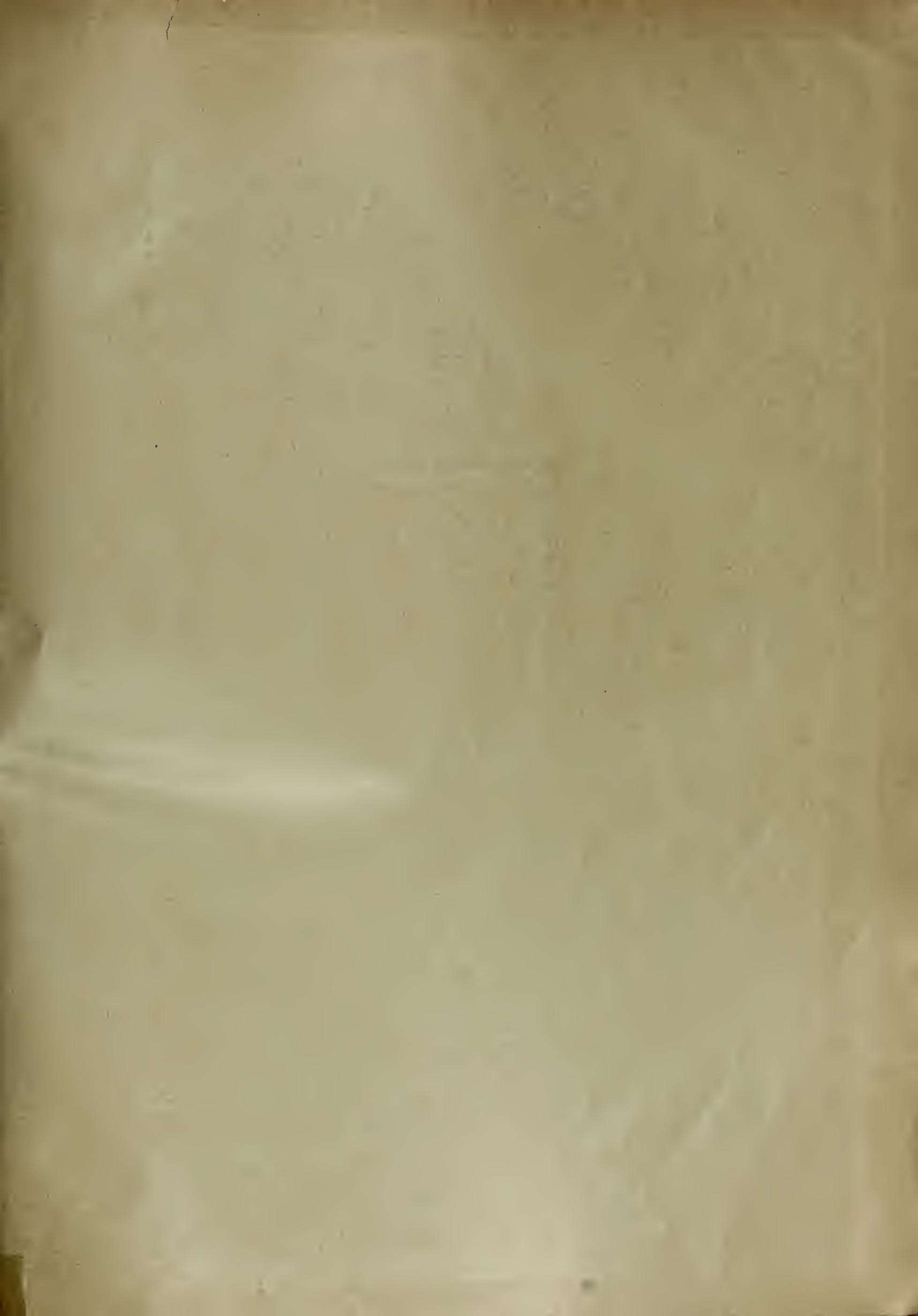


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Carmen Sylva  
der hohen Dichterin  
in Verehrung gewidmet.

TRIO,  
PHANTASIE

für  
Pianoforte, Violine und Violoncell

componirt  
von  
LOUIS BÖDECKER.

Op. 18.

Pr. 5 Mark.

Eigenthum des Verlegers für alle Länder.


LEIPZIG u. WINTERTHUR, J. RIETER-BIEDERMANN.

Den Verträgen gemäß eingzeichnet.

1248.

1883.





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2

Der Wind singt so traurig,  
Das Laub wird so roth,  
Der Uhu klagt schaurig,  
Die Welt ist so todt.

Es sind keine Schmerzen,  
Und doch thut es weh,  
Wie ich, unter Scherzen,  
Vor Sehnen vergeh.

*(Carmen Sylva: „Stürme.“)*



# Trio-Phantasie.

Louis Bödecker, Op.18.

Allegretto, quasi Andante. ♩ = 92.

Violine.

Violoncell.

Pianoforte.

*dolce, espressivo*

*p*

*cantabile, dolce*

*espressivo*

*espressivo*

*dolce*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

pp *espressivo*  
pp *espressivo*  
pp *p*

*a tempo* *rit.*  
pp *rit. molto* *a tempo* *p*  
pp *rit. molto* *p*  
pp *rit. molto* *p a tempo* *rit.*

*a tempo* *espressivo* *p*  
*a tempo* *espressivo* *p*  
*a tempo* *espressivo* *pp* *espress.* *pp* *dolce*

*espressivo*  
*espressivo*  
*p* *espressivo* *dolce*



First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and a grand staff for the piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The piano part begins with a *p* dynamic marking. The vocal line has a *p* dynamic marking.

Second system of musical notation. It continues the vocal and piano parts. The piano part features a *poco a poco cresc.* instruction. The vocal line has a *poco a poco cresc.* instruction. Dynamics include *pp* and *espressivo*. There are also *pp* markings in the piano accompaniment.

Third system of musical notation. The piano part features a *poco a poco cresc.* instruction. The vocal line has an *espressivo* instruction. There are *pp* markings in the piano accompaniment. The system includes triplet markings in the piano part.

Fourth system of musical notation. It includes tempo markings: *a tempo*, *rit.*, *pp rit. molto*, and *p*. The piano part has a *pp rit. molto* marking.

Fifth system of musical notation. It includes tempo markings: *pp rit. molto*, *p a tempo*, and *rit.*. The piano part has a *pp rit. molto* marking.

*a tempo*  
*a tempo*  
*a tempo*  
*dolce*  
*poco a poco cresc. e poco rit.*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*espressivo*  
*poco a poco cresc. e poco rit.*  
*espressivo*  
*poco a poco cresc. e poco rit.*

*a tempo*  
*dolce*  
*poco a poco cresc. e poco rit.*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo*  
*espressivo*  
*a tempo*

*a tempo* *p*  
 Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*



Musical score system 1, first system. It consists of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The first measure is marked *dolce*. The second measure is marked *Red.* with an asterisk. The third measure is marked *poco a poco cresc. e poco rit.*. The fourth measure is marked *Red.* with an asterisk. The fifth measure is marked *Red.* with an asterisk. The sixth measure is marked *Red.* with an asterisk.

Musical score system 2, second system. It consists of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The first measure is marked *dolce*. The second measure is marked *Red.* with an asterisk. The third measure is marked *Red.* with an asterisk. The fourth measure is marked *Red.* with an asterisk. The fifth measure is marked *a tempo p*. The sixth measure is marked *Red.* with an asterisk. The seventh measure is marked *Red.* with an asterisk. The eighth measure is marked *Red.* with an asterisk.

Musical score system 3, third system. It consists of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The first measure is marked *poco a poco cresc.*. The second measure is marked *p*. The third measure is marked *espressivo*. The fourth measure is marked *Red.* with an asterisk. The fifth measure is marked *Red.* with an asterisk. The sixth measure is marked *Red.* with an asterisk.

Musical score system 4, fourth system. It consists of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The first measure is marked *cresc.*. The second measure is marked *cresc.*. The third measure is marked *cresc.*. The fourth measure is marked *cresc.*. The fifth measure is marked *cresc.*. The sixth measure is marked *cresc.*.

Musical score system 5, fifth system. It consists of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The first measure is marked *Red.* with an asterisk. The second measure is marked *Red.* with an asterisk. The third measure is marked *Red.* with an asterisk. The fourth measure is marked *Red.* with an asterisk. The fifth measure is marked *Red.* with an asterisk. The sixth measure is marked *Red.* with an asterisk.

espressivo, dolce

*p* *p dolce*

This system contains the first two systems of music. The top system has a vocal line with a fermata and a piano line with a melodic line and a bass line. The piano line starts with a *p* dynamic and a *p dolce* dynamic. The second system continues the piano line with a *p* dynamic.

dolce

*p* *p*

This system contains the third and fourth systems of music. The top system has a vocal line with a fermata and a piano line with a melodic line and a bass line. The piano line starts with a *p* dynamic. The second system continues the piano line with a *p* dynamic.

*p* *p*

This system contains the fifth and sixth systems of music. The top system has a vocal line with a fermata and a piano line with a melodic line and a bass line. The piano line starts with a *p* dynamic. The second system continues the piano line with a *p* dynamic.

*p* *p*

This system contains the seventh and eighth systems of music. The top system has a vocal line with a fermata and a piano line with a melodic line and a bass line. The piano line starts with a *p* dynamic. The second system continues the piano line with a *p* dynamic.



Two systems of musical notation. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system consists of a grand piano system with a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is three sharps (F#, C#, G#). The tempo/mood is indicated by the instruction *poco a poco cresc.* in both systems.

Two systems of musical notation. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system consists of a grand piano system with a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is three sharps. The tempo/mood is indicated by *dim.* and *p* in the vocal line, and *dim.* and *ff* in the piano accompaniment. A triplet of eighth notes is marked with a '3' in the piano accompaniment.

Two systems of musical notation. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system consists of a grand piano system with a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is three sharps. The tempo/mood is indicated by *p* and *cresc.* in the vocal line, and *p* and *cresc.* in the piano accompaniment. A *rit.* (ritardando) marking is present in the piano accompaniment.

Two systems of musical notation. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system consists of a grand piano system with a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is three sharps. The tempo/mood is indicated by *f* and *pp* in the vocal line, and *f* and *pp* in the piano accompaniment.

Andante.  $\text{♩} = 46.$

*espressivo, dolce*

*mf*

*p*

*And.* \* *And.* \* *And.* \*

\* *And.* \* *And.* \* *And.* \*

\* *And.* \* *And.* \*

Larghetto.  $\text{♩} = 46.$

*pizz.*

*pp*

*espressivo, dolce*

*p*

\*



First system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The grand staff contains a more rhythmic accompaniment with chords and moving lines. A dynamic marking 'p' (piano) is present in the treble staff.

Second system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with some rests. The grand staff has a more active accompaniment. Dynamic markings 'espressivo' and 'p' are used.

Third system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with some rests. The grand staff has a more active accompaniment. Dynamic markings 'p' and 'espressivo' are used.

Fourth system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with some rests. The grand staff has a more active accompaniment. The system ends with a double bar line and a repeat sign.

Andante.  $\text{♩} = 46.$

The musical score is arranged in three systems, each with a violin part on top and a piano accompaniment below. The piano part is divided into two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 46 beats per minute. The first system begins with a piano (*p*) dynamic. The second system includes the marking 'cantabile' in the violin part and 'Ped.' (pedal) in the piano part. The third system includes the marking 'espressivo' in the violin part and 'pizz.' (pizzicato) in the piano part. The score concludes with a double bar line and a final chord in the piano part marked 'pp \*'. The page number '1248' is centered at the bottom.



Allegretto. ♩ = 100.

The musical score is arranged in five systems, each containing two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The first system includes the marking 'pp' and 'espressivo, dolce'. The second system features 'Ped.' and '\*' markings. The third system includes 'pp', 'poco a poco cresc.', and 'espressivo molto, poco a poco cresc.'. The fourth system includes 'pp' and 'poco a poco cresc.'. The fifth system includes 'pp' and 'poco a poco cresc.'. The score concludes with a final cadence in the fifth system.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The key signature has four sharps (F#, C#, G#, D#). The vocal staves begin with a *p* (piano) dynamic. The piano accompaniment features a complex texture with many chords and moving lines. There are two *Leg.* (legato) markings with asterisks below the piano part.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part has a *f* (forte) dynamic marking. The vocal lines are more active, with various note values and rests.

Third system of musical notation. The vocal part is marked *espressivo molto*. The piano part has a *p* (piano) dynamic marking. The texture remains dense with many chords and moving lines.

Fourth system of musical notation. The vocal part is marked *espress. molto*. The piano part has a *p* (piano) dynamic marking. The system concludes with several chords in the piano part.



First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features complex chordal textures and arpeggiated figures.

Second system of musical notation. Includes performance markings: *cresc.*, *poco rit.*, *a tempo*, and *f*. The piano part includes the instruction *ped.* with asterisks.

Third system of musical notation. Includes performance markings: *rit.*, *a tempo*, *pp*, *a tempo*, *espressivo*, *rit. molto*, and *a tempo dolce*. The piano part includes the instruction *ped.* with asterisks.

Fourth system of musical notation. Includes performance markings: *poco a poco cresc.* and *dolce*. The piano part includes the instruction *ped.* with asterisks.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part begins with a *p* dynamic marking.

Second system of musical notation. The piano part includes markings for *p dolce* and *dolce*. A *ped.* (pedal) marking is present at the start of the system.

Third system of musical notation. The piano part features multiple *p* dynamic markings and includes a *ped.* marking with an asterisk.

Fourth system of musical notation. The piano part includes multiple *p* dynamic markings and several *ped.* markings with asterisks.



First system of musical notation, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has two sharps (F# and C#).

Second system of musical notation, consisting of two staves. The word *espressivo* is written above the treble clef staff and below the bass clef staff. The dynamic marking *p* (piano) is placed below the bass clef staff. The music continues with similar melodic and rhythmic patterns.

Third system of musical notation, consisting of two staves. The dynamic marking *poco a poco cresc.* (poco a poco crescendo) is written above the treble clef staff and below the bass clef staff. The music shows a gradual increase in volume and intensity.

Fourth system of musical notation, consisting of two staves. The dynamic marking *f* (forte) is written below the bass clef staff. The music reaches a higher level of intensity. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a prominent triplet in the right hand. Performance markings include *p dolce, espressivo* for the vocal line and *p dolce* for the piano accompaniment.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment has a more active role with chords and moving lines. Performance markings include *dolce, espressivo* for the vocal line and *p* for the piano accompaniment. There are also markings for *Red.* and *\* Red.* at the bottom of the system.

Third system of musical notation. This system includes tempo changes. The vocal line is marked *rit. molto* and *a tempo*. The piano accompaniment is marked *rit. molto* and *a tempo*. The piano part features a triplet in the right hand. Performance markings include *espressivo* and *p* for the piano accompaniment. There are also markings for *Red.* and *\* Red.* at the bottom of the system.

Fourth system of musical notation. It continues the vocal and piano parts. The piano accompaniment has a more active role with chords and moving lines. Performance markings include *Red.* and *\* Red.* at the bottom of the system.



*poco a poco cresc.*

*p*

*poco a poco cresc.*

*dolce, cantabile, poco a poco cresc.*

*ped.* \* *ped.* \*

*poco a poco rit.*

*dolce*

*pp*

*dolce*

*poco a poco rit.*

*pp*

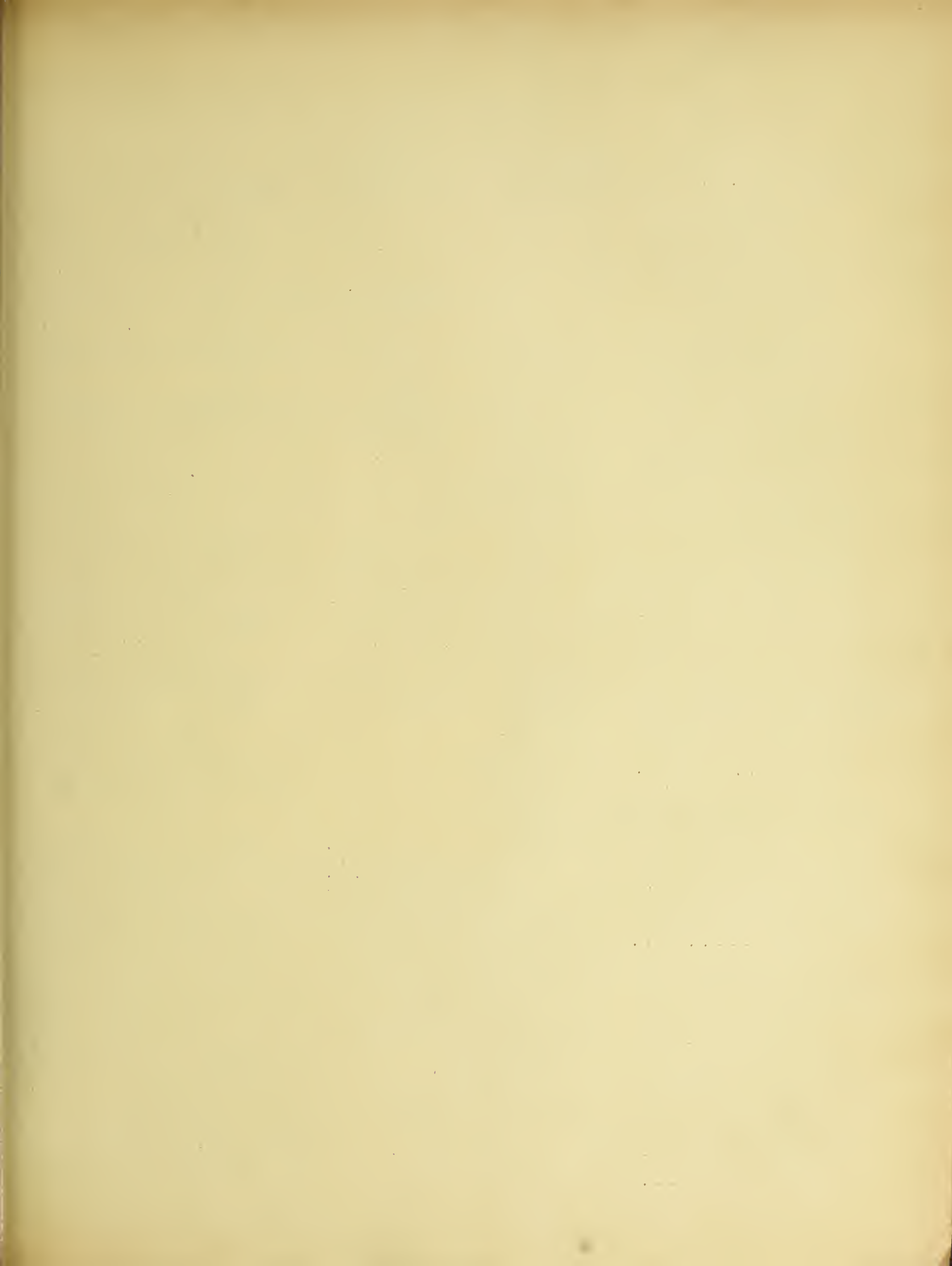
*p*

*poco a poco rit.*

*pp*







Werke für Violoncello.		Beethoven, L. van, Neun Tonstücke.		Le Beau, Luise Adolpha, Op. 24. Vier Stücke	
Mit Orchester.				zum Concertgebrauche. (Preis-Composition.)	
<b>Gernsheim, Friedrich, Elohenu.</b> Hebräischer Gesang für Violoncello mit Begleitung von kleinem Orchester.		No. 7. Allegretto quasi Andante. Aus den Bagatellen für Clavier Op. 33 No. 6.	1 50	Complet . . . . .	3 50
Partitur . . . . . n.	1 50	„ 8. Contretanz. Aus den Contretänzen für Orchester No. 4. . . . .	1 30	No. 1. Romanze . . . . .	1 30
Orchesterstimmen . . . . .	2 50	„ 9. Contretanz. Aus den Contretänzen für Orchester No. 7. . . . .	1 30	„ 2. Gavotte . . . . .	1 30
(Violine I. II., Bratsche, Violoncell, Contrabass à 15 Pf.)		— Vier Tonstücke (zweite Folge). Bearbeitet von H. M. Schletterer und Jos. Werner.		„ 3. Wiegenlied . . . . .	1 30
<b>Mozart, W. A., Op. 96. Concert</b> für Fagott mit Begleitung des Orchesters. Für Violoncell bearbeitet von Jos. Werner. Prinzipalstimme . . . . .	1 —	Heft 1. . . . .	2 50	„ 4. Mazurka . . . . .	1 50
(Partitur und Orchesterstimmen in Abschrift.)		No. 1. Largo aus der Claviersonate Op. 10. No. 3. . . . .	1 80	<b>Marschner, H., Lieder und Gesänge.</b> Uebersetzen vom Componisten.	
		„ 2. Menuett aus derselben . . . . .	1 50	Heft 1. Mein besseres Ich. Beseligtes Sein. Assats Ständchen. Ueberfahrt . . . . .	3 50
		Heft 2. . . . .	2 —	Heft 2. Nachtgesang. Beim Scheiden. Spielmanns-Lied. Gute Nacht, mein Herz. Turan's Zelt. . . . .	3 50
		„ 3. Largo aus der Claviersonate Op. 7. . . . .	1 50	Heft 3. Was man nicht antasten soll. Wenn sich zwei Herzen scheiden. O sieh mich nicht so lächelnd an. Melek's Wanderlied . . . . .	3 50
		„ 4. Menuett a. d. Claviersonate Op. 31. No. 3. . . . .	1 30	<b>Mozart, W. A., Op. 96. Concert</b> für Fagott mit Begleitung des Orchesters. Bearbeitet von Jos. Werner. Clavierauszug von H. M. Schletterer . . . . .	3 50
		<b>Bergson, Michel, Op. 72. Grande Polonaise</b> héroïque précédée d'un Air slave . . . . .	3 50	— <b>Drei Tonstücke.</b> Bearbeitet von H. M. Schletterer und Jos. Werner. Complet . . . . .	3 50
		<b>Blomberg, Adolf, Op. 4. Zwei Romanzen</b> . . . . .	3 —	No. 1. Adagio aus der Serenade in Es dur für Blasinstrumente . . . . .	2 —
		<b>Bödecker, Louis, Op. 6. Variationen</b> über ein Thema aus Haydn's Jahreszeiten . . . . .	2 50	„ 2. Andante aus der Serenade in C-moll für Blasinstrumente . . . . .	1 50
		— <b>Op. 15. Phantasie-Sonate</b> für Pianoforte und Violine. Bearbeitet vom Componisten . . . . .	3 50	„ 3. Andante grazioso aus dem zweiten Divertissement für 2 Hoboen, 2 Hörner und 2 Fagotten . . . . .	1 50
		<b>Ebert, Ludw., Op. 3. Vier Stücke</b> in Form einer Sonate . . . . .	4 50	— <b>Drei Tonstücke</b> (zweite Folge) aus den Streichquartetten Op. 94. Bearbeitet von H. M. Schletterer und Jos. Werner. Complet . . . . .	3 50
		<b>Egghard, Jul., Op. 82. Sonate</b> (en Ré mineur) . . . . .	6 —	No. 1. Poco Adagio . . . . .	1 50
		<b>Ehrlich, H., Sonate</b> (in F dur) . . . . .	6 —	„ 2. Andante . . . . .	2 —
		<b>Fraatz, L., Op. 20. Sonate</b> im leichten Style (in G-dur). (Preis-Composition) . . . . .	3 —	„ 3. Andantino grazioso . . . . .	2 —
		<b>Gade, Niels W., Op. 34. Idyllen</b> für das Pianoforte. Bearbeitet von Albert Weinstötter. Complet . . . . .	3 50	<b>Nannmann, Ernst, Op. 4. Drei Fantasie-Stücke</b> Complet . . . . .	3 —
		No. 1. Im Blumengarten. (In the Flower Garden) . . . . .	1 80	No. 1. Moderato . . . . .	1 50
		„ 2. Am Bache. (By the Brook) . . . . .	1 50	„ 2. Presto . . . . .	1 80
		„ 3. Zugvögel. (Birds of passage) . . . . .	1 50	„ 3. Andante con moto quasi Allegretto . . . . .	1 50
		„ 4. Abenddämmerung. (Evening-Twilight). . . . .	1 50	<b>Noskowski, Siegmund, Op. 3. Melodie und Burlesca.</b> . . . . .	3 50
		<b>Gernsheim, Friedrich, Elohenu.</b> Hebräischer Gesang . . . . .	2 —	Complet . . . . .	3 50
		<b>Grimm, Jul. O., Op. 14. Sonate</b> (in A-dur) . . . . .	6 —	No. 1. Melodie . . . . .	1 50
		<b>Hermann, Fr., Op. 15. Sechs Stücke.</b> . . . . .	3 —	„ 2. Burlesca . . . . .	2 50
		Heft 1. . . . .	2 50	<b>Popper, David, Op. 35 No. 1. Trauermarsch</b> . . . . .	3 —
		„ 2. . . . .	1 50	— <b>Op. 35 No. 2. Mazurka</b> (No. 4. in D.) . . . . .	3 —
		No. 1. Adagio . . . . .	1 50	<b>Raff, Joach., Op. 86. Zwei Fantasiestücke.</b> . . . . .	2 50
		„ 2. Allegretto . . . . .	2 30	No. 1. Begegnung . . . . .	2 50
		„ 3. Allegro vivace . . . . .	1 50	„ 2. Erinnerung . . . . .	2 50
		„ 4. Fugato . . . . .	1 50	<b>Schubert, Franz, Op. 137. Drei Sonatinen</b> für Pianoforte und Violine. Uebersetzen von Rud. Barth. . . . .	3 —
		„ 5. Adagio . . . . .	1 50	No. 1 in D. . . . .	3 —
		„ 6. Scherzo . . . . .	1 50	„ 2 in A-moll. . . . .	4 —
		<b>Henbner, Konrad, Drei Stücke.</b> (Preis-Composition) Complet . . . . .	4 50	„ 3 in G-moll. . . . .	3 —
		No. 1. Allegro non troppo . . . . .	2 —	<b>Taubert, Wilh., Op. 150. Sonate.</b> (in G.) . . . . .	7 50
		„ 2. Andante, quasi Allegretto . . . . .	1 80	<b>Thieriot, Ferd., Op. 29. Thema und Variationen</b> für Pianoforte und zwei Violoncelli . . . . .	6 —
		„ 3. Allegro con brio . . . . .	2 —	<b>Toller, Ernst, Op. 130. Drei Stücke</b> für Violoncello mit Orgel- oder Harmonium-Begleitung. Complet . . . . .	2 —
		<b>Hummel, Ferdinand, Op. 12. Dritte Sonate</b> (in A-dur) . . . . .	8 —	No. 1. Adagio ecclesiastico (D-moll) . . . . .	1 —
		<b>Jensen, Gustav, Op. 12. Sonate</b> (in G-moll). (Preis-Composition) . . . . .	6 —	„ 2. Adagio ecclesiastico (Vigilia)(G-dur) . . . . .	1 —
		<b>Jiránek, Josef, P., Op. 5. Drei Stimmungsbilder.</b> Complet . . . . .	6 —	„ 3. Adagio ecclesiastico (C-dur) . . . . .	1 —
		No. 1. Allegro moderato . . . . .	2 30	<b>Weinstötter, Albert, Berceuse</b> . . . . .	1 —
		„ 2. Scherzando . . . . .	2 30	<b>Witte, G. H., Op. 14. Drei Stücke.</b> (Preis-Composition) Complet . . . . .	5 —
		„ 3. Allegro animato . . . . .	2 50	No. 1. in A-moll . . . . .	1 —
		<b>Káan, Heinrich von, Op. 12. Drei Stücke.</b> Complet . . . . .	3 50	„ 2. in A-dur . . . . .	2 —
		No. 1. Ständchen . . . . .	1 30	„ 3. in D-moll . . . . .	1 —
		„ 2. Adagio . . . . .	1 80	— <b>Op. 15. Sonate</b> (in Dmoll). (Preis-Composition.) . . . . .	6 —
		„ 3. Caprice . . . . .	1 80	<b>Wüllner, Franz, Op. 39. Zweiundzwanzig Variationen</b> über ein Thema von Franz Schubert. . . . .	4 —
		<b>Kücken, Fr., Op. 70. Am Chiemsee.</b> Drei Tonbilder. Complet . . . . .	4 50		
		No. 1. Sommerabend . . . . .	1 50		
		„ 2. Auf dem Wasser . . . . .	1 80		
		„ 3. Kirmes . . . . .	2 30		
		<b>Lang, Henry, A., Op. 12. Sonate</b> (in A-dur). . . . .	7 50		



CHICKERING ROOMS, 156 TREMONT ST.

MONDAYS, APRIL 10th and 17th, 1882.

~~~~~  
Mme. TERESE LIEBE

AND

Mr. THEODORE LIEBE,

ASSISTED BY

Mlle. MARIE HEIMLICHER,

WILL GIVE

## THREE CHAMBER MUSIC CONCERTS.

~~~~~  
VOCALISTS:

Mrs. OSGOOD and Miss MARY H. HOW.

INSTRUMENTALISTS:

Piano, . . . . Mlle. MARIE HEIMLICHER.  
Violin, . . . . Mme. TERESE LIEBE.  
Viola, . . . . Mr DANIEL KUNTZ.  
Violoncello, . . . . Mr. THEODORE LIEBE.

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The Concerts will Commence at 8 P. M. precisely.

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Single Tickets, \$1.00. Season Tickets, \$2.50. To be had at the principal Music Stores in the city.

# Programme, Monday, April 10, 1882.



SUITE, Op. 11, for Piano and Violin. . . . . *Goldmark.*

Allegro.—Andante sostenuto.—Allegro ma non troppo.  
Allegro moderato quasi allegretto.—Presto.

SONG, "Rose softly blooming." . . . . *Spohr.*

\* VIOLONCELLO SOLO. { *a.* Adagio. Op. 11.  
                          *b.* Polonaise de Concert. Op. 14. } *D. Popper.*

\* SONGS. { *a.* "The night hath a thousand eyes."  
          *b.* "Good night."  
          *c.* "For ever and forever." } MS. . . . *Cowen.*

TRIO in B major, Op. 8, for Piano, Violin and 'Cello. . . . . *Brahms.*

Allegro con moto.—Scherzo.—Adagio non troppo.—Allegro molto agitato.



Vocalist: MRS. OSGOOD.

\* First time in Boston.



# Programme, Monday, April 17, 1882.



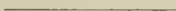
SONATA, D major. for Piano and 'Cello. . . . . *Rubinstein.*  
Allegro con moto.—Allegretto.—Allegro molto.

SONG, "In questa tomba." . . . . . *Beethoven.*

PIANO SOLO, "Fantasia in F minor." . . . . . *Chopin.*

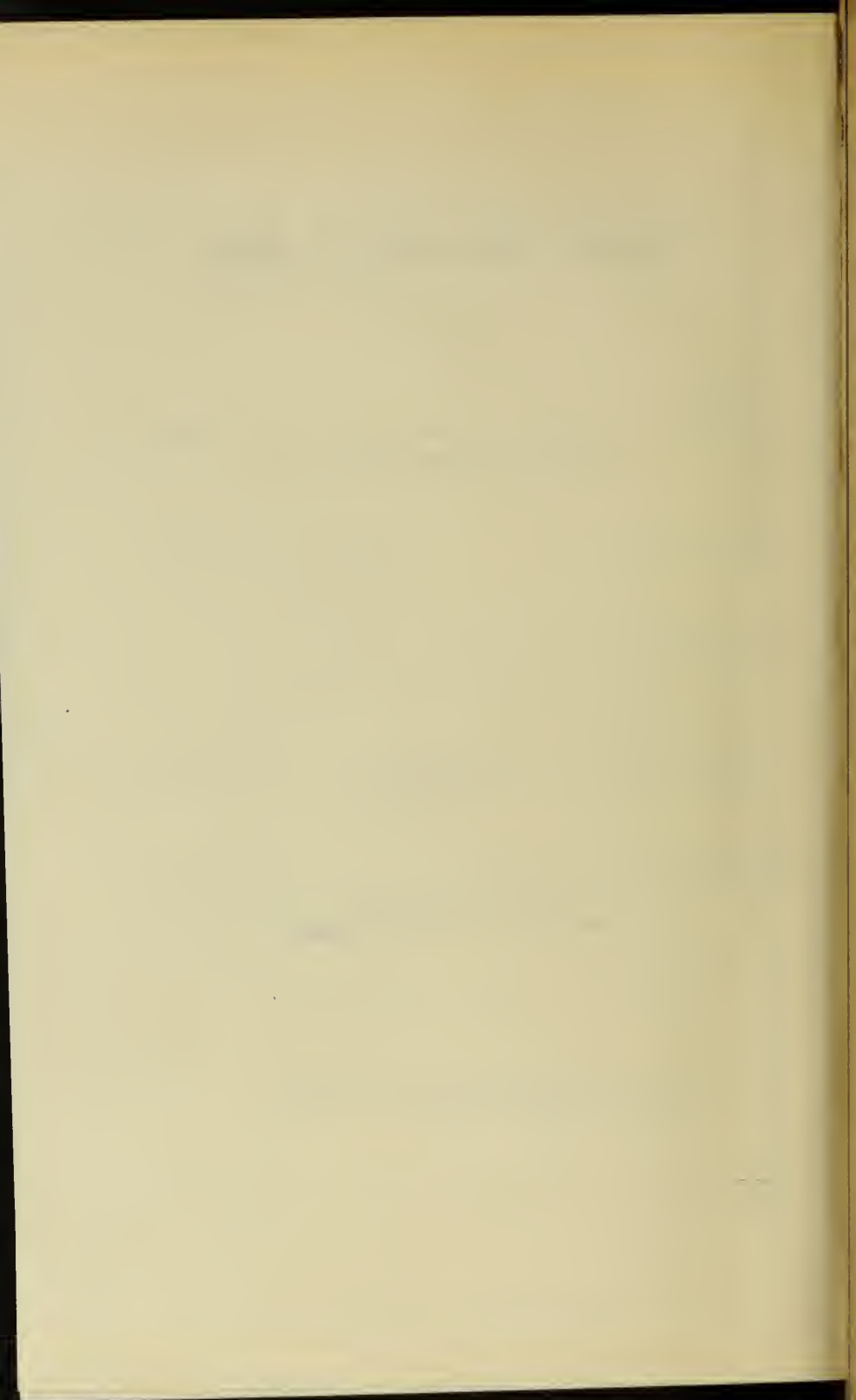
\* SONG, "Serenade." . . . . . *Louis Liebe.*  
(With Violin Obligato.)

QUARTETT in E flat major. Op. 38. . . . . *Rheinberger.*  
For Piano, Violin, Viola and 'Cello.  
Allegro non troppo.—Adagio.—Minnetto.—Allegro.



Vocalist: MISS MARY H. HOW.

\* First time in Boston.





# THE FIRST RECITAL

WILL TAKE PLACE ON

FRIDAY AFTERNOON, MAY 2, 1873.

*To Commence at Three o'clock precisely.*

## Programme.

TRIO, in E minor, for pianoforte, violin, and violoncello (first time)	<i>Haydn.</i>
Mr. CHARLES HALLE, Madame NORMAN-NERUDA, and Signor PIATTI.	
RECIT. and ADAGIO, from Concerto in G minor, for violin.....	<i>Spohr.</i>
Madame NORMAN-NERUDA.	
SONATA, in F sharp major, Op. 78, for pianoforte alone .....	<i>Beethoven.</i>
Mr. CHARLES HALLE.	
SONATA, in G minor, Op. 65, for pianoforte and violoncello (first time) .....	<i>Spohr.</i>
Mr. CHARLES HALLE and Signor PIATTI.	
ARABESQUE, in C major, for pianoforte alone .....	<i>Schumann.</i>
Mr. CHARLES HALLE.	
TRIO, in B major, Op. 8, for pianoforte, violin, and violoncello (first time) .....	<i>Brahms.</i>
Mr. CHARLES HALLE, Madame NORMAN-NERUDA, and Signor PIATTI.	

The announcement of the performance of a "Revised Edition" of Brahms's Trio in B major, Op. 8, at the Popular Concert last Monday hardly conveyed an adequate idea of the importance of the treatment which the composer has bestowed upon the work, nor was full justice done to it by the programme-book, which merely stated that it had been revised, and was now performed with the advantages of the composer's retouches. A comparison of the two versions shows that at least half of the Trio has been entirely re-written, and nearly every page has been more or less altered. The chief amount of new work is to be found in the first and last movements, both of which are much compressed and rewritten. The Scherzo has been least altered, and the Adagio, though re-touched throughout, and with an important episode omitted, remains in form much as it was previously. The work as it stands is undoubtedly immensely improved; but the earlier version will always be interesting as a specimen of the pronounced individuality the composer displayed at so early a period of his career. Monday's performance would have gone far to win a success for a less important composition. It was played by Miss Agnes Zimmermann, Dr. Joachim, and Signor Piatti with an amount of spirit and breadth of interpretation which spoke volumes for the painstaking preparation which must have been bestowed upon it. The same qualities were noticeable in Miss Zimmermann's admirable performance of three of Henselt's Studies, and of the Pianoforte part of Bach's Concerto for two Violins, in which latter work she accompanied Dr. Joachim and Señor Arbos, the Spanish violinist, who was heard on this occasion for the first time at these concerts. Although his graceful and delicate style formed a strong contrast to that of Dr. Joachim, the performance was extremely good, and the last movement had to be repeated. Miss Zimmermann was also encored after her solos, when she played Henselt's Study *La Gondola*. The vocalist was Fräulein Fillunger, whose singing of songs by Brahms and Schubert was not the least agreeable feature of one of the best concerts of the present series. *March 1891*







