Mozart

Designer
SALE CHARACTER, (2024—2025)

About
The spirit of Mozart is rooted in the typographic explorations of the interwar years, between Elizabeth Friedlander and Emil R. Weiß. This historical foundation became the starting point for a process of simplification and openness, seeking to reimagine structure while giving rise to a more fluid and graceful character.

The encounter with the strokes of Old Roman Rounded marked a decisive turning point: the choice of rounded serifs emerged almost naturally, endowing the letters with a softness that contrasts with the classical rigor of their proportions. This approach echoes early twentieth-century milestones such as Peter Behrens's AEG monogram or Richard Gans's *El Greco Antique*, where the rounded form adds a subtle tension. In this way, Mozart weaves together dynamism and softness, like a harmony suspended between discipline and grace.

File Format
Variable (.ttf / .woff2), Opentype (.otf), TrueType (.ttf),
Web Open Font Format 2 (.woff2)

Contact
office@salecharacter.com

Credits
SALE CHARACTER, (2024—2025)

PDF Guide

Familly

Mozart Light
Mozart Light Italic
Mozart Regular
Mozart Italic
Mozart Medium
Mozart Medium Italic
Mozart Semi Bold
Mozart Semi Bold Italic
Mozart Bold
Mozart Bold Italic

Uppercase

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Lowercase

a b c d e f g h i j k l m n o p q r s t u v w x y z

Lining Figures

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Punctuation

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Latin-Supplement

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© Ⓟ № ℠ ™

Multilingual Support

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Uppercase (Diacritics)

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Lowercase (Driacritics)

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Ligatures / Discretionary Ligatures

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Circular Numerals

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Currency

฿ ¢ ¤ $ ₫ € ƒ ₣ ₲ ₹ ₭ £ ₪ ₱ ₽ £ ₸ ₺ ₩ ¥

Oldstyle Numerals

1 2 3 4 5 6 7 8 9 0

Lining / Old Style Tabular Glyphs

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Ordinal Indicator

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Superscripts/Subscripts

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Numerators/Denominators

1234567890/1234567890

Numbers Forms

⁄ 1⁄ 1⁄2 0⁄3 1⁄3 2⁄3 1⁄4 3⁄4 1⁄5 2⁄5 3⁄5
4⁄5 1⁄6 5⁄6 1⁄7 1⁄8 3⁄8 5⁄8 7⁄8 1⁄9 1⁄10

Mathematical Operator

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Slashed Zero

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Arrows

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Ornaments

Symbols

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Swashes

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Case Sensitive Forms

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Stylistic Set 01 / Alternate ‘g’

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Stylistic Set 02 / Alternate ‘t’

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Stylistic Set 03 / Alternate ‘Arrow’

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Stylistic Set 04 / Ornamental Punctuation

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Stylistic Set 05 / Ornamental Uppercase

A/ *A B C D E F G H I J K L M N O P Q R S T U V W X Y Z*

Stylistic Set 06 / Ornamental Ascenders

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Stylistic Set 07 / Ornamental Terminals

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Stylistic Set 08 / Ornaments

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OFF

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Case Sensitive Forms .case

{[(REQUIEM)]}
¿¡PRODIGY!?
«CONCERTO»
ONE-ACT

Slashed Zero .zero

1000000€

Automatic Fractions .frac

25 74/31 × 93 82/17

Superscript/Subscript .sups .subs

1North, South2
3East, West4

Numerator/Denominator .numr .dnom

79Gold, Chromium24
22Titanium, Boron5

Localized Forms (Moldavian-Romanian) .locl

Munţi

Ordinal Indicator .ordn

1o Primo / 1a Prima

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«CONCERTO»
ONE-ACT

Slashed Zero .zero

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Automatic Fractions .frac

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Superscript/Subscript .sups .subs

[1]North, South[2]
[3]East, West[4]

Superior/Inferior .numr .dnom

[79]Gold, Chromium[24]
[22]Titanium, Boron[5]

Localized Forms (Moldavian-Romanian) .locl

Munți

Ordinal Indicator .ordn

1º Primo / 1ª Prima

OFF

Tabular Figures .tnum

45+716.2=¥761.2

Historical Forms .hist

Possess

Oldstyle Figures .onum

1234567890

Discretionary Ligatures .dlig

Musical Complexity

Ornaments .ornm

[_Redoutensaal_]

Contextual Alternates .calt

Comic Singspiel :-)

Swashes .swsh

Kamil Jalilov
Michael Kelly

Stylistic Set 01 / Alternate ‘g’ .ss01

Strasbourg

Stylistic Set 02 / Alternate ‘t’ .ss02

Beethoven

Stylistic Set 03 / Alternate ‘Arrow’ .ss03

→ Opera ←

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Swashes .swsh

Kamil Jalilov
Michael Kelly

Stylistic Set 01 / Alternate ‘g’ .ss01

Strasbourg

Stylistic Set 01 / Alternate ‘t’ .ss02

Beethoven

Stylistic Set 03 / Alternate ‘Arrow’ .ss03

→ Opera ←

OFF	ON	OFF	ON
Stylistic Set 04 / Ornamental Punctuation .ss04 Symphony (№ 31)	Stylistic Set 04 / Ornamental Punctuation .ss04 Symphony (№ 31)		
Stylistic Set 05 / Ornamental Uppercase .ss05 Antonio Salieri	Stylistic Set 05 / Ornamental Uppercase .ss05 Antonio Salieri		
Stylistic Set 06 / Ornamental Ascenders .ss06 Willibald Gluck	Stylistic Set 06 / Ornamental Ascenders .ss06 Willibald Gluck		
Stylistic Set 07 / Ornamental Terminals .ss07 Johann Goethe	Stylistic Set 07 / Ornamental Terminals .ss07 Johann Goethe		

80 Pts

Stylistic Set 02 / Alternate ‘t’
+ Stylistic Set 05 / Ornamental Uppercase
+ Stylistic Set 07 / Ornamental Terminals
+ Discretionary Ligatures

The Four Seasons
Zigeunerweisen
Rhapsody in Blue
Mephisto Waltz
Danse Macabre

70 Pts

Four Seasons STAGIONI 1718–1723

50 Pts

Antonio Anselmi
Pina Carmirelli
Federico Agostini
Mariana Sîrbu

40 Pts

Barking dogs
Drunken Slumber
HEAT'S LANGUOR

30 Pts

I Musici's Echoes
VENETIAN ROOTS
Nature's Whispers
SEASONS IN SOUND

23 Pts

The Eternal Cycle of Things
Fleeting Moments Caught in Time
Golden Light at Close of Day
Storms that Rage, then Softly Fade
Silent Tales the Earth Imparts

18Pts

The Four Seasons is a group of four violin concerti by Italian composer Antonio Vivaldi, each of which gives musical expression to a season of the year. These were composed around 1718–1723, when Vivaldi was the court chapel master in Mantua. They were published in 1725 in Amsterdam in what was at the time the Dutch Republic, together with eight additional concerti, as Il cimento dell'armonia e dell'inventione. and filled with spoken dialogue—into something emotionally rich and musically innovative.

16 Pts

Though three of the concerti are wholly original, the first, “Spring”, borrows patterns from a sinfonia in the first act of Vivaldi’s contemporaneous opera Il Giustino. The inspiration for the concertos is not the countryside around Mantua, as initially supposed, where Vivaldi was living at the time, since according to Karl Heller they could have been waritten as early as 1716–1717, while Vivaldi was engaged with the court of Mantua only in 1718. They were a revolution in musical conception: Vivaldi represented flowing creeks, singing birds, a shepherd and his barking dog, buzzing flies, storms, drunken dancers, hunting parties from both the hunters’ and the prey’s point of view, frozen landscapes, and warm winter fires.

12 Pts

Unusual for the period, Vivaldi published the concerti with accompanying sonnets that elucidated what it was in the spirit of each season that his music was intended to evoke. The concerti therefore stand as one of the earliest and most detailed examples of what would come to be called program music—in other words, music with a narrative element. Vivaldi took great pains to relate his music to the texts of the poems, translating the poetic lines themselves directly into the music on the page. For example, in the second movement of “Spring”, when the goatherd sleeps, his barking dog can be heard in the viola section. The music is elsewhere similarly evocative of other natural sounds. Vivaldi divided each concerto into three movements (fast–slow–fast), and, likewise, each linked sonnet

8.5 Pts

There is ongoing scholarly debate about the connection between Antonio Vivaldi’s Four Seasons concertos and the four sonnets that accompany them. The key question is whether the concertos were composed to illustrate the sonnets or if the sonnets were written afterward to describe the music. Although the author of the sonnets is unknown, many believe Vivaldi himself wrote them. This idea is supported by the sonnets’ precise structure: each is divided into three sections that closely match the three movements of the corresponding concerto. This careful alignment suggests a deliberate and meaningful link between the music and the poetry, highlighting how both art forms work together to convey the moods and imagery of the seasons.

Regardless of who wrote the sonnets, The Four Seasons remains a quintessential example of program music—a style of instrumental composition that seeks to vividly portray scenes, tell stories, or evoke imagery beyond the notes themselves. Vivaldi was determined to show that music with a clear narrative or descriptive purpose could be just as artistically sophisticated and serious as purely abstract works. To deepen this connection, he included detailed performance instructions directly in the scores. These annotations guide musicians to emphasize natural sounds or dramatic moments, such as the unmistakable “barking dog,” helping listeners imagine the scenes Vivaldi intended to paint with his music.

6 Pts

The history of the first recording of The Four Seasons is somewhat contested, with differing accounts about dates and personnel involved. One early version exists on compact disc, featuring violinist Alfredo Campoli. This recording was taken from acetates of a French radio broadcast, believed to have been made in early 1939. However, the first widely recognized electrical recording of the work was completed in 1942 by conductor Bernardino Molinari. While Molinari’s interpretation differs from modern performances in style and tempo, it is unmistakably a rendition of The Four Seasons.

His version was originally produced for the Cetra label and first released in Italy, where it garnered attention among early collectors and enthusiasts. It was soon followed by an American edition, issued on six double-sided 78 rpm records during the 1940s, making it accessible to a wider audience beyond Europe. The recording was reissued in 1950 on long-playing vinyl, offering listeners a more continuous experience of the work. Eventually, it found its way into the digital era with a release on compact disc, ensuring its continued availability for new generations of listeners.

The first American recording of The Four Seasons was made in the last week of 1947, just before a nationwide recording ban took effect on January 1, 1948. This historic session featured violinist Louis Kaufman, accompanied by The Concert Hall Chamber Orchestra under the direction of Henry Swoboda, with Edith Weiss-Mann on harpsichord and Edouard Nies-Berger on organ. Kaufman’s recording played a crucial role in reviving interest in Vivaldi’s music in both Europe and the United States, building upon earlier efforts in Italy by Molinari and others. The recording earned the prestigious French Grand Prix du Disque in 1950, was inducted into the Grammy Hall of Fame in 2002, and was added to the U.S. Library of Congress National Recording Registry in 2003. Intrigued to discover that the four concertos were part of a twelve-piece collection (Op. 8), Kaufman eventually located a full score and recorded the remaining eight concertos in Zürich in 1950, completing the first full recording of Vivaldi’s Opus 8.

Among the most prolific interpreters of The Four Seasons is the Italian ensemble I Musici, which has likely recorded the piece more often than any other group. Their first recording was made in 1955 with violinist Felix Ayo, followed by a 1959 stereo version—marking the first stereo recording of the work. Over the decades, they continued to revisit the concertos with different soloists: Roberto Michelucci (1969), Pina Carmirelli (1982, in a widely acclaimed performance), Federico Agostini (1988), Mariana Sîrbu (1995), Antonio Anselmi (2012), and Marco Fiorini (2021).

70 Pts

Four Seasons STAGIONI 1718–1723

50 Pts

Antonio Anselmi Pina Carmirelli Federico Agostini Mariana Sîrbu

40 Pts

Barking dogs Drunken Slumber HEAT'S LANGUOR

30 Pts

I Musici's Echoes VENETIAN ROOTS Nature's Whispers SEASONS IN SOUND

23 Pts

The Eternal Cycle of Things
Fleeting Moments Caught in Time
Golden Light at Close of Day
Storms that Rage, then Softly Fade
Silent Tales the Earth Imparts

18Pts

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110 Pts

Swashes
+ Discretionary Ligatures
+ Stylistic Set 04 / Ornamental Punctuation
+ Oldstyle Numerals

VIVALDI
Nisi Dominus
(1678–1741)
Il Prete Rosso

70 Pts

SPANISH HEART PRODIGY

50 Pts

Zigeunerweisen LEIPZIG Hungarian Air 1878 Premiere

40 Pts

Juan Manén BARCELONA Lost Third Movement

30 Pts

Jascha Heifetz HOLLYWOOD BOWL RCA’s Golden Shellac 1939 Breathless Wax

23 Pts

CARMEN’S FIRE
Lalo’s Passion, Saint-Saëns’ Grace
PARISIAN GLITTER
Velvet Strings Singing Stories
Sarasate’s Enduring Flame

18Pts

Zigeunerweisen, Op. 20, is a musical composition for violin and orchestra written in 1878 by the Spanish composer Pablo de Sarasate. It was premiered the same year in Leipzig, Germany. Like his contemporaries, Sarasate misidentified Hungarian folk music with the “gypsy music” of the Romani people, and the themes in the piece are not of Romani origin, but were all actually adapted from Hungarian music pieces: for instance, the third section borrows a melody by Hungarian composer

16 Pts

As one of Sarasate’s most celebrated compositions and a long-standing favorite among violin virtuosos, the piece has remained a staple in recorded music since the early 20th century. Sarasate himself recorded it in 1904, accompanied by fellow composer Juan Manén on piano. Due to the time limitations of early recording formats, the third movement was omitted from this session. Interestingly, Sarasate’s voice can be briefly heard on the recording; just before the fourth movement begins, he instructs: “Baja el pedal de la sordina” (“Lower the damper pedal”). Since then, the work has been interpreted and recorded by a wide range of prominent violinists across generations.

12 Pts

Zigeunerweisen has been recorded and performed by nearly every major violinist of the 20th and 21st centuries, from Jascha Heifetz and Isaac Stern to Sarah Chang, Anne-Sophie Mutter, and Maxim Vengerov. As a showpiece, it has become a cornerstone of the violin repertoire, a rite of passage for virtuosos, and a perennial favorite in recitals, competitions, and gala encores. Its dramatic shifts—from brooding lyricism to whirling abandon—demand not only flawless technique but also a flair for theatrical expression. The left-hand pizzicatos, ricochet bowing, furious arpeggios, and whispering harmonics are all part of its bravura arsenal. Yet beyond these pyrotechnics lies something more tender and elusive: a deep, romantic yearning that speaks of an imagined

8.5 Pts

Pablo de Sarasate, born in Pamplona in 1844, was a composer and performer who captured the elegance of the late Romantic violin tradition. A prodigy from a young age, he studied in Paris and gained fame across Europe for his refined tone, effortless technique, and aristocratic stage presence. Unlike many of his contemporaries who favored raw emotion and forceful playing, Sarasate’s style was marked by clarity and a lyrical, almost vocal quality. His 1878 composition Zigeunerweisen beautifully reflects both his Spanish heritage and the 19th century fascination with Romani culture, blending Hungarian folk motifs with an improvisatory flair to create a romantic, exotic piece shaped by European salons and concert halls.

Sarasate’s influence extended far beyond his lifetime, leaving a lasting mark on both violin performance and composition. His works, especially Zigeunerweisen and the Carmen Fantasy, helped define the violin showpiece as a distinct genre—pieces that are not only technically dazzling but also carefully crafted with dramatic structure and emotional depth. These compositions showcased his unique ability to blend virtuosic flair with expressive storytelling, setting a new standard for violin repertoire. Moreover, Sarasate inspired a generation of composers and performers alike: renowned composers such as Saint-Saëns and Lalo wrote major violin concertos specifically for him, while later virtuosos continued to build their careers

6 Pts

Today, Zigeunerweisen continues to occupy a singular place in the classical canon—not only as a dazzling showpiece that stretches the limits of violin technique but also as a deeply expressive, almost operatic work that blends nostalgia, theatricality, and cultural imagination. While Sarasate was one of many 19th-century composers to draw inspiration from so-called “Gypsy” music, few captured the spirit of stylized exoticism with such immediacy and finesse. His music didn’t aim for ethnographic accuracy, but instead mirrored the European fascination with the idea of the Romani—idealized, dramatized, and often misunderstood.

The genius of Zigeunerweisen lies in how Sarasate channels this stylization into something more than caricature: a piece that speaks through the violin’s voice with poetry, wit, and emotional weight.

The work’s enduring appeal is due in part to its built-in duality. On the surface, it’s a technical obstacle course: cascading runs, acrobatic arpeggios, daring shifts, left-hand pizzicato passages, and whiplash tempo changes all demand extreme precision and stamina. But beneath this virtuosic exterior is a highly crafted emotional arc, unfolding in four loosely connected sections that mimic the improvisatory style of traditional Roma performances. There’s melancholy in the opening lines, tenderness in the slower sections, and abandon in the fiery czárdás conclusion. The piece demands that its performers wear many masks—narrator, dancer, balladeer, trickster often in the space of just a few bars.

It is this fusion of bravura and vulnerability that gives Zigeunerweisen its lasting power. Audiences are not just dazzled; they are moved, surprised, sometimes even haunted.

Over 140 years since its premiere, the piece continues to evolve in the hands of each new generation of violinists. Jascha Heifetz gave it steely precision and elegance; Itzhak Perlman infused it with warmth and lyricism; modern players like Hilary Hahn and Ray Chen bring fresh interpretations that blend tradition with personal flair. As concert programming trends shift and composers explore new sonic worlds, Sarasate’s Zigeunerweisen remains a constant piece that never fades, always ready to thrill, to seduce, and to challenge.

More than a relic of Romantic nationalism or virtuosic indulgence, it is a work of remarkable adaptability, its contours still pliable, its message still relevant. In it, we hear not only echoes of 19th-century concert halls and the imagined Romani spirit, but also the voice of a composer who knew how to write for the violin in a way

70 Pts

SPANISH HEART PRODIGY

50 Pts

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16 Pts

As one of Sarasate's most celebrated compositions and a long-standing favorite among violin virtuosos, the piece has remained a staple in recorded music since the early 20th century. Sarasate himself recorded it in 1904, accompanied by fellow composer Juan Manén on piano. Due to the time limitations of early recording formats, the third movement was omitted from this session. Interestingly, Sarasate's voice can be briefly heard on the recording; just before the fourth movement begins, he instructs: "Baja el pedal de la sordina" ("Lower the damper pedal"). Since then, the work has been interpreted and recorded by a wide range of prominent violinists across generations.

12 Pts

Zigeunerweisen has been recorded and performed by nearly every major violinist of the 20th and 21st centuries, from Jascha Heifetz and Isaac Stern to Sarah Chang, Anne-Sophie Mutter, and Maxim Vengerov. As a showpiece, it has become a cornerstone of the violin repertoire, a rite of passage for virtuosos, and a perennial favorite in recitals, competitions, and gala encores. Its dramatic shifts—from brooding lyricism to whirling abandon—demand not only flawless technique but also a flair for theatrical expression. The left-hand pizzicatos, ricochet bowing, furious arpeggios, and whispering harmonics are all part of its bravura arsenal. Yet beyond these pyrotechnics lies something more tender and elusive: a deep, romantic yearning that speaks of an imagined world filled with passion, mystery,

8.5 Pts

Pablo de Sarasate, born in Pamplona in 1844, was a composer and performer who captured the elegance of the late Romantic violin tradition. A prodigy from a young age, he studied in Paris and gained fame across Europe for his refined tone, effortless technique, and aristocratic stage presence. Unlike many of his contemporaries who favored raw emotion and forceful playing, Sarasate's style was marked by clarity and a lyrical, almost vocal quality. His 1878 composition Zigeunerweisen beautifully reflects both his Spanish heritage and the 19th century fascination with Romani culture, blending Hungarian folk motifs with an improvisatory flair to create a romantic, exotic piece shaped by European salons and concert halls.

Sarasate's influence extended far beyond his lifetime, leaving a lasting mark on both violin performance and composition. His works, especially Zigeunerweisen and the Carmen Fantasy, helped define the violin showpiece as a distinct genre—pieces that are not only technically dazzling but also carefully crafted with dramatic structure and emotional depth. These compositions showcased his unique ability to blend virtuosic flair with expressive storytelling, setting a new standard for violin repertoire. Moreover, Sarasate inspired a generation of composers and performers alike: renowned composers such as Saint-Saëns and Lalo wrote major violin concertos specifically for him, while later virtuosos continued to build their careers by embracing and expanding upon

6 Pts

Today, Zigeunerweisen continues to occupy a singular, cherished place in the classical canon—not only as a dazzling showpiece that stretches the limits of violin technique but also as a deeply expressive, almost operatic work that beautifully blends nostalgia, theatricality, and cultural imagination. While Sarasate was one of many 19th-century composers to draw inspiration from so-called "Gypsy" music, few captured the elusive spirit of stylized exoticism with such immediacy and finesse. His music didn't aim for ethnographic accuracy, but instead mirrored the widespread European fascination with the romanticized idea of the Romani—idealized, dramatized, and often misunderstood.

The genius of Zigeunerweisen lies in how Sarasate channels this stylization into something more than caricature: a piece that speaks through the violin's voice with poetry, wit, and emotional weight.

The work's enduring appeal is due in part to its built-in duality. On the surface, it's a technical obstacle course: cascading runs, acrobatic arpeggios, daring shifts, left-hand pizzicato passages, and whiplash tempo changes all demand extreme precision and stamina. But beneath this virtuosic exterior is a highly crafted emotional arc, unfolding in four loosely connected sections that mimic the improvisatory style of traditional Roma performances. There's melancholy in the opening lines, tenderness in the slower sections, and abandon in the fiery czárdás conclusion. The piece demands that its performers wear many masks—narrator, dancer, balladeer, trickster often in the space of just a few bars.

It is this fusion of bravura and vulnerability that gives Zigeunerweisen its lasting power. Audiences are not just dazzled; they are moved, surprised, sometimes even haunted.

Over 140 years since its premiere, the piece continues to evolve in the hands of each new generation of violinists. Jascha Heifetz gave it steely precision and elegance; Itzhak Perlman infused it with warmth and lyricism; modern players like Hilary Hahn and Ray Chen bring fresh interpretations that blend tradition with personal flair. As concert programming trends shift and composers explore new sonic worlds, Sarasate's Zigeunerweisen remains a constant piece that never fades, always ready to thrill, to seduce, and to challenge.

More than a relic of Romantic nationalism or virtuosic indulgence, it is a work of remarkable adaptability, its contours still pliable, its message still relevant. In it, we hear not only echoes of 19th-century concert halls and the imagined Romani spirit, but also the voice of a composer who knew how to write for the violin in a way that was both technically audacious and profoundly human.

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Rhapsody in Blue, composed in 1924 by George Gershwin, is a groundbreaking piece for solo piano and jazz band. Commissioned by bandleader Paul Whiteman, it masterfully fuses classical music traditions with vibrant jazz influences. The work premiered on February 12, 1924, at Aeolian Hall in New York City during a concert titled “An Experiment in Modern Music,” with Whiteman’s band performing and Gershwin himself at the piano. The rhapsody was orchestrated multiple

16 Pts

The rhapsody stands as one of Gershwin’s most iconic and enduring works, widely celebrated as a defining composition of the Jazz Age. Its premiere heralded a new chapter in American musical history, blending the worlds of classical tradition and jazz innovation in a way that captivated audiences and critics alike. This groundbreaking fusion helped establish Gershwin’s reputation as one of the foremost composers of his time, securing his place in the pantheon of great American music makers. Over the years, the piece has become a staple in concert halls worldwide, beloved for its infectious rhythms, sweeping melodies, and vivid energy. Frederic D. Schwarz,

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After the success of an experimental classical-jazz concert with Canadian singer Éva Gauthier in New York City on November 1, 1923, bandleader Paul Whiteman was inspired to pursue an even more ambitious project. He approached George Gershwin with a request to compose a concerto-like piece for an all-jazz concert honoring Lincoln’s Birthday at Aeolian Hall. Whiteman’s enthusiasm for such a work grew out of their previous collaboration on The Scandals of 1922, where Gershwin’s innovative style had made a strong impression. He was particularly captivated by Gershwin’s one-act “jazz opera” Blue Monday, which had showcased a bold fusion of genres. Initially, Gershwin hesitated, concerned about the tight timeline and

8.5 Pts

Rhapsody in Blue premiered on a snowy Tuesday afternoon, February 12, 1924, at Aeolian Hall in Manhattan. The concert, titled “An Experiment in Modern Music,” was presented by Paul Whiteman and his Palais Royal Orchestra to a packed and eager audience. This diverse crowd included vaudevillians, concert managers curious about the novelty, Tin Pan Alley songwriters, composers, symphony and opera stars, flappers, and socialites—an eclectic mix buzzing with anticipation. Among the notable attendees were cultural luminaries such as Carl Van Vechten, Marguerite d’Alvarez, Victor Herbert, Walter Damrosch, and jazz pianist Willie “the Lion” Smith. a pioneering jazz pianist known for his stride style.

Before the concert began, Whiteman’s manager, Hugh C. Ernst, delivered a pre-concert lecture outlining the event’s purpose as “purely educational.” Whiteman had carefully curated the program to highlight the melodies, harmonies, and rhythms that captured the restless spirit of the young, dynamic era. The lengthy program was ambitious, featuring 26 separate musical movements divided into two parts and 11 sections, with evocative titles like “True Form of Jazz” and “Contrast—Legitimate Scoring vs. Jazzing.” Gershwin’s Rhapsody in Blue was positioned near the end, as the penultimate piece, setting the stage for the grand finale with Elgar’s Pomp and Circumstance March №1.

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At the conclusion of the rhapsody, the audience erupted in enthusiastic applause for Gershwin’s composition, and quite unexpectedly, the concert—though not a financial success—was hailed as a “knockout” in every other respect. The event quickly gained historical significance because of the rhapsody’s premiere, with the concert program becoming “not only a historic document, finding its way into foreign monographs on jazz, but a rarity as well,” marking a pivotal moment in the fusion of classical music and jazz.

Following this triumph, Rhapsody in Blue saw numerous subsequent performances that helped cement its place in the musical canon. Its British debut occurred on June 15, 1925, at London’s prestigious Savoy Hotel. The performance was broadcast live by the BBC, a relatively novel concept at the time, allowing a much wider audience to experience the work simultaneously. The Savoy Orpheans were conducted by Debroy Somers, with Gershwin himself seated at the piano, adding a unique authenticity to the performance. The piece was performed again during the Paul Whiteman Orchestra’s second European tour, most notably on April 11, 1926, at the iconic Royal Albert Hall, where Gershwin was present in the audience, witnessing firsthand the growing impact of his work. This performance was recorded and subsequently released by His Master’s Voice, helping to spread the rhapsody’s influence even further across the Atlantic.

By the end of 1927, Whiteman’s band had performed the rhapsody approximately 84 times, and the recording had impressively sold over a million copies—an extraordinary achievement for the era. To fit the entire composition onto both sides of a 12-inch record, the piece had to be played at a faster tempo than in live concerts, resulting in a somewhat rushed rendition that lost some of the subtle rubato and expressive nuance typically heard in performances. Nevertheless, the recording’s popularity was undeniable. Whiteman later adopted the piece as his band’s signature theme song, famously opening his radio programs with the slogan “Everything new but the Rhapsody in Blue,” emphasizing its enduring freshness and appeal despite the passage of time.

Despite the overwhelmingly warm reception from concert audiences, critical responses to the rhapsody were more mixed and often divided along traditionalist and progressive lines. Samuel Chotzinoff, music critic for the New York World, praised the work, suggesting that Gershwin’s composition had

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The Mephisto Waltz №1 was conceived both as an orchestral and a piano work, with three versions—full orchestra (S.110/2), piano duet (S.599/2), and solo piano (S.514)—all composed between 1859 and 1862. The duet is a direct transcription of the orchestral score, while the solo piano version is more freely adapted, standing as a distinct interpretation. Liszt dedicated the piece to his favorite pupil, Karl Tausig. In 1885, a version for two pianos arranged by Dr. Fritz Stade was published by Schuberth and later revised by Isidor Philipp. The orchestral version also features an alternative, more subdued ending—less triumphant than the standard coda,

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The Second Mephisto Waltz, S.515, appeared nearly two decades after the first, composed between late 1880 and early 1881. Liszt initially wrote the orchestral version (S.111), then adapted it into solo piano (S.515) and four-hand (S.600) arrangements. The orchestral premiere took place in Budapest in 1881, after which Liszt made significant revisions—extending the piece and radically altering its ending. All published versions reflect this revised form and bear a dedication to Camille Saint-Saëns. Harmonically daring, the second waltz ventures into territory that anticipates Scriabin, Busoni, and Bartók. It opens and closes on an unresolved tritone—long associated with diabolical imagery in music—and its overall

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Composed in 1883, the Third Mephisto Waltz, S.216, takes Liszt's harmonic daring to new extremes. Built on quartal harmonies and descending minor triads spaced a semitone apart, its tonal center slips uneasily between F♯ major, D minor, and D♯ minor. Alan Walker describes its harmonic foundation as a "fourths" chord in its last inversion—virtually unclassifiable by traditional theory. Like its predecessors, the waltz begins with the devil dancing in triple time, but the rhythm gradually destabilizes as cascading threes shift into a blurred four-beat pulse, culminating in a trance-like, spectral coda. Musicologist Humphrey Searle considered it one of Liszt's most extraordinary achievements.

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The Fourth Mephisto Waltz, S.696, remained unfinished during Liszt's lifetime and wasn't published until 1955. Liszt worked on it around 1885, and like the Second Waltz, it features an introduction and coda that stray from the central key. Though mainly rooted in D major, the waltz begins and ends in C minor, giving it a haunting, unsettled feel. Australian Liszt scholar and pianist Leslie Howard noted this tonal ambiguity guided his performing edition, which recalls themes from the slow Andantino and reprises part of the fast Allegro before finishing with Liszt's original coda.

Some critics feel the fourth waltz lacks the originality of its predecessors and believe Liszt might have improved it significantly if he'd finished it. Unlike earlier Mephisto Waltzes, Liszt never orchestrated this one, leaving it solely as a solo piano piece.

Despite being incomplete, the Fourth Mephisto Waltz is still considered playable and frequently performed. The most common approach is to perform a version (catalogued as S.216b) which combines the fully composed, energetic outer sections while omitting the unfinished slow middle movement. In 1978, Leslie Howard prepared a performing edition that includes a reconstructed middle section, carefully assembled from Liszt's manuscript fragments and completed in a style faithful to Liszt's late compositional voice. Howard's completion adds the fewest possible notes necessary to create a coherent whole.

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The Danse Macabre, or Dance of Death, is a Late Middle Ages allegory about death's universality. It depicts Death summoning people from all walks of life—pope, king, child, and laborer—to dance toward the grave, blending the eerie with the playful. This reminder of life's fragility and earthly vanity appeared in illustrated sermons. Camille Saint-Saëns's haunting symphonic poem Danse Macabre, Op. 40, was composed in 1874 and premiered in 1875.

16 Pts

Danse macabre, Op. 40, is a symphonic poem for orchestra composed in 1874 by the French composer Camille Saint-Saëns. It premiered on January 24, 1875, and is written in the key of G minor. The piece began in 1872 as an art song for voice and piano, set to a haunting French poem by Henri Cazalis. Two years later, Saint-Saëns expanded and transformed the work into a full orchestral symphonic poem, replacing the vocal line with a virtuosic solo violin part that represents Death's fiddle. The music vividly depicts the macabre legend of Death summoning souls to dance until dawn, blending eerie melodies, ghostly effects, and rhythmic energy to create

12 Pts

According to legend, Death will appears at midnight every Halloween, summoning the dead from their graves to dance while he plays his fiddle, represented here by a solo violin. His skeletons dance until the rooster crows at dawn, when they must return to their resting places until the next year. The piece begins with the harp striking a single note, D, twelve times, symbolizing the twelve strokes of midnight, accompanied by soft string chords. The solo violin then enters, playing the tritone interval, known as the diabolus in musica ("the Devil in music") during Medieval and Baroque times. This dissonant interval, an A and an E♭, is produced through scordatura tuning, where the violinist lowers the E string to E♭

8.5 Pts

After its premiere, Danse macabre was transcribed into a virtuosic piano solo arrangement by Franz Liszt (S.555), a close friend of Saint-Saëns. This transcription helped popularize the work beyond the concert hall and into salon and recital settings. The piece inspired a wide range of further adaptations: Ernest Guiraud arranged it for piano four hands, while Saint-Saëns produced versions for two pianos and, in 1877, a violin-and-piano arrangement that remains popular among chamber musicians. Among all these, Vladimir Horowitz's 1942 reworking of the Liszt transcription, he introduced dramatic technical modifications and expressive flourishes to suit his own pianistic vision.

Over the years, Danse macabre has taken on new life through an array of inventive arrangements that reimagine its skeletal swirl for different settings and audiences. Tim Mulleman adapted the piece for Pierrot ensemble (flute, clarinet, violin, cello, and piano), adding chamber intimacy to its spectral mischief. Edwin Lemare's grandiose transcription for solo organ evokes a gothic theatricality, transforming concert halls into cathedrals of dread. In a more contemporary twist, Greg Anderson created Danse Macabre Bacchanale, a visually charged, rhythm-forward version for two pianos, two percussionists, and violin, blending classical virtuosity with modern flair.

6 Pts

The first theme of Danse macabre is introduced by a solo flute, light and sinuous, setting a deceptively playful tone. It's followed by the second theme, a descending chromatic scale performed by the solo violin, accompanied by hushed chords in the strings. This second theme is central to the piece, winding its way through much of the orchestral texture in various transformations and transpositions. Together, the two themes establish a dance that is both mischievous and ominous, suggesting not just a frolic, but something ritualistic and otherworldly.

As the dance unfolds, Saint-Saëns builds momentum with increasing orchestral density. The themes are developed, fragmented, and passed between sections of the orchestra in a gradually intensifying whirl of sound. At the midpoint, the music turns contrapuntal, layering overlapping voices built around the second theme. Then comes a striking moment: the woodwinds introduce a direct quotation of the Dies irae—a Gregorian chant from the Catholic Requiem Mass traditionally associated with Judgment Day and the dead. Here, Saint-Saëns presents it unusually in a major key, giving it a strange, ironic brightness that blurs the line between terror and celebration. The connection between the Dies irae and the second theme subtly binds the two together, reinforcing the idea that the dead are dancing not just for pleasure, but in the shadow of judgment and finality.

The piece continues to surge toward its climax, with the full force of the orchestra. Percussion, especially the xylophone, imitates the sound of rattling bones—one of the most distinctive elements of the work, and a motif Saint-Saëns would later echo in the Fossils movement of The Carnival of the Animals. As the dance grows wilder and more chaotic, the music reaches a furious high point.

Suddenly, the energy collapses. A brief silence is broken by the soft call of the oboe mimicking a rooster's crow—daybreak. The spell is broken. The skeletons, startled by the morning light, retreat to their graves. The final measures are subdued and fleeting, as the music evaporates into silence, leaving only the eerie memory of the night's dance.

Danse macabre is more than a tone poem—it is a musical allegory, full of dark humor and theatrical flair. Drawing from the medieval tradition of the danse macabre, where Death invites mortals of every social class to join in a dance toward the grave

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Dance of Death The ABBESS Poem for Orchestra

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HAUNTING Symphonic Holy Trinity Church Frivolous & TERRIFYING Gruesome Imagery

23 Pts

Mattasin oder Toden Tanz, 1598.
VALSE TRISTE, 1903.
The Green Table, 1932.
Der Kaiser von Atlantis 1944.
SYMPHONY №4, 1901

18Pts

The Danse Macabre, or Dance of Death, is a Late Middle Ages allegory about death's universality. It depicts Death summoning people from all walks of life—pope, king, child, and laborer—to dance toward the grave, blending the eerie with the playful. This reminder of life's fragility and earthly vanity appeared in illustrated sermons. Camille Saint-Saëns's haunting symphonic poem Danse Macabre, Op. 40, was composed in 1874 and premiered in 1875.

16 Pts

Danse macabre, Op. 40, is a symphonic poem for orchestra composed in 1874 by the French composer Camille Saint-Saëns. It premiered on January 24, 1875, and is written in the key of G minor. The piece began in 1872 as an art song for voice and piano, set to a haunting French poem by Henri Cazalis. Two years later, Saint-Saëns expanded and transformed the work into a full orchestral symphonic poem, replacing the vocal line with a virtuosic solo violin part that represents Death's fiddle. The music vividly depicts the macabre legend of Death summoning souls to dance until dawn, blending eerie melodies, ghostly effects, and rhythmic energy to create

12 Pts

According to legend, Death will appears at midnight every Halloween, summoning the dead from their graves to dance while he plays his fiddle, represented here by a solo violin. His skeletons dance until the rooster crows at dawn, when they must return to their resting places until the next year. The piece begins with the harp striking a single note, D, twelve times, symbolizing the twelve strokes of midnight, accompanied by soft string chords. The solo violin then enters, playing the tritone interval, known as the diabolus in musica ("the Devil in music") during Medieval and Baroque times. This dissonant interval, an A and an E♭, is produced through scordatura tuning, where the violinist lowers the E string to E♭

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EMPEROR, YOUR SWORD
WON'T HELP YOU OUT
SCEPTRE & CROWN
ARE WORTHLESS HERE
I'VE TAKEN YOU BY THE
HAND FOR YOU MUST
COME TO MY DANCE

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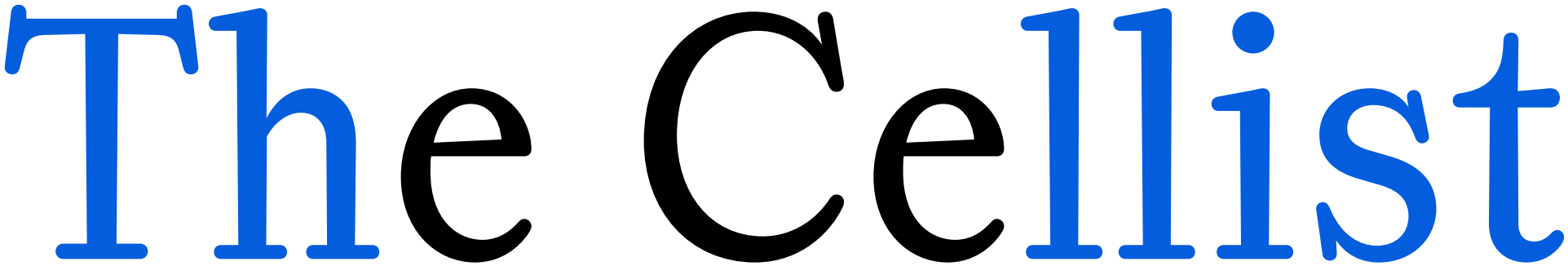

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Henri Matisse
→ The Fiddler ←
{El Jaleo}

30 Pts
Stylistic Set / ON

Edgar Degas
Henri Matisse
→ The Fiddler ←
{El Jaleo}

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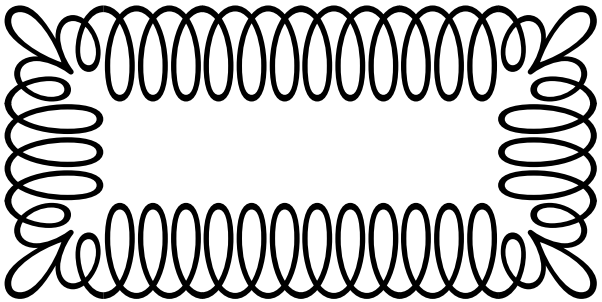
Ornaments / ON



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+ Ordinals / OFF

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^/- Gestōrum -\^
Open Syllable :-)
Symphony No. 5

30 Pts
Contextual Alternates / ON
+ Ordinals / ON

↖ Queant Laxīs ↗
↙ Gestōrum ↘
Open Syllable ☺
Symphony Nº 5

Languages Compability

A
Afrikaans
Albanian
Asturian
Asu (Tanzania)

B
Basque
Bemba (Zambia)
Bena (Tanzania)
Breton

C
Cape Verdean
Catalan
Cebuano
Chewa
Chiga
Cisena
Cornish
Creole (Mauritian)
Croatian
Czech

D
Danish
Dutch

E
Embu
English
Esperanto
Estonian

F
Faroese
Filipino
Finnishw
French
Friulian
Frisian (West)

G
Gaelic
Gaelic (Scottish)
Galician
Ganda
German
Greenlandic
Guarani
Gusii

H
Hungarian

I
Ido
Indonesian
Interlingua
Irish
Isangu
Icelandic
Italian

J
Javanese
Jju

K
Kalendjin
Kamba (Kenya)
Kiga
Kikuyu
Kinyarwanda
Kölsch
Kurdish

L
Latvian
Lithuanian
Lojban
Luo
Luxembourgish
Luyia

M
Makonde
Makua
Malay
Maltese
Manx
Maori
Matchamé
Meru
Mohawk

N
Nigerian Pidgin
Ndenebele (Northern)
Nenebele (Southern)
Norwegian Bokmål
Norwegian Nynorsk
Nyankolé

O
Occitan
Oromo

P
Polish
Portuguese

Q
Quechua

R
Romansh
Rombo
Romanian
Roundi
Rwa

S
Samburu
Sami (Inari)
Sami (Northern)
Sango
Sardinian
Shambala
Shona
Slovak
Slovenian
Soga
Somali
Sorbian
Sorbian (French)
Sotho (Northern)
Sotho (Southern)
Soundanese
Spanish
Swedish
Swiss German
Swahili
Swati

T
Taita
Taroko
Teso
Tsonga
Tswana
Turkish
Turkmen

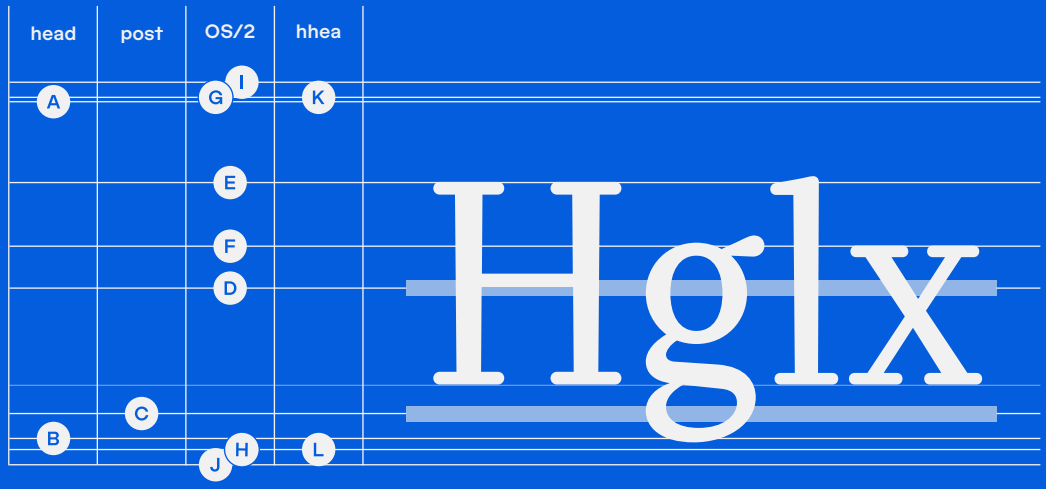
V
Vunjo

W
Walloon
Walser
Welsh
Wolof

X
Xhosa

Z
Zulu

Vertical Metrics



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B	head	yMin	-201
C	post	Underline Position	-100
	post	Underline Size	50
D	OS/2	Strikeout Position	288
	OS/2	Strikeout Size	50
E	OS/2	Caps Height	700
F	OS/2	X Height	480
G	OS/2	Typo Ascender	950
H	OS/2	Typo Descender	-250
	OS/2	Typo Linegap	0
I	OS/2	Win Ascender	1000
J	OS/2	Win Descender	300
K	hhea	Ascender	950
L	hhea	Descender	-250
	hhea	Linegap	0

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