

**REVIEW OF THE NEW YORK  
MUSICAL SEASON 1887-1888,  
CONTAINING PROGRAMMES OF  
NOTEWORTHY OCCURRENCES,  
WITH NUMEROUS CRITICISMS**

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Review of the New York musical season 1887-1888, containing programmes of noteworthy occurrences, with numerous criticisms by H. E. Krehbiel

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**H. E. KREHBIEL**

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H. E. KREHBIEL



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TO  
MR. LUCIEN WULSIN,  
A FRIEND.

## EDITOR'S NOTE.

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*A*CCURACY in the record has been my chief concern in the compilation of this REVIEW. In determining what to include in it I have tried to be guided entirely by the question of artistic significance and value. The number of musical entertainments omitted is small; as a rule, they were pupils' and benefit concerts.

When performances of novelties are credited to the concerts of the New York Philharmonic Society, Brooklyn Philharmonic Society, Symphony Society, or Mr. Thomas (except the Popular Matinees), it should be borne in mind that the compositions were, in reality, first heard at the public rehearsals for these concerts. In the first three cases these rehearsals took place on the afternoon of the preceding day; in the last case, on the preceding Thursday afternoon.

H. E. KREHBIEL.

New York, April 23, 1838.

# REVIEW OF THE NEW YORK MUSICAL SEASON

1887-1888

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OCTOBER

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*Saturday, Fifteenth.*

SOUTH CHURCH. 4 p. m. Gerrit Smith's thirty-seventh organ recital, first of the season. Präludium, G major (Book VIII, No. 2), J. S. Bach; Andante con moto, G minor, A. P. F. Boëly; Elevation, E major, Saint-Saëns; Overture, E minor ("Horn"), G. Morandi; Pastorale, A major, op. 5, Henri Deshayes; Larghetto, C major, C. J. Frost; Canzona, A minor, op. 40, No. 2, Guilmant; Andantino, D major, Joseph Barnby; Sonate Pastorale, Rheinberger.

*Monday, Seventeenth.*

CHICKERING HALL. 8 p. m. First concert in America of Signorina Teresina Tua. Overture, "Egmont," Beethoven; Violin Concerto, G minor, Bruch; Concerto for pianoforte, F minor (second and third movements), Chopin (Alexander Lambert); "Air Hongrois," Ernst; "Legende," Wieniawski; "Zapateada," Sarasate; Gavotte, Arthur Bird; Minuet, from



"Euryanthe," Weber. Conductor of the orchestra, Frank Van der Stucken.

The coming to our shores of the fascinating creature whose exceedingly euphonious name suggests that any amount of envy of the unknown second person singular, to whom it seems addressed, might be set down as righteous, compelled our music patrons either to discard all thought of trying to estimate her artistic station or to decide beforehand how much value in such an estimate was to be allotted to winsome ways and cunning coquetries and how much reserved for serious art. Doubtless, for the majority of those who got within eye and earshot of Teresina Tua, the former alternative made the stronger appeal. A dainty and piquant personality who can ravish one sense with her mere outward appearance and behavior, who is accoutred besides with a pair of deep, round eyes that open with childish delight at every sign that their owner is the cause of pleasure, with full Roman lips drawn always into a semi-circular pout, who can put a violin under her dimpled chin and attack it with a pretty pugnacity which must challenge every fibre of the blest wood to thrill in accord with her wishes—such a creature invites criticism of the unemotional, uncompromising, inconsiderate kind only from heart-callous listeners or devotees who approach the temple of music solely to worship. And such a creature is the woman who gave her first American concert on this occasion.

Naturally she achieved a triumph; and naturally also those who gave willing labor to make that triumph brilliant thought that the underpinning had been snatched by envy from all musical judgment when the rash reviewer of the concert suggested that Teresina Tua is not a repository of all the excellences known to the violinist's art. Yet the truth had to be told. Signorina Teresina Tua is a most charming woman, who courtesies and smiles so as to put every susceptible man's heart in a flutter, and who plays the violin exceedingly well. In some things she is absolutely unique; but, alas! they are not those things which stamp a violin player as a good musician. Sarasate's "Zapateada," in her hands, becomes a veritable bit of musical witchcraft. Under her fingers its simple Spanish dance tune explodes into a thousand little scintillant notes, which flicker and flutter and sputter most tunefully and rhythmically until, with

a final toss of the bow, she brings the corruscating exhibition to a close, and bows and smiles her delight at the frantic behavior of her bewildered auditors. It is a delightfully exciting pleasure which the little gypsy provides, but it is a pleasure like that of looking at fireworks. When the last rocket is burned out the pleasure is past, and when Signorina Tua attempts to give pleasure of a higher type the limitations of her art become evident. This was the case in her entrance-piece, Bruch's beautiful concerto in G minor. At the beginning of its declamatory phrases every ear was charmed by the sweetness and mellowness of her tone, albeit there was very little of it, but soon it became apparent that the heart of the composition was not going to be touched; that it was going to be given in miniature; that she approached this new work with the old-fashioned definition of a concerto in her mind, with the thought that it was merely a display piece for the solo instrument. Then balance and symmetry were cast to the wind, its suave and classic dignity gave way to pretty sentimentalities, its artistic variety to melting sweets and all but inaudible pianissimos. The strong, rhythmical accents of its finale more especially were either neglected or distorted, and with all the evidences of technical skill which were offered, the concerto did not present itself with the nobility which is native to it, and to which we are accustomed in our concert rooms.

THALIA THEATRE. 8 p. m. German opera. First appearance in America of Herr Heinrich Bötzel, tenor from the Stadt Theatre, Hamburg. Verdi's opera, "Der Troubadour." Cast: *Graf von Luna*, Emil Steger; *Leonora*, Frau Herbert-Förster; *Azucena*, Fräulein Jenny Boner; *Manrico*, Herr Bötzel; *Ferrando*, Carl Mühe.

*Wednesday, Nineteenth.*

CHICKERING HALL. 8 p. m. Second concert of Teresina Tua. Overture, "Prometheus," Beethoven; Concerto for violin, E minor, Mendelssohn; Introduction and Polonaise, Weber-Liszt (William H. Sherwood); "Souvenir de Moscou," Wieniawski; Nocturne, E-flat, op. 9, Chopin-Sarasate; Polonaise, G major, Laub; German Dances, Anton Urspruch. Conductor of the Orchestra, Frank Van der Stucken.

October.] THE MUSICAL SEASON 1887-1888.

THALIA THEATRE. 8 p. m. German opera. Heinrich Bötcl in  
"Der Troubadour."

*Friday, Twenty-first.*

CHICKERING HALL. 8 p. m. Signorina Teresina Tua's first violin recital. "Dreaming by the Brook," for pianoforte, Robert Goldbeck (played by the composer); Seventh Concerto for the violin, De Beriot; Hungarian Rhapsody, No. VIII, Liszt (Mr. Goldbeck); "Serenade Andalouse," Sarasate; "On Wings of Song," Mendelssohn-Liszt, and "Tourbillon," Robert Goldbeck (Mr. Goldbeck); Nocturne, Chopin-Wilhelmj; Mazourka, Wieniawski.

THALIA THEATRE. 8 p. m. German opera. Heinrich Bötcl in  
"Der Troubadour."

*Saturday, Twenty-second.*

CHICKERING HALL. 2 p. m. Signorina Tua's first matinee. Sonata for violin and pianoforte, Grieg (Signorina Tua and Alexander Lambert); Song, "Thou art my All," Bradsky (Henry Duzens); Air Varié, Vieuxtemps; Barcarolle, Moszkowski (Mr. Lambert); Songs, "Thou art like unto a Flower," Rubinstein, and "Spring Song," Gounod (Mr. Duzens); Cavatina, Raff; Mazourka, Zarzycki.

THALIA THEATRE. 2 p. m. German opera. Heinrich Bötcl in  
"Der Troubadour."

SOUTH CHURCH. 4 p. m. Gerrit Smith's thirty-eighth organ recital. Präludium et Fuga, A minor (Book VIII, No. 7), J. S. Bach; "Rêverie," A major, B. Luard Selby; "Marche Religieuse," G minor, op. 61, and Allegretto, A major, op. 62, J. Baptiste Calkin; Grand Choeur, A major, Th. Salomé; Andante, A minor, op. 122, Merkel; Preghiera, A-flat, and Allegretto, C major (Book IV), Filippo Capocci; Marche Triomphale, E-flat, Guilmant; Sonata, No. 2, C minor, Mendelssohn.