



A. Jackson

August 27th 1861

From

Mrs. F. B. Hancock

August Jackson

N. Y. Herald

Harlem Life Nov-1897

SOCIETY

CARNEGIE HALL was filled with a large and fashionable gathering Fri. eve., Nov. 19, when the New York College of Music gave its grand anniversary concert to mark the 10th year of Mr. Alexander Lambert's directorship. The stage was a bower of palms, partially concealing the Symphony Orchestra, which discoursed sweet strains in response to the graceful motions of Mr. Walter Damrosch's baton, and whose exquisite rendering of the opening number, "Festival Overture," through which coursed the familiar melody, "How Can I Leave Thee?" earned for them much applause. A most pleasing feature of the evening was the presentation of a handsome and massive sterling silver loving cup to Mr. Lambert by Mr. Walter Damrosch, in behalf of the pupils of the N. Y. College of Music. Mr. Damrosch made a most touching and complimentary speech, in which he congratulated and complimented Mr. Lambert on his successful career, and spoke words of praise for his many promising pupils, whom he has so conscientiously trained. Mr. Lambert could only clasp Mr. Damrosch's hand in reply, his emotion evidently preventing all utterance. He retired amid a storm of applause, with the beautiful silver loving cup in his hands, an immense floral horseshoe on one arm and a laurel wreath hanging from the other, followed by two of the ushers, who carried for him huge bouquets of roses and chrysanthemums. Among the pupils participating special mention must be made of the remarkably clever violin playing of little Tillie Stiller, who wielded her bow with the ease and skill of an artiste, despite the fact that her short skirts scarcely reached her knees, and her hair hung in two plaits down her back. Another little tot who came dancing on the stage, all in white silk, with her long, jet curls tied over each temple with narrow white ribbons in baby fashion, was Gussie Zuckerman. Her feet did not reach the pedals, and her hands were no larger than an infant's, yet she played entirely from memory Beethoven's Concerto in F major for piano and orchestra, with wonderful technique and expression. Master Harry Graboff exhibited careful piano training, as did Miss Campbell and Miss Ada Smith. Miss Florence Terrel rendered Henselt's Concerto for piano and orchestra with much brilliancy. All pupils played from memory, and reflected great credit on their instructors. Mr. Arnold Stiefel, the efficient manager of the New York College of Music, deserves much credit for this very successful concert, as most of the executive duties depended on his tact and ability. The program was of a high order.

Herald - Nov 20 - 1897

MUSIC PUPILS IN CONCERT.

The pupils of the New York College of Music, assisted by the New York Symphony Orchestra, Mr. Walter Damrosch conducting, gave a concert last night at Carnegie Hall to celebrate the tenth anniversary of Mr. Alexander Lambert's directorship. The audience was large and a well selected program was presented, some of the pupils showing much talent, and all bearing witness to the careful training of Mr. Lambert and his assistants.

Several of the young ladies who appeared, were enough beautiful to gladden the hearts of the most pupillous prima donna. One little girl, Gussie Zuckerman, who played the first movement of Beethoven's C major concerto for piano particularly well, had to take two or three trips to get off of her bows.

CHILDREN IN CONCERT.

New York College of Music Pupils Heard to Advantage.

Persons interested in the New York College of Music gathered in Carnegie Hall last evening to hear certain of the pupils in ambitious music, and to celebrate the tenth anniversary of the institution. Walter Damrosch and his symphony orchestra were heard, and served in a way to give confidence to the college performers, who were the Misses Florence Terrel, Katherine Campbell, Ada Smith, Gussie Zuckerman, pianists; and Master Harry Graboff, pianist; Miss Betsey Beckwith, soprano, and Miss Tillie Stiller, violinist.

Several of the pupils were mere children, notably Gussie Zuckerman, whose skirts were above her knees, and whose rebellious black curls would keep bobbing into her eyes. But she has temperament and knowing wrists and fingers. Master Graboff and little Miss Stiller impressed by the accuracy of their work. None of the students lacked for skill. Temperament is not to be acquired in colleges of music.

Miss Betsey Beckwith pleased with Debussy's "Les filles de Cadix." She is young, all the quality of her voice is sweet sympathetic. Carnegie Hall is a big place for a youthful singer.

The name of the pupils of the college of Damrosch presented to Alexander Lambert, director, a silver loving cup, which looked his thanks, but found no way to speak them.

World - Nov 20 - 1897

At the concert of the pupils of the New York College of Music on Friday evening there were several interesting features. Miss Florence Terrel played with the authority of a veteran. Since she was last heard of at the Music Teachers' Convention last June she has gained in force and certainty, without a loss in the feminine grace and charm of her work. Miss Gussie Zuckerman, a child, played the first movement of Beethoven's C major piano concerto with every evidence of being a boy.

Nov. 19 - 1897 Carnegie Hall

7.4. Sun - Nov. 20 - 1897

NEW YORK COLLEGE OF MUSIC.

Concert by the Pupils of the Institution - Some Creditable Performances.

The pleasant occasion which was celebrated last evening in Carnegie Hall by an agreeable and interesting concert was the tenth anniversary of Mr. Alexander Lambert's directorship of the New York College of Music. Among other cheerful things which occurred at this affair there was the presentation of a large silver "loving cup" to Mr. Lambert by his pupils. A speech made by Mr. Damrosch, whose orchestra assisted in the performance, reminded the audience that Mr. Lambert's energy had caused the institution under his care to be exceedingly prosperous; that by his tact he continually won friends and created enemies; and that by his admirable teaching he made wonderfully proficient pupils in the noble art of piano playing. Each of the things seemed easy to believe the last statement having been simply verified during the previous hour by one astonishingly precocious child of about 10 years and some young women of 18 or 20 who had played with such strongly defined method and such evident clever drill as to gratify and charm every listener in the well-filled house.

Miss Gussie Zuckerman, the child, played the first movement of Beethoven's piano concerto with a soft, sympathetic touch, a firm accent, a large amount of energy and much expression. Mr. Lambert's pupils always seem to feel so sure of themselves in every way that it is a pleasure to see or hear them. There are positively no faults or weaknesses in their manner of handling the keyboard, and, as far as they have advanced, the whole structure of their learning seems solid.

Little Miss Tillie Suller, also about 10 years old, played the violin admirably. Everything that was done by her was taken from some concerto. There were Liszt's fourth piano concerto, movements from concertos by Liszt, Rhode, Beethoven, Grieg, Hiller, and Howelt. Everything had an orchestral accompaniment. Mme. Sambrani and Signor Bevilacqua occupied boxes at the left of the house. They applauded some of the work very cordially. The names of the students who took part were Misses Florence Terral, Katharine Campbell, Ada S., Gussie Zuckerman, Master Harry Graboff, pianists, Miss Betsey Beckwith, soprano, Tillie Suller, violinist.

New York College of Music.

ON last Tuesday evening a students' concert was given in the hall of the New York College of Music, which was most successful. Mamie Fischer, aged seven, created a sensation by her precocious playing. She is a pupil of Henry Lambert. Gussie Zuckerman, a child of twelve, played an Etude de Concert, composed by herself, which won for her round after round of applause. The other numbers were all acceptable. At this same college of music Elliot Schenck delivered a lecture on "Siegfried" before a large audience on Friday afternoon, February 3.

7.4. Times Nov. 20 - 1897

A CONCERT BY PUPILS.

Tenth Anniversary of the New York College of Music.

The tenth anniversary of Mr. Alexander Lambert's successful direction of the New York College of Music was celebrated by a concert in Carnegie Hall last night. The soloists were all pupils of the college, and they were accompanied by Mr. Walter Damrosch and the Symphony Orchestra. The programme was as follows: "Festival Overture," Lassen, orchestra; scherzo from Liszt's fourth piano concerto, Miss Ada Suller; third movement of Rhode's concerto for violin, Miss Tillie Suller; first movement of Beethoven's G major piano concerto, Miss Gussie Zuckerman; first movement of Grieg's A minor piano concerto, Miss Katharine Campbell; "Slumber of the Virgin," Massenet, and Campanella, Godard, orchestra; third movement of Hiller's F sharp piano concerto, Master Harry Graboff; song, Dalmata's "Les Filles de Danzig," Miss Betsey Beckwith; third movement of Howelt's F minor piano concerto, Miss Florence Terral; Dalmata's "Corège de Bacchus," orchestra.

After Miss Campbell's number Mr. Damrosch, in a neat speech of congratulation, presented to Mr. Lambert a handsome silver loving cup from his personal pupils. All the pupils who played last night showed the results of systematic and judicious teaching. Their rhythm was especially noticeable, but all of the piano pupils displayed excellent touch and the very young violinist showed an uncommonly large and pure tone and accurate stopping. It is usually out of place to make special comment on the work of particular pupils in a concert of this kind, but it is pardonable in the present instance. Miss Florence Terral is the most advanced student of the college. She has already made several public appearances, and is almost ready to embark on her professional career. Her playing is full of warmth and shows much finish of style. Her performance last night was notable for its certainty and aplomb.

The most interesting feature of the evening, however, was the work of Gussie Zuckerman, a mere child, who displays a genuine and pronounced talent. The little girl is musical to the very tips of her feet. Her fingers, and her phrasing and articulation might easily in other performances with give her the credit of being a prodigy. The fact that she is not credited by her friends as still making her mark as a prodigy. The whole concert was a pleasing demonstration of the fact that it is not necessary to go to Europe to get good instruction in music.

Feb-9-1900

Springfield Telegram Feb-9-1900

RECITAL AT ASSOCIATION HALL.

One of the choice piano and violin recitals of the season was held last night at Association hall, the artists being Miss Gussie Zuckerman, pianist, of New York, and Mr. Claude Fisher, violinist, of Boston.

The audience was distinctly fashionable and truly representative of the music lovers of the city. The recital was gotten up by the Music club of the city and as a result was a most gratifying success.

Mr. Fisher is considered one of the most capable violinists in this vicinity and he has an extraordinary hold on the public favor. He is an exceedingly brilliant performer and his bravura passages were at all times executed with a speed and clearness that many a violinist might envy. His first number was Leonard's "Souvenir de Haydn," and he played it with artistic feeling and temperament. "The Gypsy Dance," so suggestive of their wild roaming life, was played with wonderful exactness. Perhaps his best number was the Hauser "Ungarisch." In this selection he was superb. Miss Frances Cox was Mr. Fisher's accompanist.

The honors of the evening went to Miss Gussie Zuckerman, the fourteen-years-old pianist. Miss Zuckerman can truthfully be termed a "child prodigy." She is not only richly endowed in technique and the highest qualities of an artist, but is possessed with wonderful intelligence, sympathy and discretion. Miss Zuckerman has been a pupil of Alexander Lambert of New York for the past four years and it is seldom that one hears a young person play with such remarkable reasonableness. The "Theme and Variation," by Raff was her opening number and when she had finished the audience sat spellbound. Her other numbers, "The Frühlingsrauschen," by Sinding, and "The Moszkowski Scherzo Valse," were the choicest gems of the evening.

Miss Zuckerman's playing is inspired with love and gulfed by a high understanding. Her last number provoked an encore in response to which she played the Chopin waltzes in C sharp minor. She can hardly be excelled in her interpretation of the Gounod-Saint-Saens' "Faust," which she played with much spirit and fire. In response she gave a Moszkowski number. It is most agreeable to find an artist so unaffected, so rational in her work and in her manner and playing both, there is not the slightest bit of impertinence shown. The recital closed with two violin selections by Mr. Fisher.

Miss Gussie Zuckerman and sister were the guests of the Misses Chadwick while in the city.

Holyoke Oracle

The Oracle had a delightful chat with Miss Gussie Zuckerman after the recital last night. Miss Zuckerman practices four hours a day, walks to and from her day school and on Saturday takes a four hours' constitutional. She has played with Damrosch, Kaitenborn and many other famous musical organizations. Her specialty is concert work and she greatly enjoys playing with an orchestra. While Paderewski was in the country she played before him and before she had completed her number he clapped his hands in amazement and shouted "Bravo, bravo!" Miss Zuckerman is also a composer of some note.

Holyoke Times

Daily News Feb-9-1900

The concert at association hall Friday evening, under the auspices of the music club, was enjoyed by a very good audience, who showed their appreciation of the artists by frequent applause. Mr. Fisher's violin playing was very delightful, and little Miss Zuckerman, the pianist, entirely captivated the audience with her wonderful technique and strong touch. Besides, for a child of 14 years to have such a repertory, including a Raff theme with variations, a scherzo valse by Moszkowski and the Saint-Saens arrangement of "Faust," thoroughly memorized, conclusively proves her a prodigy of whom we shall hear more later. An older sister accompanied her from New York, and they were guests at the home of Mr and Mrs Day Chadwick during their stay in Holyoke.

The piano and violin recital at association hall last evening was an enjoyable affair, and the selections by Miss Zuckerman and Mr. Fisher were heartily received.

Feb-8-1901 Association Hall Holyoke Mass.

Nov. 19. 1897

Carnegie Hall New York City

Miss Zuckerman, a pupil of the New York College of Music, a child of ten years of age, is to play a Beethoven concerto with the Damrosch orchestra in November next.

7.4. Times

Holyoke - Mass.
True Light - Feb. 9 - 1900

A Rare Musical Treat,

WAS enjoyed by a highly appreciate audience, Feb. 8, at Association Hall.

It was the first concert, of a series of three, given under the auspices of the Music Club, Holyoke, Mass.

The first number was Haydn's Hymn to the Emperor with variations. The stirring and prayerful spirit of this souvenir de Haydn, by Leonard, was finely rendered by Mr. Fisher, violinist.

Miss Zuckerman, a young girl of 14, a pupil of Alexander Lambert, of New York, and who is considered a prodigy of skill as a pianist, came next on the program. Her rendering of Theme and Variations by Raff, gave evidence of her wonderful skill and power. The other selections on the program rendered by Miss Zuckerman, were Frühlingsrauschen, by Sinding, Scherzo Valse, Moszkowski, and Faust, Gounod-Saint-Saens.

That one so young should have mental grasp sufficient to so fully appreciate the pieces selected, and physical power to present them in so masterly a manner, was truly wonderful. Her appearance is picturesque, her manner modest and pleasing.

Little Miss Zuckermann, who was heard on Wednesday evening with Mr. Damrosch at Willow Grove, is a remarkable pianist. Her technique is very good, clear and clear, and her phrasing, as well as her musical intelligence, excellent. She played the last movement of Saint Saens' G minor concerto without a rehearsal, indeed without ever having played it with an orchestra, though she appeared with an orchestra four years ago at the age of 10, with Mr. Damrosch leading, at Carnegie Hall. Her first encore was Moszkowski's Scherzo Valse, and in the second part her selection was the Kermess, "Faust," arranged by Saint Saens, and her encore the "Frühlingsrauschen," by Sinding. Her reception was quite flattering.

Sunday
July 1 - 1901

The Philadelphia Press

Gussie Zuckerman, the talented young pianist and pupil of Mr. Alexander Lambert, has been engaged to play at the fourth young people's symphony concert under Frank Damrosch's direction.

N.Y. Times
Dec. 1901

Holyoke Telegram Feb. 9 - 1900

MUSICAL CLUB RECITAL.

Enjoyed by a Small but Select Audience—The Two Artists Deserve Much Credit.

The piano and violin recital given under the auspices of the Music club drew a small but select audience in Association hall last evening. It was a delightful musical treat, and one much enjoyed by the music lovers present. The two artists who contributed to the evening's entertainment, Miss Zuckerman, pianist, of New York, and Mr. Fisher, violinist, of Boston, gave a very finished performance. Miss Zuckerman is truly a marvel at her instrument for one of her years. She is only 14 years of age, and attended school daily, devoting her spare time to her musical studies. She is a pupil of Alexander Lambert of New York. Miss Zuckerman has splendid command of the piano, showing an excellent technique and artistic shading and expression. She rendered selections by Raff, Gounod, Sinding, and other noted composers in a manner beyond criticism. Mr. Fisher displayed his skill as a violinist of unusual mark in several numbers, which were played in a splendid style and finish. The Music club are to be congratulated and complimented in bringing such excellent talent to this city.

Sembrich at the New York College of Music.

THE girl students assembled in the hall of the New York College of Music last Wednesday afternoon to welcome Mme. Marcella Sembrich. The singer was first entertained with instrumental numbers by three promising young students, and afterward she in turn sang for the young people.

Madame Sembrich was in good voice, and her songs were "Das Veilchen," by Mozart; "Auftrage," by Schumann, and the old English song, "It Was a Lover and His Lass."

Alexander Lambert, the director of the college, played the piano accompaniments for the prima donna.

The students who played for Madame Sembrich were Gussie Suckerman and Harry Graboff, pianists, and Josephine Mackenzie, violinist. Miss Suckerman, a girl not over ten years of age, played with considerable skill the third movement from the Chopin Concerto in E minor, Mr. Lambert playing the orchestral part on a second piano.

Feb. 8 - 1901 Association Hall, Holyoke, Mass.

New York College of Music.

ELEVEN students of the New York College of Music, Alexander Lambert director, appeared at a concert in the hall of the college last Thursday afternoon. The selections played and sung were not beyond the abilities of the young musicians. Several of the performers afforded great pleasure to the audience, which taxed the capacity of the hall. The program for the afternoon was as follows:

- Reminiscence of Wagner, arranged for four violins.....Lambert
- Miss Grace Imlach, Messrs. Sergius Mandel, I. Segal and R. Davis.
- Piano solo, Rhapsodie.....Brahms
- Miss Nellie Baldwin.
- Soprano solo, aria from Barbiera di Sevilla.....Rossini
- Miss Agnes McNeil.
- Piano solo, Etude.....Chaminade
- Miss Marion Luyster.
- Violin solo, Fantaisie.....Vieuxtemps
- Reginald Davis.
- Piano solo, Alceste.....Gluck-Saint-Saens
- Bertha Jacobson.
- Soprano soli—
- Calm as the Night.....Böhm
- SummerChaminade
- Miss Anna Toohey.
- Piano solo, Variations, op. 9.....Raff
- Gussie Zuckerman.
- Violin solo, Polonaise de Concert.....Wieniawski
- Sergius Mandel.
- Piano soli—
- EtudeMoszkowski
- March Militaire.....Schubert-Tausig
- Miss Mercedes O'Leary.

Gussie Zuckerman, the child with the Madonna-like head and face, played brilliantly the Raff Variations, and the young pianist was heartily applauded and compelled to bow three times before the applause subsided. The sensible rule, "no encores," prevails at this college of music.

A COLLEGE CONCERT.

Students of the New York College of Music, of which Mr. Alexander Lambert is director, gave a concert in the college hall yesterday afternoon. Miss Gussie Zuckerman, a young pupil of Mr. Lambert and who is to play soon in one of Mr. Frank Damrosch's young people's concerts, played Raff's "Variations," opus 31, with great success. Others who were heard with special pleasure were Miss Leary, who played the Schubert-Tausig "March Militaire," and Miss Tooby, who has a good soprano voice.

YESTERDAY'S MUSIC.

In the afternoon there was a concert in Carnegie Hall of the Young People's Symphony Concert. Little Augusta Zuckermann played the Hungarian fantasy of Liszt with brilliancy and sound musical feeling, indicative of her excellent training under Mr. Alexander Lambert. She was well received. Miss Susan Metcalfe sang songs most artistically. Mr. Frank Damrosch spoke and conducted.

Young People's Concerts.

The fourth of Mr. Frank Damrosch's series of concerts for young people took place yesterday afternoon at Carnegie Hall. It was not a pleasant afternoon for young or old to go to a concert, but none the less there was a large audience and the applause was of the heartiest sort. The programme was as follows: First movement of Mendelssohn's Italian symphony; three songs—Schubert's "Liebesbotschaft," Orlando Lasso's "Mon Coeur se Recommande a Vous," and a pastoral of the eighteenth century arranged by Weckerlin—all sung by Miss Susan Metcalfe; Gounod's "Funeral March of a Marionette," Liszt's "Hungarian Fantasia" for piano and orchestra, with Miss Augusta Zuckermann, a juvenile pianist, as the solo performer; four of Taubert's lovely "Kinderlieder," sung by Miss Metcalfe, and Lalo's overture to "Le Roi d'Ys."

As is the custom at these concerts, Mr. Damrosch prefaced the orchestral numbers with talks explanatory of the music. Miss Metcalfe sang with her usual taste. Miss Zuckermann, who is about fourteen years of age and is a student in a local conservatory, played with evidences of real talent. Her touch was lovely and her perception of rhythm thoroughly musical. She played with much effect, and there is reason to hope that, if she will continue to study with earnestness and devotion, she may some day be a pianist of distinction. There is grave danger in her present public appearances that she may be spoiled by the easily won applause of large audiences. It would be a misfortune if her young head were turned by it and she ceased to make progress in her art.

To meet
John K. Koblitz
Mrs. William T. Bull
Substantive Jan. 11
Jan. 11
Miss
25 West Thirty-fifth Street.

N.Y. Sun Feb

N.Y. Times Feb 2 - 1901

THE MUSICAL COURIER.

AUGUSTA ZUCKERMANN.

MISS AUGUSTA ZUCKERMANN, one of the most advanced pupils of Alexander Lambert, appeared as soloist at the fourth symphony concert for young people, Frank Damrosch, conductor, last Saturday afternoon in Carnegie Hall, and played in connection with the orchestra Liszt's Hungarian Fantaisie. Her playing ex-



AUGUSTA ZUCKERMANN.

cited the astonishment of the large audience and aroused much enthusiasm. This young lady possesses great talent, and her refined, intellectual and forceful playing shows that she has been most thoroughly taught. Her mechanical equipment is really remarkable for one of her age. Still more noteworthy, however, is her finished style.

Her performance did not betray the smallest degree of immaturity; it was, on the contrary, characterized by a maturity of judgment and a refined taste. Miss Zuckermann is blessed with the artist temperament and is overflowing with sentiment. If she continues to pursue with diligence the course she now is following, and if her head be not turned by flattery and applause, she will doubtless become a prominent pianist. Undoubtedly she is among the most promising of all the young women pianists of New York.

Miss Zuckermann is one of a number of pianists who are making a great success, who are pupils of Alexander Lambert, and is yet in her teens.

Much interest was shown in the lecture concert at Carnegie Hall. Mr. Damrosch talked to his audience (composed for the most part of young people) in a way that won the hearts of the children. Gounod's "Funeral March of a Marionette" proved so attractive it had to be repeated. The most success, however, was achieved by a young girl of perhaps fourteen years of age, Miss Augusta Zuckermann, who was announced as Mr. Alexander Lambert's pupil, played Liszt's Hungarian Fantaisie. Her performance gave evidence of real musical gifts. She has a delicate yet powerful touch and a crisp, even finger technique. Rhythmically accurate, her playing was also expressive, and altogether it gave strong promise for the future. Unless her early success proves a drawback, there is every reason to predict a career for this young lady.
Miss Susan Metente sang several songs tastefully.
LAURA DANZIGER.

FREE SCHOLARSHIPS' BENEFIT.

Concert by the New York College of Music.

THE New-York College of Music, Alexander Lambert director, gave a concert last Friday afternoon at the Madison Square Garden Concert Hall, for the benefit of the free scholarship fund. A large audience attended and there was much applause bestowed upon the performers.



Photo by Marceau, New York.

ALEXANDER LAMBERT.

some of them advanced students of the conservatory. The program arranged was as follows:

- Impromptu for Two Pianos (Manfred).....Schumann-Reinecke
Miss Marion Luyster and Bertha Jacobson.
- Violin solo, Fantaisie Appassionata.....Vieuxtemps
Isidor Segal.
- Piano solos--
Impromptu.....Clarence Barker
Hark, Hark, the Lark.....Schubert-Liszt
Miss Leonora Daily.
- Contralto solo, Im Herbst.....Robert Franz
Mrs. Mildred Hirshberg.
- Piano solo, Scherzo, B flat minor.....Chopin
Miss Marion Luyster.
- Basso solos--
Oh, cessate di piagarmi.....Scarlatti
Love and Fame.....A. Buzzi Peccia
W. Harper.
- Piano solo, Theme and Variations, op. 91.....Raff
Augusta Zuckerman.
- Soprano solo, Jewel Song from Faust.....Gounod
Miss Anna Toohey.
- Piano solo, Ballade, G minor.....Chopin
Miss Mercedes O'Leary.
- Piano solo, Valse de Concert.....Moszkowski
Miss Dorothy Gevser.

Several of the numbers of the afternoon reached a high plane of artistic excellence. This was notably so of the violin solo by Isidor Segal, the contralto solo by Mrs. Mildred Hirshberg and the piano solo by Augusta Zuckermann. Mr. Segal's bowing and tone and his conception all went to stamp his performance as one of a very high order of merit. He is a pupil of Henry Lambert. Mrs. Hirshberg possesses a rich contralto voice, and while her singing in the past has attracted interest, the future should be full of promise for her, as she is a young woman, very young when we recall the ages of certain women singers now before the public. As for the little Miss Zuckerman, she is a girl of marked gifts. For her age her technic is astonishing, and more astonishing still when we hear her and find that she never pounds the keys, but draws from the piano a musical and velvety touch.

N.Y. Journal Feb 2 - 1902

Much interest was shown in the lecture concert at Carnegie Hall. Mr. Damrosch talked to his audience (composed for the most part of young people) in a way that won the hearts of the children.

BIG AUDIENCE WAS CAPTURED BY PIANISTE.

Little Miss Zuckerman Astonishes
Music is Joseph Gallagher
Night's Rose
At the Piano George McMurtre
Little Gussie
fully justified
made her Harry
Sadie

AUGUSTA ZUCKERMAN.—Augusta Zuckerman, the young talented pianist and pupil of Alexander Lambert, who appeared lately at the Young People's Symphony concert at Carnegie Hall, gave a successful piano recital at George Vanderbilt's house, corner Fifth avenue and Fifty-second street, on Thursday afternoon, March 6.

LAST WEEK IS A WHIRLWIND

The Final Days of the New
Exposition Are the
Best

GIRL PIANOIST IS GREAT.

GUSSIE ZUCKERMAN'S PERFORM-
ANCE JUSTIFIED EXPECTATIONS.

POPULAR MUSIC TONIGHT.

This surely is "whirlwind week" at the New Exposition, which positively comes to a close on Saturday evening next. Every day is now great, even immense, and brilliant beyond every previous standard, no matter how high. Little Gussie Zuckerman, of 15 years, last night fully justified the announcements that made her out a wonder and marvel at the piano. Liszt's tremendous Hungarian fantasia was mere child's play under her tiny fingers, whose surprising powers swept conductor, players and audience completely from their moorings and brought her a volume of applause that was nothing if not overwhelming. The accompaniment, as furnished by Mr. Damrosch and his orchestra, was absolutely superb. At today's matinee Miss Zuckerman will play Sinding's "Fruehlingsrauscher" and Bizet's great concerto.

ONLY FOUR DAYS MORE

Damrosch, Luckstone and Zuckerman
At the **NEW EXPOSITION** all day
to-day.

P. S.—No such musical combination
ever before offered in Pittsburg.

Wonderful Gussie Zuckerman plays
piano solos afternoon and evening.

Only four da-
position comes
the pianistic
She plays to

the New Ex-
ou must hear
e Zuckerman.

Great Damrosch matinee at the New
Exposition today; Damrosch Orchestra,
baritone solo by Harry Luckstone, and
piano solos by Gussie Zuckerman, the
petite giantess.

EXTRA!!! GUSSIE
ZUCKERMAN,
15-year-old girl wonder at the piano, with
the Damrosch Orchestra tonight at
NEW EXPOSITION.

The third popular concert by the Philadelphia Orchestra, will be given on Thursday evening, January 15, and will be for the benefit of St. Joseph's Hospital for Children. The soloist will be the 12-year-old pianiste, Augusta Zuckerman, who has been heard this year in Philadelphia at the Monday morning musicales and in New York in concertos with Damrosch's Philharmonic Orchestra, and last season with Emil Pauer. The concert will be given to relieve the children of poor families, and a committee of society people having the concert in hand in conjunction with the management, believe that a more appropriate soloist could not have been chosen than a little girl whose record as an artist and musician fully equals the one attained by Josef Hofmann when he first visited America.

PHILADELPHIA ORCHESTRA

Third Popular Concert at the Acad-
emy a Great Success.

At the third popular concert of the Philadelphia Orchestra, at the Academy of Music last evening, the orchestra was heard to special advantage in a brilliant program and the soloist was a wonderful child-prodigy, little Miss Augusta Zuckermann, who seemed to have the making of a Carreno in her, as undeveloped and immature as she is, for her artistic ability is no small thing and her powers as an executant truly remarkable. She was heard in the Saint-Saens Concerto and was enthusiastically en-
cored, and deserved it, for she played it very well indeed. Later she gave two solos, a "Reverie," by Schytte, and Mac-Dowell's "Concert Study," in excellent style.

YOUNG PIANISTS ARE HEARD.

Orchestra Under Damrosch Aids in
Concert in Carnegie Hall.

In behalf of the free scholarship fund of the New York College of Music, a concert was given last night in Carnegie Hall by advanced piano pupils of Alexander Lambert. An orchestra under Walter Damrosch assisted. The debutantes were Elsa Breidt, Josephine Hartmann, Marion Luyster, Mercedes O'Leary and Augusta Zuckerman. They showed finish and brilliancy.

The first movement of the Grieg A minor concerto, played with much feeling by Miss O'Leary, and the Presto from Saint-Saens's G minor concerto, given with great vigor by little Miss Zuckerman, were especially effective. Miss Jacobsen contributed a concertstuck by Reinecke, Miss Luyster the rondo from Chopin's E minor concerto and Miss Breidt the scherzo from Scharwsnka's B flat minor concerto. The last number was Tschalkowsky's concerto in B flat minor (first movement), with Miss Hartman at the piano.

The orchestra gave the music of the Prelude to Act III of "Die Meistersinger," Tschalkowsky's Andante Cantabile and a Gavotte by Bach.

The young and exceptionally talented pianist, Augusta Zuckermann, pupil of Alexander Lambert of the New York College of Music, will play on Jan. 14 and 15 with the Philadelphia Orchestra at the Academy of Music, Philadelphia.

PHILADELPHIA ORCHESTRA.

Popular Concert This Evening, Con-
cert-Lecture To-morrow After-
noon.

At the Academy of Music this evening the Philadelphia Orchestra will give the third of its series of Popular Concerts. The affair is in aid of that most worthy charity, St. Christopher's Hospital for



AUGUSTA ZUCKERMAN.

Children, and the soloist will herself be a child—Augusta Zuckerman, that fine little pianiste, being the artiste engaged. Miss Zuckerman is but 15 years of age, but she has appeared with success with Walter Damrosch's Symphony Orchestra, and the New York Philharmonic Orchestra. Miss Zuckerman will play the Saint-Saens Concerto a "Reverie," by Schytte, and Mac-Dowell's "Etude de Concert." The orchestral program is also well chosen, and the affair gives promise of being very successful artistically, financially and socially.

Flowers and friendly enthusiasm overwhelmed the soloists at last night's concert in Carnegie Hall. Mr. Lambert's pupils were playing for the free scholarships of their own college. The orchestra was a good one and knew its place. One small star, staggering under rose wreaths and the name of Augusta, bore off the honors of the evening.

AN AMERICAN PIANIST.

IN an advance report of the pupils' concert which Mr. Lambert gave on Thursday evening in Carnegie Hall, this city, a Pittsburg paper says:

On next Thursday evening, January 22, in Carnegie Hall, New York city, Prof. Alexander Lambert, that veteran and successful teacher, will present in piano performances some American girls developed in his College of Music, and under conditions so trying and severe as to merit attention in all sections of the United States. An orchestra sixty strong is to furnish accompaniments; the musical connoisseurs of the metropolis will be out in force, as will also the whole army of keen eared critics. Here will be a test calculated to draw blood, and that Mr. Lambert and his protégés do not flinch in its face is most significant. The program presents warhorses that have claimed the best efforts of such supreme performers as Carreno, Zeisler, Hambourg, Josef Hofmann, Joseffy, Gabrilowitsch, d'Albert and Rosenthal. Miss Zuckerman was heard with orchestra during the last Pittsburg Exposition season, and though sixteen years hardly cover the span of her life, her playing of the Liszt "Hungarian Fantaisie" and the final movement of the Saint-Saens Concerto was so monumental as to gain at once that high admiration awarded only the really great ones.

In another column of THE MUSICAL COURIER will be found a full report of this concert. Little Miss Zuckerman is beginning her career very auspiciously. This winter has brought her an imposing batch of engagements, among them one in Philadelphia with the new symphony orchestra under Scheel's direction.



AUGUSTA ZUCKERMANN, PUPIL
ARTIST PUPIL OF ALEXANDER
LAMBERT

Another Successful Lambert Pupil.

The list of artists turned out by the Lambert Conservatory is a long one and contains some familiar names. Among the recent additions to the list is Miss Augusta Zuckermann, a girl about fifteen years old. Miss Zuckermann has this season alone played five times with the Pittsburg Orchestra, and appeared at five other important concerts in Philadelphia. She has also taken part in several private musicales.

LAMBERT PUPILS IN CONCERT.

THE large auditorium in Carnegie Hall was crowded Thursday night of last week with music lovers and students of music who assembled to aid the scholarship fund of the New York College of Music. Six advanced pupils of the director, Alexander Lambert, played piano numbers, accompanied by an orchestra. They were Miss Bertha Jacobsen, Miss Marion Luyster, Miss Mercedes O'Leary, Miss Elsa Breidt, Miss Augusta Zuckerman and Miss Josephine Hartman.

Here is the interesting program:

- Prelude to Act III, Meistersinger.....Wagner Orchestra.
- ConcertstückReinecke
Miss Bertha Jacobsen.
- Rondo from E minor Concerto.....Chopin
Miss Marion Luyster.
- Concerto, A minor (first movement).....Grieg
Miss Mercedes O'Leary.
- Andante Cantabile.....Tschaikowsky
- GavotteBach
String Orchestra.
- Scherzo from B flat minor Concerto.....Scharwenka
Miss Elsa Breidt.
- Presto from G minor Concerto.....Saint-Saëns
Miss Augusta Zuckerman.
- Concerto, B flat minor (first movement).....Tschaikowsky
Miss Josephine Hartman.

Two of these performers, Miss O'Leary and Miss Hartman, are young women, while the other are girls whose ages range from fifteen to seventeen. It was very clever of Mr. Lambert to have these children perform the quick movements from the concertos, for, as musicians all know, the andantes and slow parts require soul and musical perception that can only come with maturity. All of the players showed good technic, and in this respect greatest skill was exhibited by Miss Jacobsen, Miss Zuckerman and Miss Hartman. Miss Leary's playing was distinguished for poise, Miss Breidt's for touch, and Miss Luyster's for grace.

The orchestral accompaniments were rather timidly performed. The young pianists were recalled many times. Miss Zuckerman had to respond seven times before the applause after her number subsided.

Lambert's Gifted Pupil in Demand.

MISS AUGUSTA ZUCKERMAN, the talented young pianist and pupil of Alexander Lambert, played in Philadelphia Thursday, February 12. This was Miss Zuckerman's fourth concert in Philadelphia within two months. Wherever this young artist has appeared she is certain of a re-engagement. She is a performer of temperament, and with the fine natural gifts combines the technical skill required to play difficult works. Mr. Lambert, whose judgment is worth something, predicts a brilliant future for Miss Zuckerman.

Commercial Advertiser

One of the most promising of New York's young pianists is Miss Augusta Zuckerman, who has been heard more or



MISS AUGUSTA ZUCKERMAN.

less in concert in the last two years. She is a native-born New York girl, still well within her teens, and for the last few years has been a pupil of Alexander Lambert in the New York College of Music. Had she been less wisely guided she would doubtless have long ago been sent about the country as a "child prodigy," for in musical attainments she is far in advance of the average prodigy.

"TREBLE CLEF" CONCERT

Miss Zuckermann Shows Virtuoso Qualities as a Pianist.

The "Treble Clef," a chorus of women's voices, gave its second subscription concert of the season at Horticultural Hall last evening, under the able direction of its conductor, S. L. Hermann. The assisting artists were Miss Augusta Zuckermann and Paul Dufault, tenor.

Miss Zuckermann played with marvelous facility and technical fluency a sonata by Scarlatti; "Etude de Concert," in F minor, by Liszt, and "Valse de Concert," by Moskowski. Though a mere child in years, the pianist proved herself eminently qualified for the work of virtuoso, possessing temperament and decision which at times result in too heavy a touch.

Her coolness and presence of mind are specially commendable. Before she had got well into the intricacies of the Scarlatti Sonata the electric lights went out, leaving the hall in utter darkness during the performance of that number. Miss Zuckermann continued without a moment's hesitation, thus saving an embarrassing situation. For encore she played a waltz by Chopin.

Paul Dufault sang six songs in English and French, exhibiting a tenor voice of unusual quality of richness and cultivation.

The voices in the chorus are fresh and show the effect of excellent training.

April 25-03, Ev. Telegram, N.Y.

"Just a Song at Twilight."



The College of Music.

When the New York College of Music does anything it is certain to be well done, as the musical sense and discernment of Alexander Lambert, the director, is always beyond question. The first concert was given in College Hall to hundreds of people, many of whom were unable to get inside of the building. The programme was given by Miss Gussie Zuckermann, Michael Banner, Paul Kefer and Leo Liebermann.

Miss Zuckermann is one of the truly great pianists

that have come out of Lambert's hands, and the maturity of her work is not short of remarkable. This is delightful to see, for she was such a wonderful child pianist that one might well have feared she would have remained there. The others contributed their share towards making an artistic success of the concert, which will be followed by many others. Mr. Lambert is also noted for giving his pupils the opportunity to hear, in College Hall, the greatest artists that visit America.

Jan 28-03

March 21-03

April 30-03

Journal Courier

North American, Phil

MUSIC AND MUSICIANS

Spring Concert of the Treble Clef—Peakes School Musicals

The spring concert of the Treble Clef, under the direction of S. L. Herrmann, took place last evening in Horticultural Hall. The club on this occasion had the assistance of Miss Augusta Zuckerman, the young girl pianist, and Paul Dufault, tenor. The chorus, which, under the able baton of Mr. Herrmann, has done such good work during the season just closed, and which always makes its special appeal to those who are interested in part songs for women's voices, was heard last evening in "Snowdrops," by A. Dorn, a serenade, by Hans Huber, in which the solo part was sung by Mrs. Corinne Wiest-Anthony; "Ye Sons of Israel," by Mendelssohn, in which the club was assisted by Mrs. Hannah Hey Darby, Miss L. Gertrude Scheidemann and Mrs. Clara J. Rainear, in the solo parts; "The Dawning of the Day," by Brewer, in which the solo was again sung by Mrs. Wiest-Anthony; "The Roses that Would Blossom Fair," by Jan Gall, and Berwald's "The Dancers." The Huber serenade was so successful that it was found necessary to repeat it in response to the warm applause of the large audience.

Little Miss Zuckerman was warmly received, and gave another of her astonishing exhibitions of her marvelous facility and technique. This young person, in short frocks, with her hair down her back, plays entirely without notes the most difficult compositions in a way that quite takes your breath away, and she was heard last evening in one of Scarlati's "Sonata," Liszt's difficult F minor "Concert Etude," a familiar waltz by Chopin and Moszkowski's famous "Concert Waltz."

Mr. Dufault, who was heard here for the first time last evening, is a tenor of some distinction, with a clear, smooth and quite full tone, who sings with an unusual amount of sentiment and charm. In the first part of the programme he was heard in a group of English songs, "Because," by d'Hardelet; Dvorak's "Songs My Mother Taught Me," and "In May Time," by Speaks, and later in the evening he sang three chansons, "Stances," by Fleger; "Amour! Amour!" by Tosti, and "La Vivandiere," by Godard.

There was a great amount of trouble with the dynamos of the hall last evening, and several times before the concert began the audience suddenly found themselves in total darkness, and shortly after Miss Zuckerman had begun to play the Scarlati Sonata the lights again went out, and the little player, with perfect aplomb and without a second's hesitation, continued through this long and difficult composition while the house was in pitch blackness. It was not until almost the last bar of the work that the hall was again lighted up. It is needless to say that the player was warmly received after this feat.

*The Public Ledger, Phila.
April 30-03.*

Annual College Concerts.

BEFORE audiences that literally packed the hall the advanced students of the New York College of Music gave their annual concerts Thursday afternoon and Friday evening of last week at the College Hall.

The interesting program opened with an arrangement for two pianos of Mendelssohn's "Ruy Blas" overture, played by the Misses Lillian M. Keen, Etta Matz, Blanche Steiermann and Mildred van Vliet. The young members of the piano orchestra maintained admirable rhythm and ensemble.

In Liszt's Eleventh Hungarian Rhapsodie Miss Marion Luyster showed well trained fingers and no small share of musical spirit. Miss Sarah Rothschild played violin solos by Bohm and Tschetschulin with a sympathetic tone and creditable musical understanding. Facile finger technic and clear touch distinguished Miss Bertha Jacobson's performance of the Moszkowski E major Waltz.

Miss Mary L. Kernan, in songs by Cowen and Harris, proved herself possessed of a pretty stage presence, a pretty voice and very pretty sentiment. Miss Elsa Breidt, whose work has several times been praised in these columns, again demonstrated her undeniable talent. She is a young pianist of serious endeavor. In her are united natural ability and sound musical and technical training. She played the first movement of the Schumann Piano Concerto with aplomb and with unusual insight. The cadenza was particularly good. Miss Mamie Fischer made quite a hit with her violin solo, "The Bee," which she did with speed and clarity.

Miss Augusta Zuckermann is an embryo Carreño. She has force, fire, confidence and dash, all under good control and all tempered with taste and intelligence. It does not take peculiar prophetic powers to predict an uncommonly bright future for Miss Zuckermann. The program ended with an excellent performance of Mendelssohn's D minor Trio, played by Harfield Stockwell, Isidor Segal and Max Herzberg. Director Lambert is to be congratulated on the high standard maintained at these concerts. They were better than some given here this winter by professionals. The Lambert piano pupils always remind one of Bülow's saying: "In order to be a pianist one must have fingers rather than hands." The Lambert pupils have fingers and they have been shown how to use them.

Choral Art Society

The society will have the assistance of Miss Augusta Zuckerman as solo pianist. Miss Zuckerman is a young woman who has been rapidly advancing in her art and her appearance in Brooklyn will be welcomed by many who have read of her, but have not yet had the opportunity of hearing her play. Last season she appeared with Walter Damrosch and his orchestra in Pittsburg five times, and she played also with the Philadelphia Orchestra and the Philadelphia Choral Union with great success. Recently she was the soloist of the New York Symphony Orchestra concert at Carnegie Hall.

*J. N. Lewis
Dec. 27-03*



Augusta Zuckerman,

Pianist of Choral Art Society Concert Tuesday.

which Mr. Downs' chorus of soloists sing these difficult unaccompanied works has often been praised. Their perfect precision in attack and finish, delicacy of shading, clinging to exact pitch, and their correct accentuation and beautiful enunciation of the text make the singing of this organization a delight. The society will have the assistance of Miss Augusta Zuckerman as solo pianist. Last season she appeared with Walter Damrosch and his orchestra in Pittsburg five times, and she played also with the Philadelphia Orchestra and the Philadelphia Choral Union with great success. Recently she was the soloist of the New York Symphony Orchestra at Carnegie Hall. The full programme will be:

- Puer Natus in Bethlehem (folk song), Arranged by Robert Franz
- Joseph Lieber, Joseph Mein (folk song), Arranged by Robert Franz
- Presentation of Christ in the Temple, Motet in six parts, Joseph Eccard, 1598
- Silent Night! Holy Night! (old German folk song), Six parts, Arranged by Frank Damrosch
- Gebor'n ist der Emanuel (Christmas carol), Michael Praetorius
- Hodie Christus Natus Est, Motet in five parts, J. P. Sweelinck, 1592-1621
- Solos for piano:
 - Nocturne No. 5, Chopin
 - Valse de Concert, Moszkowski
 - Sanctus, Benedictus, (Mass in E flat), Eight parts, Rheinberger, 1830
 - Agnus Dei, Tomas Luis da Vittoria, 1560-1608
- Solo for piano:
 - Theme and variations, Raff
 - Charm Me Asleep (a madrigal in six parts), Henry Leslie
 - Ah! Woe is Me (a madrigal in six parts), H. Lahee
 - Upon My Lap My Sovereigns Sit (four parts), Martin Pierson, 1620
 - Autumn, Grechaninoff

Augusta Zuckerman, the talented young pianist, pupil of Alexander Lambert, will give her first piano recital at the New York College of Music to-morrow afternoon.



PHOTO MARCEAU

MISS AUGUSTA ZUCKERMAN

CHORAL ART CONCERT.

Sixteenth Century Christmas Hymns
Beautifully Sung by Mr.
Downs' Chorus.

The soloist of the evening was Augusta Zuckerman, a young pianist entirely unknown here, but who created something like a panic of enthusiasm among the musicians in her audience. The girl has a most beautiful tone, round, full and ringing, and her technic would be a credit to an old stager. Her rapid runs are as clear as a bell, her bases never grow muddy and she never forces her tone, which is large, yet musical. She played the Chopin Nocturne No. 5, a Concert Waltz by Moszkowsky and an air with some showy variations by Raff, beside two encore pieces, which the audience simply would not let her off without. She was at her best in the Moszkowsky waltz, and her first encore. The Raff variations are not worth playing, but if they are to be done at all it should be by some one like Miss Zuckerman, who never slops over.

*Brooklyn Eagle
Dec 30-1903*

Musical Courier - March 22 - 1905

Berlin - 1905

Continental Herald - Berlin

CONCERT AT THE AMERICAN WOMEN'S CLUB.



Miss Augusta Zuckermann who is a full artist, gives promise of becoming our leading pianistes. She has talent and technic, and that she is destined for composing, no one will who heard her "Moment Musical" as one of the numbers on the...

BERLIN AMERICAN WOMAN'S CLUB. COMING RECITALS, etc.

The next evening entertainment at the American Woman's Club will be reception at the end of October, when an artists' recital, organized by Mrs. Ernest Brandenburg, will take place. Mrs. Ernest Brandenburg has enlisted the services of three musicians - Miss Mary Minchhoff, the well-known singer, Miss Augusta Zuckermann, a New York pianist who has appeared with much success in the States and will give a concert in Berlin in the Bechstein Saal a Russian violinist, who studied with Joachim for many years and Mrs. Brandenburg will return to Berlin from an extended tournee in East Germany. Drews will play the C minor sonata by Grieg.

Continental Times - Berlin

Oct 1905



MISS AUGUSTA ZUCKERMAN - PIANIST

MUSICAL NOTES.

Augusta Zuckerman, pianist, will give a recital at Mendelssohn Hall on March 15. Among other selections, Miss Zuckerman will play the toccata and fugue in D minor by Bach-Tausig, a rhapsodie by Brahms, and compositions by Chopin, Raff, Liszt, and Scarlatti.

Augusta Zuckermann Recital.

AUGUSTA ZUCKERMANN, one of the most gifted of the brilliant band of young pianists turned out by Alexander Lambert, gave a recital at Mendelssohn Hall on Wednesday evening, March 15, before a fairly large and extremely enthusiastic audience.

The enthusiasm was well rewarded, for Miss Zuckermann revealed herself as a player of unusual musical feeling and rare technical attainment. Her warm temperament serves as an ample safeguard against mere scholasticism—the besetting sin of much modern piano playing—and, on the other hand, the example and cool counsel of Mentor Lambert enable Miss Zuckermann to marshal her emotional forces effectively and to direct them along legitimate and dignified lines. It was a delightful novelty to find such artistic balance and control in one so young. Miss Zuckermann may justly be called an artist. Of the purely pianistic virtues, she possesses reliable and facile technic, an incisive and sonorous attack, and a large tone of smooth quality. Miss Zuckermann's program contained representative numbers by Scarlatti, Bach, Brahms, Tausig, Raff, Chopin, Moszkowski and MacDowell, and it would be difficult to say in which one of the pieces she was better than in the rest. Encores and recalls in flattering plenty rewarded the player.

Eda Aberle contributed several songs to the program, singing with taste, sympathy and excellent vocalization.

American artists seem to be as numerous as American tourists; at any rate, besides Miss Ne comb, these short seven days set me in touch with two other pianists from the States, Celeste Chop-Groenvelt, and Augusta Zuckermann.

Mrs. Henry Zander of Meinekestr. 25, advised on Sunday. Miss Zuckermann of New York who will shortly make her debut as piano soloist in this city played.

July 1905

An "American Peril" is threatening in the musical circles of Berlin. What with the multitude of American artists resident there and the number of successful concerts given in Berlin by graduating students who hail from this strenuous shore, the German capital is seriously contemplating the possibility of our becoming a musical nation in time. The attack will be continued next season by a number of young Americans, and one of the big guns in the new campaign will be directed by Augusta Zuckermann, whose first Berlin piano recital is announced to take place on January 29. Miss Zuckermann, who went abroad some weeks ago, already is practicing hard for her concert, and now no one need wonder any longer why her teacher, Alexander Lambert, goes about holding his thumbs from dawn to dark.

Choral Art Singing at First Season

That the chorists are winning assured places created by the attention of the audience at the first concert particular peculiar musical having frequent of praise for commended various parts. The art of singing without a new art. was permitted speciality of usefulness helping to several favor night, and seedlings had won realing a firm friends.

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Berlin

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Berlin Continental Markt. Jan. 20 - 1906.

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AUGUSTA ZUCKERMANN

who will give a concert in Bechsteinsaal on Monday evening, January 29th 06. Miss. Zuckerman's former appearances in Berlin have made her well known to the musical public and her coming concert is looked forward to with great interest. The following program will be given.

- | | | | |
|----------------------------------|-------------------|---------------------------------|---------------|
| 1. Toccatu u. Fuge D moll . . . | J. S. Bach-Tausig | e) Rhapsodie H-moll | J. Brahms |
| 2. Giga con Variazioni | J. Raff | f) Etincelles | M. Moszkowski |
| 3. a) Sonate A-dur | D. Scarlatti | 4. a) Etude F-moll | F. Liszt |
| b) Prélude Des-dur | F. Chopin | b) Menuet de l'Arlésienne . . . | G. Bizet |
| c) Nocturne Fis-dur | | c) Etude de Concert | E. MacDowell |
| d) Walzer E-moll | | | |

Musical Court Jan 4-06.

Augusta Zuckermann, of New York, a very gifted young pianist and a late arrival in the American colony, will appear here in recital early in February. I recently heard Miss Zuckermann play and found her possessed of unusual talent. She already has a virtuoso technic, a beautiful touch, and lots of dash and go. She is musical, she has a sense of rhythm, and therefore will surely develop into a pianist to be reckoned with.

Konzert. Goer. Jan 4-06

Her Events to Chronicle.
Augusta Zuckermann, a gifted young player from New York, and a pupil of Alexander Lambert, will make her Berlin debut in January. Madame Gadski is much interested in the young player and it was at her home that Miss Zuckermann was first heard in Berlin. She has a brilliant and reliable technic and a well developed musical understanding.

Berlin Tagblatt Jan 28.

Saal Bechstein.
Morgen, 29. Januar, abends 8 Uhr:
Klavierabend von
Augusta Zuckerman.
Komposit. v. Bach-Tausig, Raff, Scarlatti, Chopin, Brahms, Moszkowski, Liszt, Bizet u. Mac Dowell.
Kart. Mk. 4, 3, 2, 1 b. Bote u. Bock,
Wertheim, Leipziger Straße u. Abendk.

Feb 2-06.

Berliner Börsen-Zeitung

Berlin Börsen Court Jan 30 06

Im Bechstein-Saal trat gestern die Pianistin Augusta Zuckermann mit einem eigenen Klavierabend vor die Öffentlichkeit. Wie die Wiedergabe der Bach-Tausigschen D-moll-Toccatu und Fuge und der "Giga con variazioni" aus der Rassischen D-moll-Suite dartat, fehlt es der jungen Debütantin nicht an pianistischer Begabung. Die Technik ist eine geklärfte und behende, der Anschlag, wo sie ihn nicht überreißt, elastisch und klangvoll. In den Variationen ließ dagegen manches Gelingene, besonders in den zarteren Partien, auf das Vorhandensein eines entwicklungs-fähigen Talents schließen.

Kunst und Wissenschaft.
— In Fräulein Augusta Zuckermann, die sich am Montag mit einem im Saal Bechstein gegebenen Klavierabend vorstellte, lernte man eine sehr begabte Pianistin kennen. Die junge Künstlerin hat die Wohlthat einer gebiegeuen musikalischen Erziehung genossen, das merkte man aus der ganzen Art ihres Spieles. Ihr technisches Vermögen ist ansehnlich entwickelt, sie besitzt Kraft und Temperament, was sie spielte, klang empfunden und durchdacht. Mit der Wiedergabe der "D-moll-Toccatu und Fuge" von Bach-Tausig und J. Raff's "Giga con variazioni" bot die jugendliche Debütantin sehr erfreuliche Leistungen.

Local-Anzeiger Berlin

P. E. Konzerte. Fräulein Augusta Zuckermann stellte sich am Montag im Bechsteinsaal als ein vielversprechendes Klavier-Talent vor. Die Technik ist nicht nur wohlgebildet, sondern auch bereits sehr weit vorgeschritten, reicht aber vorläufig beispielsweise für Stücke wie die H-moll-Rhapsodie von Brahms noch nicht aus. Leichtflüßige Passagen machen dagegen den besten Eindruck. Auch die Hülfsarbeit in Liszt's Chopin'sterter F-moll-Grüde fiel durch Sauberkeit auf. —

Jan. 31 06.



Berlin Tagblatt Jan 31-06

... man, eine noch sehr jugendliche Pianistin, besonders in der Wiedergabe Chopin'scher Werke. Besonders gelungene Giga con Variazioni von Raff. Für die etwas schwere Rhapsodie H-moll fehlt es ihr vorläufig noch an der Intensität vertieften geistigen Erfassens, das durchaus nicht durch eine übertriebene physische Kraftentfaltung ersetzt werden kann, mit der sie ihrem an sich weichen und sympathischen Anschlag unflüchtig eine unnütze Gewalt antat.

*Continental Times
Berlin Jan 31-06*

By a miscalculation of my time I arrived at Bechstein Hall very early on Monday, and came upon Miss Zuckermann playing in the dark, to mute and empty benches. It was some dimly, rippling thing unfamiliar to me, and she was giving it extremely well—with exquisite and airy fleetness, and with sparkling color of tone. "Augezeichnet!" I thought and then, glancing at my program, "she probably can't play the Bach-Tausig prelude and fugue so well if she does the graceful ones so charmingly." But when the hall had filled, and the slip of a girl came out and began her program I was astounded. Heavy chord rushed upon heavy chord in powerful and thundering succession—and all of it without any "banging", but ringing, vibrant playing. Then came the fugue, no less broad in conception, no less forceful in treatment, every note even and clear as a bell, and every phrase punctuated in well defined periods. At that stage I had to hasten away to my other concerts; but though I left the Raff gigue and variations, the Scarlatti A major sonata, the Liszt, the Chopin, the MacDowell and all Miss Zuckermann's other well-chosen numbers—which I am told she played equally well—I went out of the hall feeling that I had been face to face with talent of a very sterling kind, and that not crude ore, but refined and golden metal.

Continental Herald Berlin Feb. 1906

MISS AUGUSTA ZUCKERMAN gave her first Berlin piano recital on January 29th in Bechstein Saal. It is a serious undertaking for a young artist to come as a stranger to Berlin and to stand the fire of the local critics. It did not take one long however to be convinced that Miss Zuckerman is one of the few who has a right to be placed in the ranks of the younger artists of the musical world. The first number on the program was the Tocatta and Fugue, Bach, which she attacked with the strength and sureness of touch that one does not usually look for in a woman. Her tone is large, her technic is sure and clean and her work, on the whole, shows evidences of excellent musical training. If one could pass a criticism, and in duty bound we must find something, it can be only this. Time will bring maturity of interpretation, a some what more mellow tone, although let it be understood that this young lady's tone is already round and deep to an extent we scarcely could hope to find. But the Chopin showed the youth of the artist, he should like to hear these same things ten years later. No doubt we shall have that pleasure, for unless circumstances unforeseen interrupt her career, we undoubtedly will see Augusta Zuckerman ranked among the greatest pianists of either continent.

E. L.

THE MUSICAL LEADER AND CONCERT GOER

BERLIN.

BERLIN, GERMANY, February 1, 1906.

Good judgment and good taste were displayed in the programme chosen by Augusta Zuckermann, a young pianist from New York, who was one of last week's musical debutantes. Miss Zuckermann has been in Berlin only a few months and has had since her ninth year no other instructor than Alexander Lambert, so that it was strictly

an American debut. With a programme of piano compositions which, with one or two exceptions, were technically and musically quite within her grasp, she proved herself a player of great technical facility, immense force and dash in the bravura passages, and delightful crispness and lightness in passages requiring fleet fingers and tasteful phrasing; the lyrical development will come later, when she has grown older and lived more. Her best numbers were the Raff Giga con Variazioni, the fascinating E minor Waltz of Chopin, which the composer undoubtedly meant to portray all the coquetry in the character of the Countess Potocka, to whom it is dedicated, and the MacDowell Etude. Miss Zuckermann's ease, self poise and absence of affectation while playing are points well worth comment. If, as we hear, she means this concert to be only the beginning of serious European study, it will be safe to predict more than the average success for her. She has undoubted talent, and above all things possesses the individual note in her playing, without which every performance is reduced to a mere rattling of dry bones.

N.Y. Sun - Feb. 1906

Miss Augusta Zuckerman, a young New Yorker, gave a piano recital in Berlin the other day. She went over in September on the advice of Mr. Alexander Lambert and was received as a fully equipped pianist. "Another proof," says one of her most influential New York friends, "how unnecessary it is to go to Europe to study now."

Kunst und Wissenschaft.

— In Fräulein Augusta Zuckermann, die sich am Montag mit einem im Saal Bechstein gegebenen Klavierabend vorstellte, lernte man eine sehr begabte Pianistin kennen. Die junge Künstlerin hat die Wohlthat einer gebiegegen musikalischen Erziehung genossen, das merkte man aus der ganzen Art ihres Spieles. Ihr technisches Vermögen ist ausserordentlich entwickelt, sie besitzt Kraft und Temperament, was sie spielte, klang empfunden und durchdacht. Mit der Wiedergabe der „D-moll-Tocatta und Fuge“ von Bach-Tausig und F. Raff's „Giga con variazioni“ bot die jugendliche Debutantin sehr erfreuliche Leistungen.

*Berliner Börsen Zeitung
Feb. 2-06.*

ADOLF SCHUSTERMANN
ZEITUNGSNACHRICHTEN-BUREAU
BERLIN O. 27, BLUMEN-STRASSE 80-81.

Bitte die Seite zu beachten!

Zeitung: **National-Zeitung**
Adresse: **Berlin.**
Datum: **3. FEB. 1906**

am 29. Januar gab die 17-jährige Pianistin Augusta Zuckerman, eine Schülerin Lamberts aus New York im Bechstein-Saal ihren ersten Klavierabend in Berlin. Sie stellte sich als ein außerordentlich vielversprechendes Talent mit fast männlicher Kraft des Anschlags und bedeutender Technik vor. Im Forte und Fortissimo muß sie noch mehr auf die Weichheit des Tones achten und sich vor zu starkem Pedalgebrauch hüten. Bei manchen Stellen, wie selbst in Raff's D-moll-Sonate ließ die Erinnerung des Vortrags zu wünschen übrig, doch wird sich dies Manco bei dem anheimelnd offenen musikalischen Sinn der jungen Dame und des wissenschaftlichen Studium mit der Zeit auch verlieren.

THREE Americans, Theodore Spiering, violinist, of Chicago, Ethel Newcomb and Augusta Zuckermann, pianists, of New York, were heard here during the past week, all being very successful.

Als hoffnungsvolle Pianistin konzertierte Augusta Zuckermann im Bechstein-Saal. Bei ihrem Spiel stören wohl noch gewisse Unabsichtlichkeiten und Uebertreibungen, dennoch erwies sich die junge Künstlerin als klavieristisch vortrefflich begabte Zunehmende Reife und Routine werden gewiß dazu beitragen ihre innere Anteilnahme an der Musik zu verstärken.

*Alpen- und Musik Zeitung
Berlin Feb. 2-06*

Beim Eintritt in die Besprechung der Konzertwoche drückte ich mein Bedauern darüber aus, daß der „Lange Kerl“ mich verhinderte, drei kleine Fräuleins, Ethel Newcomb, Armida Napolitano und Augusta Zuckermanns, zu hören. Die holden Damen, über die mir mein musikalischer Geheimrat das Beste sagt, werden mir hoffentlich durch ein zweites Konzert bald Gelegenheit geben, das Veräumte nachzuholen.

BERLIN

Another successful debut was made by Augusta Zuckermann, a charming New York girl of eighteen and a pupil of Alexander Lambert. She appeared at Bechstein Hall on Monday, playing the Bach D minor toccata and fugue (in the Tausig arrangement), the Raff variations, a Scarlatti sonata, the D minor prelude, the F sharp major nocturne and the E minor valse by Chopin, the Brahms B flat minor rhapsody, Moskowski's "Etincelles," Liszt's Chopinesque F minor etude, the Bizet minuet, "L'Arlésienne," and the MacDowell "Etude de concert."



MOZART.

From an Old Photograph When He Was Five Years Old.

Miss Zuckermann made a splendid impression. Unless all signs fail she will become one of the greatest women pianists of her generation. She already has a highly developed technic, an excellent touch, individuality, and a glowing temperament. That she is musical was shown by her tasteful interpretations and her artistic phrasing. The Bach toccata and fugue was given with massive chord effects, with great evenness of finger work, and with a fine sense of proportion. She played the Raff variations with finish of technic, and with much color of tone. The smaller pieces by Chopin were also exceedingly well given; and in the Liszt and MacDowell etudes the youthful artist displayed virtuosity of a high order. Throughout her program it was evident that Miss Zuckermann is a girl extraordinarily endowed, who has been exceedingly well taught; and if she continues to develop and improve the world will hear much of her.



Mrs. Oehmigke-Drehne gave a brilliant "at home" Sunday (the 20th of May) in honor of Miss Marie van Gelder. Several of Miss van Gelder's vocal pupils sang a series of French songs by Lucian de Flagny which were enthusiastically received. Miss van Gelder's pupils showed a noble tone and splendid style of expression. Herr Otto Grossmann violinist assisted kindly with the Andante from Theodore Holland's D major Sonata and Romance by Svendsen. Miss August Zuckermann (who also excelled as a vocal pupil) delighted us all with two piano solos. The best German and American society was represented also many noted musicians especially singers. It was a very enjoyable afternoon.

Miss Augusta Zuckerman and Mrs. Gobert gave a most enjoyable tea and musicale on Saturday afternoon in honor of Mr. Arthur Hartmann the well-known violin virtuoso, on the evening of his departure for America where he is booked for a large tournée. Many prominent musicians were present, among them were Gregor Beklemesheff, Mrs. Ferruccio Busione, Mrs. Ernest Brandenburg and Miss Johnson, a pupil of Mme. Gadski-Tauscher. A musical program was given by Messrs. Fröhlich, Collins and Plummer. Mr. Fröhlich played among other things, a cello solo by Miss Augusta Zuckerman which made an unusually good impression.

Augusta Zuckermann assisted at the concert in the Tiergarten Hof on Friday night and was fortunate enough to secure two engagements from managers who were in the audience. She played in Stettin on Friday evening, the opening concert of her tour with Manen.

Miss Augusta Zuckermann will play in many German cities this season, among others Stettin and Danzig. She will also give a number of concerts with Manen, the Spanish violin virtuoso.

Mme. Gadski-Tauscher has left for the States where she is booked for a long tour, with Mr. F. la Forge as accompanist. Among the numbers on her repertoire is a group of songs written for her by Miss Augusta Zuckermann.

A note from the Schirmer Pub. House in New York to the Mitteldutsche Verlag in Berlin reports quite a demand for the Zuckermann song cycle.

Augusta Zuckermann has just returned from her concert with Manen, in Stettin, where she received very favorable press notices. She was entertained by a number of society leaders and was the guest of honor at a tea given by Frau Schroeder, the teacher of Madame Gadski.

Beethovenian: Sonntag, 6 Januar, abds. 8 Uhr:
Populäres Konzert von Jean
Manen.
Mitwirkung: **Augusta Zuckermann** (Klavier)
Karten 3, 2, 1 M. bei Schiesinger und Jots & Beck

CONTINENTAL HERALD

Augusta Zuckermann, the young American pianist who spent last week in Berlin and was heard so successfully in a concert in Bechstein Saal has been engaged for a tournee in Germany with Manèn the Spanish violinist. The tour opens in Danzig the first week in No-



AUGUSTA ZUCKERMANN
(see article).

ember continuing at intervals during the winter. Miss Zuckermann who will be remembered as the talented pupil of Alexander Lambert has already a fine American reputation having appeared with the New York Symphony Orchestra, the Philadelphia Symphony orchestra, the Pittsburg orchestra under Walter Damrosch. With the latter she was engaged for one appearance but so great was her success, that she was engaged for six consecutive appearances. With the Young People's Symphony (Frank Damrosch) she was associated with such soloists as Kreisler, Gabrilowitsch and Gerardy. Her only teacher in Berlin has been Busoni, in whose classes she studied during the summer. Miss Zuckermann is not only a pianist but a very clever composer, her last group of songs is being sung by Madame Gadski on her present tour.

The songs which are called Kinder-Lieder are 1st "Puppenlied," 2nd "Vogelnest," 3rd "Schlaflied," 4th "Mein Lieblingskind." They are not only melodious and musical but also show artistic talent in construction. In addition to these Miss Zuckermann has just finished a "Moment musical for cello" dedicated to Hekking and which will be played by him on his coming tour in America. She is now at work on a trio for piano, violin and cello besides a number of smaller violin, voice and piano selections. Miss Zuckermann is engaged for an American tournee in 1907 under Franyke, the former manager of Paderewski.

American Pianist Abroad.

Augusta Zuckerman, the gifted young American pianist, pupil of Alexander Lambert, is at present in Berlin, where, it will be remembered, she scored such an emphatic suc-



AUGUSTA ZUCKERMAN.

cess last season in concerts of her own. The German critics were unanimous in their praise of her unusual musicianship, her genuine temperament, and her thoroughly finished technic, and the same qualities, added to her charm of appearance and manner, also helped her to win her way into the favor of the public. Miss Zuckerman's many American friends are watching her career with the greatest interest, and expect her to do great things for herself in the very near future.

Stettin

Ostsee-Zeitung

und
Neue Stettiner Zeitung.

Im großen Konzerthaus saale feierte gestern ein begeistertes Auditorium den spanischen Violinvirtuosen Joan Manén, mit dem sich gleichzeitig die Pianistin Fräulein Augusta Zuckerman die ersten Vorbeeren auf dem Podium unseres Konzerthaus saales erworb. Wir fehlen die Worte, den Eindruck des jugendlichen Geigers zu schildern, der das Staunen-erregendste leistete, was je von einem Künstler seines Instrumentes in den letzten Jahrzehnten gehört ward. Wie oft haben wir Sarasate bewundert, wie oft die Hergentünfte des Altmeisters Paganini von namhaften Violinvirtuosen, die größere Künstler-individualitäten sind als Joan Manén.

Auch der jugendlichen Pianistin wurde lebhaft gedankt, und das mit Recht. Fräulein Zuckerman ist eine sympathische Künstlerin, die schon durch die perlende Technik, mit der sie die Rastchen

Variationen spielte, im Publikum durchschlug. Ihr musikalisches Können und Empfinden klang aber wärmer noch aus der Kreuzersonate sowie aus den prächtig gespielten Chopins, und die Konzertetüde von Mac Dowell gab sie geradezu blendend und wichtig im Ton. Wir hoffen, dem jugendlichen Künstlerpaare bald wieder in unseren Konzerten zu begegnen. In der Begleitung der vorwiegend virtuososen Gaben des Geigers erwies sich übrigens Herr J. M. Avellan als zuverlässigster Partner.

General-Anzeiger
Nov. 10 - 1906

Konzert Joan Manén und Augusta Zuckerman.

In kleinen Saal des Konzerthaus saales debütierte gestern ein begnadetes Künstlerpaar: Joan Manén (Violine) und Augusta Zuckerman (Klavier). Wir sind nach dem gestrigen Erlebnis nur noch erkannt darüber, wie uns hier solche in jeder Beziehung reife Künstler bisher unbekannt bleiben konnten. Dem Namen des spanischen Geigers Joan Manén sind wir wohl sehr vereinzelt begegnet, aber daß er eine geradezu phänomenale Erscheinung in Bezug auf Technik und abgeklärtes Spiel, das blieb uns bis dato verborgen. Der übrigens noch blühende Virtuos spielte als erste Nummer Bachs „Chaconne“ für Violine allein. Das war zum mindesten eine Kühnheit, als Südländer mit unserem klassischen Bach eine Inbriktaviste zu machen. Indes wir waren mehr als angenehm enttäuscht. Und so ging es schrittweise weiter über die „Kreuzersonate“ und die bekannte G-dur-Romanze Beethovens, über Schuberts „Die Biene“ hinwo zu dem Herkunftslande. Eine prächtige

Partnerin hatte der Geiger in Augusta Zuckerman am Klavier, eine vollwertige Künstlerin, die mit binokularem Blick für die Intentionen des Komponisten begabt ist und uns durch absolut beständige Leistungen erfreute. Die vorerwähnte Zeit verbietet uns, des Näheren darauf einzugehen. Das Ensemble in der „Kreuzersonate“ und die eindringliche Kunst sicherten eine klassische Wiedergabe. Wir freuen uns der Bekanntschaft mit dieser Künstlerin, die gleichfalls mit überreichem Beifall bedacht wurde. Die Violinsoli begleitete Herr Avellan am Klavier mit bestem Verständnis. In Summa: ein an künstlerischen Eindrücken selten reicher Abend!

—w.

Konzert von Joan Manén und Augusta Zuckerman.

Außerhalb der Vereins- und Abonnements-Ringe sowie der rein lokalen Beziehungen finden bei uns Konzerte durchreisender Künstler nur selten statt. Sie kommen auch gewöhnlich nicht auf ihre Rechnung, wie das ja der notwendige Rückschlag des gegenseitiger Vereinbarung beruhenden provinziellen Konzertwesens mit sich bringt. Dadurch erklärt es sich, daß das gestrige Konzert der spanischen Geigengröße Joan Manén nur vor keinem und noch dazu der Hauptsache nach geladenem Publikum stattfand. Joan Manén hat den bedeutenden Ruf, der ihm voraussehte, voll gerechtfertigt, oder vielleicht sogar noch übertroffen. In ihm rollt echtes feuriges Geigerblut, das durch ein süßliches Brausetemperament ein prickelndes Rauschgefühl erhält, das aber auch durch wahrhaft vornehmes Musikertum bereinigt und geläutert erscheint. Ob in seinem Spiel fortwährendes Temperament oder eindringender Kunstverstand, prunkendes Virtuositentum oder feuriger Kunstenthusiasmus die Oberhand hat, läßt sich schwer sagen. Sicher aber ist, daß alle diese Eigenschaften bei ihm vorhanden sind und zwar in überreichem Maße. Nur durch eine derartig allseitige Betätigung eines starken persönlichen Geigentales lassen sich Wirkungen so durchschlagender Art, wie sie Herr Manén gestern erzielte, erklären. Wie ernst er genommen sein wollte, bewies er schon durch sein Programm, das mit Bachs Chaconne begann, als Hauptwerk Beethovens „Kreuzersonate“ brachte, und auch damit noch nicht genug, erst nach die Beethovenische G-dur-Romanze vorschickte, um erst ganz zuletzt in Schuberts „Die Biene“ und „I palpiti“ von Paganini die Technik als solche zu Worte kommen zu lassen.

Der noch jugendliche Geiger hatte sich eine noch jüngere, nichts desto weniger bereits recht würdige Partnerin, Fräulein Augusta Zuckerman, mitgebracht. Fräulein Zuckerman, als deren Heimat uns Amerika genannt wurde, ist eine blendende Pianistin. Der Schwerpunkt ihres Könnens ruht allerdings noch mehr auf der virtuososen als auf der musikalischen Seite des Klavierspiels. Das wurde dem Hörer klar, wenn er die glänzende pianistische Leistung in Rastchen enorm schwieriger varrierter Guigue mit der mehr reinen, wenn gleich auch sehr achtbaren Partbaltung in der Kreuzersonate abwog. Wo die Musik selbst durch große Steigerungen oder interessante technische Bildungen momentan anregt, so lebt Fräulein Zuckermans Phantasie mächtig auf.

Veranschaulicht wurde dies so recht durch Chopins Des-dur-Prélude, dessen Mittelsatz die Pianistin großartig zu steigern vermochte. Sieht man die zierliche Gestalt der noch sehr jungen Dame mit ihren noch zierlicheren Händen, die jedem Decimengriff verächtlich ausweichen, so glaubt man kaum, wie gewaltig sie die Vagregionen des Beckens aufzuwählen versteht und welche einen vollen runden Ton sie besitzt. Mit einer Bravourleistung allerersten Ranges verabschiedete sich die Pianistin in einer raffiniert schwierigen Konzertetüde von Max Dowell. Reicher Beifall stand ihren Darbietungen zur Seite. — Die Violinsoli begleitete Herr Avellan recht zuverlässig, zeigte aber ein Vorliebe für unangebrachtes Arpeggio. —

Stettiner Kuraste
Nachrichten

Werner Alberti. In spite of the extremely unpleasant weather on Sunday afternoon a good-sized audience assembled in Beethoven Saal to hear this well-known tenor and opera singer, who gave a program with the assistance of Augusta Zuckermann. Alberti has a dramatic tenor of great warmth and sings with temperamental effects and artistic phrasing. The dramatic possibilities of „Ich grolle nicht” afforded him scope for some of his best work his high B flat with which he ended the number being so effective that he was given a furor of applause. In the Hugo Wolf group, the cold from which he was evidently suffering interfered with his middle and low notes but temperamentally he obtained some fine effects.
 X Augusta Zuckermann, whom I heard for the first time is a pianist who is “making good” what was unanimously predicted for her some years ago. She has a big and ample technic, tremendously big for such a *petite demoiselle* but unlike so many of the young pianists she is more than a piano smasher, she has great poetic gifts and her sentimental passages are idealized. Her work brought her three recalls after her first number and her second she was obliged to repeat. She will be heard again on Jan. 6th when she plays with the Spanish Manén.

Augusta Zuckermann, the charming young New York pianist, who is now in this city, has composed a set of “Kinderlieder,” entitled “Puppenlied,” “Vogelnest,” “Schlaflied” and “Mein Lieblingskind.” They are delightful little songs, showing undoubted creative talent, and

they will be sung by no less an artist than Madame Gadski on her American tour this winter. A cello piece, entitled “Moment Musical,” dedicated to Anton Hekking, is also a very pleasing little composition and will also be played by him during his tour of the United States. A pupil of Alexander Lambert, of New York, Miss Zuckermann scored an unqualified success at her Berlin debut last winter, and she has been engaged for a concert tour of Germany with the celebrated Spanish violinist, Manén.

The Zuckermann songs as sung by Madame Gadski in United States have been received most favorably.

and a joint concert given by Joan Manén, the Spanish violinist, and Augusta Zuckermann, the bright, vivacious and charming young American pianist.

Miss Haring reports as follows:

“Hans Winderstein, with his Leipsic Orchestra, gave his third concert of the season at the Singakademie on Saturday, when he had the assistance of Joan Manén and Augusta Zuckerman. Three dainty, light, and altogether charming Rameau ballet pieces, modernized and arranged by Felix Mottl, opened the program and the Tschaiakowsky fifth symphony brought it to a close. Parts of this symphony are exceedingly fine and the work as performed by Winderstein made an excellent impression, but as a whole it rather lacks the vitality with which other works from the pen of the same composer are imbued. Between the early French and modern Russian works was heard a suite by Manén for violin and piano, with orchestral accompaniment, a fairly interesting work; the piano part of which is not conspicuously grateful, being extremely difficult and not pianistic. Miss Zuckerman, however, gave a brilliant performance of her part, revealing it in its best aspect, and Mr. Manén has every reason to be satisfied with the cordial reception accorded his work. He, himself, was in fine form and played with great technical finish, grace of expression and refined phrasing.”

Augusta Zuckerman, the gifted and beautiful young American girl pianist, has been engaged by Hans Winderstein to play at three concerts with his well known orchestra. She has just refused an offer of a tour in Russia. Miss Zuckerman's “Kinderlieder,” which are being sung by Mme. Gadski on her present American tour, are everywhere meeting with great success. These songs have now been published and may be procured from Albert Stahl, 29 Potsdamerstrasse, Berlin.
 ARTHUR M. ABELL

Augusta Zuckermann has been engaged to play with the Orchestra in Görlitz, Febr. 23rd.



MANÉN Spanish Violinist, who is touring with Auguste Zuckermann.

Werner Alberti, the well known singer, met with great success at his concert at Beethoven Hall, on Sunday afternoon, when he was assisted by Augusta Zuckerman, the pretty and highly gifted girl pianist, of New York. Miss Zuckerman gave a brilliant rendering of Raff's rarely heard “Gigue con variatione.” She has a beautiful touch and produces a tone which, while retaining its velvety richness in the pianissimo passages, never becomes hard. For one so young, she has wonderful control of the instrument, and she gives evidence of musical intelligence of a high order. Above all, her fresh young personality glows, charms and refreshes. She also gave Chopin and MacDowell numbers. The audience was most enthusiastic and she was many times recalled.

Augusta Zuckerman assisted John Manén, the Spanish violinist, at his concert on Sunday, carrying off the lion's share of the applause. Her performance of the Raff variations, a piece of which she has made a special study, was distinguished for penetration, remarkable exactness of execution, rhythmical precision, beautiful tone and a glowing temperament. This charming young American girl is an admirable pianist. The violinist was heard in a number of virtuoso pieces which gave him an ample opportunity of displaying his brilliant technic and smooth, oily tone. Manén is a bit superficial in his conceptions, but he is a virtuoso par excellence.

Manén-Zuckermann. This interesting combination of talent, violin and Klavier attracted a large and also a highly musical audience in the Beethoven Saal on Sunday evening. Manén who is a well-known Spanish violinist was heard in selections from Bach, Beethoven, Sarasate and Paganini besides some smaller numbers. Manén is at his best in works requiring a virtuoso technic, which he undoubtedly has, but his program leaned rather more to a technical display than to temperamental interpretations. His Bach revealed a singing tone and his phrasing showed clarity and intelligence. He received much warm applause. Particular interest centred around the appearance of the talented young pianist Augusta Zuckermann, who though so young in years has on her every appearance captured the Berlin critics. She did not disappoint her audience on Sunday evening. She is much more than a technician and in this she differs from the average young player. She plays with abundant musical temperament and with warmth and abandon. It is always a controlled temperament so that her interpretations are legitimate and her ideas clear and musical. She was heard in selections from Raff, Schumann, Schloetzer and Moskowski, besides a Prelude of her own composition which revealed unmistakable genius. Miss Zuckermann was the recipient of a tremendous ovation being recalled twice after she played her last encore, Laslo's Consolation.

Vorsuche Leistung Jan 7-07 Berlin

Es soll dem Geiger Herrn Joan Manón (Sonntag, Beethoven-jaal) ohne weiteres zugegeben werden, daß er rein technisch Hervorragendes leistet; was indes seine musikalischen Fähigkeiten und insbesondere seinen Geschmack anlangt, so stehen diese keineswegs auf der entsprechenden Stufe. Daß Herr Manón Wichtigkeiten spielt, um seine Technik zu zeigen, wie sein „Studio di Concerto“ sei ihm noch nicht so übel vermerkt. Daß er aber seine „Salon“-Kunst auch Bachs Chaconne zu gute kommen läßt und auch Beethoven nicht verschont, dagegen kann nicht scharf genug protestiert werden. Die mitwirkende Pianistin Fräulein Zuckermann besitzt neben sehr flüssiger Technik und markigem Anschlag auch viel gesundes musikalisches Gefühl. Deshalb kann man ihrer weiteren Entwicklung mit Interesse entgegensehen, wenn sich auch ihr Spiel noch mehr ausgleichen muß. — Ein Prélude eigener Komposition, das Fräulein Zuckermann spielte, wies außer einigen nicht ungehörigen Klangeinsparungen wenig selbständige Züge auf.

Musical Leader

Winderstein Orchestra.

THE Winderstein Orchestra from Leipzig has given three concerts in Berlin this year, but for an orchestra of its calibre to concertize in Berlin, is a trifle like carrying coals to Newcastle.

It is well balanced and of fairly good sounding quality, especially the strings, but as it is comparatively new and composed almost entirely of young players, there is not the routine or precision about the work calculated to stir the musical waters of Berlin to any appreciable degree. At the third concert, Joan Marien, the Spanish violinist, and Augusta Zuckerman, the young American, pianist, were the soloists. They appeared together in the suite for violin piano and orchestra written by Marien, but the part assigned to the different instruments, scarcely keeps the order of precedence denoted in the title, as the piano has but little to say.

That little was said by Miss Zuckermann showed great taste, but those who know her decided pianistic gifts, would have been glad of an opportunity to have heard her in a score, in which the chief word was said by the piano.

The symphonic number was the Tschaiakowsky No. 5, and in spite of the inevitable comparison with the Nikisch reading of the same work, it was nevertheless a pleasure to hear this most Russian of all the great Russian symphonies. The fault of the orchestra to act as a satisfactory medium between composer and audience, seemed to be not so much with the men, as with the leader. Winderstein has a fine business like precision about his movements and tempo, but more than this is required in a work where elasticity, rubato and coloring are the dominating qualities.

* * *

Miss Augusta Zuckermann has just returned from Russia where she played with great success.

Mr. and Mrs. J. Godowsky gave a dinner on Sunday. Among the guests were Mr. Alexander Lambert, Augusta Zuckermann and Mrs. Beatrice Gobert.

W. K. In der Singakademie konzertierte gestern (Sonabend) Kapellmeister Hans Winderstein aus Leipzig mit seinem Orchester zum dritten Male in diesem Winter. Drei Numeau die Ballettskizze, von Felix Mottl bearbeitet, bilden die Einleitung, Tschaikowski's E-moll-Sinfonie den Schluß des geschickt zusammengestellten Programms. Dazwischen führte der bestens bekannte Geiger Herr Joan Manón gemeinsam mit der tüchtigen Pianistin Fräulein Zuckermann eine von ihm komponierte Suite für Violine, Klavier und Orchester vor, ein lebenswichtiges, geschickt geformtes Stück, dem man nur einen anderen Schlusssatz wünschen möchte; denn eine recht triviale Melodie, die sich hier breit macht, schädigt den sonst nicht unympathischen Eindruck, den man von der Arbeit empfängt. Auch der Orchesterklang wäre vortellhaft zu retuschieren. Ein geringerer Aufwand an Instrumenten würde dem Stil des Ganzen besser entsprechen; der große Apparat ist ohnehin nirgends recht ausgenutzt. Herr Manón spielte die Solo-geige sehr effektiv; die weniger hervortretende Klavierpartie wurde von Fräulein Zuckermann mit Geschmack ausgeführt. Kapellmeister Winder-

stein bewies abermals, daß er mit seiner Musikerschar eifrig aufwärts strebt und schon jetzt recht achtbare Leistungen zu bieten imstande ist.

Local Anzeiger - Berlin
Jan 18-1907



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Photographische Aufnahme von Georg Gerlach & Co., Berlin.

AUGUSTA ZUCKERMAN.

Augusta Zuckermann, the young American pianist who came to Berlin last year from the studio of Alexander Lambert in New York, made her Berlin debut and scored a brilliant success — a success which she has repeated on each of her public appearances this season. She has been touring with Manen, the Spanish violinist, and has every where had most favorable criticisms. She plays in Leipzig Monday. Miss Zuckermann is not only a talented pianist, but has unusual gifts in composition. Her "Kinderlieder" as sung by Madame Gadski on her recent tour, being

distinctly successful. The talent to the p...

Lodz - Russia

Konzert Manen-Zuckermann. Das Große Theater war gestern abend fast ausverkauft. Galt es doch, Don Juan Manen zu hören, der in seinem ersten Eigenkonzert in Lodz das Publikum so entzückend begeisterte. Und er erfüllte alle Erwartungen. Wiederum rief sein Spiel einen förmlichen Sturm der Begeisterung hervor. Der Künstler begann mit „Präludium, Fuge und Presto (G-moll)“ von Bach. Es sieht nach einem anderen großen Klageolet. Man hörte da vollständig naturgetreu das Schlagen und Schluchzen der Nachtigall. Die „Romance“, Manen's eigene Komposition, ist ein äußerst zart gehaltenes Werkchen. Der Künstler spielte es mit aufgesetztem Dämpfer; es liegt in der Romance etwas Verträumtes, und das zum Schluß verhauchende pianissimo, so wie es Manen spielte, zengt von einem sehr subtil ausgebildeten Gehör. Das Paganinische „God save the Queen“ besteht aus sieben sehr effektvollen Variationen über das Thema des „Heil'ig im Siegerkranz.“ Die fünfte Variation enthält äußerst schwierige Pizzicato-Passagen für die linke Hand, diese Schwierigkeit aber überwand der Künstler spielend. — Mit A. Zuckermann, die sich am Konzert beteiligte, erwies sich als eine tüchtige Klavierspielerin. Sie leitete ihre Vorträge mit Raff's „Gigue e Variation“ ein und schien uns — bei den ersten Takt, die sehr trocken herauskamen — schon eine gelinde Enttäuschung bereiten zu wollen, doch erwärmte sie sich später für das Spiel und entwickelte das Thema in ansprechender Weise. Chopin's Präludium Des-dur brachte die Künstlerin verständnisvoll zu Gehör und spielte darauf (wie jeder Konzertpianist) den Chopin'schen G-moll-Walzer sehr amütig. Die Glucke-Balakirew'sche „Lerche“ hat Hr. Zuckermann vielleicht anders aufgefaßt, als sie es sollte, dieses Werk besitzt aber etwas spezifisch Russisches, das nicht jedem in Fleisch und Blut übergehen kann, und die Künstlerin entschädigte wenigstens durch eine schöne Phrasierung. Den Konzertwalzer von Roschlowski spielte sie hinsichtlich der rein ästhetischen Auffassung sehr ausdrucksvoll. — Nun kommen wir zu dem Duett: Don Juan Manen und Mit Zuckermann. Wer von dem gleichnamigen Tschaikowsky'schen Werk und von Beethoven's „Kreuzersonate“ gehört hat und beide nicht näher kennt, würde vielleicht glauben, daß die „Kreuzersonate“ das beste Werk von Beethoven sei. Das ist aber nicht der Fall. Die Sonate hat natürlich viele Schönheiten, wie wir bei Beethoven und nur bei Beethoven viele solcher finden, doch ist darin der musikalisch wertvollste — der Andante-Esz. Vor allem aber handelt es sich hier darum, daß wir das Werk in vollendeter Weise zu hören bekommen, — und das gerügt. —tz.

Neue Lodza Zuckermann

Mit Guernemann ist eine gute Pianistin, die zeigte sich am besten in der Sonate von Beethoven, die sauber und stilgerecht akkompagniert wurde. Daß aber die Dame der posthumer E-moll-Walzer von Chopin aufs Programm setzte, wundert mich; nicht daß die Komposition wertlos wäre, im Gegenteil, sie ist sogar sehr schön, aber unendlich leicht, und fürchtbar abgepielt, da ihn fast jede Schülerin mit dreijähriger Spielzeit in ihrem Repertoire hat. Eine so kleine Nippfische gibt man höchstens als Capriccio-Nummer. Das Prelude von demselben Komponisten wurde geschmackvoll vorgetragen, ebenso der Konzertwalzer von Moszkowski.
Herr Avelan ist ein guter, d. h. dezentler Begleiter.
Das Konzert war äußerst interessant und das Haus fast ausverkauft.
Anton Wirth.

Contra

Few of the young pianists have been heard this season as often as Augusta Zuckerman, the gifted young New York pianist. She has numerous engagements to fulfill in the immediate future and an extended Russian tour is pending. Thoroughly artistic and musical as she is, it must be admitted that much of her success in obtaining so many appearances is due to the clever administration of her sister, Beatrice Gobert, who is her business manager. The sisters had intended returning home this spring, but have now partly decided to remain in Europe, with Berlin as headquarters, for another year.

Augusta Zuckerman and Joan Manen have just returned from Lodz, where they had a tremendous reception, resulting in an extended tour of Russia, including Moscow, St. Petersburg, Warsaw, Riga, Odessa, Kiev, and six or seven of the other principal cities. The success of these two clever artists always holds in consequence "repeats" and further engagements. They are engaged for a tour of several German towns before proceeding to Russia.

Miss Augusta Zuckermann has just returned from Dresden. She plays in Schneidemühl on Sunday, April 14th.

AMERICANS TO THE FRONT IN BERLIN

R. Adams-Buell and Augusta Zuckerman in Piano Recitals.

BERLIN, March 10—Americans hold their own well over here, or rather, constantly gain ground in the concert field. Two pianists from across the seas figured in the lists this week and more than held their own against the best local talent. They were Robert Adams-Buell and Augusta Zuckerman. Mr. Adams-Buell made a marked impression by his mature artistry. His technique is astounding; from the most velvety pianissimo to the most powerful fortissimo, no shade of tone-color is unknown to his fingers, yet he never makes the mistake of sentimentalizing or pounding. His passage work is so easy, so spontaneous that one has the feeling that the player is greater than the work. And every school receives an equally sympathetic and characteristic expression, Bach, Beethoven, Reger, Brahms, Grieg, Sinding, Raff and Liszt, all are conquered, both technically and interpretatively, by the young artist in an admirable manner.

Augusta Zuckerman, who is both good to see and good to hear, appeared with the Leipzig Orchestra in a suite for violin and piano with orchestral accompaniment by J. Manen. The composer took the violin part, and played with a sweet tone that accorded well with Miss Zuckerman's. It is the sweetness of her tone that is her greatest charm.

At this same concert, directed by Hans Winderstein, were given three bits of ballet music by Rameau, rewritten in free form by Felix Mottl and Tschaikowsky's Symphony in E minor.

Musical America

Augusta Zuckerman, the gifted and beautiful young American girl pianist, has been engaged by Hans Winderstein to play at three concerts with his well known orchestra. She has just refused an offer of a tour in Russia. Miss Zuckerman's "Kinderlieder," which are being sung by Mme. Gadski on her present American tour, are everywhere meeting with great success. These songs have now been published and may be procured from Albert Stahl, 29 Potsdamerstrasse, Berlin. ARTHUR M. ABELL.

The complete concert and opera list of the week was as follows:

- SATURDAY, JANUARY 19.
- Beethoven Hall—Hedwig Kirsch, piano, with Philharmonic Orchestra.
 - Bechstein Hall—Max Menge, violin; Hermann Lafont, piano.
 - Singakademie—Third concert of Hans Winderstein with Leipzig Orchestra; soloists, Joan Manen, violin; Augusta Zuckerman, piano.
 - Royal Opera—"Barbier von Seville," "Javotte."
 - Comic Opera—"Hoffmann's Erzählungen."
 - West Side Opera—"Cousin Bobby."
 - Lortzing Opera—"Der Freischütz."

Alexander Lambert has arrived in Berlin. Before coming here he spent a few days in St. Petersburg. Mr. Lambert is particularly delighted with the progress made by his gifted and charming young pupil, Augusta Zuckerman, and considers that she has developed technically and artistically to an astonishing degree. The New York pianist and pedagogue will stay here about three weeks and will then go on an automobile tour (together with Mr. Tauscher and Mme. Tauscher-Gadsky) through France and Italy.

*! Musikverein. — Joan Manen Augusta Zuckerman. Mit einem Künstlerkonzert excellentester Art beschloß gestern der Musikverein seine an schönen Erfolgen reiche Konzertsaison 1906/07. Herr Joan Manen, der spanische Geigenkünstler, und die Pianistin Augusta Zuckerman aus New-York, die gestern unsere Musikfreunde zu stürmischem Beifall hinrissen, stehen auf der Höhe ihrer Kunst; in diesem Tempel der Kunst verstummt die Kritik, da giebt es nur beglückendes Genießen, hehrste Freude. Drei Stunden hindurch gab sich das Publikum dem Zauber dieser künstlerischen Darbietungen hin, von Vortrag zu Vortrag steigerte sich der Beifall, und am Schluß des Konzertes nötigten die stürmischen Ovationen Herrn Manen zu einer Zugabe. Jede einzelne seiner Darbietungen war eine lebenssprühende, selten schöne Leistung. Klanglich sauber und mit festbestimmtem Rhythmus entlockte der Künstler seiner Geige die Töne und holte an Empfindung heraus, was eben nur herauszuholen war, wobei in den bewegten Sätzen das virtuose Spiel ganz besonders fesselte. * Fräulein Augusta Zuckerman, eine jugendliche Pianistin, hatte an dem Erfolge des gestrigen Konzertes großen Anteil und wurde wiederholt in herzlichster Weise ausgezeichnet. Sie spielt mit allen Künsten der Tongebung und jener köstlichen Beschaulichkeit, die einen fein gebildeten Geschmack und stets das innere Wesen der Musikstücke in seiner Gestaltung hervortreten läßt.

Schneidermühl Tapfblatt
April 14 - 1907

MOVEMENTS OF AMERICANS.

Among the recent arrivals at the Pension Lafayette, Rue de la Pompe, Paris, is Miss Zuckerman, the well-known young American pianist. Owing to her great success at the New York Symphony Concerts and at private recitals, Miss Zuckerman has been engaged for a European tour, including Berlin, Leipzig, Dresden, Paris, and other important cities.

In Paris she will probably make her appearance with the Colonne orchestra. Miss Zuckerman, though only seventeen, has also acquired fame as a composer.

Paris - Sept. 1907



A Musical Post Card.

The accompanying post card was received by THE MUSICAL COURIER from Berlin, bearing the signatures of Johanna Gadski, Leopold Godowsky, Augusta Zuckerman, Alexander Lambert and Xaver Scharwenka. The portrait is that of Miss Zuckerman, the pianist.

YANKEE PIANIST AND SINGER WIN APPLAUSE.

(Copyright, 1907, by the Press Publishing Co., New York World.)
(Special Cable Despatch to The World.)

PARIS, Oct. 5.—Miss Augusta Zuckermann, a young American pianist, won great applause by her brilliant playing, particularly of a waltz by Moszkowski, at the Hotel Continental, Monday night.

MME. DESTINN FOR THE METROPOLITAN

Mr. Conried Tells Mr. Alexander Lambert Berlin Prima Donna Will Sing Here Next Winter.

On the maiden trip of the new steamship Adriatic, which arrived yesterday, Mr. Alexander Lambert was a passenger. He was returning from a two months' tour of the musical centres of Europe, and brought an interesting budget of news. He saw Mr. Heinrich Conried in Berlin and found him greatly improved in health. They dined together two weeks ago, and Mr. Lambert said the Metropolitan Opera manager walked to the dining room with the help only of his cane, something he had not done for months when he left New York. He and Mrs. Conried were about to leave Berlin for a rest in the country, near there, and then they were going to return to Vienna. Mr. Lambert expects to see him return to New York in perfect health.

One of the most interesting bits of operatic news Mr. Conried gave him was that Mme. Emmy Destinn, of the Royal Opera, Berlin, who has twice been engaged for the Metropolitan, but never came, will surely be a member of the company next season. The late Maurice Grau was able to engage her only for two months during the season of 1903-1904, but she decided eventually not to come. At that time Mr. Grau spoke of her to a HERALD correspondent as possessed of the greatest artistic temperament of any one he had heard for a long time, and said that she had reincarnated Carmen for him.

Mme. Destinn's engagement by Mr. Conried for three years was announced last spring, but she did not come to the Metropolitan last season. She has been for eight years in the Royal Berlin Opera. Her voice is said to be a big soprano of wide range, with a certain alto quality in the high registers. Her principal rôles are Carmen, Elizabeth in "Tannhäuser," Elizabeth in "Lohengrin," Valentine in "The Huguenot," Santuzzo and Nedda. "When I left New York, on March 5," said Mr. Lambert, "I went direct to St. Petersburg to attend my cousin's wedding. While there I had an opportunity to hear the Imperial Russian Opera Company, as well as to see its famous ballet. Of the former the only redeeming feature is its orchestra, while the ballet is unique and really wonderful."

"Berlin is overflowed with music and musicians. In one week I saw there MM. Geleg, Saint-Saëns, Massenet, Strauss, Mascagni and Nikisch. Pianists grow there like mushrooms, but of the kind that are undigestible. Among the most promising young American pianists is Miss Augusta Zuckerman, who has played this winter with success in Germany and Russia."

"Mme. Gadski, whom I also met in Berlin, is delighted over her recent operatic success. Her vacation consisted of an automobile tour through Germany, France and Italy. I was one of her party, but could go only as far as the French frontier."

"Before leaving for home I spent a few days with Mr. Ignace Paderewski at his villa in Morges, Switzerland, a princely estate situated almost opposite Mount Blanc. He looks the picture of health and expects to spend his summer preparing for his American tour, to which he looks forward with great anticipation. Among the novelties which he will play are his sonata and variations, both of which he played for me. They are remarkable compositions and will place him on a high pedestal among the great modern composers. Mr. Paderewski is not alone a great pianist, but also an

MUSICAL AMERICA

MISS ZUCKERMAN'S TOURS WITH MANEN

Young American Pianist and Spanish Violinist Begin Their Second Season Next Month.

PARIS, SEPT. 14.—Joan Manen, the famous Spanish violinist, and Augusta Zuckerman, the young American pianist, have been giving concerts throughout Europe, and meeting everywhere with great success. Both are also known as composers. An opera by Joan Manen entitled, "Acis," has recently been accepted by the Dresden Royal Opera House. He has just completed a piano concerto dedicated to Miss Zuckerman. The latter has attracted considerable attention as a composer through her *Kinderlieder*, which have been sung by Mme. Gadski throughout the United States, and in Paris by Lucille Marcel. Mr. Manen and Miss Zuckerman will begin their second tour next month, including the principal cities in Germany and Russia.
H. M. W.



Augusta
Zuckerman
Pianistin

Augusta Zuckerman. Die junge amerikanische Pianistin wurde im Jahre 1888 geboren und zeigte schon als 4jähriges Kind ein ausgesprochenes musikalisches Talent. Mit neun Jahren trat sie zum ersten Male mit dem New Yorker Symphonieorchester unter Walter Damrosch auf. Sie spielte damals das C-Dur Konzert von Beethoven und fand grosse Anerkennung, so dass sie wiederum für eines dieser Symphoniekonzerte engagiert wurde. Später unternahm sie ausgedehnte Tourneen durch die Vereinigten Staaten, teils allein, teils im Verein mit Künstlern, wie Herrn Gerardy, Fritz Kreisler, Marcella Sembrich, Johanna Gadski, van Boog etc. Seit zwei Jahren konzertiert Augusta Zuckerman in Deutschland in Gemeinschaft mit dem Geiger Joan Manen.

PARIS APPLAUDS AUGUSTA ZUCKERMANN

American Pianist Follows Up Successes in Germany, Austria and Russia with Noteworthy Recitals in the French Capital.



AUGUSTA ZUCKERMANN

Young New York Artist Now Playing Abroad, Who Has Been Engaged for a Tour of Her Native Country During the Season 1908-9

PARIS, June 20.—Augusta Zuckermann, the young American pianist, is now here in Paris, where through her recitals and appearances at private musicales she has been attracting a great deal of attention.

Recently Miss Zuckermann completed a prolonged tour of the principal cities of Germany, Austria and Russia, playing to crowded houses. She has already been engaged for a tour of her native land during

the season of 1908-9.

This gifted artist is now yet twenty years old. She was born in New York in 1888 and at the age of four she showed decided musical talent. Three years later Alexander Lambert, the well-known teacher, heard her play and became much interested in her career. She became his pupil and continued her studies with him until three years ago. Since coming to Europe she has earned an enviable reputation.

Konzert.

Es sind 30 Jahre her, seitdem der spanische Violinvirtuose Pablo de Sarasate seinen Triumphzug durch Deutschlands Konzertsäle hielt. Heute taucht wiederum ein spanischer Violinvirtuose, Herr Joan Manén am Horizont auf, aber den Glanz des früheren Bestens erreicht er zurzeit noch nicht. Dessenungeachtet ist Herr Manén ein Künstler von phänomenalem Können, von feurigem, seine Hörer mitfortreisendem Temperament. In dem außerordentlich schwierigen Fismoll-Konzert von Wieniawski op. 14 war auch nicht ein unreiner oder unschöner Ton. Es ist schwer zu entscheiden, ob seine Griff- oder Bogentechnik größer ist. Hinsichtlich der letzteren fiel mir eine gewisse, sehr oft wiederkehrende Manier auf: am Schlusse von Staccato- oder Spiccato-Passagen die letzten Töne mit vollem Bogen zu nehmen. Diese Art schien mir an manchen Stellen nicht recht angebracht. In dem Fdur-Adagio aus dem Dmoll-Konzert op. 55 von Spohr zeigte der fremde Künstler seine Vertrautheit mit deutscher Musik: er spielte das sinnige, gemüthvolle Stück mit schönem Ton, ohne alles falsche Pathos, mit warmem, zu Herzen gehenden Ausdruck. Ein darauf folgendes Charakterstück con sordino, eine Art perpetuum mobile, welches das Summen einer Violine täuschend nachahmt, gefiel außerordentlich und wurde wenigstens teilweise da capo gewährt. Der Künstler schloß mit dem bekannten Virtuosenstück „I palpiti“ von Paganini. Derartige Musik ist ja in den letzten 30 Jahren bedeutend im Preise gesunken und gilt nur, wenn alles, auch das kleinste, bligblau und funkelnagelneu wie eine Münze aus dem Prägestock herauskommt. Diese Eigenhaft konnte ich den allerdings sehr bössartigen Flageolett-Stellen

des Paganinischen Stückes nicht überall zuerkennen. Man hörte Neben-geräusche, auch war die Intonation des Herrn Manén einigemal zweifelhaft. Keinesfalls war es eine unsere deutschen ersten Virtuosen überragende Kunstleistung. Mit der „Solo-Pianistin“ — so stand auf dem Programm — Fräulein Luauste Zuckermann spielte Herr Manén die Kreuzer-Sonate von Beethoven. In technisch-virtuoser Hinsicht waren beide vortrefflich, in bezug auf die Tempofreiheiten dürfte wohl der Violinist der tonangebende, die Klavierspielerin der sich fügende Teil gewesen sein. Herr Manén nahm das Gesangsthema des ersten Satzes gar zu langsam, ebenso den Anfang des Andante. Von der Notwendigkeit der mit vieler Sorgfalt beiderseits herausgearbeiteten Luftpausen in den Variationen kann ich mich durchaus nicht überzeugen. Die Wiederholung des ersten Theiles des ersten Satzes war bei der Länge des Stückes und des ganzen Programmes eine kleine Rücksichtslosigkeit. Konnte man nach der im Ganzen sehr lobenswerten Ausführung der Beethovenschen Sonate über das treffliche technische Rüstzeug der Pianistin nicht wohl im Zweifel sein, so übertrafen die Einzelvorträge von Fräulein Zuckermann noch die Erwartungen. Die noch sehr jugendliche Künstlerin ist ein technisches Talent ersten Ranges, sie kann es in bezug auf Geläufigkeit und Kraftentfaltung mit jeder und jedem aufnehmen. Ihr Programm war allerdings inhaltlich nicht belangvoll und mehr dem Auserwählten zugewandt. Raff's Oiga con Variation aus der ehemals viel gespielten großen Dmoll-Elite op. 91 erscheint im Laufe der Zeit sehr verblaßt, die Caprice Espagnol von Moszkowski ist ein national gefärbtes Bravour- und Virtuosenstück, aber auch nicht mehr. Ein Scherzo von Manén — sollte der Violinvirtuose dieses Namens auch Klavervirtuose sein? — ist reich an modernen Pikanerien und Gewaltanketten und keineswegs erfreulicher Natur. Als Zugabe spielte Fräulein Zuckermann die erste Nummer der sechs chants polonais von Chopin-Vst. Die technische Aufmachung dieses Programmes war, wie gesagt, überaus glänzend. Da die Interpretation der Beethovenschen Sonate auch gute musikalische Eigenschaften erkennen ließ, dürfte der jugendlichen Pianistin eine vielversprechende Zukunft winkeln.
Ernst Flügel.

Breslau
Sunday Nov 10-07

Konzert

Auch bei den modernsten Virtuosen gehört es zum guten Ton, ihre öffentlichen Darbietungen mit einem klassischen Werke zu beginnen. Es steht ihnen nicht immer, und namentlich Ausländer sollten es sich reiflich überlegen, ob es auch gut getan sei, ein deutsches Publikum mit Bach oder Beethoven zu behelligen. Bei Geigern kann es sich nur um einen dieser beiden Komponisten handeln. Der spanische Violinvirtuose Herr **Joan Manen** hat sich mit der Kreuzer-Sonate in Breslau nicht gut eingeführt; man hätte ihn darauf aufmerksam machen sollen, daß gerade dieses Werk in den letzten Jahren bei uns von einheimischen und fremden Künstlern vorzüglich gespielt worden ist. Ein solches Vergreifen der Tempi hätte ich für unmöglich gehalten. Ob die Direktive hierzu von dem Konzertgeber oder von seiner Partnerin, Fräulein **Augusta Zuckermann**, ausgegangen ist, weiß ich nicht; es läßt sich aber wohl vermuten, daß Herr Manen sich bei dieser Affäre als die Hauptperson betrachtet hat, und also für die Auffassung verantwortlich zu machen ist. Das Presto des ersten Satzes wurde flott und frisch in Angriff genommen, das Seitenthema hingegen, bei dem eine Verlangsamung des Zeitmaßes wieder von Beethoven angegeben, noch durch den Satz bedingt ist, gerade noch einmal so langsam genommen. Das ist eine unerhörte Willkür, um nicht zu sagen musikalischer Unverschämtheit. Dieselbe Erscheinung wiederholte sich im Finale. Hier finden sich mitten im Sechschiel-Takt kleine, aber bedeutungsvolle Einschüffel im Zweiviertel-Takt, bei denen ein rhythmischer Gegensatz ohne Alterierung des Tempos beabsichtigt ist; wer an diesen Stellen in ein förmliches Trauermarsch-Zeitmaß übergehen kann, dem

(Fortsetzung.)

ist der Organismus der Kreuzer-Sonate ein Geheimnis. Spanisch mag ein solches Verfahren sein, musikalisch nicht. — Auch die Variationen, diese herrlichen Beethoven'schen Eingebungen, litten unter der willkürlichen Behandlung des Tempos empfindlich. Aus Beethovens Andante wurde ein Adagio gemacht und in diesem wurde außerdem an einer bestimmten Stelle (Takt 12 bei dem Tone *gis*) ein starkes Ritardando angebracht, durch welches die Melodie bis zur Unkenntlichkeit verzerrt wurde. Von kleineren Versehen, wie zum Beispiel von dem konsequenten fortgesetzten Hinüber-schieben des Säkulationes eines Teils in den Anfangston des nächster Teils (Variation 2), will ich nicht viel Aufhebens machen; auch recht gute deutsche Geiger lassen sich ja solche Ungehörigkeiten bisweilen zu Schulden kommen. Fräulein Zuckermann konnte bei dieser anti-beethoven'schen Auffassung die Sonate nicht retten; sie mußte mit ihrem Partner durch Did und Düm gehen, und spielte eben, wie die Begleiterin eines Virtuosen zu spielen verpflichtet ist.

Ebenso wie Herr Manen sich durch seine Solostüde rehabilitiert hatte, konnte auch Fräulein Zuckermann die fatale Beethoven-Schärfe durch ihre Einzelvortrüge ausweichen. Daß die Künstlerin Glücke gewählt hatte, die im Konzertsaal selten zu hören sind, sei ihr besonders gutgeschrieben. Damit will ich nicht etwa gesagt haben, daß mich Raff's Variation-Siguer über Manens Scherzo besonders entzückt hätten, aber etwas Abwechslung tut einem doch immer wohl, zumal wenn man Stücke, die entweder schon aus der Mode gekommen oder noch nicht in die Mode gekommen sind, in so guter und klugemäßer Ausführung hört. Am besten schmeckt Fräulein Zuckermann mit Moszkowskis „Caprice Espagnol“ ab; es war Schick und Kraft darin und auch mit der Technik ließ sich Staat machen. — Daß das Publikum die Künstlerin nicht ohne Draufgabe entließ, ist selbstverständlich. Sie hätte sich mit etwas besserem, als Liszt's Uebertragung des polnischen Liedes von Chopin loslaufen sollen; gerade diese Liszt'sche Paraphrase nimmt sich doch schon recht fadensteinig aus.



PLAYS IN PARIS.

Augusta Zuckermann, American Pianist,
Wins New Laurels Abroad.

PARIS, Oct. 5.—Augusta Zuckermann, a young American pianist, won great applause by her brilliant playing, particularly of a waltz by Moszkowski, at the Hotel Continental, Monday night.

Breslau General Anzeiger
Nov. 9-07.

Die mitwirkende Pianistin Fräulein **Augusta Zuckermann**, spielte den Klavierpart der Violin-Sonate musikalisch verständig und technisch einwandfrei. In den Solostücken suchte sie das virtuose Element hervorzuheben, was bei ihrem Programm: Raff, Manen und Moszkowski, nicht anders zu erwarten war. (Beifall: Großartig-Beifall).
C. T. H.

Schlesische
Volkszeitung
Nov. 10-07.

In der Pianistin Fräulein Zuckermann hatte Herr Manen eine tüchtige Partnerin gefunden, die sich in der Sonate selbständig behauptete und nicht zur bloßen Begleiterin herabdrücken ließ. Sie besitzt eine außerordentliche Fingerfertigkeit und brilliert besonders im Stakkato-Spiel. Es kamen darum auch die Spielhofen-effekte der Raff'schen Gigue glänzend zur Geltung. Ein Scherzo von Manen, ebenfalls brillant vorgetragen, klang sehr nett an, verliert sich aber bald in eine öde Paulerei, an der das Ohr kein Wohlgefallen haben kann. Endlich rechnete auch eine spanische Caprice von Moszkowski mit der bravurösen Stakkatotechnik der Künstlerin.

Breslauer Morgenzeitung
Nov. 10-07

Fräulein **Augusta Zuckermann**, die den Klavierpart der Kreuzer-Sonate recht wirksam behandelte und dann in einigen Solostücken (Gigue von Raff, Scherzo von Manen und Caprice Espagnole von Moszkowski) so hervorragende pianistische Gaben offenbarte, daß sie vom Publikum mit derselben Ueberchwenglichkeit gefeiert wurde, wie der Geiger.
J. Schinl.

European Engagements for Augusta Zuckerman.

Alexander Lambert continues to receive good reports about the success of his pupil, Augusta Zuckerman, who has been in Europe for some time. Miss Zuckerman's engagements this season will include appearances in Vienna, in Berlin (with Destinn), Breslau, Danzig, Warsaw (with Philharmonic Orchestra), and in Lodz, Russia. The young pianist has a big repertory that she studied here in New York with Mr. Lambert.

In den eingetragenen Klavierstücken zeigte Fräulein

Zuckermann saubere Technik, zarte Nuancen, das Moszkowski'sche Capriccio Espagnol gelang der Dame am besten, während das Chopin'sche paraphrasierte Lied minder gut aufgehoben war. Im allgemeinen berechtigt die sympathische Manier des Fräulein Zuckermann in der Behandlung der musikalischen Nppeschachen zu schönen Hoffnungen. Das Publikum zeigte sich der jungen Pianistin gegenüber sehr höflich. (Herr Manen schien das nach der Bach-Sonate nicht nachahmen zu wollen, er verließ nach der Nummer zuerst das Podium, ohne der Dame den üblichen Vortritt zu lassen.) Der Begleiter Herr **Avellan** mißhandelte Tasten und Pedal in mitleiderregender Weise.
L. F.

Handwritten notes in the bottom left corner, including the word "Sonntag" and other illegible scribbles.

Nov. 11-07 Schlesische Morgenzeitung

Konzertnachrichten.

E. S. Der spanische Violinvirtuose *Joan Manén* hat sich in den letzten Jahren in deutschen Zentren große, künstlerische Erfolge errungen; nun ist er auch in Breslau eingetroffen und eroberte sich im Sturm das Auditorium. Noch jung an Jahren, konkurriert er mit den Bedeutendsten seiner Zeit, nicht nur in unübertrefflicher Technik, sondern auch in Intelligenz und poetischer Empfindung. Außer seinem von der Pianistin vorgetragenen, zu virtuosen Zwecken komponierten Scherzo, befandete seine vor fünf Jahren in Barcelona mit großem Erfolge aufgeführte vieraktige Oper „Acté“, — auch der Text entstammt seiner Feder — deren musikalische Gedanken einen eigenartigen, leidenschaftlichen Ausdruck gefunden, seine hervorragende musikalische Begabung. Mit Beethoven's Kreuzer-Sonate führte er sich als warmempfindender, den tiefen, geistigen Gehalt dieses Kunstwerkes restlos auslösender Künstler vorteilhaft ein. Sein manierfreier, edler, belebter Vortrag übermittelte die hehren Gedanken Beethovens den Hörern mit zwingender Ueberzeugungskraft, selbst die Musik des letzten, an innerem Wert den Vorängern nachstehenden, Satzes wurde durch eine pietätvolle „Biederger“ gehoben. Fräulein *Zuckerman*, seine Partnerin am Klavier, bot relativ Gutes, vermochte sich aber nicht zur Höhe seiner Auffassung emporzuschwingen; ihr virtuosos Element, ungewöhnliche Kraftentfaltung, hochentwickelte Technik, dynamisch abgemessener Vortrag führten sie in den Solopiecen, „Vigue“ von Raff, „Scherzo“ von Manén, und „Caprice Espagnol“ von Mozjowski, zu starkem Erfolge, den stürmischen Beifall beschwichtigte sie mit einer, vermutlich Bizet'schen, Paraphrase über ein Chopin'sches Lied.

Augusta Zuckerman, the beautiful young American pianist is one of the fortunate few, who play return engagements. She is now concertising on the ground covered last season in Russia, France and Germany. She has just returned from Breslau, where she appeared with Manén, with distinguished success. She was offered by cable last week a tour with Kubelik all over the United States and Mexico, but she was already engaged here for the season and was reluctantly obliged to decline the offer. Her charming personality as well as her great musical talent, win for her hosts of friends and admirers.

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AUGUSTA ZUCKERMAN

Oct 23-1907

GREETING FROM AUGUSTA ZUCKERMANN



The Card from Lodz, Russia, Herewith Reproduced, Was Received by "Musical America" This Week from Augusta Zuckermann, the Young American Pianist, Who Has Been Playing with Notable Success in the Principal Music Centres of Europe During the Last Two Years.

MISS ZUCKERMAN'S PERIL WHILE PLAYING IN RUSSIA

New York Pianist Tells of Thrilling Experience During Her Concert Tour in That Country.

BERLIN, Nov. 16.—Augusta Zuckermann, the American pianist, whose brilliant playing in Paris a month ago attracted much attention, has just arrived here after a tour in Russia, in which troubled country she had some thrilling experiences.

"It was quite exciting," she declared, "particularly in Lodz. The principal streets there were lined with armed soldiers, who stopped all traffic and travel because the postoffice there had been robbed a short time before. In order to reach the concert hall we had to drive through back streets, over rough roads and through wild fields—constantly in danger, especially of being thrown out of the carriage."

But all the risks she ran, all the real

perils she faced, she bravely forgets, remembering only that she had a great artistic success and that "the audiences in Russia are the most enthusiastic in the world."

"After responding to sometimes as many as six encores, they still clamored for more," she says.

She has engagements now to play in all the chief cities of Germany and Austria.

Miss Zuckermann is only nineteen years old and was born in New York.

THE WORLD: SUNDAY, NOVEMBER 17, 1907.

WOMEN WHOSE MUSIC DELIGHTS EUROPE,

Miss Augusta Zuckerman played in Goslar last Tuesday. She scored such a great success that she was re-engaged for next season.

AUGUSTA ZUCKERMANN
 PIANIST
 Season, 1908-09, England and Germany
 American Season, 1909-1910
 Address J. E. FRANCKE, 1402 Broadway, New York



NEW YORK GIRL PIANIST FACED PERILS IN RUSSIA.

(Special Correspondence of The World.)

BERLIN, Nov. 7.—Miss Augusta Zuckerman, an American pianist, whose brilliant playing in Paris a month ago attracted much attention, has just arrived here after a tour in Russia, in which troubled country she had some thrilling experiences.

"It was quite exciting," she told The World correspondent, "particularly in Lodz. The principal streets there were lined with armed soldiers, who stopped all traffic and travel because the postoffice there had been robbed a short time before. In order to reach the concert hall we had to drive through back streets, over rough roads and through wild fields—constantly in danger, especially of being thrown out of the carriage."

But all the risks she ran, all the real perils she faced, she bravely forgets, remembering only that she had a great artistic success and that "the audiences in Russia are the most enthusiastic in the world."

"After responding to sometimes as many as six encores, they still clamored for more," she says.

She has engagements now to play in all the chief cities of Germany and Austria.

Miss Zuckerman is only nineteen years old and is proud to say that she was born in New York.

Aus dem Musikleben.

Am Sonntag nachmittag veranstaltete der bekannte Tenorist **Berner Alberti** im Beethovensaal ein Konzert, an dem als Mitwirkende die Pianistin **Auguste Zuckermann** beteiligt war. Die seine Liedervorträge zeigten, haben die schönen Mittel des Sängers nichts von ihrer Frische und ihrem Glanz eingebüßt; ebenso befandete seine ganze Art, sich ihrer zu bedienen, dieselbe gefangliche Gewandtheit, wie ehemals. Mit den Hugo Wolf'schen Liedern, die ich hörte, hatte er allerdings gerade seine glückliche Wahl getroffen. Erstens lagen sie ihm ihrem Inhalt nach kaum besonders, und dann verhinderte ihn auch der Umstand, daß sie sich zumeist in der tieferen Lage bewegten, daran, sich stimmlich von seiner besten Seite zu zeigen. Die Pianistin machte mit der Wiedergabe der Variationen aus der Ruffischen D-moll-Suite einen recht günstigen Eindruck. Ihr technisches Können ist ein weit entwickeltes und sicheres, der Vortrag musikalisch empfunden und geschmackvoll. Sympathisch berührte überdies an ihrem Spiel, daß es sich von jeglichem Zudiel an Kraftentfaltung fern hielt, wie es jetzt ja auch bei Damen leider so häufig zu finden ist.

Goleser Nachrichten Nov 28/1907

III. Konzert des musikalischen Vereins.

Ausführende Künstler:

- Mary Münchhoff — Gesang.
- Auguste Zuckerman — Klavier.
- Joan Manén — Geige.

Die große Gemeinde, welche genannte Kunstheroen um sich versammelt hatten, folgte ihren Vorträgen mit dem größten und dankbarsten Interesse, ja, sie wurde berauscht von den wahrhaft königlichen Leistungen. Man weiß nicht, soll man mehr die gesanglichen oder pianistischen oder die Leistungen auf der Geige loben, denn sie alle trugen das Gepräge wahrer Vollendung und edler Hingabe bei der Reproduktion in sich.

Die instrumentale Seite des Konzerts lag in den Händen des berühmten uns schon bekannten Geigenkünstlers Manén und der trefflichen Klaviervirtuosin Fräulein Zuckerman. Als echte Interpreten Beethovens bewährten sich beide in der Wiedergabe der prachtvollen Kreuzersonate und gewährten somit gleich einen ungetrübten Kunstgenuss. In ihren Vorträgen finden sich tiefe innere Befehlung, ernstes Sich-versenken in die Intentionen des Komponisten und ein Verzicht auf billige äußere Effekte. Ueber dem ganzen Spiel lagert ein undefinierbares Etwas, ein eigener Zauber, der poetische Empfindungen in uns wachzurufen imstande ist. Von zwei Künstlern mit so vorzüglichen Eigenschaften, die alle technischen Mittel im höchsten Maße besitzen, war beim Zusammenspiel nur Vollendetes zu erwarten. Allein ein solches Aufgehen in die gemeinsame Aufgabe, eine solche

Grattheit des Zusammenspiels, eine solche durchgestiegene Interpretation Beethovenischer Werke, wie sie hier zu Tage trat, wird man nur selten finden. Wie herrlich brachten sie die berühmte Kreuzersonate heraus. Wie verstanden es beide, den bald innigen, bald temperamentvoll fortreizenden, bald heiter-gemüthvollen, bald zierlich-neckischen Charakter der einzelnen Sätze wiederzugeben! Wie prächtig, wie köstlich abgetönt klang dabei das feine Geigenspiel des berühmten Virtuosen in dem Variationen-Andante und wie musikalisch gewandt mit Reinheit und Grazie des Ausdrucks wußte die lebenswürdige, temperamentvolle Klaviervirtuosin ihren Klavierpart aufzuführen! Auch in den beiden Eccläsien des herrlichen Beethovenischen Tonstückes bildete Manén mit Fräulein Zuckerman ein Ensemble, das sich einerseits durch sauberste technische Feile und feinste Klangabstimmung, andererseits durch schwungvolle Berce auszeichnete. Auch die treffliche Wiedergabe der Beethovenischen Romanze zeugte davon, daß hier Geist vom Geiste des Schöpfers mit im Spiele war. Die Pianistin gab noch durch Kompositionen von Manén (Scherzo), Chopin (Etüde), Moszkowski (Caprice espagnol) Beweise ihres eminenten Könnens. Bald war der entzückende Anschlag bald die Poésie der Melodieführung, bald die Grazie der feinen Fiorituren, wie die Brillanz der Technik und der unwillkürlich mitreisende, espritvolle, temperament-sprühende Vortrag, der uns begeisterte. In der majestätischen Wucht des Anschlages tat die Künstlerin des Guten fast zu viel. Fräulein Zuckerman begleitete auch die Lieder in feinsüßlicher, dezenter Weise. Ein hochbedeutendes Konzert, das allgemein befriedigen mußte!

Musikalischer Verein.

3. Konzert.

Neben einem solchen nach der technischen und musikalischen Seite hin gleich bedeutenden Geiger, dessen Partie im Komponisten dazu auch noch mit besonderer Ebe behandelt ist, hat eine junge Klavierspielerin den schweren Stand. Wenn der Abstand trotzdem wenig hervortrat, wie an diesem Abend, wenn Fräulein Zuckerman überhaupt neben der Geige bebaupten und so stürmischen Beifall wie an diesem Abend erlangen konnte, so ist das schon Beweis genug, daß ihr Können nicht gering und gewöhnlich ist. Wenn auch ihr Spiel neben der Geige in der Sonate erkennen ließ, daß im ausdrucksvollen Vortrag noch eine Vertiefung möglich ist, so zeigte sie doch hier schon im Anschluß an die in der Technik bedeutende Leistungen, die Anerkennung verdienten. In den von ihr gespielten Klavierstücken traten diese Vorzüge noch schärfer in Erscheinung, wenn auch hier die Klarheit der Themen und die Klänge im Fortissimo unter einem so großen Schwelgen in grandiosen Furioso litten. Ein solches Kunstverständnis offenbarte Fräulein Zuckerman bei der Klavierbegleitung der Lieder, wo sie sich

regent zurückhielt und die Tonmalereien fein zum Ausdruck brachte.

Goleser Zeitung Nov 28/07



Augusta Zuckerman the brilliant young American pianist who has been playing successfully in Europe for the past two seasons.

Musical at the Mackenzie-Wood Studio.

A notable social event of a recent week in Berlin was the opening "at home" given by Mrs. Mackenzie Wood in her handsome studios in Barbarossa strasse.

It is seldom that so many from the musical and literary circles of Berlin assemble at one time, but the prominent position of the hostess in the musical and journalistic circles, and her well known charming hospitality, attracted to her home many of her colleagues and friends. She was assisted by a bevy of her attractive young pupils, among whom were Miss Edna Darch, Florence Darch, Mrs. Maud Waller of Kansas City and the Misses Ella and Grace Harding of Portland, Me. The studios, with their interesting and quaint furnishings and their beautiful brasses, were decorated with chrysanthemums and lighted from numerous side clusters of candelabras and candlesticks. An interesting feature of the occasion was the initial performance on the handsome Bechstein flugel, which Mrs. Wood has recently purchased, by Augusta Zuckerman, the clever young pianist, who is also gifted vocally. Among the guests were Mr. and Mrs. Emile Sauret, Prof. and Mrs. Gernshelm, August Scharrer, Mrs. Scharrer, Arthur Hartmann, Richard Burmeister, Prof. Martin Krause, Mr. and Mrs. Francis McLennan, Mr. and Mrs. Arthur Nevin, Mr. and Mrs. Marshall Pease, Max Chop and Celeste Groenevelt-Chop, Mr. and Mrs. Albert Wilkie, F. W. Wille, E. J. Heyn, Prof. and Mrs. Humperdinck and Mr. and Mrs. D'Albert were unfortunately unable to be present through absence from the city.—Berlin "Continental Herald."

Miss August Zuckerman played with distinguished success last week in Danzig. She appeared in a joint recital with Joan Manén the spanish violinist. — Miss Zuckerman is fast becoming one of the most popular young pianists in Germany.

Mr. Coschel, the famous artist, is at present painting a portrait of Augusta Zuckerman, the young American pianiste. The painting will be exhibited at the Berliner Kunst Ausstellung.

Goalar Nachrichten Nov 28/1907

Tageszeitung Berlin März 13-08

Theater, Kunst und Literatur

Konzert im Mozartsaal. In feinsüßlicher Art walt am Flügel das interessante Frä. Augusta Zuckerman mit sonderer Akkuratess.

Berliner Neuzeitung

Kunst und Wissenschaft.

Mozart-Saal. Zu einem künstlerischen Ereignis gestaltete sich das Auftreten des jungen amerikanischen Geigers Josef Meredith Rosenkrantz, der im Mozartsaal Werke von Beethoven, Bruch und Paganini spielte. Der Künstler verfügt über ein glänzendes musikalisches Material. Gleich bei dem Vortrage der Kreutzer-Sonate von Beethoven erbrachte er den überzeugenden Beweis, daß er nicht nur Beethoven spielt, sondern mit seinem Verständnis interpretiert. Die Pianistin Frä. Augusta Zuckerman spielte den Klavierpart sehr gewandt. Sie disponiert über brillante Technik und war eine würdige Partnerin.

Rosenkrantz-Konzert. Zu den sympathischsten Geigenkünstlern, die uns in dieser konzertreichen Saison begegnen sind, ist zweifellos der junge Amerikaner Josef Meredith Rosenkrantz zu rechnen. Wie er sich mit des unsterblichen Beethovens A-dur-Sonate (Kreutzer-Sonate) in die Herzen der Anwesenden hineinspielte, das muß man miterlebt haben. Seine großzügige Technik wie sein reifes Verständnis sind sehr bemerkenswert. Das reizende kleine Fräulein Zuckerman begleitete den Geiger mit Temperament und erfreulicher Akkuratess.

Josef Meredith Rosenkrantz gave his concert Monday evening, March 9, at Mozart Saal, Berlin, before a large and intellectual audience, playing a very interesting program, which embraced the Beethoven "Kreutzer Sonata," Bruch's G minor concerto, the "Witches' Dance," by Paganini, and one movement from the Paganini D major concerto. Augusta Zuckerman, the American pianist, played the "Kreutzer Sonata," after which both artists received an ovation.

AUGUSTA ZUCKERMANN

PIANIST
Season, 1908-09, England and Germany
American Season, 1909-1910
Address J. E. FRANCKE, 1402 Broadway, New York

AUGUSTA ZUCKERMANN, the young New York girl whose growth as an artist was a very steady and legitimate one since her Berlin debut two year ago, has just returned from a successful Russian tour which she made in connection with Joan Maurice, the Spanish violinist. She is a person of many gifts, as in addition to the well known ones of pianist and composer she is the possessor of a very nice voice, which is being schooled by Madame Ida Lurig.



Augusta Zuckermann, the bright, vivacious and charming young American pianist.

Stettin General Anzeiger März 14-1908

Mit Manen war die Pianistin Fräulein Augusta Zuckermann aus New York erschienen. Auch über sie ist bereits eingehend berichtet worden. Als

tüchtige Partnerin des berühmten Geigers bewährte sie sich in der Kreutzer-Sonate. In richtiger Würdigung der Rolle, die dem Klavier, als organisch an der Tonsprache beteiligt, bei der Wiedergabe zufällt, war sie nicht bloß Begleiterin, sondern nahm sehr zuversichtlich erwidern an der thematischen Arbeit teil. Auch in Solostücken von Schumann, Manen, Chopin und Liszt zeigte sie sich im Besitze eines zu beträchtlicher Höhe entwickelten technischen Könnens, an dessen Verfeinerung sie allerdings noch zu arbeiten hat. So hätten wir z. B. in Schumanns "Papillons" manches noch graziöser und rhythmisch klarer und durchsichtiger gewünscht. Auch ihr wurde ein beträchtlicher Teil des Beifalles zuteil, mit dem der fast überfüllte Saal die Darbietungen des Programms ohne Ausnahme aufnahm.



Carnegie Hall. Augusta Zuckerman, a young American several years abroad, has just signed a contract for a concert tour in November through south Wales.

Konzert von Joan Manen und Augusta Zuckerman.

Stettin, 13. März.

Wie ehemals so erschien auch diesmal in der Gesellschaft des Herrn Manen die Pianistin Frä. Augusta Zuckerman. Frä. Zuckerman sieht nicht absolut über dem Stoff, dazu fehlt ihr das spielend leichte und Sieghafte der Technik, sowie der lange poetische Atem im Vortrag. Das hindert aber nicht, daß sie denn noch eine brillante Pianistin und inhaltlich interessierende Künstlerin ist. Sie bewies dies vollauf in Schumanns "Papillons", die sie sehr gegenständlich und fantasievoll spielte, und nicht minder in Scherzo von Manen, Etüde E-dur und "Ecoffaire" von Chopin und Rhapsodie A-dur von Liszt, welche Werke sie mit großem, echt konzertmäßigem Duf hinzusetzen wußte. — Die Manensche Komposition zeugte in Gehalt und Arbeit von dem höheren Willen und Können des Künstlers auch nach dieser Richtung hin.

Ostsee Zeitung

Zuckerman Progresses.

Augusta Zuckerman, pupil of Alexander Lambert, a young lady who has been studying music also in Berlin, has just contracted a Welsh tour, beginning November 16, and has been engaged to play at a private musicale at Lady Parsons', London, and also at the house of the Turkish Ambassador in the English capital. Miss Zuckerman is making unusual and quick progress.

Theater und Musik.

Konzert: Joan Manen und Augusta Zuckerman.

Frä. Augusta Zuckermann, die sich hier i. Zt. gleichzeitig mit dem glänzenden Violinvirtuosen einführte, betätigte sich künstlerisch durch die Darbietung von Schumanns "Papillons", durch ein Scherzo von Manen, zwei Sachen von Chopin und die Rhapsodie Nr. 15 von Liszt. Die Künstlerin bringt sich leider durch ihr zu feuriges Temperament um einen guten Teil ihres Erfolges. Größere Abklärung der Formen und mehr Ausschöpfung der Ruhepunkte tun ihr noch not, dann wird sie die ästhetischen Grenzen weniger überschreiten, wenn sie in Begeisterung gerät. Die Komposition Manens offenbarte vor allem Schwung und glänzende Kontrapunkte; daß der vielseitige Künstler auch Opern schreibt, dürfte längst allgemein bekannt geworden sein. — Des Beifalles gab es wieder kein Ende. Wir konnten leider die Zugaben nicht mehr abwarten.

Stettin Kunst Nachrichten März 13

Golar Nachrichten Nov. 28/1907



AUGUSTA ZUCKERMAN.

Joan Manen and Augusta Zuckerman gave a Gastspiel here as Mignon last Stettin on March 12th.

March 21, 1908.



JOAN MANEN.

MISS ZUCKERMAN PAINTED

Portrait of Young American Pianist to Adorn Berlin Exhibition

BERLIN, April 8.—The well-known German painter Coschell is at present working on a painting of Augusta Zuckerman, the clever American pianist, which is destined for the Berlin Art Exhibition this Summer. The accompanying illustration is a reproduction of a sketch he has made from this painting.



AUGUSTA ZUCKERMAN

She Has Completed Another Tour of Germany and Russia and Will Return to America Next Month

Miss Zuckerman has just completed another tour of Germany and Russia, in the course of which she won new laurels in every city visited. She intends to return to America in May and will doubtless be heard in concert early next season.

Augusta Zuckermann, the gifted and charming young American pianist, sails for New York today. She is accompanied by Mrs. Gaubert, her sister, who has been her constant companion during her three years' stay in Europe. Miss Zuckermann has not only made for herself an enviable reputation in Europe as a pianist, but she has also won many friends through her personal charm. Lately she has been studying singing with the distinguished voice teacher, Madame Lürig, formerly of Paris and Warsaw and now of Berlin. I recently heard Miss Zuckermann sing at a musicale given by Madame Lürig, and I found her to be the possessor of an exceptionally sweet and pure soprano voice, which has been developing very rapidly. Her rendering of the aria from Mozart's "Il Re Pastore," with violin obligato, and of several songs, including her own charming "Kinderlieder," was delightful.

\$100 PRIZE FOR A PRETTY FACE!

Oct 27-08

HAMPSHIRE CHRONICLE

WINCHESTER CHAMBER CONCERTS.

Thanks to the untiring energy of Miss Stephens, the eleventh season of the Winchester Chamber Concerts opened successfully on Tuesday last. Only one item of the programme was new; but that was due to the fact that the subscribers have so large a voice in the choice of the music to be performed, two out of the three *pieces de resistance* being played "by desire." The concert began with a delightful rendering of Haydn's sprightly "Nightingale" Quartet, which is too well-known to need description. The ensemble was splendid, and the Wessely Quartet, who are no strangers to a Winchester audience, are to be congratulated on a masterly performance. The graceful charm of the slow movement was effectively presented, and the continuous flow of the *finale* left nothing to be desired. The only matter for regret was the omission of the "repeat" in the first movement.

Brahms' Pianoforte Quintet in F minor held the chief place in the programme, and in this the Wessely Quartet were joined by Miss Augusta Zuckerman, who made on this occasion her first appearance in public in England. We were given to understand that, owing to unforeseen and unavoidable circumstances, the piano to which Miss Zuckerman was accustomed did not arrive, so that the performer was somewhat handicapped. In spite of this, however, the rendering of the Quintet was highly creditable to all concerned, and the pianist's technique was exceedingly good.



Miss Auguste Zuckerman
amerikanische Pianistin

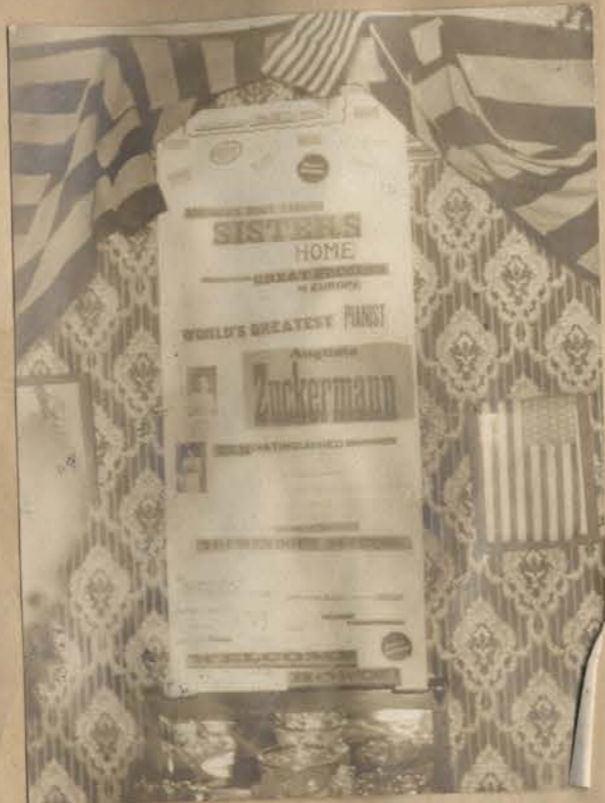
Ida Lürig, the distinguished vocal teacher, gave an afternoon musicale at her home, Neue Ansbacher St. 9, yesterday, when several advanced pupils of hers were heard to excellent advantage. Other well known artists assisted. Augusta Zuckerman, of New York, who has lately added singing to her many accomplishments, now being enrolled as a pupil of Madame Lürig, displayed a sweet, sympathetic voice and a beautiful manner of interpreting songs by Chaminade, van Embden and Manen. Miss Zuckerman was accompanied in a most sympathetic manner by Dr. Ernst Kunwald, conductor of the Philharmonic Orchestra. The singer was also down on the program as pianist and composer. She played her own sketches, "Warum" and "Darum," a Brahms intermezzo and a Chopin etude, showing that her singing is in no way interfering with her piano playing, for she displayed the same exquisite tone, the same impeccable technic and the same sympathetic style which have always been distinguishing features of her art.

An Interesting Autograph Card.

The accompanying picture post card was sent to THE MUSICAL COURIER from Berlin by a distinguished gathering



assembled in honor of Augusta Zuckermann, whose portrait is the one encircled by the celebrated autographs. They are those of Joan Manen, Siegfried Wagner, Arthur Nikisch, Eugen d'Albert, Artur Schnabel, Alfred Grünfeld, Dr. Richard Strauss and Heinrich Grünfeld. Arthur M. Abell, THE MUSICAL COURIER'S Berlin representative, was in the party, and added his name to the card.



*Berlin - Musik Salon
April 1 - 1909*

— Elsa Hirschberg, Schülerin der seit einiger Zeit in Berlin (früher in Paris) ansässigen Gesangspädagogin Frau Prof. Ida Lürig, sang gleichfalls im Beethovensaal neben der Arie aus „Alceste“ von Ch. W. Gluck, Liedern von R. Schumann, F. Schubert, J. Brahms, Hugo Kaum, Richard Strauß auch zwei allerliebste Lieder von Auguste Zuckermann, die eine bestbekannte jugendliche Pianistin und außerdem noch Gesangsschülerin derselben Frau Prof. Ida Lürig, also ein veritables Universalgenie ist.



RECHSTEEN HALL.—Miss AUGUSTA ZUCKERMAN.
PIANOFORTE RECITAL, THURSDAY NEXT, at 3.15.
AUGUSTA ZUCKERMAN will PLAY:
Toccata and Fugue..... Bach-Bausig.
Intermezzo, B flat major..... } Brahma.
Capriccio, B minor..... }
Rhapsodie, B minor..... Raff.
Gigue and Variations..... Chopin.
Étude, D flat major, Ecosais..... }
Étude, Op. 10, No. 7, Waltz, E minor..... }
Sketch, No. 1, Sketch, No. 2..... Augusta Zuckermann.
Scherzo..... Manen.
Capriccio Étude..... Paganini-Liszt.
Tocata 10s. 6d., 5s., and 2s. 6d.
CONCERT-DIRECTION DANIEL MAYER.

An American Pianist at the Bat



AUGUSTA ZUCKERMAN ON VACATION

Isidore Moskowitz, the Violinist, Is Acting as Catcher in This Snapshot, Taken Last Week at Moodus, Conn.

Augusta Zuckerman, the young American pianist whose work is perhaps better known in Europe than in her own country, departed for Europe on August 29. Prior to sailing she spent a few weeks at Moodus, Conn., and the accompanying illustration gives an idea of her favorite vacation

pursuit. A lover of out-of-door life, Miss Zuckerman declares she enjoys nothing better than a "real game of baseball." Isidore Moskowitz, a well-known New York violinist, is acting as catcher on this particular occasion. Miss Zuckerman purposes making a concert tour through England, Wales and Germany.

WINCHESTER CHAMBER CONCERTS.

THE WESSELY QUARTET.

The first of the Winchester Chamber Concerts for the present season was given at the Guildhall on Tuesday afternoon, and notwithstanding the wet weather a numerous audience assembled to listen to the Wessely Quartet.

From Haydn if anything in the way of severe contrast were needed to Haydn's music, Brahms' Quintet in F minor which, by the way, was also played by desire) supplied the want. It is rather a bold thing to state, as was asserted on the programme, that Brahms started to work from the point where Beethoven left the art. That opinion is open to question, but we do not propose to discuss it here. Brahms had a great deal to say in musical notation, and he said it in his own inimitable way, characteristic, we agree, of genius and with independence, as this quintet testifies. This was played by the Wessely Quartet, with Miss Augusta Zuckerman at the pianoforte. To follow the first movement, which is involved, requires close concentration, and it is not so attractive as the remaining three movements. The second movement—*andante un poco adagio*—with its sweetness and charm, was more to the taste of the audience, but personally we preferred the scherzo movement, with its majestic marching phrases and brilliant musical colouring. It is Brahms in his most characteristic mood. The finale, which opens smoothly with a pretty melody, is worked out to a powerful climax, which brings to a conclusion a long

WORK OF STUPENDOUS MERIT.

The Wessely Quartet excelled itself, and at the piano Miss Zuckerman proved herself a brilliant artiste. The piano spoke its part under her playing, and the intricate passages showed that she was a mistress of her

instrument. The rendering of the whole movement can best be summed up in the word brilliant.

*Hampshire Observer
Winchester Oct 31-08*

THE MUSICAL COURIER

Zuckermann Successful.

Augusta Zuckermann sends the accompanying new picture postal of herself from Winchester, England. Miss Zuckermann appeared there recently and won such pronounced favor from the audience and the critics that she was at



AUGUSTA ZUCKERMANN.

once engaged to play again in the same city the following week.



AUGUSTA ZUCKERMAN

Augusta Zuckermann, the brilliant and beautiful young American pianist, has returned to Berlin after a two months' sojourn in the land of the fogs, where she has been playing with much success. She has been re-engaged for a series of concerts in London for next May. Latterly Miss Zuckermann has been devoting a good deal of



A DRAWING OF AUGUSTA ZUCKERMANN.

By Viafora.

attention to composition, for which she has unusual talent. Rudolph Ganz played in this city two piano sketches from her pen, and Miss Hirschberg and Mrs. Brooks, two American singers, will sing some of her songs here, and Agnes Nichols, the well known English vocalist is to sing them this season in London. This does not signify that Miss Zuckermann is neglecting the piano. On the contrary, she is practicing harder than ever, and will appear this season in concerts at Vienna, Leipsic, Breslau, Stettin and Dantzig. Other dates in Germany are pending, and she will be heard several times in Berlin. Miss Zuckermann unites exceptional artistic attainments with subtle personal charm. She is a pupil of Alexander Lambert, the eminent piano pedagogue of New York. Unlike

most American pupils who come abroad, she remains faithful to the man who has done so much for her.

ZUCKERMAN'S LONDON DEBUT

Young American Pianist Impresses the Critical British Audience.

LONDON, June 4.—Probably one of the most beautiful of pianists made her local debut this afternoon at Bechstein Hall. She is Augusta Zuckerman, and well deserved the warm welcome she received. Miss Zuckerman is an American girl and only twenty-one years old. She was a prize pupil of Prof. A. Lambert, in New York. Two years ago she went to Berlin. She made a big success with Berlin concert-goers, and in other German cities, as an artist of high rank. It looks as though she would have the same success here. She is under engagement for an American tour in the Autumn.

Her program included excerpts from Bach-Tausig, Brahms, Raff, Chopin, Manen, Paganini-Liszt, and a composition of her own writing.

Her tone is powerful, and fine execution and technic were exhibited in the Brahms and Chopin numbers, while her own two opuses, of the ultra-modern style, were well received.



Miss Auguste Zuckerman
bekannte amerikanische Pianistin und Komponistin.

ECHOES OF MUSIC ABROAD

Emmy Destinn a New "Tosca" at Covent Garden—Augusta Zuckermann and Francis MacMillen Appear as Composers

WHEN Augusta Zuckermann, the pianist, who returns in the Autumn from her wanderings in foreign lands for her

first tour of her own country, played in London the other day she placed two "Sketches" of her own composition on her program and was rewarded the next morning with a press verdict of "clever and effective." A Scherzo by Joan Manen, the Spanish violinist-composer, was also a novelty.

The main features of the program were a Toccata and Fugue by Bach-Tausig, the Intermezzo in B Flat Major, Capriccioso in B Minor and Rhapsody in B Minor, by Brahms; Joachim Raff's Gigue and Variations, a Liszt transcription of a Paganini etude and some Chopin.

Morning Post
June 4-09.

LONDON

MISS AUGUSTA ZUCKERMAN.

Miss Augusta Zuckerman, a young pianist who had not been heard in London prior to her recital at Bechstein Hall yesterday afternoon, displayed qualities of execution and intelligence which will cause her next appearance to be awaited with interest. Beginning with Tausig's transcription of Bach's Organ Toccata and Fugue in D minor, she showed at once a highly-developed technical skill and a decided power of clearly-defined part-playing, but the attempt to attain the fulness of organ tone resulted in a certain hardness of effect, which was still noticeable in her readings of two lyrical pieces by Brahms. A more complete sympathy, supported by a due command of colour and tone-gradation, marked her playing of Chopin's favourite Prelude in D flat major, and she gave the same composer's Ecossais, No. 1, and Posthumous Waltz in E minor with an admirable delicacy of touch and evenness of execution. Raff's lengthy "Gigue and Variations" served to display her technical facility in a higher degree, and her abilities as a composer were made clear in two clever "Sketches," in which the freedom of the form adopted gave full scope to an inventiveness, that showed itself in crisp and interesting material, and a power of writing effectively for the piano-forte.

BECHSTEIN HALL

Miss Augusta Zuckerman, an American pianist, gave a recital at the above hall yesterday afternoon. The first number in her programme was Tausig's transcription of Bach's Toccata and Fugue in D minor, and it was at once evident that in the matter of technique the lady was well equipped; moreover, that her fingers were not only sure, but very strong. A little more restraint in loud passages would have been acceptable. It must, however, be extremely difficult for a performer, playing for the first time in a new hall, to judge of the effect produced. In Brahms's "Intermezzo" in B flat, and "Capriccioso" in B minor, the pianist showed that she had made a thorough study of the music; everything was set forth in a clear, intelligent manner. The same, too, can be said of the rendering of the same composer's Rhapsody in B minor, though here again there was a surplus of energy. From a purely technical point of view, Miss Zuckerman was heard to really good advantage in a "Gigue and Variations," by Joachim Raff; the music, however, though in a sense showy, is very old-fashioned. The composer wrote many pieces for the piano-forte, but many, if skilfully written, lack inspiration. Chopin's Prelude in D

flat is a wonderful tone-poem, and the interpretation thereof was most refined. Miss Zuckerman also appeared as a composer. Her two "Sketches" are clever and effective; the harmonies of the first were distinctly modern, and there was a touch of poetry in the music, especially of the first.

Daily Telegraph
June 4-09.

SUNDAY TIMES, JUNE 6, 1909.

Miss Augusta Zuckerman, a new American pianist, who appeared at Bechstein Hall on Thursday afternoon, is a brilliant player with a masculine force of tone and clear decisive style. Now and again her strenuousness is a little too pronounced, but, as she showed in Chopin's Waltz in E minor, she can play with engaging delicacy and evenness. Her programme included two sketches of her own, both very modern in feeling, and displaying a lively invention.

MORNING ADVERTISER.

BECHSTEIN HALL.

Miss Augusta Zuckermann is to be congratulated upon the result of her piano-forte recital, which took place yesterday afternoon. For, in addition to submitting a particularly interesting programme, the young pianist displayed such marked talent and so complete an equipment, that she may rest assured of a warm welcome when she next appears in London. Her programme included the Bach-Tausig "Toccata and Fugue," Manen's seldom heard "Scherzo," and the pianist's own "Sketch No. 1" and "Sketch No. 2"—both of which gained for her generous applause. Miss Zuckermann's playing is remarkable for a sympathetic touch and a thorough insight into the composer's intentions, qualities which—combined with a perfect technique—should secure her high rank amongst contemporary virtuosi. On the principle that one learns from listening, a competent pianist's work conveys a most useful object-lesson to students. Consequently a ticket to hear Miss Zuckermann play, say, the Bach-Tausig "Toccata and Fugue," is an excellent investment.

June 4-09.

THE STANDARD, FRIDAY, JUNE 4, 1909.

YESTERDAY'S CONCERTS.

MISS ZUCKERMAN'S RECITAL AT BECHSTEIN HALL.

It is difficult to say whether it is an advantage or otherwise to a young artist to be known as the pupil of a famous musician. It may so often lead to undue expectations, while, on the other hand, it rouses an interest that might otherwise be wanting. Be that as it may, Miss Augusta Zuckerman, who gave her first piano-forte recital in London at the Bechstein Hall yesterday afternoon, suffered nothing from being known to have studied under Mr. Godowski. But Miss Zuckerman has an inborn quality which cannot be taught by any master—namely, the gift of playing. This coveted talent can only be encouraged, enlarged, and developed, and ultimate success is in proportion to the control and application exerted thereon by its possessor. The lady in question has a powerful tone, which, in its force and purity, recalls Mme. Carreño. If this is sometimes exercised at the expense of more subtle emotions in quieter movements, it is never hard or exaggerated in effect.

Miss Zuckerman's programme was drawn from the Works of Bach, Brahms, Raff, and Chopin, all of which received brilliant and well considered interpretation. Chief interest, however, was centred upon two sketches from her own pen. These admirable little studies showed that the composer has a warm sympathy for the ultra-modern school, and were, in fact, remarkably strong in form and construction.

Daily Express
June 4/09.

PIANIST AND COMPOSER.

Miss Augusta Zuckerman gave her first piano-forte recital in London at Bechstein Hall yesterday afternoon. She is a pupil of Godowski, and by her brilliant performance on this occasion fully justifies her famous teacher. Miss Zuckerman has a powerful tone that is almost masculine, and a command of the keyboard that recalls her master. Furthermore, she has considerable gifts as composer, and two exceedingly effective pieces—Sketches Nos. 1 and 2—figured in the programme.

THE NEW YORK HERALD, PARIS, FRIDAY JUNE 4,

(BY THE HERALD'S SPECIAL WIRE.)
LONDON

American Pianist's Début.

Probably the most beautiful pianist before the public made her London début yesterday afternoon at Bechstein Hall. She is Miss Augusta Zuckerman and well deserved the warm welcome she received from a large audience.

Miss Zuckerman is an American girl and only twenty-one years old. She was the prize pupil of Professor A. Lambert, of New York. Two years ago she went to Berlin and made a big success with the Berlin concert-goers and in other German cities as an artist of the first rank. It looks as though she would have the same success here.

She is under engagement for an American tour in the autumn.
"AN AMERICAN FIRST-NIGHTER."

The Times June 4 09

Modern Society June 18 - 09

MISS ZUCKERMAN'S RECITAL.
 Miss Augusta Zuckerman, who gave a piano recital yesterday in Bechstein Hall, has a considerable amount of "temperament," and plays with much force. She deserves credit for avoiding commonplace so far as to introduce one of the rather dull "Ecosaises" of the latter composer, as well as his valse in E minor. She appeared as a composer in a couple of bizarre sketches, which she played with much brilliance; their avoidance of definite tonality shows that the writer belongs to the new school, but there is not much in the pieces of the picturesque qualities which the new school values most highly. A clever scherzo in A flat minor by a composer named Manen was also given.

Miss Augusta Zuckermann, who gave a pianoforte recital at the Bechstein Hall on Thursday afternoon, is a very masculine player, and there is little of feminine sentiment in her readings. This was made evident in her opening performance, that of Tausig's arrangement of Bach's Toccata and Fugue, wherein she displayed a technique capable of answering the demands of the most vigorous music. Now and then some blurred passages were noticeable; but, apart from that, the boldness of her style and the volume of tone she exacted from her instrument were very impressive. Next came a Brahms group, and here, in the Rhapsodie in B minor, the tenderness called for in the middle portions was wanting; while a too heavy hand was laid upon the Capriccio in B minor. Raff's seldom heard Gigue and Variations, however, were briskly touched off, and her Chopin offerings, especially "Ecosais," were admirably interpreted.

The Star - June 4 - 09

Miss Augusta Zuckermann is an exceptionally able pianist, with powerful technique and a powerful touch. She is obviously a musician, and phrases with admirable lucidity.

N. Y. Times - June 4 -

Miss Zuckerman's Recital.
 LONDON, June 3.—Miss Augusta Zuckerman of New York, who studied with Godowsky at Berlin, gave a very successful piano recital at Bechstein Hall to-night. Miss Zuckerman displayed powerful tone and fine execution and technique in the works of Brahms and Chopin, and two works of her own composition, in ultra modern style, were warmly applauded.

YESTERDAY'S CONCERTS.

Two executants, a pianist and a violoncellist, made their first appearances in London yesterday afternoon, the first, Miss Augusta Zuckerman, a pupil of Godowsky, being heard at the Bechstein Hall, and the second, M. Pierre Samazeuilh, who hails from Paris, at the Steinway Hall.

While on the one hand the pianist plays in a refreshingly clear, bright manner, has acquired a strong technique, and does not fail to stimulate her hearers by reason of her impetuous style, one missed delicacy and, in some measure, warmth of effect. It was as though in attaining to precision and a clean attack she had neglected to consider fully the necessity for the conveying of pure sympathy of sound. Brahms's Rhapsody in B minor suffered in its interpretation, otherwise good, in this respect, and naturally enough Chopin's music is not heard at its best without a proper share of charm of colour. As said, her technique is ample, and she made as much as was possible of Raff's tiresome gigue and variations.

Pall Mall Gazette

N. Y. Herald - June 3 - 09

AMERICAN PIANIST SCORES TRIUMPH

Miss Augusta Zuckermann After Success on Continent Wins Plaudits in London.

[SPECIAL DESPATCH TO THE HERALD VIA COMMERCIAL CABLE COMPANY'S SYSTEM.]
 HERALD BUREAU,
 No. 130 FLEET STREET,
 LONDON, Thursday.

Probably the most beautiful pianist before the public made her London debut this afternoon at Bechstein Hall. She is Miss Augusta Zuckerman, and well deserved the warm welcome she received from a large audience.

Miss Zuckerman is an American girl. Only twenty-one years old, she was a prize pupil of Professor A. Lambert in New York. Two years ago she went to Berlin. She made a big success with Berlin concert-goers and in other German cities as an artist of the first rank.

It looks as though Miss Zuckerman would have the same success here. She is under engagement for an American tour in the autumn.

AN AMERICAN FIRST NIGHTER.

London Musical News - June 12/09

MISS AUGUSTA ZUCKERMAN, an American pianist, gave a recital at Bechstein Hall on Thursday afternoon, June 3rd. In brilliance of technique and power of tone, this lady has little more to master in the art of piano-playing; indeed, the volume of sound she produced in Tausig's transcription of Bach's Organ Toccata and Fugue in D minor, with which she opened her programme, would have filled a hall of much larger dimensions. Here, it produced a suspicion that at times quality was sacrificed for quantity. Three pieces by Brahms, "Intermezzo in B flat," "Capriccio in B minor," and the "Rhapsodie in B minor," were given with clear appreciation of Brahms' individuality, and the exacting difficulties of Raff's Gigue and Variations, a work which shows that somewhat disappointing composer at his best, were overcome with ease. Chopin was represented by the beautiful Prelude in D flat, No. 15, the graceful Etude in C, No. 7, of Op. 10, Waltz in E minor, and one of the Ecosaises, which latter piece, if slightly out of keeping amongst its compatriots, charmed by the sparkling brilliance with which it was rendered. Miss Zuckerman also brought forward two "Sketches" from her own pen, both of which were original and interesting as compositions, and served to show the pianist's command over the keyboard, as did a "Scherzo" by Manen, and Caprice Etude, Paganini-Liszt, which brought the recital to a close.
 H. H. N.

The Court Journal June 9 - 09

Miss Zuckermann is a music-maker both in the creative and interpretative senses of the term, though, unlike the majority of musicians, her bent would seem the more marked in the first capacity. The two little pieces from her pen that she played at her recent recital betrayed an ingenious and progressive habit of thought which should stand her in good stead as time goes on. As a pianist she is apt at times to force her tone unduly. On the other hand, her playing of Chopin exhibited ordered technique and no little poetic fancy.

ערפאלג פון א אידישע טיידער

לאנדאן, יוני 4.

סיסס אנוסטא צוקערמאן פון ניו יארק, וועלכע האט שטודירט ביי די גרויסע פיאנאָקאָנסטלער אין בערלין, האָט געבטען גענעבען א פיאנאָקאָנצערט, אויף וועלכען זיא האָט געראט א געוואלטיגען ערפאלג.
 פרייליין צוקערמאן איז דא אונזער קענט געוואָרען אים איין אויסגעצייכענעטע פיאניסטין.

The Dulwich Post June 12/09

Miss Zuckerman's appearance at Bechstein Hall on the 3rd inst., and created a favourable impression by her refined and capable playing. Her reading of the Bach-Tansig Toccata and Fugue, and of items by Brahms, Chopin and Liszt, displayed much sound musicianship and accomplished technique, and not a little refinement of expression. Miss Zuckerman was also heard in a couple of pleasing trifles of her own composition.

A new pianiste, in the person of Miss A. Zuckerman, appeared at Bechstein Hall on the 3rd inst., and created a favourable impression by her refined and capable playing. Her reading of the Bach-Tansig Toccata and Fugue, and of items by Brahms, Chopin and Liszt, displayed much sound musicianship and accomplished technique, and not a little refinement of expression. Miss Zuckerman was also heard in a couple of pleasing trifles of her own composition.

Jewish Chronicle - June 12/09

At the Bechstein Hall in the afternoon, Miss Augusta Zuckerman made a distinct impression on a crowded audience both as a pianist and composer. Her two "Sketches" are excellent, and the first especially merited its hearty reception, being poetic in conception and original in treatment. In the matter of technique, Miss Zuckerman is thoroughly well equipped, but it is not always easy to judge of the carrying power of tone when playing in a hall for the first time. Consequently, many of the fortissimo passages sounded over-emphatic and, in a rhapsodie of Brahms's, even aggressive. On the whole, however, intelligence and refinement predominated, and Bach's Toccata and Fugue in D, Chopin's D flat Prelude, and Brahms's Intermezzo and Capriccioso were markedly successful.

Toccata and Fugue in D, Chopin's D flat Prelude, and Brahms's Intermezzo and Capriccioso were markedly successful.

The Sphere June 19 09

an powerful She is with



MISS A. ZUCKERMANN
She is a pianist



The Planet June 12/09

A first appearance in London was made by Miss Augusta Zuckerman, a pianist of excellent technique and undoubted musical abilities. Her playing of Bach's Organ Concerto and Fugue in D was effective, although there was occasional hardness of tone. In the Chopin examples, which included the Prelude in D flat major, her touch and the balance of her tone were excellent, while her interpretations showed her appreciation of the poetical in music.

A most interesting and successful pianoforte recital was given at the Bechstein Hall on June 3 by Miss Augusta Zuckerman. Miss Zuckerman is a pupil of Godowski, and her performance fully justified her teaching. She combines a powerful tone with a wonderful command of the keyboard, and the recital was most enthusiastically received by a large audience. It is to be hoped that Miss Zuckerman will be heard in London again before very long.

Linnich Sel. - July

MORITZ FORDES
Illustrations - Berlin
BERLIN W.

Frauen-Rundschau



Augusta Zuckerman.

X.
Jahrgang

Preis pro Quartal Mk. 2.— Einzelheft 40 Pfg.

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Augusta Zuckerman

wurde im Jahre 1889 in New York geboren. Schon als vierjähriges Kind zeigte sie ausgesprochenes musikalisches Talent und als sie 7 Jahre alt war, nahm Alexander Lambert, der berühmte New Yorker Lehrer, ihre Ausbildung in die Hand. In dem vorgeschrittenen Alter von 9 Jahren trat die junge Dame zum ersten Male mit dem New Yorker

Symphonie-Orchester unter Walter Damrosch auf und spielte das Beethoven C major-Konzert. Drei Jahre später erschien sie wieder mit demselben Orchester und spielte das Chopin E-minor-Konzert. Seit dieser Zeit hat Fräulein Zuckerman ihr großes Talent schnell und sicher entwickelt und steigt von Jahr zu Jahr immer mehr in der Gunst des Publikums. Der Name der jungen Künstlerin auf einem Programm bürgt dafür, daß man eine musikalische, künstlerische und durchaus befriedigende Leistung erwarten darf. Fräulein Zuckerman hat das Saint-Saens-Konzert in Pittsburg mit dem Symphonie-Orchester unter Emil Baur gespielt; sie ist auch als Solistin mit dem Philadelphia Symphonie-Orchester aufgetreten und gab außerdem Konzerte zusammen mit Künstlern wie Jean Gerardy, Fritz Kreisler, Marcella Sembrich, Anton von Kooy, Johanna Gadski und Joan Manen — das ist sicherlich eine schöne Leistung für ein Mädchen von nur 18 Jahren.

Gutes Aussehen spielt keinesfalls bei dem Erfolg einer Künstlerin solch eine große Rolle, aber auch in dieser Beziehung ist Augusta Zuckerman von der Natur verschwenderisch bedacht worden: auf der Bühne sieht sie wie eine schöne französische „Poupee“ aus mit ihrer zierlichen Figur, ihrem hübsch gelockten Haar, ihren großen Augen und pikanten Zügen. Bei näherer Betrachtung sieht man mit Erstaunen, welche große Intelligenz aus denselben Augen strahlt, es ist ein Gesicht, auf dem Verstand, Energie und Entschiedenheit deutlich ausgedrückt ist. Man hat das sichere Gefühl, daß sie das Ziel erreichen wird, welches sie sich gesteckt hat. Ihre ganze Art ist froh und glänzend.

Als Komponistin zeigt die junge Künstlerin viel Originalität; ihre Arbeiten erscheinen innerlich, sie sind angenehm geschrieben und verraten schöpferisches Talent.

Außer dem Talent für das Klavier hat Fräulein Zuckerman einen reizenden Sopran, eine lyrische Stimme, und man hat ihr oft geraten, ihr Klavier aufzugeben und ihre Stimme für die Oper ausbilden zu lassen. Wir bringen auf dem Umschlag dieses Heftes sowohl als auch im Text das sympatische Porträt der Künstlerin, das uns von dem Illustrations-Bureau Moritz Bordes, Berlin, überlassen wurde.



Augusta Zuckerman.

(s. Artikel Seite 268.)

Bühne und Sport. Berlin Juni -1909.



That talented young American pianist, Augusta Zuckerman, made her first appearance in London last week at Bechstein Hall. From the first number, which was, by the

way, Tausig's transcription of Bach's toccata and fugue in D minor, to the last number, the audience was impressed with the young pianist, her talent and her fine equipment for her chosen profession. In the matter of technic Miss Zuckerman is well supplied and she is also a brilliant player. The balance is well sustained between all the various degrees of her dynamics. Her tone has many colors and is sympathetic. Three Brahms numbers—intermezzo in B flat, capriccioso, B minor, rhapsodie, B minor—gigue and variations by Raff, four Chopin numbers, scherzo by Manen, and caprice etude, by Paganini-Liszt, gave opportunity for the display of Miss Zuckerman's capabilities as a pianist and musician, while in two sketches of her own she was equally interesting as composer and interpreter. These sketches are clever and effective, distinctly modern, and with great charm in the melody and cleverness in the making.

Sheffield Telegraph
Oct 21-09

Miss A. Zuckerman, a pianist of undoubted accomplishment and possessed of intelligent understanding and grip of the moods of the composers whose creations she submitted, showed herself to be a worshipper of Chopin, and included Schumann's "Papillons" and Moszkowski's "Caprice Espagnol," together with a couple of sketches of her own, "Why" and "Because." Mr. Clay Thomas, a very capable baritone with wide range and style fitting him for grand opera, was the soloist, and Mr. R. J. Forbes everything that could be desired in an accompanist.

THE BIRMINGHAM DAILY POST, FRIDAY, OCTOBER 22, 1909.

The concert opened with Schumann's pianoforte solo "Papillons" op. 2, played by Miss A. Zuckerman. The exposition of these charming trifles was characterised by artistic phrasing enhanced by a touch that was both sympathetic and velvety. Her executive skill was fully demonstrated in the pieces that came after Liszt's transcription of Chopin's "Chant Polonais," Chopin's Etude in F minor, and the last of the posthumous valsees Moszkowski's "Caprice Espagnol," and the performer's own two well-written sketches. The vocalist of the evening was Mr. Clay Thomas. He is endowed with a baritone voice of limited power and of no particularly appealing timbre. Unfortunately the practically empty hall caused an unpleasant echo or rather vibration detrimental to both singer and instrumentalists. Mr. Clay Thomas gave for his first song Mozart's "Non piu andrai," from Le Nozze di Figaro, Noel Johnson's "Gray Days," Tours' "Mother o' Mine," and the Toreador Song from Carmen. Mr. R. J. Forbes was an excellent accompanist.

Smart Set - Aug 1909



AUGUSTA ZUCKERMAN WILL TOUR AMERICA

Young American Pianist Will Appear
Under the Management of J. E.
Francke, of New York

Augusta Zuckerman, a young American pianist only just of age, will tour this country under the management of J. E. Francke, the well-known impresario. Miss Zuckerman, who, in addition to her pianistic talents, is one of the most beautiful women on the concert platform, created little less than a sensation on the occasion of her recent appearance in recital in London. According to foreign papers, she was received with great applause and was accorded an ovation.

Miss Zuckerman, who has played with the Pittsburgh, Philadelphia, Young People's Symphony and other orchestras, was a prize pupil of Alexander Lambert, of New York, and studied later with Leopold Godowsky in Berlin. After her lessons were finished with this famous teacher she undertook tours of Germany, Russia and France, being received in each country with great favor. She is a brilliant player and performs with an intelligent understanding of the contents of a composition. She possesses much ability as a composer, and has to her credit several works of interest.

While Miss Zuckerman will play with many of the great organizations of the country, she will devote much time to the giving of recitals, a form of concert work for which she is well-fitted. It is expected that, since Miss Zuckerman excels in her playing so much that is excellent and so much that will prove of interest to the piano student, she will be engaged for numerous recitals in colleges and music schools throughout America and Canada. A lengthy tour is being booked for her, many engagements having already been made.



AUGUSTA ZUCKERMAN

Young Pianist Who Will Make a Tour of the Country During the Coming Season

PLANS TO GO TO OPERATIC STAGE



Augusta Zuckerman.

NEW YORK, Aug. 15.—Augusta Zuckerman, the beautiful young American pianist who is expected here soon, will abandon the concert for the operatic stage if report is true. She is a pupil of Alexander Lambert of New York. She is beautiful as well as talented and possesses an exceptional voice. It is reported that she has received so fine an offer from a London manager that she has been

advised by her professional friends to accept it. It is said a part is to be written for her in which she will appear as a pianist and play two or three numbers during the evening; so that she may keep in touch with her present profession. It will be remembered that Mme. Sembrich started in professional life as an instrumentalist and Charles Dalmores the remarkable French tenor was originally a cornetist.

RECLAMS
UNIVERSUM
 Weltrundschau

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alender.

1. August.
 Ich der 300-jährigen Zugehörigkeit des Großen Kurfürsten enthält eine Ansprache. — Der amerikanische dem Auswärtigen Amt eine Handelsabkommen vom 10. gekündigt wird. — In ihrer um legte die griechische Regierung die Hände der vier Schuttmächte.

10. August.
 Europa ein, um in der zweiten liegen zu beginnen. — Die russische andsreise nach Peterhof zurück. — ins kamen 450 Korallenfischer um.

gewaltsam zu entfernen, falls selbst niedergeholt sein sollte.

Sonntag.
 In der Nähe von Colorado Sprengungen, wobei 8 Passagiere getötet Erdbeben in Japan wurden za

Viktor
 Zum 80. Geburtstagen (Hierzu eine P

Es gibt nur noch wenige Verhältnisse der deutschen Kleinfamilie und Wert den Einheitsstaat v frisch an der Gegenwart mitat



Augusta Zuckermann, hervorragende Klaviervirtuosin, die auf ihren Rundreisen durch Europa und Amerika große Erfolge erzielte. Schon in ihrer allerfrühesten Jugend zeigte sich ihr Talent. Als sie 7 Jahre alt war, übernahm Alex. Lambert ihre musikalische Erziehung, mit 9 Jahren trat sie in einem Konzert des New Yorker Symphonischen Orchesters unter Damrosch auf.



Auguste Zuckermann

Gegenüber ist die hervorragende amerikanische Klaviervirtuosin Auguste Zuckermann, die auf ihren Rundreisen in Amerika und Europa bedeutenden Erfolg aufzuweisen hatte. Sie wurde im Jahre 1888 geboren und begann schon in allerfrühesten Jugend ihre Musikstudien. Als sie sieben Jahre alt war, übernahm Alexander Lambert ihre musikalische Erziehung, und mit neun Jahren trat sie zum ersten Male an die Öffentlichkeit, und zwar in einem Konzert des New Yorker Symphonischen Orchesters unter Leitung von Damrosch. Abgesehen hat sie sich auch als Komponistin mehrfach versucht, besonders für das Klavier und das Cello, und Künstler von Ruf wie die Gadsch, Helling und Grünfeld haben sich nicht gescheut, ihre Schöpfungen auf das Konzertprogramm zu legen. Sie besitzt eine immense Technik und einen großen vollen Ton, den man der zarten, anmutigen Erscheinung nicht zu trauen sollte.



FOUR BEAUTIFUL AND FASCINATING WOMEN POSED FOR THIS ROW OF FACES—DO YOU THINK YOU CAN BEAT THEM?



Augusta Zukerman, who is as well known for her beauty as for her musical ability, will give a piano recital at Claridge's Hotel, today, under the patronage of William Phillips, first secretary to the American Embassy. This will be, in all probability, Miss Zukerman's last public appearance as a pianist, as she has decided on giving up piano playing for the career of a singer, and has been studying for the last year with Raimond von Zur Mühlen. Miss Zukerman was for six years a pupil of Alexander Lambert, in piano playing, and later studied with Godowsky. She has had much success as a pianist, and recently toured the English provinces under the Harrison management. Gifted with an exceptional soprano voice of great beauty Miss Zukerman will shortly make her debut on the concert stage as a vocalist.



POST CARD GREETING TO THE MUSICAL COURIER.

CLARIDGE'S HOTEL, BROOK-ST., W.
MISS AUGUSTA ZUCKERMAN.
PIANOFORTE RECITAL,
SATURDAY, March 19, at three p.m.
Bechstein Grand Pianoforte.
Tickets, 10s 6d., each, from Claridge's Hotel.

NURSES CHORAL AND SOCIAL LEAGUE

THE concert given under the auspices of the League on March 23rd at the Kensington Town Hall was a very real success. The singing showed a distinct advance, and Dr. Hickox may well be proud of the work accomplished. The part-songs were taken up with zest, and showed that great zeal had been used in mastering their difficulties. The operatic selections, especially the Bridal Chorus from "Lohengrin," were particularly pleasing, the contraltos doing excellent work. Apart from the part-songs sung by the League, solos were contributed by some members and non-members. The good friend of the League, Miss Zucca, delighted the audience by singing (by request) "Happy Days," in which the violin obbligato was given by Mr. Frank Richard; this won an outburst of applause, which terminated in the presentation of a charming bouquet to Miss Zucca by a member on behalf of the League. Nurse Birkill, of the Kensington Infir-

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platform. Her voice is soft, sympathetic, appealing and of remarkable volume and range, and it has been thoroughly schooled; moreover, the young lady possesses both a keen musical intellect and temperament. Her program comprised Gluck's aria from "Alceste," Brahms' "Zigeunerlieder," and songs by Schumann, Schubert, Augusta Zuckerman, Hugo Kaun and Richard Strauss. It was a varied program, and Miss Hirschberg did justice to the different composers in a way that bespoke a rich natural musical heritage. (She was called upon to repeat Kaun's "Sieger" and Miss Zuckerman's "Ich bin Dein.") Very poetical was her interpretation of Strauss' "Traum durch die Dämmerung." The applause, which had been very warm throughout the evening, became stormy at the conclusion of the program, and the young lady was obliged to grant numerous encores. Miss Hirschberg seems assured of a bright future as a concert singer. If I mistake not, she is the first pupil to be publicly brought out in Berlin by her teacher, Madame Lürig, to whom she did great credit.

ÆOLIAN HALL.—NEXT WEDNESDAY, 3.30.
THE LONDON TRIO. AMINA GOODWIN,
 SUBSCRIPTION SIMONETTI,
 CONCERTS. WHITEHOUSE.
 Beethoven's Trios in Chronological order.
 Solo Violoncello..... Mr. Whitehouse.
MANA ZUCCA will SING
 Songs by Gluck, Godard, Tosti, Ronald, &c.
 Fauré's Piano Quartet..... Viola, E. Tomlinson.
 7s. 6d., 5s., 2s. 6d., at Æolian Hall.

London Morning post. May 5/1911.

THE LONDON TRIO.

The usual discretion in the making of programmes characterised the one put forward by the London Trio at the Æolian Hall on Wednesday afternoon. Beethoven's Trio in E flat (Op. 70) served, as it invariably does, to create a sense of satisfaction, and even surprise, at the stimulating possibilities of a branch of musical expression having no nominal association with the popular idea. The constant flow of cheerfully harmonised melody, the absence of anything like formality, and the equal importance of the instruments in the final effect combine to make the Trio an ideal example of its kind. Its genial spirit could not have been more happily caught than it was by Madame Amina Goodwin, Signor Simonetti, and Mr. W. E. Whitehouse, the general effect of the performance being consistent with the artistic standard set by the London Trio. Mr. W. E. Whitehouse, whose turn it was to appear as soloist, contributed his own Introduction and Perpetuo, and Mr. Granville Bantock's "Elegiac Poem" for violoncello, the latter being put forward as a novelty. The work has a curiously attractive melodic outline with well-defined phrases, which, however, depend for their effect upon the piano-forte harmonies. Mr. Whitehouse adopted a somewhat too cloying view of the solo, but the performance, with Mr. Henry Wardale as pianist, was otherwise admirable. Miss Mana Zucca was responsible for two interesting vocal groups by Gluck and Godard, Ronald and Tosti. She disclosed a soprano voice of considerable charm, her notes for the most part being round and direct, though her production needs to be made more flexible. She was well accompanied by Mr. Walter Wiltshire. The programme concluded with Fauré's Quartet in C minor, the viola part being taken by Mr. Ernest Tomlinson.

Standard May 4/1911

LONDON TRIO.

Long association has given the efforts of the London Trio that unity of thought, breadth of idea, and conformity of rhythm which, especially in the art of ensemble playing, are as rare as they are exhilarating. For their fifth concert at the Æolian Hall yesterday afternoon they brought forward a programme at once judiciously varied in its selection and far-reaching in its artistic results. Such contrastive examples as Beethoven's well-known E flat Trio and Fauré's Pianoforte Quartet in C minor, in which Mr. Ernest Tomlinson (viola) joined the Trio, were enough to show how versatile are the interpretative powers of those musicians. The first of these two works was imbued with the needful massive and rugged strength, and no less convincing were the romance and lyrical charm that revealed the melodic beauty of Fauré's Quartet. Mr. Whitehouse varied the programme with some cello solos which he played in his usual excellent and finished style. Miss Mana Zucca, who has a mezzo-soprano voice of much power, besides being herself a singer of no little talent, also gave evidence of considerable intelligence and a nice sense of expressing herself in such numbers as two Arias by Gluck and Godard and some songs by Landon Ronald.

Sunday Times May 7/1911

The London Trio (Signor Simonetti, Mr. W. E. Whitehouse, and Mme. Amina Goodwin) are similarly giving the Beethoven Trios in turn, and at their fifth concert at the Æolian Hall on Wednesday afternoon brought forward the well-known Trio in E flat, their interpretation of it being admirably broad in conception, firm in rhythm, and united in feeling. Later in the programme Mr. Ernest Tomlinson joined them in a polished rendering of Gabriel Fauré's Quartet in C minor, while Mr. Whitehouse, soloist in his turn, gave first performance to a new "Elegiac Poem" for cello by Mr. Granville Bantock, and Miss Mana Zucca sang Gluck and Godard arias, and songs by Landon Ronald and Tosti with bright quality of voice and no little emotional power.

**AUGUSTA
ZUCKERMANN**
PIANIST



* * *

A recital of Augusta Zuckerman's compositions was given at the home of Mrs. Frank Heiden Heimer, last month, which called forth many words of praise for the young composer. The program contained several groups of songs, which were sung by Mrs. Heimer and Wright Symons; two numbers for cello, played by Paulo Gruppe, and several piano soli delivered by the young composer-pianist, whose accomplishments as a composer bids fair to rival her established reputation as one of the most talented of the younger professional pianists.

* * *

Compositions Dedicated to Rudolph Ganz.

The following list of works for piano which are dedicated to Rudolph Ganz, pianist, testify to the high esteem in which that artist is held by contemporaneous composers:

Sonatine	Ferruccio Busoni
(Ganz considers this a master work.)	
Fourth piano concerto in B flat major.....	Hans Huber
(This is to have its first public performance in 1912.)	
First piano sonata in B minor, op. 91.....	Christian Sinding
Variations for piano in E flat minor.....	Amile Blanchet
Second polonaise in C sharp minor.....	Amile Blanchet
Scarbo from Gaspard de la nuit.....	Maurice Ravel
Six concert etudes	Th. Otterström
Two rhapsodies	Joseph Weiss
Amourette de Pierrot	Sigismond Stojowski
Inquietude	Cecile Chaminade
Belsazar, a ballad	Eugenio di Pirani
Three impressions	Fritz Voegeler
Sonata in A major.....	S. Alexander Thompson
Fugue	Frederic Ayres
Idyll, op. 1.....	Gezá V. Zázou
Darum, a sketch	Augusta Zuckermann
Concert etude	Alex. W. Fädgu
Ballad	Charles Hanbiel
Three Hungarian sketches	Irwin Lendvai

In the autumn of 1912 Mr. Ganz is to give a recital in Berlin, of which the program is to be made up exclusively of these compositions.

**GIFTED PIANIST NOW
TURNS HER TALENT TO
OPERA COMPOSITION**

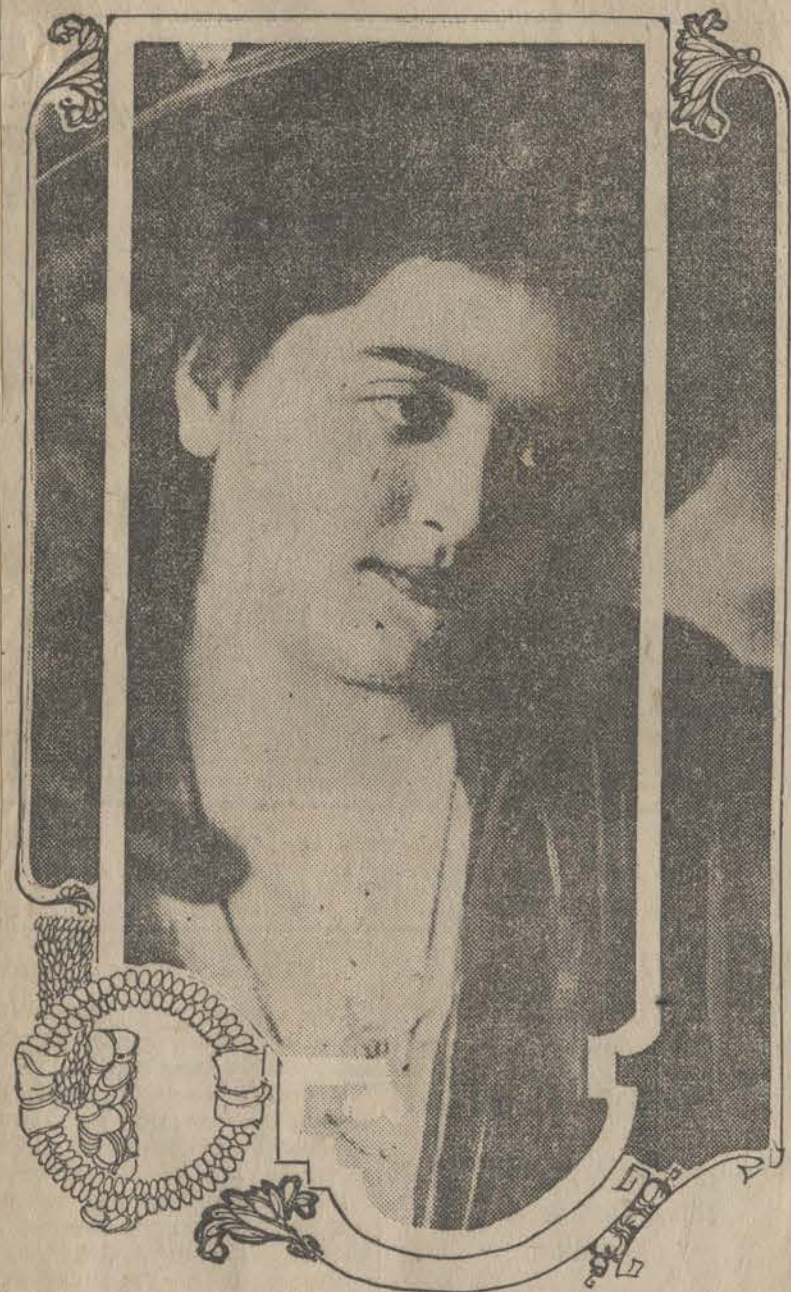


Augusta Zuckerman, American Pianist

Augusta Zuckerman, who left America as a concert pianist and later developed her vocal powers abroad, is devoting her time at present to the composition of a light opera. She is living in London, where the work will be produced next Winter. The book is by Frank Ricard, a young English literateur, and the lyrics by C. T. Ren-castle, a lawyer well known in London as a wit. Miss Zuckerman, who was a pupil of Alexander Lambert, the well known pian-ist, has been in London two years and has done her work in composition under Max Vogrich, formerly of New York. It is said that she has already given evidence of marked talent in creative work and the production of the operetta will be watched with interest.

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PLANS TO GO TO OPERATIC STAGE



Augusta Zuckerman.

NEW YORK, Aug. 15.—Augusta Zuckerman, the beautiful young American pianist who is expected here soon, will abandon the concert for the operatic stage if report is true. She is a pupil of Alexander Lambert of New York. She is beautiful as well as talented and possesses an exceptional voice. It is reported that she has received so fine an offer from a London manager that she has been advised by her professional friends to accept it. It is said a part is to be written for her in which she will appear as a pianiste and play two or three numbers during the evening; so that she may keep in touch with her present profession. It will be remembered that Mme. Sembrich started in professional life as an instrumentalist and Charles Dalmores the remarkable French tenor was originally a cornetist.

Augusta ZUCKERMAN'S London Triumph

ON the principle that one learns from listening, Augusta Zuckerman's work is recommended by a London critic as a most useful object lesson to students.

Probably the most beautiful Pianist before the public made her London debut on Thursday afternoon, June 3d, in Bechstein Hall. She is **Augusta Zuckerman**, and well deserved the warm welcome she received from a large audience.

Augusta Zuckerman is an American girl, only 21 years old. She was a prize pupil of Alexander Lambert in New York and later studied with Leopold Godowsky in Berlin. But **Augusta Zuckerman** has an inborn quality which cannot be taught by any master—namely, the gift of playing.

Augusta Zuckerman has appeared as soloist with the Pittsburg, Philadelphia and the Young People's Symphony Orchestras and has also given concerts with such artists as Marcella Sembrich, Jean Gerady, Fritz Kreisler, Johanna Gadsby, Anton van Rooy, Joan Manen, etc., etc. **Augusta Zuckerman** has appeared with great success in Germany, Russia and France.

YESTERDAY'S CONCERTS

MISS ZUCKERMAN'S RECITAL AT BECHSTEIN HALL

It is difficult to say whether it is an advantage or otherwise to a young artist to be known as the pupil of a famous musician. It may so often lead to undue expectations, while, on the other hand, it rouses an interest that might otherwise be wanting. Be that as it may, **Miss Augusta Zuckerman**, who gave her first pianoforte recital in London at the Bechstein Hall yesterday afternoon, suffered nothing from being known to have studied under Mr. Godowsky. But **Miss Zuckerman** has an inborn quality which cannot be taught by any master—namely, the gift of playing. This coveted talent can only be encouraged, enlarged, and developed, and ultimate success is in proportion to the control and application exerted thereon by its possessor. The lady in question has a powerful tone, which, in its force and purity, recalls *Mme. Carreno*. If this is sometimes exercised, at the expense of more subtle emotions in quieter movements, it is never hard or exaggerated in effect.

Miss Zuckerman's programme, was drawn from the Works of Bach, Brahms, Raff, and Chopin, all of which received brilliant and well considered interpretation. Chief interest, however, was centred upon two sketches from her own pen. These admirable little studies showed that the composer has a warm sympathy for the ultra-modern school, and were, in fact, remarkably strong in form and construction. — *The Standard*, Friday, June 4, 1909.

Miss Augusta Zuckerman, a young pianist who had not been heard in London prior to her recital at Bechstein Hall yesterday afternoon, displayed qualities of execution and intelligence which will cause her next appearance to be awaited with interest. Beginning with Tausig's transcription of Bach's Organ Toccata and Fugue in D minor, she showed at once a highly-developed technical skill and a decided power of clearly-defined part-playing, more complete sympathy, supported by a due command of colour and tone-gradation, marked her playing of Chopin's favorite Prelude in D flat major, and she gave the same composer's Ecossais, No. 1, and Posthumous Waltz in E minor with an admirable delicacy of touch and evenness of execution. Raff's lengthy "Gigue and Variations" served to display her technical facility in a higher degree, and her abilities as a composer were made clear in two clever "Sketches," in which the freedom of the form adopted gave full scope to an inventiveness, that showed itself in crisp and interesting material, and a power of writing effectively for the pianoforte. — *The Morning Post*, Friday, June 4, 1909.



BECHSTEIN HALL

Miss Augusta Zuckerman is to be congratulated upon the result of her pianoforte recital, which took place yesterday afternoon. For in addition to submitting a particularly interesting programme, the young pianist displayed such marked talent and so complete an equipment, that she may rest assured of a warm welcome when she next appears in London. Her programme included the Bach-Tausig "Toccata and Fugue," Manen's seldom heard "Scherzo," and the pianist's own "Sketch No. 1" and "Sketch No. 2"—both of which gained for her generous applause. **Miss Zuckerman's** playing is remarkable for a sympathetic touch and a thorough insight into the composer's intentions, qualities which—combined with a perfect technique—should secure her high rank amongst contemporary *virtuosi*. On the principle that one learns from listening, a competent pianist's work conveys a most useful object-lesson to students. Consequently a ticket to hear **Miss Zuckerman** play, say, the Bach-Tausig "Toccata and Fugue," is an excellent investment. — *The Morning Advertiser*, Friday, June 4, 1909.

Miss Augusta Zuckerman, an American Pianist, gave a recital at the above hall yesterday afternoon. The first number in her programme was Tausig's transcription of Bach's Toccata and Fugue in D minor, and it was at once evident that in the matter of technique the lady was well equipped; moreover, that her fingers were not only sure, but very strong. A little more restraint in loud passages would have been acceptable. It must, however, be extremely difficult for a performer, playing for the first time in a new hall, to judge of the effect produced. In Brahms "Intermezzo" in B flat, and "Capriccioso" in B minor, the pianist showed that she had made a thorough study of the music; everything was set forth in a clear, intelligent manner. The same, too, can be said of the rendering of the same composer's Rhapsody in B minor, though here again there was a surplus of energy. From a purely technical point of view, **Miss Zuckerman** was heard to really good advantage in a "Gigue and Variations," by Joachim Raff; the music, however, though in a sense showy, is very old-fashioned. The composer wrote many pieces for the pianoforte, but many if skilfully written, lack inspiration. Chopin's Prelude in D flat is a wonderful tone-poem, and the interpretation thereof was most refined. **Miss Zuckerman** also appeared as a composer. Her two "Sketches" are clever and effective; the harmonies of the first were distinctly modern, and there was a touch of poetry in the music, especially of the first. — *The Daily Telegraph*, Friday, June 4, 1909.

For Terms, Dates and Full Particulars **J. E. FRANCKE, 24 West 31st St., N. Y.**

THE MASON & HAMLIN PIANO

PIANIST IN COMIC OPERA.

Augusta Zuckermann Accepts an Unusual Offer From George Edwardes.

For the first time a concert pianist of wide reputation has abandoned the concert hall to become a singer in comic opera. This is Augusta Zuckermann, the American pianist who has for the last four years been playing abroad and has won great success in Germany and England. She is also one of the most popular of the postcard beauties and has been photographed almost as much as Geraldine Farrar.

Miss Zuckermann, who is a New York girl, was for nine years a pupil of Alexander Lambert. Then she went abroad to study with Leschetitsky. She is under contract to come to this country to make a tour under the management of Mason & Hamlin and also to give a series of concerts with Walter Damrosch's orchestra. Then her career as a pianist will be at an end, for yesterday she cabled both Mr. Lambert and Daniel Frohman that she had accepted the offer of George Edwardes in London and would make her first appearance in the spring as a singer in musical comedy in London.

Miss Zuckermann went to London this year to give concerts under the management of Daniel Mayer. She was very successful and met at a private party George Edwardes, who heard her sing. He immediately made her an offer to go on the stage in one of his companies at a salary of 200 guineas a week. Miss Zuckermann laughed at the offer. She had no idea of abandoning her career as a piano virtuoso. Mr. Edwardes repeated the offer several times and finally Miss Zuckermann wrote both Alexander Lambert, her old teacher, and Daniel Frohman asking their advice.

"We both wrote her to accept the offer," Mr. Lambert said yesterday, "as there are few pianists who will be able to make such a financial success as Mr. Edwardes has promised her. Then she will not have to give up her playing, as he has promised to have a play written for her in which she will have a chance to play the piano. To-day I received a cable that she had signed the contract."

Miss Zuckermann is studying singing now in London and will come out to this country to fill her concert engagements. Then she will bid good-by to the concert platform.

News of Music and Art

Great Success of Miss
AUGUSTA ZUCKERMAN



Gerlach.

AT HER

London Recital

On THURSDAY AFTERNOON, JUNE 3rd, 1909.

Sole Agent: CONCERT DIRECTION DANIEL MAYER,

Chatham House, George Street, Hanover Square, W.

Criticisms of the Press.

The Times—June 4th, 1909.

Miss AUGUSTA ZUCKERMAN, who gave a piano recital yesterday in Bechstein Hall, has a considerable amount of "temperament," and plays with much force. She deserves credit for avoiding commonplace so far as to introduce one of the rather dull "Ecoissais" of the latter composer, as well as his valse in E minor. She appeared as a composer in a couple of bizaare sketches, which she played with much brilliance.

The Daily Telegraph—June 4th, 1909.

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The Morning Post—June 4th, 1909.

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The Standard—June 4th, 1909.

Miss ZUCKERMAN has an inborn quality which cannot be taught by any master—namely, the gift of playing. This coveted talent can only be encouraged, enlarged, and developed, and ultimate success is in proportion to the control and application exerted thereon by its possessor. The lady in question has a powerful tone, which in its force and purity, recalls Mme. Carreno. If this is sometimes exercised at the expense of more subtle emotions in quieter movements, it is never hard or exaggerated in effect.

Miss Zuckerman's programme was drawn from the Works of Bach, Brahms, Raff, and Chopin, all of which received brilliant and well considered interpretation. Chief interest, however, was centred upon two sketches from her own pen. These admirable little studies showed that the composer has a warm sympathy for the ultra modern school, and were, in fact, remarkably strong in form and construction.

The New York Herald—June 4th, 1909.

AMERICAN PIANIST'S DEBUT.

Probably the most beautiful pianist before the public made her London debut yesterday afternoon at Bechstein Hall. She is Miss AUGUSTA ZUCKERMAN and well deserved the warm welcome she received from a large audience.

Miss ZUCKERMAN is an American girl. She was the prize pupil of Professor A. Lambert, of New York. Four years ago she went to Berlin and made a big success with the Berlin concert-goers and in other German cities as an artist of the first rank. It looks as though she would have the same success here.

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AUGUSTA
ZUCKERMAN



In America
Season 1909-10

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1402 Broadway
NEW YORK

Augusta Zuckerman



AUGUSTA ZUCKERMAN was born in the year 1888. At an early age she displayed decided pianistic talents. At the age of seven the famous pedagogue, Alex. Lambert, undertook her musical education. At the age of nine, she appeared with the New York Symphony Orchestra under Walter Damrosch, and played at her debut the Beethoven concerto in C major. Later she appeared with the same orchestra, playing the Chopin E minor and Saint-Saens G minor concertos. Since that time **Miss Zuckerman's** talent has developed rapidly and is meeting everywhere with the greatest approval. The name of the young

artist on any program is positive proof that you may expect a musical performance of the highest rank. **Miss Zuckerman** has appeared as soloist with the Pittsburg Symphony Orchestra, Philadelphia Orchestra, the Young People's Symphony Orchestra in New York, and she has also given concerts with such artists as Jean Gerady, Fritz Kreisler, Marcella Sembrich, Anton van Rooy, Johanna Gadsby, Joan Manen, etc., etc.

Miss Zuckerman has also appeared with great success in Germany, Russia and France.

If a charming personality can in any way contribute towards her success with the public, **Miss Zuckerman** is positive of triumph, as nature has endowed her most lavishly. Her temperament is happy and vivacious, modest yet firm, absolutely unassuming and everyone who has the advantage of making her acquaintance gets the impression of a strong magnetic personality.

In her composition, **Miss Zuckerman** reveals herself. Those for piano, song and 'cello show a strong creative genius. Artists like Gadsby, Hekking and Gruenfeld are playing her works.

Miss Zuckerman is also the possessor of a lovely soprano voice. Surely a most versatile artist!

Breslau, Nov. 10th, 1907.

The youthful artist, **Miss Zuckerman**, has pianistic talent of the first rank. She played compositions of Chopin, Liszt, Raff, Mannen and Moszkowski with exquisite taste and beauty. In interpreting the Beethoven Sonata she displayed such good musical judgment and taste that we can safely prophesy a great and brilliant future for her.

Breslau, General-Anzeiger, Nov. 9th, 1907.

That **Miss Zuckerman** selected pieces that are rarely heard in the concert hall, deserves a special word of praise. A change is always desirable, especially if one can hear compositions played with such good taste and expression. That the audience did not let her off without any encore is understood and she richly deserved it.

Berlin Herald,
Dec. 11th, 1906.

A. Zuckerman, whom I heard for the first time, is a pianist who is "making good" what was unanimously predicted for her some years ago. She has a big and ample technic—but unlike so many of the young pianists, she is more than a piano smasher—she has great poetic gifts and her senti-

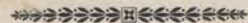


mental passages are idealized.

Continental
Herald, Berlin,
Jan. 8th, 1907.

Particular interest centered around the appearance of the talented and charming young pianist **Augusta Zuckerman**, who has in her every appearance captivated the Berlin critics. She is more than a technician and in this she differs from the average

young player. She plays with abundant musical temperament, which she controls greatly and shows much warmth in her playing, so that her interpretations are legitimate and her ideas clear and musical. She was heard in selections from Schumann, Schlötzer, Beethoven and Moszkowski, besides a Prelude of her own composition, which revealed unmistakable genius. **Miss Zuckerman** was the recipient of a tremendous ovation.



Annals 1869



One of the jolliest events of the season was a House Picnic given at the home of Miss Augusta Zuckerman last Sunday evening. The supper was spread on the floor, and the guests who numbered forty sat round. The affair was a "Surprise Party" given for Mrs. Beatrice Z. Gobert to their departure for America. Games, singing and dancing were enjoyed until a late hour. Among those present were Mr. and Mrs. Varese, Mr. Siegel, Mr. and Mrs. Lachmund, the Misses Darch, Mrs. Hendrichs, Mr. Vicery, Walter Rummel, William Rummel, Miss Cobbs, Mr. Idler, Miss Hirberg, Dr. von Schott, Mr. Kutner, Mr. Woodmannsee, Miss Corette, Miss Pauline Schellschmidt, Miss Bertha Schellschmidt, Dr. Isaacson, Mr. Fröhlich, Mr. Dittler, Mrs. B. Gobert, J. M. Rosenerantz, Mr. Gallop, Miss Schippanowsky, Mr. Jugk, Mr. Grünberg, Miss Bopp, Mr. Schaiewitsch, Milton Rosenerantz, Miss Chamberlain, Mrs. Bussy and a few others.



Pretzelschneider—I am der pest double bass player vot id gifst in New York.
 Hofbrauweiser—I don't pelief id; you will haf to proof id.
 Pretzelschneider—I don't haf to proof id—I admit id!

Miss Augusta Zuckerman with her sister Mrs. Gobert, entertained a number of prominent people last Sunday week. Mr. William Rummel played a number of violin selections, and Mr. Greenberg of New York a young composer of merit favored the guests by playing some of his own works. Among the guests were Joan Manon, Mrs. Saunders, Miss Thackara, Mrs. Raphael etc.

PRAISE FOR MISS ZUCKERMAN
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Journal Nr. 578.



Augusta
Zuckerman

Pianistin

Adresse:
 BERLIN W., Geisbergstrasse 31.

Hinter den Kulissen.

Der Kaiser, die Kaiserin und Prinz Oscar haben am Sonntag im königlichen Schauspielhaus der Aufführung von Oscar Blumenthals Lustspiel "Das Glashaus" beigewohnt. Die Vorstellung, die vor überfülltem Haus stattfand, hat einen überaus animierten Verlauf genommen. Der Kaiser ist bekanntlich ein sehr lachfreudiger Zuhörer, der über jede launige Wendung und über jedes übermüthige Wort mit der herzlichsten Heiterkeit quittiert. Im "Glashaus", das mit schlagenden Pointen überfüllt ist, hat der Kaiser fast jede einzelne Szene mit Heiterkeitsausbrüchen begleitet und nach den Akttschlüssen das Signal zum Beifall gegeben. Besonders haben die Szenen, die im jesessionistischen "Entdeckungsgeschäft" des Verlagsbuchhändlers Eduard Wöllendorf spielen, die Gespräche mit seinen literarischen Schülern und die parodistischen Proben, die sie aus ihren Werken vorlesen, das Kaiserpaar außerordentlich belustigt. Nach Schluß der Vorstellung hat der Kaiser Herr Hofrat Barnah, der den erkrankten General-Intendanten vertreten hat, seine Freude darüber ausgesprochen, endlich...



keiner erreicht. Wie habe ich einen so wundervollen Klageleitfänger gehört, nie so verblüffende Gänge, wie von zartesten Piccoloflöten, nie diese wirbelnden Passagen, Terzen-, Sexten-, Oktavengänge in tadellosester Klarheit. Kein Zweifel: Manén ist in erster Linie Virtuose. Aber er begnügt sich nicht mit den Zauberkünsten, die seine Hörer so schnell in flammender Ton, im Charakter an Sarasate süßer und weicher gibt seinem Vortrage das Gepräge; er weiß, wie die Komposition es verlangt, sein Spiel zu einem geistig und seelisch belebten Sprechen zu steigern. Sein ernstes Streben konnte er ja nicht besser dokumentieren als durch die Wahl seiner Werke, unter denen Bachs „Chaconne“ an der Spitze stand. Da hätten wir nun freilich manches kraftvoller, breitzügiger noch und tiefer gewünscht, die Passagen oft weniger zierlich, die Arpeggien weniger glatt. Aber der gleichmäßig langvolle Vortrag, die rhythmische Bestimmtheit, die saubere Intonation, die glühender Kantilene spielte er Beethovens Romange G-dur, und in der schwierigen Kreuzersonate, die sichlos gespielt wurde, trat auch das musikalische Gefühl des Künstlers angenehm in die Erscheinung. In seinem eigensten Elemente jedoch war er erst wieder mit der „Biene“ von Schubert und in dem verblüffenden, schwindelerregenden „Palpit“, im Original Paganinis. Am Schluß erhob sich minutenlang Beifallssturm. Wie eine Mauer stand das Publikum, bis der Künstler durch eine Zubahn ging man noch nicht. Joan Manén erschien wieder und wieder und spielte endlich Chopins Nocturno mit eigener eingelegter Kadenz. Noch als ich den Saal verließ, sah ich stehen. Auch der jugendliche Pianist wurde lebhaft gedankt, und das mit Recht. Fel. Zuckerman ist eine sympathische Künstlerin, die schon durch die perlende Technik, mit der sie die Raffschen

variationen spielte, im Publikum durchschlug. Ihr wahrer noch aus der Kreuzersonate sowie aus den prächtig gespielten Chopins, und die Konzerte übermächtig im Ton. Wir hoffen, dem jugendlichen Künstlerpaare bald wieder in unseren Konzerten zu begegnen. In der Begleitung der vorwiegend virtuellen Gaben des Geigers erwies sich übrigens Herr J. M. Abellan als zuverlässigster Partner. S.

Umherzuegungen aus.
Im großen Konzerthaus feierte gestern ein begeistertes Auditorium den spanischen Violinvirtuosen Joan Manén, mit dem sich gleichzeitig die Pianistin Fel. Augusta Zuckerman die ersten Lorbeeren auf dem Podium unseres Konzertsaaltes erkämpfte. Wir fehlen die Worte, den Eindruck des jugendlichen Geigers zu schildern, der das Staunendste leistete, was je von einem Künstler seines Instrumentes in den letzten Jahrzehnten gehört ward. Wie oft haben wir Sarasate betundert, wie oft die Gegenkünste des Altmeisters Paganini von namhaften Violinvirtuosen, die größere Künstlerindividualitäten sind als Joan Manén. Was er uns aber zeigte im blendenden Glanze seines Spiels an souveränster Beherrschung der Riesentechnik, hat

MUSICAL NOTES.
Miss Augusta Zuckerman, pianist, will give a piano recital at Mendelssohn Hall on March 15. Among other selections, Miss Zuckerman will play the toccata and fugue in D minor by Bach-Tausig, a rhapsodie by Brahms, and compositions by Chopin, Raff, Liszt, and Scarlatti.

Some very charming pictures of Miss Gussie Zuckerman, the girl pianist for the Music club's concert, are shown in the windows. Miss Zuckerman is only 14 and is said to be rarely talented. The concert is at the Y.M.C.A. hall next week Friday night and Claude Fischer, violinist, will complete the program. The tickets are on sale at Conway's music store.

The Music club deserves encouragement in its endeavor to furnish a good concert for this week. The club has gotten such an excellent list as Claude Fisher, violinist, and especially attractive pianist in Miss Gussie Zuckerman. Miss Zuckerman is but 14 years old, yet shows such marked talent that her teacher, Alexander Lamberton of New York, has an especial pride in her. One object of the recital is to awaken the interest of young music students and the admission fee has been made 25 cents for children under 14. The tickets for the recital, which occurs at Association hall Friday evening, are on sale at Conway's music store. Miss Frances Cox is to be the accompanist for the recital.

Tickets for the piano and violin recital by Miss Gussie Zuckerman of New York and Mr. Claude Fisher of Boston are now on sale at Conway's music store. The recital is to be in Association hall on next Friday evening. Excellent likenesses of Miss Zuckerman are now exhibited throughout the city.

MUSIC CLUB'S RECITAL.
The piano and violin recital under the auspices of the music club at association hall Friday evening promises to be a rare treat. Miss Zuckerman and Mr. Fisher are well known, and will no doubt be greeted with a good-sized audience. The program is as follows:—
Souvenir de Haydn Leonard
Theme and Variations Raff
a Romanza Miss Zuckerman
b Ungarisch Ogarew
a Frühlingsrauschen Hauser
b Scherzo Valse Sinding
Gypsy Dance Moszowski
Faust Miss Zuckerman
a Berceuse Mr. Fisher
b Second Mazurka Gounod-Saint-Saens
Mr. Fisher. Alard
Mlywarski

Gussie Zuckerman
Travertin
Feb. 1 - Friday
Feb. 2 - Friday
Feb. 3 - Friday
Feb. 4 - Friday
Feb. 5 - Friday
Feb. 6 - Friday

William Hacke, Alberto Moranzoni, Mr. and Mrs. Henry G. Weber, Maj. and Mrs. Reginald Owen, Miss Sara Hamilton, Miss Bertha Foster, Mr. and Mrs. Charles Cushman, Mr. and Mrs. Lionel Cassell, Mrs. Ray Cromer, Mr. and Mrs. Burton Smith, Mr. and Mrs. Daniel Cromer, Joseph Bonime, Miss Louise Jackson, and Mischa Elman.

He is not a profound musician, but as a virtuoso he ranks with the best of the young pianists.

Augusta Zuckerman assisted John Manén, the Spanish violinist, at his concert on Sunday, carrying off the lion's share of the applause. Her performance of the Raff variations, a piece of which she has made a special study, was distinguished for penetration, remarkable exactness of execution, rhythmical precision, beautiful tone and a glowing temperament. This charming young American girl is an admirable pianist. The violinist was heard in a number of virtuoso pieces which gave him an ample opportunity of displaying his brilliant technic and smooth, oily tone. Manén is a bit superficial in his conceptions, but he is a virtuoso par excellence.

Miss Haring reports on the following four concert...

Miss Augusta Zuckerman, an American pianist, gave a recital at the above hall yesterday afternoon. The first number in her programme was Tausig's transcription of Bach's Toccata and fugue in D minor, and it was at once evident that in the matter of technique the lady was well equipped; moreover, that her fingers were not only sure, but very strong. A little more restraint in loud passages would have been acceptable. It must, however, be extremely difficult for a performer, playing for the first time in a new hall, to judge of the effect produced. In Brahms's "Intermezzo" in B flat, and "Capriccioso" in B minor, the pianist showed that she had made a thorough study of the music; everything was set forth in a clear, intelligent manner. The same, too, can be said of the rendering of the same composer's Rhapsody in B minor, though here again there was a surplus of energy. From a purely technical point of view, Miss Zuckerman was heard to really good advantage in a "Gigue and Variations," by Joachim Raff; the music, however, though in a sense showy, is very old-fashioned. The composer wrote many pieces for the pianoforte, but many, if skilfully written, lack inspiration. Chopin's Prelude in D

Bellevue-Theater
Sonabend, den 10. November:
Schillerfeier.
Kleine Bretle.
Die Räuber.
Trauerspiel in 5 Akten.
Anfang 7 1/2 Uhr.
Sonntag
Nachmittag:
Die Räuber.

Ouverture in 3 Akte.
(Abends 7 Uhr.) Zum ersten Male:
Das Blumenboot.
Schauspiel in 4 Akten und einem
Zwischenpiel v. Sudermann.

Secret
Mit Gewalt ist m
Ein Ehepaar
Die alte Schindl
Sie spricht von
Und sonst noch
Der Mann nimmt
Er den

Elsa Hirschberg, a very promising young American mezzo soprano, made a successful debut at Beethoven Hall on Saturday evening. Miss Hirschberg has a fortunate combination of qualities that count on the concert-

inished her 500 compositions. Zucca knows wherein lies the key! She has often been referred to as a human dynamo of energy. Her inspiration for her work is gathered from varied sources—experience, nature, internal impulses, often spasmodic. It is always near—in the air during the day and another boudoir at night. She likes to work at night, although many of her pieces were composed in the small hours of the morning.

Versatility and originality are the keynotes in the vast library of Mme. Zucca's compositions. "If a person has many moods, why not express them all, instead of just one?" she inquired. To prove the value of the statement, Mme. Zucca has contributed music for virtually all musical instruments: orchestrations, songs of numerous themes, musical comedy, operas, children's songs and piano selections. Her "I Love Life" and "Nichavo" are among her better-known songs. All of her music, both voice and instrumental, is used by leading artists. She is now writing music for a Chinese grand opera.

At the age of 4, this prolific composer made her debut, playing standard compositions and improvisations. And, at the age of 8 years, she created a sensation playing a Beethoven Concerto with the New York Symphony Orchestra, under Walter Damrosch. Since then, she has studied both in the States and abroad and appeared in concerts, as a pianist and singer.

Besides being a musician and composer of note, Mme. Zucca is also a wonderful organizer. She founded and organized a music club in Miami, Fla. (her home), and has been instrumental in bringing and presenting to this city some of the world's best artists.

Mme. Zucca's husband, Irwin Cassel, a fine musician himself, writes the majority of the lyrics for her songs. "Lyrics, like everything else, have changed with the trend of times," remarked Mme. Zucca, "while the themes are the same, they are now couched in every day language and are more realistic than poetical." A lyric does not have to be sad to be beautiful, believes Mme. Zucca, and one does not have to suffer in order to write an appealing love song; the main requisite in writing lyrics, as in writing anything else, she decrees, is a vivid imagination.

platform. Her voice is soft, sympathetic, appealing and of remarkable volume and range, and it has been thoroughly schooled; moreover, the young lady possesses both a keen musical intellect and temperament. Her program comprised Gluck's aria from "Alceste," Brahms' "Zigeunerlieder," and songs by Schumann, Schubert, Augusta Zuckerman, Hugo Kaun and Richard Strauss. It was a varied program, and Miss Hirschberg did justice to the different composers in a way that bespoke a rich natural musical heritage. She was called upon to repeat Kaun's "Sieger" and Miss Zuckerman's "Ich bin Dein." Very poetical was her interpretation of Strauss' "Traum durch die Dämmerung." The applause, which had been very warm throughout the evening, became stormy at the conclusion of the program, and the young lady was obliged to grant numerous encores. Miss Hirschberg seems assured of a bright future as a concert singer. If I mistake not, she is the first pupil to be publicly brought out in Berlin by her teacher, Madame Lürig, to whom she did great credit.



Augusta Zuckerman

Pianistin

Adresse:

BERLIN W., Geisbergstrasse 31.

On Saturday the American Women attended. A music Ernest Brändenburg Huff (vocal), Fräulein Augusta Zuckerman were rendered by M. Numbers which the audience were imposed by Mrs. Brand composed by Miss Z.



Pretzelschneider—I am der pest double bass player vot id gifts in New York.
Hofbrauweiser—I don't pelief id; you will haf to proof id.
Pretzelschneider—I don't haf to proof id—I admit id!

One of the jolliest events of the season was a House Picnic given at the home of Miss Augusta Zuckerman last Sunday evening. The supper was spread on the floor, and the guests who numbered

forty sat round. The affair was a "Surprise Party" given for Mrs. Beatrice Z. Gobert to their departure for America. Games, singing and dancing were enjoyed until a late hour. Among those present were Mr. and Mrs. Varese, Mr. Siegel, Mr. and Mrs. Lachmund, the Misses Darch, Mrs. Hendrichs, Mr. Vicery, Walter Rummel, William Rummel, Miss Cobbs, Mr. Idler, Miss Hirschberg, Dr. von Schott, Mr. Kutner, Mr. Woodmannsee, Miss Corette, Miss Pauline Schellschmidt, Miss Bertha Schellschmidt, Dr. Isaacson, Mr. Fröhlich, Mr. Dittler, Mrs. B. Gobert, J. M. Rosenbrantz, Mr. Gallop, Miss Schippanowsky, Mr. Jugk, Mr. Grünberg, Miss Bopp, Mr. Schaiewitsch, Milton Rosenerantz, Miss Chamberlain, Mrs. Bussy and a few others.

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flat is a wonderful tone-poem, and the interpretation thereof was most refined. Miss Zuckerman also appeared as a composer. Her two "Sketches" are clever and effective; the harmonies of the first were distinctly modern, and there was a touch of poetry in the music, especially of the first.

Miss Augusta Zuckermann played with great success at a private concert, given at the Prachtsäle des Westens Monday evening.

Augusta Zuckermann, a brilliant young New York pianist and pupil of Alexander Lambert, and a friend of Daniel Frohman and other important personages in the American musical world, has just arrived in Berlin. She will give a recital in Bechstein Hall in January, and will make other Berlin appearances during the season. Miss Zuckermann is only eighteen years old, and she promises great things for the future.

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Madame Gadski-Tauscher gave a large reception on Friday evening, Oct. 20th, prior to sailing for America where she is engaged for an extended tour. Madame Gadski sang to the delight of all present. The piano solos were given by Miss Augusta Juckermann, a young and very talented pianist of New York.

