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REVIEW
OF THE
NEW YORK MUSICAL SEASON

H. E. KREHBIEL

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REVIEW

OF THE

NEW YORK MUSICAL SEASON

1885-1886

CONTAINING PROGRAMMES OF NOTEWORTHY OCCURRENCES,
WITH NUMEROUS CRITICISMS,

BY

H. E. KREHBIEL.

NEW YORK & LONDON
NOVELLO, EWER & CO.
1886.

Mus 180.13

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CINCINNATI, O.

TO MY WIFE.

PREFACE.

WHAT is more than mere record in the following pages is, for the greater part, a reprint of articles contributed by me to the columns of "The New York Tribune" in the performance of a pleasant duty devolving on me as a member of that journal's editorial staff. This explanation is due to the Editor of the Tribune, and also to the articles which, having been written under the stress of circumstances under which writers for the newspapers work, will be found to have the faults of style and statement considered peculiar to newspaper contributions. I trust, however, that it will not be deemed immodest, if I say that they are yet the fruit of an honest effort to present the serious side of a very remarkable season to the attention of those who are interested in the progress of music in America.

A glance will suffice to disclose the plan of the book. The propriety of devoting its critical pages almost exclusively to the compositions instead of the interpretations is, I believe, sufficiently obvious to require no explanation. I have extended the record to include the chief musical occurrences in Brooklyn because of their intimate association with New York's activities. The closing of the Review with April 18th is perhaps arbitrary, but finds its justification in the fact that significant occurrences after that date were exceedingly few and far apart.

When the time is not indicated it is to be understood that the occurrence took place at the usual evening hour; likewise that the concerts of the Philharmonic, Brooklyn Philharmonic, Symphony and Oratorio Societies were preceded by Public Rehearsals. H. E. KREHBIEL.

New York, April 22d, 1886.

INTRODUCTORY.

THOSE whom duty or liking took often to the opera-houses and concert-rooms of New York during the six months which elapsed between the middle of October, 1885, and the middle of April, 1886, will not need to be told that the musical season, of which a record is presented in the following pages, was in every sense a most extraordinary one. The notable operatic representations alone (omitting in this enumeration the performances of German operas and operettas at the Thalia Theatre, of French *opéras bouffes* at Wallack's and the Star Theatres, and of English comic operettas at the Casino, the Fifth Avenue, Standard, and other theatres, which would more than double the total,) numbered one hundred and twenty-seven. Of these, nineteen were Italian, fifty-two German, and fifty-six English (the performances of the American Opera Company in Brooklyn are not included). Besides these entertainments, the New York public was called on to patronize forty-eight concerts of orchestral music and six concerts of the Philharmonic Society, conducted by Mr. Theodore Thomas, six concerts of the Symphony Society, and three of the Oratorio Society, conducted by Mr. Walter J. Damrosch, five concerts projected and conducted by Mr. Frank Van der Stucken, devoted chiefly to the production of musical compositions thitherto not heard in New York, a Wagner concert conducted by Herr Anton Seidl, and a vast number of affairs of smaller significance in the history of the cultivation of music in the American Metropolis. The Philharmonic, Symphony, and Oratorio concerts were each given twice (once as a so-called "public rehearsal" on the afternoon preceding the concert day), so that the number of set musical entertainments of magnitude, not dramatic, employing an orchestra or an orchestra and chorus, was eighty-four. A simple statistical statement of this kind suffices to convey an idea of the activity that

characterized the season, but it does not present the artistic results, and to these I wish to devote a few pages before taking up the record in detail.

Three enterprises have particularly challenged the attention of the musical public during the season. These were the German Opera at the Metropolitan Opera House, the American Opera at the Academy of Music, and the Thomas Popular Concerts. The short history of the first named enterprise is so full of significance in its bearing on the present status of the operatic question all over the world, that a rehearsal of it will scarcely call for an apology. The Metropolitan Opera House, which was opened on October 22, 1883, with a representation of Gounod's "Faust," by an Italian company under the management of Mr. Henry E. Abbey (Mme. Nilsson being the *Margherita* of the occasion), was built to contest with the Academy of Music for the honor of being the principal home of Italian opera in America. The season of 1883–1884 comprised sixty-one representations of nineteen operas; at its close Mr. Abbey was the possessor of knowledge and experience which made him forswear Italian opera forever. The Metropolitan directors promptly made an effort to induce him to accept the management again by promises of more liberal support. This was no more than Mr. Abbey's due, for whatever may have been the mistakes of his administration there was no questioning the honest, earnest, and self-sacrificing spirit which he displayed from beginning to end in his treatment of the stockholders, public, and artists. Mr. Abbey had made losses, however, which gave him a front rank in the long list of operatic victims reaching from Handel's day to his, and he was unwilling to accept any responsibility for another operatic venture. He had been obliged to call in the full assessment of $60,000 pledged by the directors of the establishment, and lost, besides, all the profits of three other well-paying enterprises. He offered to reorganize the company as the agent of the directors and to conduct the season as their administrative officer, but the plan did not meet with favor. Mr. Abbey shook American dust off his feet and went to London to retrieve his fortunes.

Then began the search for an impresario. For a long time one seemed to have been found in Mr. Gye, but the directors exacted

pledges for a high class of entertainments in the engagement of Mme. Nilsson and other artists, and Mr. Gye, fearing a bad season because of the political canvass, and embarrassed by the absurdly high honorarium demanded by the leading artists in Italian opera, dropped the negotiations late in the summer.

At this juncture, Dr. Leopold Damrosch, who had been exceedingly active and successful in local musical affairs for thirteen years, came forward with a plan to replace Italian with German opera, he to assume the management for the directors. The energetic musician had exercised great foresight and wisdom in developing his plan, and without involving himself or the directors, had secured the refusal of the leading artists of the company which he had in contemplation. It is a familiar tale how, in the space of a month, he went to Germany, organized his establishment, and was back in New York preparing to start the enterprise which seemed the most venturesome ever undertaken with opera in this city. The artistic basis of Dr. Damrosch's scheme was essentially German. It dispensed with the "star" system, except so far as the engagement of Frau Materna was a deference to it, and substituted instead a good *ensemble*, unusual attention to the mounting of operas, and the bringing out of dramatic effects through the other stage accessories. This change of base brought with it, naturally, a change of repertory, and the Italian operas of which New York had a surfeit for years, were put aside for the masterpieces of the German and French composers. One or two efforts to include works of a lighter, or lyrical, character, because of their artistic worth, were sufficient to demonstrate the wisdom of a strict adherence to the list of tragic works of grand dimensions, and the sagacity of Dr. Damrosch was shown in nothing more clearly than in the choice of operas for representation. Another change, which was unquestionably productive of excellent results, was the lowering of the prices of admission. This brought the entertainment within the reach of a large element which was patriotically drawn toward it, and which contributed a great deal to the success obtained.

The season began on November 17, 1884, one week after Mr. Mapleson had opened the Academy of Music for a season of Italian opera, with Mme. Patti and Miss Nevada as his "stars." The subscription was for thirty-eight nights, uninterrupted by the

customary Christmas-tide interregnum. There were also to be twelve matinees on Saturday afternoons. The repertory announced in the prospectus consisted of twenty-two operas, of which twelve were comparative novelties; only three or four were familiar to the majority of opera-goers in the city. The chorus was to number seventy voices, and the orchestra was to be that of the Symphony Society. The subscription season ended on February 11, 1885; Dr. Damrosch conducted all the representations but the last. On February 10th, he contracted a cold, and five days later, while the city was marvelling at and rejoicing in his achievement, he died. His promises had all been grandly fulfilled, and German opera had through him gained a foothold which each representation since has strengthened. Besides the thirty-eight subscription nights, five extra evening and fourteen afternoon representations were given, the list of operas being as follows: "Tannhäuser," "Fidelio," "Huguenots," "Der Freischütz," "William Tell," "Lohengrin," "Don Giovanni," "Le Prophète," "La Muette de Portici," "Rigoletto," "La Juive," and "Die Walküre." The largest expenditure on a single representation was $4,000, and the average cost "to raise the curtain," was $3,400. Nevertheless the loss to the stockholders for the season was only about $40,000.

This result was a joyful surprise to the stockholders who, without hesitation, resolved to continue giving German opera. On their behalf, Mr. Edmund C. Stanton, as their executive head, went to Germany in the summer of 1885, with Mr. Walter J. Damrosch, son of the dead director, as his assistant, and completed arrangements for the second German season. Artistic results of a high order were guaranteed by the engagement of Herr Anton Seidl, as Musical Director, and a company of artists whose most notable members were Fräulein Lilli Lehmann, of Berlin, and Herr Emil Fischer, of Dresden. The season of 1885–1886 began on November 23d, and lasted till March 6th, with an interregnum of two weeks from December 19th to January 4th, during which the company gave performances in Philadelphia, with a result that was extremely unfortunate from a financial point of view. The representations given in New York numbered fifty-two—thirty-nine on Monday, Wednesday, and Friday evenings, and twelve on Saturday afternoons. The excellence of the management, and the

wisdom and honesty of the artists, are attested by the circumstance that not once was an opera changed after it was announced, although the lists were always published a week in advance at least. The extraordinary popularity won by Goldmark's "Queen of Sheba," and Wagner's "Meistersinger" and "Rienzi," resulted in such repetitions of these works that the list of operas given, while highly commendable in a new institution, is neither so large nor so varied as the lists of the leading subventioned opera-houses of Germany. Nine operas were performed, of which the titles, composer's names, dates of first production, and number of times given, can be seen in the following table:

OPERA.	COMPOSER.	DATE OF FIRST REPRESENTATION.	TIMES PERFORMED.
Lohengrin	Wagner	November 23.	4.
Carmen	Bizet	November 25.	2.
Der Prophet	Meyerbeer	November 27.	3.
Die Walküre	Wagner	November 30.	4.
Die Königin von Saba.	Goldmark	December 2.	15.
Tannhäuser	Wagner	December 11.	4.
Die Meistersinger	Wagner	January 4.	8.
Faust	Gounod	January 20.	5.
Rienzi	Wagner	February 5.	7.
Total number of representations			52.

When it is remembered that three of these works, namely, "Die Königin von Saba," "Die Meistersinger," and "Rienzi," were wholly new to the American stage, that "Carmen" and "Faust" were provided with considerable new scenery, and that "Aïda" was practically got ready for performance, but was not brought forward because of the great popular desire to witness several works already "mounted," the achievement of Director Stanton, Conductor Seidl, Stage Manager Van Hell and their assistants, must be set down as remarkable.

In the list of operas as printed above, their order is determined by the sequence of their production. Measuring their success by their popularity, and this by the average number of tickets sold at the box office, the arrangement of the list would be as follows:

OPERA.	TIMES.	AVERAGE ATTENDANCE.	TOTAL AT'D'NCE.
1—Die Königin von Saba	15	2,666	40,000.
2—Die Meistersinger	8	2,500	20,000.
3—Tannhäuser	4	2,500	10,000.
4—Rienzi	7	2,428	17,000.
5—Lohengrin	4	2,375	9,500.
6—Der Prophet	3	2,366	7,100.
7—Die Walküre	4	2,170	8,700.
8—Faust	5	2,000	10,000.
9—Carmen	2	2,000	4,000.

These are approximate figures as given by Mr. Stanton. They indicate that the total attendance during the opera season (allowing an average of 200 persons in the boxes each evening) was 138,100. The box office receipts from Goldmark's "Königin von Saba" aggregated $60,000, but in view of the great expense of "staging" the work and the circumstances that the composer received a royalty on each representation, the opera was, perhaps, no more profitable than others in the list, "Die Meistersinger" and "Tannhäuser" for instance. The receipts from the stockholders (the assessment per box made in October was $2,000) aggregated $136,700.00; from the general public, $171,463.13; total, $308,163.13. The cost of producing the operas, omitting the charges for new scenery and "properties," was $244,981.96. These figures, which include the unfortunate Philadelphia season that involved the stockholders in a loss of $15,000, show that counting against the opera only the charges that lie legitimately, the season was financially very successful. The Metropolitan Opera House and the ground on which it stands cost $1,732,978.71, and the charges against it on the taxes, interest, and rental account alone amounted to $80,481.38 last year. The satisfaction of the stockholders with German opera was emphasized at the close of the second season by the reëngagement of Herr Seidl, and the adoption of a resolution empowering Director Stanton to make contracts with artists for three years. The effect of this action upon the opera houses of Germany will be worth studying.

Concerning the second enterprise it is not in my power to be so explicit. The American opera was the product of an activity

which is characteristically American. Opera in English is no new thing to this country. As a historical fact it antedates Italian opera by seventy-five years, having begun its entertainment of the public of New York City as long ago as 1750. Until 1825 it had a monopoly of the local lyric theatre, no opera being given in any other tongue until the year last mentioned, when Garcia came with his modest company of Italian singers (including the afterward so famous Malibran), and found no less a personage than Mozart's librettist, Da Ponte, here to greet him. For twenty-five years Italian opera fought a vain battle against the rival that had pre-empted the lyric field, and the old Park Theatre was the scene of many triumphs won by opera in the vernacular. For the first seventy-five years the ballad and original operas of such composers as Arne, Dibdin, Arnold, Attwood, Storace, Braham, and Bishop, held the stage, but after the Italian artists brought by Garcia, Montressor, Ravafinola, and other ambitious *entrepreneurs* had given the public a taste of something better, the repertories of the English companies differed but little from the Italian lists. Before 1840 the New York public had been privileged to hear, besides a long list of English operas, such works as Weber's "Der Freischütz," "Abu Hassan," and "Oberon," Rossini's "Cenerentola," and "Barber;" Boildieu's "Caliph of Bagdad," "Jean de Paris," and "La Dame Blanche," Auber's "Fra Diavola," Mozart's "Zauberflöte," and "Le Nozze de Figaro," Bellini's "Sonnambula," Donizetti's "L'Elisir d'Amore," Adam's "Postillon de Lonjumeau," and Beethoven's "Fidelio"—all in the language of the country. So far as the mere form of the entertainments is concerned there was nothing novel or startling in the enterprise which occupied the Academy of Music from January 4th till April 17th. There were brave men before Agamemnon, and companies that sang opera in English before Mr. Thomas and Mr. Locke donned double harness. But there has been no enterprise which has had the significance of this in its relation to the future of opera in this country, unless it be the German Opera at the Metropolitan. The arguments in favor of a permanent and representative operatic establishment, devoted to the production of operas in the vernacular, and aiming at the eventual founding of a national opera, are as plentiful as blackberries, and need not be repeated. It is the goal toward which all the countries of the

world devoted at all to the cultivation of artistic music are striving. Opinions are likely to be many, however, as to the feasibility or correctness of any plan that could be put forward. If the purpose be the same as that which has developed the operatic performances which we have heard annually in foreign tongues—mere passing entertainment—then nothing short of equally excellent representations in all departments would be acceptable. If the purpose be a higher one—if the aim be to make the establishment a medium of musical culture, looking to a betterment of the standard of popular taste and judgment, the development of a national school of music, and the employment of native talent in all the departments of operatic production,—then the standard of judgment undergoes a material change; the requirements are raised so far as the choice of works is concerned, and relaxed with reference to the performances of the individual artists, at least during the experimental stages of the enterprise. In three respects the season of the American Opera Company was unique in the history of English opera in America, namely, in the brilliancy of the orchestra, the excellence of the chorus, and the sumptuousness of the stage attire. These elements, it can be added, are direct products of native musical culture. It is true that the orchestral players were almost exclusively Germans, but only the favor with which high-class instrumental music has been received in New York made the organization of such a band possible. In respect of its instrumental music, New York is not only preëminent in the United States, it is the peer of any city in the world. For the first time the chiefs of its instrumentalists have taken part in operatic representations, and the result has been such as has justified hearty self-gratulation. The choristers have been numerous, and their voices have had a freshness and resonance that have made the choral numbers in the operas, as in "Orpheus," for instance, with the purely instrumental numbers, the most delightful musical moments afforded by the company's representations. The enterprise was directed with daring and a degree of confidence in the public which gave it an additional characteristic trait. I am not in a position to discuss the financial outcome of the season, but that it was satisfactory to the projectors of the enterprise is fairly deducible from the fact that arrangements looking to an even more energetic campaign than this, next season, have

already been made. Let the following table suffice to exhibit the achievements of this young and energetic institution. It includes the ten representations given in Brooklyn, of which three were devoted to "Orpheus," two to "Lohengrin," and one to each of the other works:

COMPOSER.	TITLE.	FIRST PERFORMANCE.	TIMES GIVEN.
Goetz	Taming of the Shrew	January 4,	5.
Gluck	Orpheus	January 8,	13.
Wagner	Lohengrin	January 20,	10.
Mozart	Magic Flute	January 27,	6.
Nicolai	Merry Wives of Windsor	February 5,	9.
Delibes	Lakmé	March 1,	11.
Wagner	Flying Dutchman,	March 17,	7.
Delibes	Sylvia (ballet)	March 24,	5.
Masse	Marriage of Jeannette		
	Total		66.

Finally, The Thomas Popular Concerts. Concerning their inception and aim something is said in the body of this Review.

It was a daring thing in a city so well provided with high-class entertainments as New York to project a series of semi-weekly concerts to last from the beginning of November to the middle of April. The concerts have furnished food for a deal of thought and I would not be inclined strenuously to quarrel with any one who should lay the right premises and then argue that they had not done unmixed good in an artistic sense. But so far as they have enabled Mr. Thomas to maintain a body of picked instrumentalists, each man an artist of highest character, to keep them in constant practice with each other and to call upon them only for high-class work, they have done good. In these concerts over one hundred and fifty orchestral works, by fifty composers, were produced, not counting the solo numbers which filled one place or more on each programme. The titles of the works which were heard for the first time will be found in the appended list of novelties, which includes all the compositions of any moment which had adequate performance in New York during the season:

FIRST PERFORMANCES NEW YORK SEASON, 1885-'86.

Operas and Operettas.

COMPOSER.	TITLE.	DATE.	PLACE.
Czibulka, A.	Amorita	November 16	Casino.
Delibes, L.	Lakmé	March 1	Academy of Music.
Delibes, L.	Sylvia (ballet)	March 24	" "
*Gilbert and Sullivan.	The Mikado	August 19	Fifth Avenue Theatre.
Goetz, H.	Taming of the Shrew	January 4	Academy of Music.
Goldmark, C.	Kōnigin von Saba	December 2	Metropolitan Opera House.
Kaiser, Emil.	Trompeter von Säkkingen	January 2	Thalia Theatre.
Massenet, J.	Manon Lescaut	December 23	Academy of Music.
Strauss, Johann.	Gypsy Baron	February 15	Casino.
Wagner.	Die Meistersinger	January 4	Metropolitan Opera House.

* An unauthorized version of "The Mikado," with accompaniments, arranged from the pianoforte score, had been given about ten days previously at the Union Square Theatre.

COMPOSER.	TITLE.	DATE.	OCCASION.
Becker, Albert. . . .	Regen und Sonne, Op. 41	April 18	Arion Concert.
Borodin, A.	Sketch of the Steppes	March 23	Thomas Popular Concert.
Bruckner, A.	Symphony in D minor.	December 5	Symphony Society Concert.
Bruch, Max.	Honors of War to Patroclus ("Achilleus") . . .	March 25	Thomas Popular Concert.
Buck, Dudley. . . .	Prologue to Longfellow's Golden Legend. . . .	February 2	Mr. Van der Stucken's Concert.
Delibes, Léo. . . .	Scène du Bal	March 25	Thomas Popular Concert.
Dvorák, A.	Spectre's Bride	March 20	Brooklyn Philharmonic Concert.
"	Symphony in D minor, Op. 70	January 9	Philharmonic Concert.
"	Notturno for orchestra, Op. 40	February 9	Thomas Popular Concert.
Floersheim, O. . . .	Consolation, for orchestra	December 13	Mr. Van der Stucken's Concert.
Fuchs, R.	Symphony in C, Op. 37	December 10	Thomas Popular Concert.
Gade, Niels W. . .	Holbergiana, Op. 61	April 18	Arion Concert.
Gernsheim, F. . .	Overture to Waldmeister's Brautfahrt, Op. 13 .	February 2	Mr. Van der Stucken's Concert.
" . . .	Tarantelle from Symphony in F	March 23	Thomas Popular Concert.
Gounod, C.	Mors et Vita	February 6	Brooklyn Philharmonic Concert.
Hallén, A.	Rhapsody No. 1	November 8	Mr. Van der Stucken's Concert.
Herman, R. L. . .	Die Seufzerbrücke	April 18	Liederkranz Concert.
Klein, B. O. . . .	Humoreske, for orchestra	November 29	Mr. Van der Stucken's Concert.
Lalo, E.	Rhapsody and Scherzo	January 16	Symphony Society Concert.
Liszt, F.	Concert Pathetique, with orchestra	March 15	Thomas Popular Concert.
Maas, L.	Concerto for P. F., C minor, Op. 12 (MS.) . .	April 18	Arion Concert.
"	Nachtstück	November 15	Mr. Van der Stucken's Concert.

Miscellaneous Works.—Continued.

COMPOSER.	TITLE.	DATE.	OCCASION.
Massenet, J.	Mary Magdalen	April 18	Lenox Hall Vocal Society.
"	Narcissus	February 2	Mr. Van der Stucken's Concert.
"	Selections from Les Erinnyes	November 29	" " "
Mayer, Amanda.	Swedish	November 15	" " "
Parker, H. W.	Scherzo	January 30	Mr. Alex. Lambert's Concert.
Pratt, S. G.	Court Minuet	March 23	Thomas Popular Concert.
Raff, J.	Walpurgis Night from Frühlingsklänge Symphony	November 7	Symphony Society Concert.
Rubinstein, A.	Dances from 2d part of The Vine	February 2	Thomas Popular Concert.
"	Bal Costumé, 2d series	November 3	" " "
Saint-Saëns, C,	Ballet from Henri VIII	November 10	" " "
"	Concerto for P. F., No. 3, Op. 24	November 12	" " "
Scharwenka, X.	Symphony, C minor, Op. 60	December 12	Philharmonic Concert.
Scholz, B.	Das Siegesfest, Op. 59	April 18	Arion Concert.
"	Symphony, B-flat, Op. 60	March 13	Philharmonic Concert.
Smetana, B.	Vltava	February 2	Mr. Van der Stucken's Concert.
Svendsen, J.	Norwegian Artists' Carnival	January 12	Thomas Popular Concert.
Thomé, F.	Badinage	December 13	Mr. Van der Stucken's Concert.
Tschaikowsky, P.	Suite No. 3, Op. 55	November 24	Thomas Popular Concert.
Wagner, R.	Parsifal (as oratorio)	March 4	Oratorio Society's Concert.
"	Das Liebesmahl der Apostel	January 31	Arthur Claassen's Concert.
Widor, C. R.	La Korrigane	November 15	Mr. Van der Stucken's Concert.

Fifteen of the novelties were produced under the direction of Mr. Frank Van der Stucken who, besides directing five concerts projected by himself, directed also the concerts of the Arion Society. The works of Dudley Buck, H. W. Parker, and Silas G. Pratt were the only compositions of native American musicians which were performed in New York during the season; of foreign-born musicians resident in America the only compositions performed were Otto Floersheim's "Consolation," B. O. Klein's "Humoreske," and Louis Maas's pianoforte concerto. This showing is one that I can only look upon as a drawback to the artistic success of the season. In the season of 1884–1885 Mr. Van der Stucken made a brave effort to do justice to American composers. It is to be regretted that Mr. Thomas did not, with his increased facilities, do at least as much this season to foster American music in a department in which native achievements are not only worthy of dignified consideration but actually challenge it. In concluding this preliminary review let me direct the reader's attention to a few thoughts on this subject.

It is exceedingly common whenever the question of American music is under discussion to have the objection urged that there is nothing in the national characteristics of the American people to justify the belief that we will ever produce music which will show distinctive traits, that we will ever develop what is called a "school." I do not hold it to be essential to the existence of an American school of music that it should have a flavor which shall distinguish it from all the music produced elsewhere. It will be enough if we bring it to pass that the productions of native composers in the field of music shall receive the same respect and attention as the productions of native composers in the field of literature do. The objections of a want of national style might be urged against American prose writers with the same force as against musical composers, yet no one is foolish enough to do it. Every student of literature knows that in the progress of time, without change in the national character of a people, there are great changes in their literary productions. This phenomenon is so marked that we divide the history of literature into eras, and no one would be likely to confound a writer of Chaucer's time with one of Elizabeth's, or one of Queen Anne's with one of to-day. The body of successful

writers in each of these periods make up a literary style or "school," and each of these schools was distinct from the others; yet there was no essential change in the national character of Englishmen. How these special literatures are brought about is an exceedingly interesting question, and in the answer, I believe, will be found the explanation of how a school of composers is going to arise in this country who will be recognized as typically American.

Walter Bagehot takes up the literary problem in his book on "Physics and Politics," in which he says:

> One considerable writer gets a sort of start, because what he writes is somewhat more—only a little more very often, as I believe—congenial to the minds around him than any other sort. This writer is very often not the one whom posterity remembers—not the one who carries the style of the age farthest toward its ideal type, and gives it its charm and its perfection. It was not Addison who began the essay-writing of Queen Anne's time, but Steele; it was the vigorous, forward man who struck out the rough notion, though it was the wise and meditative man who improved upon it and elaborated it, and whom posterity reads. Some strong writer or group of writers thus seize on the public mind and a curious process soon assimilates other writers in appearance to them. To some extent, no doubt, this assimilation is effected by a process most intelligible, and not at all curious—the process of conscious imitation: A sees that B's style of writing answers, and he imitates it.

It would be an easy task to show how the principle enunciated by Mr. Bagehot has its illustration all through the history of music, where its operations are even more marked than in the history of literature. Its truth, however, is so obvious that we are spared the time-and-space-consuming demonstration. It will suffice for present purposes to call attention to the fact that since the rise of instrumental music all of the European "schools," without exception, have been the fruit of imitation. When we speak of Norse music we think involuntarily of Gade, Grieg, and Svendsen; Hungarian music is coupled with the name of Liszt; Polish, with Chopin; Russian, with Rubinstein and Tschaikowsky; Bohemian, with Dvořák. In each of these cases there was an element of national character which was imitated from the Folksong of the respective people, but the force that impressed this element upon the artistic music of the world, which introduced the characteristic flavor into the art works written in the classic forms, or which made them modify those forms in order that the vessel might

better hold the contents, was the individual genius of the men who struck out the new paths. Nor did the creation of "schools" stop with the practical exhaustion of the characteristic mines. By the mere force of example Benoit has created a modern Flemish school, and Sgambati, in Italy, promises to arouse that country from the somnolency in which it has lain for decades and give it new ideals and fresh energies.

There is no reason why the same kind of thing should not take place in this country. Only two conditions are necessary—a strong exemplar, and popular encouragement. Foreign musicians have recognized a marked originality in the character of musical thought and mode of expression in many of the efforts which have been timidly put forth by American writers, and simple melodies which have come from the untutored musicians of our minstrel halls have exerted a charm the world over. Unquestionably, with the development of the national type of character, which must wait for an amalgamation of the many heterogeneous elements of our present population, will come also a national feeling and manner of expression which will tincture our music in the same degree as our literature. Our political institutions, our rugged mountains, broad prairies, vast forests, magnificent lakes and rivers, will care for that. But we do not need to wait for the amalgam to become fixed before founding the "school." If composition on good lines be encouraged; if our best musicians put the claims of art above the claims of self; if conductors and managers but open their eyes to the merits of home productions; if the public be made to recognize the fact that a foreign label is not necessarily a proof of excellence or a native label of inferiority, it will not be long before the musician will arise who will compel the attention of the world, and furnish the example whose imitation will speedily develop an American "school" of composition.

REVIEW

OF THE

NEW YORK MUSICAL SEASON.

1885–86.

AUGUST.

Wednesday, Nineteenth.

FIFTH AVENUE THEATRE. Production of Gilbert and Sullivan's opera, "The Mikado; or, The Town of Titipu," under the direction of Mr. R. D'Oyly Carte. Cast: *The Mikado*, F. Frederici; *Nanki-Poo*, Courtice Pounds; *Ko-Ko*, G. Thorne; *Pooh-Bah*, Fred Billington; *Pish-Tush*, G. Byron Browne; *Yum-Yum*, Miss Geraldine Ulmer; *Pitti-Sing*, Miss Kate Foster; *Peep-Bo*, Miss Geraldine St. Maur; *Katisha*, Miss Elsie Cameron.

The opera had been given for ten days previously, in a vulgarized and perverted form, by a company of comedians of mediocre ability in the Union Square Theatre, but this was the first authorized representation in the United States, the performers, with the exception of Miss Ulmer, having come with Mr. Carte from England. In the Union Square performance, and those which followed in the Standard Theatre, under Mr. J. C. Duff, use was made of orchestral parts arranged from the published pianoforte and vocal scores. The right to perform the opera under such condition was contested

in the United States Circuit Court in an action brought by Mr. Carte against Mr. Duff. On September 17th Judge Wallace pronounced a decision denying plaintiff's application for an injunction, and holding that the defendant had a right to produce the opera in the new orchestral arrangement.

On August 9th Mr. Gilbert gave a graceful and lively analysis of "The Mikado" in an essay which he contributed to *The New York Tribune*, and made an exposition of the methods by which he and Sir Arthur Sullivan produce their diverting musical comedies. In the essay Mr. Gilbert confessed what this operetta, more than any of its predecessors, betrays, namely, that since their first successes the happily-mated collaborators have depended almost wholly on externals for the suggestions for each new work. Mr. Gilbert says that the broad idea of the Japanese opera occurred to him at the sight of a Japanese executioner's sword hanging in his library. We question whether Mr. Gilbert's first conception went further than to the theatre and dress of his proposed play. But in these merely decorative features lies nearly all that is new in "The Mikado." The characters, with their fantastic names and odd humors, are as much in the direct line of descent from the people of the "Bab Ballads" as were those of "Pinafore" and "The Pirates." The fact is, Mr. Gilbert's topsy-turvy world, as it has been perpetuated through half a dozen new creations, has nevertheless been peopled from the original colony; and nothing is more evident than that the descendants of the colonists may go on begetting each other to the end of the chapter without bringing forth a type that shall be new in anything except its outer covering. There is never a change in the sentiments of his people; only a slight shifting of the objects which occupy the sentiments, and an addition to the phraseology by which they are expressed. Paradox runs madly through "The Mikado" as it did through "Patience" and all the rest; everybody persists here, as there, in seeing everything upside down and refusing to believe that a pyramid can rest on anything else than its apex. The personages who affect to reason about anything pursue the line on which they start out until the road runs out in a squirrel track, and this they follow up a tree and accept the result with a perfectly grave complacency. The whole process of Mr. Gilbert's creative activity is exemplified in the argument

with which *Ko-Ko* justifies himself in the eyes of the *Mikado.* His Highness's word being law, whatever he commands to be done is as good as done already; practically it is done. Hence, when he commanded that a man's head be cut off, it was as good as done; practically it was done, and there was no harm in saying so, though the deed was never performed. As compared with "Pinafore" and "Patience," "The Mikado" shows less freshness in invention and greater refinement in execution. In both of the earlier operettas there was a broad basis of satire and a clever plot which sprung naturally and rested firmly on the satirical foundation. In "The Mikado" both these elements are weak, and the life comes from the exquisite humor and the polished ingenuity of isolated points, such as the speeches in which the characters publish their names or natures. *Pooh-Bah's* pride of ancestry, natural enough to one of "pre-Adamite descent," who could trace his ancestry back "to a protoplasmal primordial atomic globule," and who consequently had developed a family pride that was "something inconceivable" and manifested itself in the fact that he "was born sneering" is a case in point. Another instance is the truly Japanese idea of the unyielding character of the penal code and the equally characteristic indifference to death (when it is to come to another) which inspires the *Mikado's* speeches in condemning *Ko-Ko* for compassing the death of the heir-apparent. There isn't the slightest sign of ill-will; it's all a mistake, and *Ko-Ko* was in no sense to blame, but unfortunately the law neglected to consider possible qualifications of this kind, and the *Mikado* good-naturedly gives his impression about the punishment: "Something lingering, with boiling oil in it, I fancy," he says. "Something of that sort. I think boiling oil occurs in it, but I'm not sure. I know it's something humorous, but lingering, with either boiling oil or melted lead. Come, come, don't fret—I'm not a bit angry." Then he postpones the execution till after luncheon. Drolleries like these, and equally absurd conceits of other kinds attach to all the characters who are actually concerned in the action of the play, and replace the dramatic interest which they lack. The most unfortunate character in all respects is *Katisha,* who is compelled to be contented with a single speech of not very refined humor and a capital duet with *Ko-Ko.* Sir Arthur Sullivan attempted to make

amends by placing an ambitious ballad in her mouth, but it sounds incongruous, and be the part never so well played, *Katisha* will have to blush when she thinks of her inferiority to her maternal ancestors, the bumboat woman, the piratical maid-of-all-work, *Lady Jane*, the fairy queen, and *Lady Blanche.*

What Mr. Gilbert gained by his choice of Japanese decorations was a degree of brilliancy in his stage pictures which is certainly unique on the comic opera stage. Nothing more charming to the eye can be imagined than the tableaux which the genius of Mr. Gilbert and the enterprise of his managers present in kaleidoscopic variety and wealth of color. The pictures which we admire on fans and screens are not only multiplied and magnified before us, but quickened into life. Every attitude, every gesture, is reproduced with all its quaint Oriental grace, and the audience is kept in an unceasing murmur of admiration. The fabrics are heavy and stiff with gold embroidery; the colors flash and glitter and glow in the light of the stage lamps; with magical quickness the lines change places, and the spectators are ready to examine and admire anew as from the beginning. It is a marvellous triumph of the playwright's art, which nowadays includes much more than the invention of dramatic situations and the composition of the lines.

The praise for the music of "The Mikado" can neither be so hearty, so unqualified, nor so general as that which we are disposed to bestow on the book. Sir Arthur Sullivan is tied more closely to his old lines of work than Mr. Gilbert. He is, in this score, vivacious and refreshing, but there are climaxes in the play in which his muse moves with leaden feet. His most apparent failures, as in the case of "Princess Ida," are the scenes with action. In them he flounders and labors in a manner which is almost painful compared with his gracefulness, ease and crispness in the lyrics. He has been all but indifferent to the device of infusing his music with local color, which has always been sought after by operatic composers when setting national subjects. When Auber wrote music for "La Muette de Portici," he caught up the measures of the Neapolitan fisherman with such fidelity that he was obliged publicly to deny that he had appropriated a popular melody for his score. Verdi made effective use of Oriental cadences and Egyptian melodies in "Aïda." Weber put a Chinese melody at the base

of his overture to Schiller's "Turandot." The composer of "The Mikado" has cared nothing for these examples. A single march melody of Japanese origin is his entire tribute to the natural desire for local color; and this march is treated in a manner which would amaze a Japanese musician. In the melodies there does not enter even a suggestion of the scales peculiar to the music of Japan. All is Occidental and Sullivanish. We are not disposed to blame the musician for this. He has invented a musical style which goes hand in hand with Gilbert's words as no other style would, and it would be not only rash, but probably fatal, to depart from it. It is something to write music which actually hastens the rhythmical flow of such fluent lines as Gilbert's, and accentuates their humor. This Sullivan has done in all his previous operettas and again in "The Mikado." Yet, upon the whole, the music falls short of the standard that Sir Arthur reached in "Princess Ida," which failed. It is less ingenious, less varied, and less melodious. It deserves to be mentioned that while there is no song in the Handelian manner as in the "Princess," Mr. Gilbert's Japanese, out of deference to Sir Arthur Sullivan's formula, sing an old English madrigal.

Monday, Twenty-Fourth.

STANDARD THEATRE. Production of "The Mikado" by Mr. Duff's Company. Cast: *The Mikado*, W. H. Hamilton; *Nanki-Poo*, Harry Hilliard; *Ko-Ko*, J. H. Ryley; *Pooh-Bah*, Thomas S. Whiffen; *Pish-Tush*, A. E. Stoddard; *Yum-Yum*, Miss Vernona Jarbeau; *Pitti-Sing*, Miss Sallie Williams; *Peep-Bo*, Miss Carrie Tutein; *Katisha*, Mrs. Zelda Seguin.

OCTOBER.

Thursday, First.

WALLACK'S THEATRE. First appearance in America of Madame Anna Judic as *Denise de Flavigny* in "Mam'zelle Nitouche," vaudeville operetta, book by MM. Henri Meilhac and Albert Millaud, music by M. Hervé.

Madame Judic (of whose performances this record will take notice only so far as they are directly connected with music) effected her entrance on the American stage under circumstances which were much more auspicious than those which generally accompany the beginnings of local seasons of French musical comedy. This was gratifying and appropriate, for however opinions may differ as to the degree of approbation which is due her as a caterer to the tastes of American play-goers, there could scarcely be two opinions as to Madame Judic's great superiority over all her predecessors in everything that goes to make up refined art in her province. She was greeted by an audience as numerous as the theatre would accommodate; was welcomed right heartily, though not boisterously; was listened to with earnest attention, and must have derived considerable satisfaction from the fact that the majority of her auditors understood her, and appreciated the qualities which make her representations unique.

It was questioned at first by old observers whether Madame Judic had acted wisely in choosing "Mam'zelle Nitouche" in which to present herself to a stranger public. The comedy is an excellent vehicle for her art, but it presents it in an etherealized state, and a public accustomed to fun and frolic in French operetta is apt to need time to recover from the first surprise, and then again time to become imbued with the new spirit before hearty enjoyment can set in. Besides, the character enacted by Madame Judic is that of a school girl, and though there is dewy freshness in her eyes and

voice, there is an accentuation of maturity in her "generously upholstered" figure, as some witty German has described her embonpoint. This drawback exists until, like the first surprise at the difference between expectation and realization, it is obliterated by the potency of the gifted woman's art. A slight advantage in favor of the piece existed in the fact that Miss Lotta had made it familiar in a degree by producing it last season in an English version. It was only after Madame Judic had appeared in several vaudeville comedies written expressly for her ("Lili," "Niniche," and "La Femme à Papa,") that her choice of "Mam'zelle Nitouche" as a first piece was vindicated. "Mam'zelle Nitouche" has a plot and action which are ingeniously conceived and divertingly developed, even though they turn on the pivot around which the products of the French writers of comedies for music ceaselessly revolve. "Lili" (to take one of the vaudevilles as a type of all of them) has a story but it is subordinated in all things to the dialogue, which in turn seems to have been written with the one purpose of cloaking thoughts which are too daring for bald utterance and of depicting, partly by innuendo, a state of morals so depraved that one can but wonder that even a French author would think of going to it for dramatic motives.

In this respect, which is one that can not be left entirely out of sight even though the art of a Judic be under consideration, "Lili" lacks all the palliation that might be offered for "Mam'zelle Nitouche." Aside from a few lines in the songs which have a double meaning, everything in "Mam'zelle Nitouche" may be kept consistent with the idea of moral purity, and it is the chief charm in Madame Judic's impersonation of *Denise* that she does this. A guileless maiden, full of animal spirits and piqued by a curiosity to look into that mystery, the world, from which the convent walls have shut her, is brought into relations which make her speeches skirt within a hair's breadth of indecency; but she escapes the peril and walks uncontaminated through the slough by virtue of her wide-eyed, ever-wondering innocence. This is the field for which nature and art fitted Madame Judic. Her delicately modeled and mobile features, her fathomless eyes, her marvellously eloquent gestures, her sweet voice, the tones of which fall into melodious cadences as easily and naturally in speech as in

song, her graceful poise and undisturbed reposefulness in every form of expression—all these make one harmony with her conception of *Denise* in the vaudeville operetta. Madame Judic is the personification of demureness. In the first act of "Mam'zelle Nitouche," her deep, dark, moist eyes look out in wonderment from under her convent veil on everything that is not a part of convent life. Like the little maids in "The Mikado," she seems occupied in ceaseless wondering "what on earth this world can be." This normal state of sweet simplicity is momentarily changed by flashes of the most artless but uncontrollable gayety, and in these moments her merriment is as infectious as her demure and wide-eyed modesty is charming at all other times. Her personal appearance emphasizes both effects. It would be difficult to draw the line between the fascination which goes out from her as a woman, having its fountain-head in that blending of all the graces of speech, bearing, manner, and feature, and the charm which springs from her art. They are one thing, and it is because of this that regret was felt that Wallack's Theatre is so large that only a portion of the audience could get within the circle of magnetism which surrounds her. To those within that circle Madame Judic plays. Her voice is never strained, never even loud. It is mellow and of a strangely enchanting timbre. It is a gentle voice, and a most insinuating restfulness marks every phrase. She is the only one of the representatives of the opera-bouffe now before the public who sings as well as she acts. And she sings as she acts—just as demurely, just as reposefully, excluding harsh or unmusical tones as rigidly as she does vulgar gestures and unseemly attitudes.

Though Madame Judic was received with real warmth, there was no growth of enthusiasm during her stay in the city. Two facts seem to have something to do with the case. The social conventions which spring from a repugnance to plays of the character of those in Madame Judic's list that is inherent in our people, and a less commendable but equally strong preference for a grosser, perhaps more truthful, manifestation on the part of the class to whom Madame Judic might be expected to appeal with most force. Among Anglo-Saxon peoples it will perhaps never be possible—it certainly is not now—to draw the line between the artist and the art, or between the art-work and its purposes.

Critics may write as they please about beauty being an all-sufficient object in art, an inherent trait in those of Northern blood will exact that regard be had to loftiness of motive and nobility of purpose, and where these are known to be wanting patronage will be limited and approval be looked for in vain. Even the depravity of taste which we have cultivated in the admired drama of society (French society) is scarcely potent enough to make Americans, as a people, accept the easy triumph.of vice as a fit subject for public representation even though the celebration be accompanied with the most intellectual frivolity. Besides we are deficient in the elements of population for which these vaudevilles and operettas were invented. We do not need to close our eyes to obvious iniquities, yet I doubt whether the most pessimistic moralists among us would assert that we have a considerable class corresponding to the regular habitués of the Paris Bouffes, Variétiés and Gaité—boulevardiers who stroll into those theatres nightly to mingle the fumes of champagne and tobacco and the faint odor of patchouli clinging to their dress suits, with the melodies of Offenbach, Lecocq and Hervé. As a people, too, we are wanting in appreciation of that intellectual and artistic refinement of indecency to which these theatres and such actresses as Judic and Théo owe their popularity. There is still too much of the old blood in our people, and consequently in this field of artistic representation what liking there is is apt to be for drastic methods; we are likely to prefer a frank exposition under the glare of the electric light to a fugitive glimpse through fabrics that only seem to conceal, and in a mellow light that softens the outlines and whitens the shimmering vision.

THALIA THEATRE. German opera, under the direction of Gustav Amberg. Lortzing's "Czar und Zimmermann." *Peter I*, Otto Rathjens; *Peter Ivanow*, Eduard Elsbach; *Van Bett*, Ludwig Ziehmann; *Marie*, Hanna Norbert-Hagen; *General Leford*, Walter Hoffmann; *Lord Syndham*, Franz Wackwitz; *Marquis de Chateauneuf*, Ferdinand Schütz. Ed. Poelz, Conductor.

Friday, Second.

WALLACK'S THEATRE. Madame Judic's second appearance in "Mam'zelle Nitouche."

THALIA THEATRE. Performance of Millöcker's operetta "Der Feldprediger," and début of Fräulein Martha Berger. *Heidekrug*, Max Lube; *Minna*, Franziska Raberg; *Rosette*, Martha Berger; *Hellwig*, Eduard Elsbach; *Kühnwald*, Conrad Junker; *Piffkow*, Ferdinand Schütz; *Barbara*, Albertine Habrich. Ed. Poelz, Conductor.

Saturday, Third.

WALLACK'S THEATRE. Madame Judic, in "Mam'zelle Nitouche," afternoon and evening.

THALIA THEATRE. Lortzing's Opera, "Czar und Zimmermann," repeated.

Monday, Twelfth.

THALIA THEATRE. Genée's operetta, "Nanon." *Louis XIV*, Otto Meyer; *Madame de Maintenon*, Helene Delia; *Marquis d'Aubigné*, Ferdinand Schütz; *Marquis de Marsillac*, Max Lube; *Hector*, Eduard Elsbach; *Nanon*, Emmy Meffert; *Ninon de l'Enclos*, Franziska Raberg. Conductor, Ed. Poelz.

Tuesday, Thirteenth.

THALIA THEATRE. Début of Fräulein Selma Kronold in Weber's opera, "Der Freischütz." *Ottokar*, Otto Rathjens; *Cuno*, Otto Meyer; *Agathe*, Selma Kronold; *Aennchen*, Hanna Norbert-Hagen; *Caspar*, Franz Wackwitz; *Max*, Ferdinand Schütz; *Samiel*, Wilhelm Frank. Conductor, Ed. Poelz.

A Saxon Court Councillor, Dr. J. G. Th. Grässe, published a brochure nine years ago, in which he traced the origin of the story, which is at the base of "Der Freischütz," to a confession made in open court in a Bohemian town, in 1710. Grässe found the tale in a book entitled, *Monatliche Unterredungen aus dem Reich der Geister*, published in Leipsic, in 1730, the author of which stated that he had drawn the following facts from judicial records:

In 1710, in a town in Bohemia, George Schmid, a clerk, aged eighteen years, who was a passionate lover of target-shooting, was persuaded by a hunter to join in a plan for moulding magic bullets

on July 30, St. Abdon's Day. The hunter promised to aid him in casting sixty-three bullets of which sixty were to hit infallibly, and three to miss just as certainly. They provided themselves with coal, moulds, etc., and betook themselves at nightfall to a cross roads. The hunter drew a circle with his knife and placed mysterious characters, the meaning of which his companion did not know, along the edge. Thereupon he told the clerk to enter the circle, take off all his clothing, and deny God and the Holy Trinity. The bullets must all be moulded between eleven and twelve o'clock or the clerk would fall into the clutches of the devil. At eleven o'clock the dead coals began to glow of their own accord, and the two men began the casting, although all manner of ghostly apparitions tried to hinder them. At last there came a black rider who asked for the bullets that had been cast; the hunter refused to yield them up, and in revenge the rider threw something into the fire which sent out an odor so noisome that the two venturesome men fell half dead within the circle. The hunter afterward went into the Salzburg country, but the young clerk was found lying at the cross roads and carried into the town. There he made a complete confession in court and was condemned to death by fire, but, in consideration of his youth, the sentence was commuted to imprisonment at hard labor for six years. Friedrich Laun utilized the story in his *Gespensterbuch* (Book of Ghosts), published in 1810, and from this publication, the poet Kind drew the scheme of his libretto for "Der Freischütz."

Wednesday, Fourteenth.

WALLACK'S THEATRE. Madame Judic's Season. Repetition of "Mam'zelle Nitouche."

THALIA THEATRE. Performance of Millöcker's operetta "Der Bettelstudent."

Thursday, Fifteenth.

WALLACK'S THEATRE. Madame Judic appears as *Angelina*, in Lecocq's opera bouffe, "Le Grand Casimir." *Ninetta*, Mlle. Raymond; *Casimir*, M. Mezieres; *Le Grand Duc*, Gregoire; *Sotherman*, Dupuis; *Picasso*, Germain; *Galetti*, Ginet.

The most attractive thing about "Le Grand Casimir" is the name of Lecocq on the title page, and it is fortunate for the reputation of the most genial of Offenbach's followers that it does not rest on the score which is thus ornamented. Had the operetta not followed "La Fille de Madame Angot," and several other unmistakable successes, it is doubtful whether it would have endured till now. Even as it is, it requires the charm of Madame Judic's physical loveliness and fascinating art to make it at all enjoyable. The plot runs out into nothing, the music is uninteresting and the book owes whatever interest it possesses to some clever bits of character delineation and (for those of puerile tastes) an abundance of unsavory allusions in the dialogue. It was given here in the spring of 1884, by Mr. Grau's company, with Madame Théo in the rôle of *Angelina*, and failed to awaken interest. On this occasion, with the greater attractiveness lent by Madame Judic, it was again a failure.

THALIA THEATRE. "Nanon" repeated.

Friday, Sixteenth.

WALLACK'S THEATRE. Madame Judic. "Le Grand Casimir" repeated.

THALIA THEATRE. Début of Ferdinand Wachtel, in Adolphe Adam's opera, "Le Postillon de Lonjumeau." *Chapelou* and *St. Phar*, Ferdinand Wachtel; *Biju*, *Aleindor* and *Bourdon*, Ludwig Ziehmann; *Marquis de Corey*, Eduard Elsbach; *Magdalene* and *Mme. de Latour*, Hanna Norbert-Hagen. J. Lund, Conductor.

The tenor who made his American début on this occasion is a son of the famous German singer who enjoys the unique distinction of having been promoted from the coachman's box to the operatic stage. Herr Wachtel, the younger, appeared in his father's best rôle. There was evidently an amiable recollection in the city of the elder Wachtel's robust singing and deft whip-cracking, for the historic theatre in the Bowery was crowded from stage to door and from pit to dome, and a boisterous welcome was given the son on his entrance. The impression made by Herr Wachtel was not

altogether favorable. He sang with a vigor which at times suggested his father's style, but on the whole, the resemblance was in the vocal crudities rather than in the excellences.

Saturday, Seventeenth.

THALIA THEATRE. "Postillon de Lonjumeau" repeated.

Monday, Nineteenth.

THALIA THEATRE. "Postillon de Lonjumeau" repeated.

Tuesday, Twentieth.

CHICKERING HALL, 3:30 p. m. First organ recital by S. N. Penfield. Concerto No. 2, in B-flat, Handel; "Morceau de Concert," A. Guilmant; Overture, "William Tell," Rossini (transcription by Mr. Penfield); Fugue in E-flat ("St. Ann's"), J. S. Bach.

Wednesday, Twenty-first.

ST. ANN'S R. C. CHURCH. A portion of Gounod's "Mors et Vita," performed as a requiem mass for the soul of Cardinal McCloskey.

THALIA THEATRE. German opera. Flotow's "Martha," *Lady Harriet Durham*, Hanna Norbert-Hagen; *Nancy*, Fanny Schegar; *Tristan*, Hermann Gerold; *Lionel*, Ferdinand Wachtel; *Plunkett*, Franz Wackwitz. Conductor, Ed. Poelz.

Friday, Twenty-second.

GRACE CHURCH, 4 p. m. S. P. Warren's forty-first organ recital. Prelude and Fugue in B minor (Book II, No. 10), J. S. Bach; Andante, in A, Henry Smart; Sonata, C minor, Op. 56, No. 3, Alex. Guilmant; Offertorio in B flat and Scherzo in D, F Capocci; two transcriptions (J. L. Rockel's "Air du Dauphin," and Mozart's "Splendente te Deus" from the Motet in C), W. T. Best.

This recital was the first of the season, but a continuation of a series begun several years ago by Mr. Warren, with the object of passing in review all that is meritorious in the entire body of organ literature. A most laudable purpose, in excellent hands.

THALIA THEATRE. German operetta. Strauss's "Die Fledermaus." *Eisenstein*, Ferdinand Schütz; *Rosalinde*, Franziska Raberg; *Franck*, Conrad Junker; *Prince Orlofsky*, Emmy Meffert; *Alfred*, Eduard Elsbach; *Dr. Falke*, Otto Meyer; *Adele*, Johanna Schatz. Conductor, John Lund.

Friday, Twenty-third.

WALLACK'S THEATRE. Madame Judic as *Bettina* in Audran's opera bouffe, "La Mascotte."

Saturday, Twenty-fourth.

WALLACK'S THEATRE. Farewell benefit of Madame Judic, the entertainment comprising the second acts of "Niniche," "Mam'zelle Nitouche," and "La Femme à Papa."

Madame Judic, during her first season in New York, appeared in twenty-five representations distributed through her list as follows: "La Femme à Papa," six times; "Mam'zelle Nitouche," five; "Lili," four; "Niniche," four; "Le Grand Casimir," two; "Divorçons," two; "La Mascotte," once. The last representation, as indicated, was mixed. After concluding her season at Wallack's Theatre, she appeared twice at Sunday evening concerts in the Casino, viz.: on October 25th and November 8th.

THALIA THEATRE. "Postillon de Lonjumeau" repeated.

Tuesday, Twenty-seventh.

CHICKERING HALL, 3:30 p. m. S. N. Penfield's second organ recital. Sonata No. 2 in D minor, A. G. Ritter; Four Songs without Words (in E, E-flat, C, and A minor), Mendelssohn (transcribed by Mr. Penfield); Chromatic Fantaisie and Fugue, L. Thiele; Overture, "Le Cheval de Bronze," Auber.

Thursday, Twenty-ninth.

GRACE CHURCH, 4 p. m. Forty-second organ recital of Samuel P. Warren. Prelude and Fugue in F, Dietrich Buxtehude; Larghetto from the second symphony, Beethoven (transcribed by W. T. Best); Sonata No. 1, F minor, Op. 175, Franz Lachner; Cantabile (allegretto) in B minor, and finale (allegro) in D, Lemmens.

Friday, Thirtieth.

CHICKERING HALL, 3:30 p. m. First concert of a series of six, given by the Chevalier Antoine de Kontski.

NOVEMBER.

Monday, Second.

ACADEMY OF MUSIC. Opening of J. H. Mapleson's eighth American season of Italian opera. Georges Bizet's opera "Carmen." *Don Jose*, Sig. Ravelli; *Escamillo*, Sig. Del Puente; *Zuniga*, Sig. Cherubini; *Il Dancairo*, Sig. Caracciolo; *Il Remendado*, Sig. Rinaldini; *Morales*, Sig. Bieletto; *Michaëla*, Mlle. Dotti; *Paquita*, Mlle. Bauermeister; *Mercedes*, Mme. Lablache; *Carmen*, Mme. Minnie Hauk. Conductor, Sig. Arditi.

CHICKERING HALL, 3:30 p. m. Fifty-third organ recital (first of seventh series) of Frederic Archer. Sonata in A minor, Merkel; "Pastorale," Gregh; "Epithalamium," Guilmant; "Serenata," Moszkowski; Overture, "Love's Triumph," W. V. Wallace; "Marche Militaire," Gounod.

Tuesday, Third.

CHICKERING HALL. 3:30 p. m. Third organ recital by S. N. Penfield. Sonata No. 1, in F, Mendelssohn; Overture, "Egmont," Beethoven; Airs from "Oberon," Weber (transcribed by S. N. Penfield); Fugue in D major, J. S. Bach.

ACADEMY OF MUSIC. First of the Thomas Popular Concerts, under the direction of Theodore Thomas. "Huldigungs-Marsch," Wagner; Overture and Air, "Wie nahte mir der Schlummer," from "Der Freischütz," Weber (Madame Fursch-Madi); Symphony No. 2, D major, Beethoven; Air from "Herodiade," "Il est doux," Massenet (Madame Fursch-Madi); Tarantelle for flute and clarionet, Saint-Saëns (Messrs. Oesterle and Schreurs); "Bal Costumé," (second series: 1. Polonais et Polonaise; 2. Cosaque et petite Rusienne; 3. Pacha et Almée; 4. Seigneur et Dame de la Cour Henri III; 5. Danses: Valse, Polka et Galop) Rubinstein.

Mr. Thomas's Popular Concerts had a predominating influence over the season. They were the outcome of a long-cherished desire on his part to secure a band which should be exclusively under his control, and represent in *personnel* and manner of play his conception of the ideal in orchestral music. Mr. Thomas has on various occasions given voice to his convictions on this point. One of the strongest of these convictions is that an ideal orchestra is one composed of young men, willing and ambitious, to whom musical interpretation has not become mere handiwork; that these young men should restrict their playing to orchestras composed of able musicians having good instruments properly proportioned in their distribution, in order that their hearing should remain keen and refined. In putting his theory into practice Mr. Thomas brought together a body of musicians of about the size that Beethoven specified as the model orchestra for the interpretation of his symphonies, and contracted with them to play for him alone, being enabled to do this by his projected series of semi-weekly concerts, from November 3d till the middle of April, his engagements in Brooklyn and other neighboring cities, and with the American opera.

The band presented a strikingly youthful appearance, and the effect was observable in a gain in elasticity and brilliancy over the playing of his band of the previous season. The most marked change in tonal quality was in the wood-wind choir, and this was caused by the introduction of a new oboe player, a Belgian, M. Felix Bour, who brought into the wood quartet the characteristic French oboe tone. His coming caused a considerable commotion, first, because his engagement by Mr. Thomas was in defiance of the laws of the Musical Mutual Protective Union, and second, because hasty and indiscreet champions of Mr. Thomas urged the superiority of M. Bour's tone over that of Mr. Joseph Eller, who for years has ranked as the finest artist on his instrument that America has seen. Mr. Eller's finest quality was his tone, which has extraordinary sonority, sweetness and fulness. M. Bour's tone is that which is generally accepted as the characteristic oboe tone; it is pipingly thin, has the "acid-sweet" flavor which Berlioz describes in his treatise on instrumentation, and produces that timid and shrinking effect which is often so desirable. The orchestra made a most

profound impression on this its first appearance. For precision, brilliancy of tone, elasticity, refinement of shading, delicacy of nuance and clearness of reading, the equal of the concert had not been heard for years.

ACADEMY OF MUSIC. Italian opera. Verdi's "Il Trovatore." *Manrico*, Sig. Giannini; *Il Conte*, Sig. De Anna; *Ferrando*, Sig. Cherubini; *Azucena*, Mme. Lablache; *Inez*, Mlle. Bauermeister; *Leonora*, Mlle. Litvinoff (her first appearance in America). Conductor, Sig. Arditi.

Thursday, Fifth.

ACADEMY OF MUSIC, 3 p. m. First afternoon concert of the Thomas Popular, and first of the Young People's Series. March, "Tannhäuser," Wagner; Festival Overture, Lassen; Allegretto from the seventh symphony, Beethoven; Air, "Sweet Bird," Handel (Miss Emma Juch; flute obligato, Mr. Oesterle); "Invitation to the Dance," Weber-Berlioz; Symphonic Poem, "Phaeton," Saint-Saëns; "Ave Maria," Bach-Gounod (Miss Juch; violin obligato, Mr. L. Schmidt); Waltz, "Autumn Roses," Joseph Strauss; Hungarian Rhapsody No. 2, Liszt.

GRACE CHURCH, 4 p. m. Samuel P. Warren's forty-third organ recital. Sonata in A minor, Op. 40, Fr. Kühmstedt; "La Contemplazione," Op. 107, No. 3, Hummel (arranged by George Cooper); Canon in F, Op. 21, No. 3, Th. Salomé; Capriccio-Pastorale in B, Frescobaldi; Canzona in G minor, Domenico Zipoli; Andante Moderato in A, G. Garrett; Concert Fantasia on a Welsh March, W. T. Best.

CHICKERING HALL. First concert by Mme. Emma Nevada, assisted by Edmond Vergnet, tenor; Carlo Buti, baritone; Luigi Casati, violin; Gustave Lewita, pianoforte; Paolo Giorza, Musical Director. Mme. Nevada sang Benedict's variations on "The Carnival of Venice," the "Shadow Song" from "Dinorah," and, with M. Vergnet, a duo from "Lakmé."

Friday, Sixth.

STEINWAY HALL, 3 p. m. Pianoforte recital by W. Waugh Lauder. Sonata, Op. 111, Beethoven; "Si oiseau j' etais," Henselt; "Elfenspiel," Carl Heymann; Bohemian Dance, Smetana; Scene from Wagner's "Götterdämmerung" (*Siegfried* and the *Rhinedaughters*), Josef Rubinstein; Andante Spianato et Polonaise, E flat, Op. 22, Chopin; "Invitation to the Dance," Weber-Tausig; Grand Fantasia on Themes from Beethoven's "Ruins of Athens," Liszt.

ACADEMY OF MUSIC, 2 p. m. Italian opera. "Il Trovatore" repeated. Sig. Arditi, Conductor.

Saturday, Seventh.

ACADEMY OF MUSIC, 2 p. m. Italian opera. Repetition of "Carmen." Conductor, Sig. Arditi.

CHICKERING HALL. Madame Emma Nevada's second concert, at which she sang two songs by Taubert ("In der Fremde" and "Vogel im Walde"), a waltz, "Stella di Nevada," by the director of the concerts, Sig. Giorza, and, with Sig. Buti, the duet from "Rigoletto."

METROPOLITAN OPERA HOUSE. First concert of the Symphony Society, Walter J. Damrosch, Conductor. Symphony No. 6, in F ("Pastoral"), Beethoven; "The Dream King and his Love," Raff (contralto, Fräulein Marianne Brandt); "Walpurgis Night," movement from a symphony entitled "Früh lingsklänge," Raff; Vorspiel, "Parsifal," Wagner; Air from "Euryanthe," "Bethörte, die an meine Liebe glaubt!" Weber (Fräulein Brandt); Rhapsodie Hongroise, No. 14, Liszt (orchestration by the composer).

Leaving out of mind, for the moment, the familiar numbers in this scheme, which were bound to give pleasure, a conscientious reviewer might, without impropriety, have applied to himself the remark which once the sarcastic Hellmesberger made of the critic Schelle, on seeing him come out of a concert-room in Vienna: "Poor fellow! How gladly he'd give 100 florins if he knew exactly how the music pleased him!" Such bewilderment is natural

enough at times, and this was one of the times. Raff's setting of the poem by Geibel was chiefly impressive by reason of its monotony. It is an example of the style of composition which strives to give expression to every passing sentiment in the text as well as the general emotional and psychological contents of the poem, and as is frequently the case in compositions of this character, unless the listeners are familiar with the words and imbued with their spirit the impression left by the music is fragmentary and unsatisfying. This must be said even while the existence of many beauties is recognized. Again, the admiration which Fräulein Brandt compels by the dramatic fervor and truthfulness of her declamation is not always proof against the disappointment caused by the want of freshness and specific musical quality in her voice, even though it withstands the assault made by her want of taste in dressing. Raff's second representation in the scheme was in a work which deserves heartier commendation. "The Walpurgis Night" sketch is one of the most characteristic pieces that ever came from the pen of Raff. The evidences of his transcendent talent are all over it, but especially remarkable in the brilliant instrumentation of the piece. Raff had a strong predilection for the supernatural, as his other symphonies show, and his perfect command over all the resources of the orchestra enabled him to give it vivid expression. But in this piece, as elsewhere in his compositions, the want is real intensity. He does not draw blood. The rest of the music does not call for comment.

Sunday, Eighth.

STEINWAY HALL, 3:30 p. m. First of a series of Sunday afternoon concerts projected by Frank Van der Stucken. Festival Overture, Op. 16, Leopold Damrosch; "Concertstück" for pianoforte, Weber (S. B. Mills); Rhapsody No. 1, Andreas Hallén; "Miriam's Song of Triumph," Reinecke (Mme. Christine Dossert); Allegretto Scherzando and Minuetto from the eighth symphony, Beethoven; Pianoforte solos: Études No. 7, Op. 25, and No. 5, Op. 10, Chopin, and "Ende vom Lied," Schumann (S. B. Mills); "Scénes Pittoresques," Massenet.

There were evidences in the attendance on this entertainment that Mr. Van der Stucken's project of giving Sunday afternoon con-

certs made appeal to a considerable portion of the New York public. The large hall was about three-fourths full, and keen interest was manifested in all the music, a fact not to be wondered at, for the audience was composed almost wholly of musical Germans. Mr. Van der Stucken was warmly greeted when he came upon the stage. It was evident from his appearance and bearing that his vital forces had suffered a serious drain by his recent illness, and he called in the assistance of Mr. Edward Heimendahl, who efficiently conducted the orchestral accompaniments to the principal solo numbers of the afternoon.

Dr. Damrosch's overture provided a splendid opening for the concert. It is certainly the finest of the dead musician's compositions, and as admirable an occasional piece of its kind as we can call to mind. It was written in 1865 for the opening of the Grand Opera House in Breslau, where Dr. Damrosch was conductor. In 1870 it was performed at the festival of the United Musicians at Weimar, where it so pleased Raff that he made a pianoforte arrangement of it, which was published. It was heard here previous to this occasion, on the second evening of the Musical Festival of 1881. Then it ushered in the first performance in this country of Berlioz's "Messe des Morts." Mr. Van der Stucken read it in a most energetic and impassioned manner, and though the rain or some other cause interfered with the tuning of the band, the effect was in a high degree imposing from the moment that the three trumpets (by courtesy) led off with the solemn theme of the *Lento*. Throughout the work there is a marvellous energy and unconventionality in the harmonies, and though the influence of Wagner is undeniable, there is much more originality in the overture than in the new rhapsody by Hallén, which had its first American performance on this occasion. This is the work of a young Swedish composer, who won the favor of the Wagner party in Germany with an opera, "Harald der Wiking," which was brought out in Leipsic by Angelo Newmann in 1881. There are not many traces of the composer's operatic creed in the rhapsody, which, when it is fluent, is generally an imitation of the fairy scherzi of Mendelssohn. It gave much pleasure and part of it had to be repeated.

Monday, Ninth.

CHICKERING HALL, 3:30 p. m. Fifty-fourth organ recital by Frederic Archer. Sonata, D major, No. 2, Guilmant; "Marcia Fantastica," Bargiel; Allegretto in F, Wely; Scherzo, Guilmant; Overture, "Tannhäuser," Wagner; "Processional March," A. S. Sullivan.

CHICKERING HALL, 8 p. m. Concert by Miss Dora Becker, violin player, with the help of Robert Goldbeck, pianist, Henry Rusack, tenor, Gustav Becker, pianist, and Geo. W. Colby, Musical Director.

ACADEMY OF MUSIC. Italian opera. Donizetti's "Lucia di Lammermoor." *Edgardo*, Sig. Giannini; *Aston*, Sig. De Anna; *Raimondo*, Sig. Cherubini; *Arturo*, Sig. Bieletto; *Normanno*, Sig. De Vaschetti; *Alisa*, Mlle. Bauermeister; *Lucia*, Mlle. Alma Fohström. Conductor, Sig. Arditi.

Mlle. Fohström came forward on this occasion for the first time in this country. She had been announced for the second evening of the season but was taken ill. She had been little heard of previous to her coming, though diligent observers of musical occurrences knew that she had sung for several seasons in Europe and, we believe, South America, and had figured in Mr. Mapleson's London season for 1885. She is a small creature, with features of a marked Scandinavian type, and has evidently studied the traditions of the Italian operatic stage to as much purpose as was necessary to present acceptably the stereotyped round of lyric character. But her attainments and gifts are not sufficiently great to take her impersonations out of the coventional rut, nor to save her singing from the charge of nervelessness and monotony of color.

Tuesday, Tenth.

CHICKERING HALL, 3:30 p. m. S. N. Penfield's fourth organ recital. Fantasie and Fugue, A minor, Op. 19, E. F. Richter; Rhapsody No. 3, A minor (on Breton Melodies), Saint-Saëns; March movement from "Leonore" symphony, Raff (transcribed by Mr. Penfield); Overture, "Stradella," Flotow.

ACADEMY OF MUSIC. Second evening concert of Mr. Thomas's Popular Series. Overture, "Rienzi," Wagner; Symphony No. 8, B minor (unfinished), Schubert; Concerto for pianoforte, No. 2, A major, Liszt (Rafael Joseffy); Overture "Hositzka," Dvořák; Theme and Variations from the D minor quartet, Schubert (for united strings); Scherzo for pianoforte and orchestra, Litolff (Mr. Joseffy); Ballet Divertissement from the opera "Henri VIII," Saint-Saëns.

The "Hositzka" or "Husitzka" overture had its first performance, outside of Bohemia, under the direction of its composer at a concert of the London Philharmonic Society in March of last year. It was composed in the Summer of 1883. Herr Dvořák having been asked to compose a piece for the opening of the Bohemian Theatre at Prague, determined, instead of writing an ordinary *pièce d'occasion*, to commemorate in music a great epoch in the history of his country, and chose the wars of the Hussites for the purpose. Students of musical history know the significance which attaches to the hymns of the Hussites, and will learn with interest that Dvořák has used a phrase from one of these hymns as the second theme of the introductory *Lento* of this overture. This theme assumes a representative character in the course of the piece; it undergoes many metamorphoses, now being hurled out defiantly by the cornets, then dying away to a sigh, and finally with bright major harmonies calling up in the fancy a vigorous picture of battle. The overture was first performed in America at the first of Mr. Van der Stucken's Novelty Concerts, on October 25, 1884, or, to be more exact, at the public rehearsal for this concert on the preceding afternoon.

Wednesday, Eleventh.

ACADEMY OF MUSIC. Italian opera. Meyerbeer's "L'Africaine." *Vasco da Gama*, Sig. Giannini; *Nelusko*, Sig. De Anna; *Don Pedro*, Sig. Cherubini; *Don Alvar*, Sig. Rinaldini; *Don Diego*, Sig. Caracciolo; *Inez*, Mlle. Dotti; *Anna*, Mlle. Bauermeister; *Selika*, Mme. Minnie Hauk. Conductor, Sig. Arditi.

THALIA THEATRE. German operetta, Lori Stubel "als Gast." Suppé's "Boccaccio."

Thursday, Twelfth.

ACADEMY OF MUSIC, 3 p. m. Second matinée of the Thomas Popular Concerts. Symphony, C minor, No. 5, Beethoven; Air, "The Lord is My Shepherd," from the dramatic oratorio, "The Rose of Sharon," Mackenzie (Miss Marie Van); Concerto for pianoforte, No. 3, E-flat, Op. 29, Saint-Saëns (Mr. Richard Hoffman); "Waldweben," from "Siegfried," Wagner; Song, "La Fleur du Foyer," Gounod (Miss Van); "Minuet of the Will-o'-the-Wisps," "Dance of the Sylphs," and "Rakoczy March," from "La Damnation de Faust," Berlioz.

M. Saint-Saën's third concerto was heard for the first time in New York. Though it's first movement is quite extended, it, like the short middle movement, leaves the impression of being only preparatory to the chief business of the piece which lies in the finale. This is a remarkably spirited composition, and a fine example of the absolute mastery which the French musician has over all the elements of composition. The burden of the andante lies in the orchestra, and the movement breathes a poetical spirit and leads most effectively from the first movement (in which there is a singular mixture of broad and passionate recitative melody, and an arch and piquant strain of a characteristic dance flavor) into the brilliant finale. *Apropos* of this concerto it may not be amiss to relate an anecdote for which I am indebted to Mr. Carl Zerrahn, the veteran conductor of the Handel and Haydn Society, of Boston.

After one of Dr. Von Bülow's concerts in Boston ten years ago the great pianist took a walk with Mr. Zerrahn, during which he asked the Boston conductor "whose was the greatest living musical mind, Liszt's excepted." Zerrahn guessed, but not correctly, according to Von Bülow, who, being appealed to, said "Saint-Saëns's." He then related that on one occasion he had called on Wagner and found Saint-Saëns with him. The two Germans, becoming interested in conversation in their native language, which the Frenchman could not speak, neglected Saint-Saëns for a while, who picked up the manuscript score of "Siegfried," then not yet completed, placed it upon the pianoforte, and began to play. Wagner talked on until his attention was suddenly arrested by the strains. He stopped and listened. Neither he nor Von Bülow had ever

heard such score-playing before; and it was all *prima vista.* Without a word the poet-musician walked over and began turning the pages of the score for the wizard player. Scarcely an effect was lost; the player seemed intuitively to grasp the whole structure of the work, and he reproduced it in its transformed shape without a second's hesitation. Wagner was speechless. When the last page was played he embraced the pianist and kissed him. "I, too, can play score," said Von Bülow, in relating the incident, "but neither I nor any living man could have performed that feat after Saint-Saëns. He is the greatest of living musicians" (*Er ist der grösste musikalische Kopf der Jetztzeit*).

GRACE CHURCH, 4 p. m. Samuel P. Warren's forty-fourth organ recital. Prelude and Fugue in E major (Vol. III, Appendix), J. S. Bach; Adagio in D, from the String Quartet No. 3, Op. 29, Spohr (arranged for organ by George Cooper); Sonata No. 2, G major, F. A. G. Ouseley; Andante in G minor, A. P. F. Boëly; "Orpheus" (symphonic poem), Liszt; Marche Solenelle, J. Alphonse Mailly.

Friday, Thirteenth.

CHICKERING HALL, 3:30 p. m. Second concert of a series of six by Antoine De Kontski.

ACADEMY OF MUSIC. Italian opera. Bellini's "La Sonnambula." *Elvino*, Sig. Ravelli; *Il Conte Rodolfo*, Sig. Del Puente; *Lisa*, Mlle. Bauermeister; *Teresa*, Mme. Lablache; *Amina*, Mlle. Fohström. Conductor, Sig. Arditi.

Saturday, Fourteenth.

ACADEMY OF MUSIC. Italian opera. "L'Africaine" repeated. Conductor, Sig. Arditi.

ACADEMY OF MUSIC. First concert, forty-fourth season of the Philharmonic Society (two hundred and eighteenth concert). Overture, "Euryanthe," Weber; Symphonic Prologue to Shakespeare's "Othello," Arnold Krug; Concerto for violin, No. 1, Op. 26, Max Bruch (Miss Maud Powell); Scherzo Capriccioso, Op. 66, Antonin Dvořák; Symphony No. 3, in E-flat, Op. 55 ("Eroica"), Beethoven.

Of new music there was only one piece in this scheme—the prologue to Shakespeare's tragedy—though Dvořák's "Scherzo" was heard for the first time in a Philharmonic concert. Both pieces deserved the honor accorded them in being placed in a Philharmonic scheme. To write a musical introduction or commentary on "Othello" is a task worthy a composer of the first rank. Why it has been so neglected it is difficult to comprehend. It is true that we have Rossini's opera, but that is scarcely worth serious consideration when one is thinking of profound musical delineation such as we know in Beethoven's "Koriolan" overture, Wagner's "Faust" and Liszt's "Lear." "Othello" is, of all Shakespeare's creations, save "Romeo and Juliet," the one that is nearest to music. The Moor's consuming passions are those simple ones for which music has the most eloquent expression—vast love and self-destroying but sorrow-burdened rage. Berlioz went to the tragedy to find an illustration in his analysis of the first movement of the C minor symphony. The boundless agitation of Beethoven's fateful music led him to find in it "the rage of a terrible *Othello* while he listens to those venomous calumniations from the mouth of *Iago* which convince him of the guilt of *Desdemona*. Now it is the frenzied rage of insanity which finds expression in fearful cries, and anon utter despondency which speaks only in tones of longing sadness and self-commiseration. Mark the sobbing in the orchestra, the dialogue between the wind and string instruments, whose sounds, decreasing in power, ebb and flow like the stertorous breathing of a dying man, but only, in a moment, to give place to a more intense thought which kindles the orchestra into a new blaze of rage." The illustration is happy, but it would not do to accept Berlioz's interpretation and then compare Beethoven's "Othello" music with that of Krug. The latter would not survive the ordeal ten seconds. Yet it is praiseworthy. It was a most ambitious undertaking, not only to attempt a musical picture of *Othello*, but to attempt the work within the restrictions of the symphonic form, for this piece of music is what its title implies, a symphonic prologue. Without being profoundly impressive, the result is one calculated to call forth the admiration of music lovers and musicians whose minds are not distorted by narrow and image-breaking creeds. Its two principal melodies, apparently delineative of the

two elements in *Othello's* character to which we have referred, are far removed from commonplace, and in their treatment the composer has achieved a fine development of the passions from their early beginnings to their woful endings. The instrumental combinations are euphonious rather than striking or new, but a fine sonority is never absent and the tone color is always that which we recognize as native to the instruments producing it.

The Dvořák "Scherzo" was first brought out by Mr. Thomas at a concert of the Brooklyn Philharmonic Society on November 8, 1884. At that time we characterized it as a brilliant trifle, interesting because of the ingenuity shown in its instrumentation rather than the melodic ideas out of which it is constructed, and suggested that it had a sort of splendor which would make it peculiarly appropriate for a barbaric ballet. Further acquaintance leads us to think more highly of the piece now than we did a year ago, yet the former characterization seems just. Its persistent syncopations, coupled with much grotesqueness in the instrumental effects, give the piece a goblinish humor which is almost unique in music, and the composer's technical resources as displayed in it justify wondering admiration.

It is seldom that a woman is honored with an invitation to play a violin solo at a concert of the Philharmonic. Such an invitation, when it is justified by the performance, is an introduction to the first rank of interpretative artists in this country. In the case of Miss Maud Powell, the distinction was well bestowed. She is still a very young woman and has her home in the West. By her performance on this occasion she established a right of domicile wherever good music is cultivated. She is a marvellously gifted woman, one who, in every feature of her playing, discloses the instincts and gifts of a born artist. She has not reached the height of her ability by any means, but her accomplishments are already so bright that they challenge the application of the severest standard from one who would pass judgment upon her. She plays with a conscious ease and reposefulness that is astonishing in one so young. Without great warmth, she yet exhibits a fine intellectual grasp of her music and is able to hold the interest of her listeners for every bar. Technically, her management of the bow is more finished than her stopping, but the latter is remarkably firm and

correct. Few violinists have been heard here in recent years whose intonation was as free from fault as Miss Powell's. Her occasional slips in this respect were uniformly in the high positions of the G and D strings, or in double-stopping. Her tone is not fully developed and is wanting in dignity and suavity, but it is ample in quantity for all purposes. It is delightful to meet a young American artist who has in her the ability to give so much present pleasure, and who promises so much for the future.

Sunday, Fifteenth.

STEINWAY HALL, 3:30 p. m. Second of Mr. Van der Stucken's Sunday afternoon concerts. Coronation March, Op. 13, Svendsen; Concerto for pianoforte, E-flat, Op. 73, Beethoven (Mr. August Hyllested); Overture, "Le Nozze di Figaro," Mozart; Air, "Non so più cosa non" ("Le Nozze di Figaro," Miss Francesca Guthrie); "Nachtstück," Op. 2, Louis Maas; "Swedish," Amanda Mayer; Pianoforte solos: Polonaise, Hyllested, and Valse, Op. 34, No. 1, Chopin (Mr. Hyllested); Suite, "La Korrigane," C. M. Widor.

Monday, Sixteenth.

CHICKERING HALL, 3:30 p. m. Fifty-fifth organ recital by Frederic Archer. Sonata in D minor, No. 4, Guilmant; "Caprice Cosaque," Egghard; Andante (from the Sonata Pastorale) Beethoven; "Dance of the Nymphs and Reapers," (from the "Tempest" music), Arthur S. Sullivan; Overture "Ruy Blas," Mendelssohn; "Marche et Cortége," from "La Reine de Saba," Gounod.

ACADEMY OF MUSIC. Italian opera. "Carmen" repeated. Conductor, Sig. Arditi.

CASINO. First performance of "Amorita." *Fra Bombarda*, Frank Celli; *Aldo Castrucci*, Francis Wilson; *Sparacani*, W. H. Fitzgerald; *Lorenzi*, Harry Standish; *Count Assinelli*, Alfred Klein; *Angelo Malanotti*, Miss Pauline Hall; *Amorita*, Madeline Lucette; *Perpetua*, Georgie Dickson; *Peppina*, Billee Barlow. Conductor, Jesse Williams.

"Amorita" is an English version of a German operetta entitled "Pfingsten in Florenz," book by Messrs. Genée and Riegen, music by Alphons Czibulka, a military bandmaster of Vienna. The translation was made by Sidney Rosenfeld and Leo Goldmark. The piece was brilliantly mounted.

Tuesday, Seventeenth.

STEINWAY HALL, 2:30 p. m. First of three matinées under the direction of L. M. Ruben, by Ovide Musin, violin, and August Hyllested, pianoforte; Musical Director, Eduardo Marzo. Sonata Appassionata, Op. 57, Beethoven; Suite for violin in G, Franz Ries; Piano solos: Fantasie, Op. 49, Nocturne, Op. 48, Valse, Op. 42, Chopin; Songs: "Auf Flügeln des Gesanges," Mendelssohn, "Er ist gekommen," Franz (Miss Kate Bensberg); Violin solos: "Märchen," Henriques, and "Caprice," Wieniawski; "Invitation à la Valse," Weber-Hyllested; Variations from the Kreutzer sonata, Beethoven.

CHICKERING HALL, 3:30 p. m. Fifth organ recital by S. N. Penfield. Grand Fugue in F minor, J. S. Bach; "Marcia Fantastica," Bargiel; "Meditation," in F-sharp minor and "Caprice," in B-flat, Guilmant; Overture, "Robert le Diable," Meyerbeer; "Allegro Maestoso," Henry Smart.

CHICKERING HALL. First concert, eighth season, of the Philharmonic Club (Richard Arnold and Philip Färber, violins; Friedhold Hemmann, viola; Emil Schenck, violoncello; Eugene Weiner, flute; August Kalkhof, double-bass). Trio, E-flat, Op. 70, No. 2, Beethoven (S. B. Mills, piano); Air "Charmant Oiseau," from "Le Perle de Bresil," David (Mrs. Anna Louise Tanner); Quartet, G major, (No. 10, Peters's edition), Haydn; Air, "Tu ritorla," in the original key of B-flat, from Mozart's "Magic Flute" (Mrs. Tanner); Sextet, D major, Op. 79, Manuscript, for flute, two violins, viola, violoncello, and double-bass, S. Jadassohn.

The sextet was composed for and dedicated to the Philharmonic Club, and on this occasion was played for the first time in public. It consists of four movements, an introductory march, nocturne,

minuet and tarantella. It is written throughout in a masterly manner, but wants originality of ideas. Of it *Ben Akiba* might truthfully have said: "Alles schon da gewesen!"

ACADEMY OF MUSIC. Third evening concert of Mr. Thomas's Popular Series. Symphony No. 5, Op. 177 ("Leonore"), Raff; Concerto for Violin, No. 1, Op. 26, Bruch (Miss Maud Powell); Hungarian Dances, Brahms; Romanze in F, Op. 50, Beethoven (Miss Powell); Fragments from "Die Walküre:" *a* "Ride of the Valkyries;" *b* "Wotan's Farewell;" *c* "Magic Fire Scene," Wagner, (Baritone, Franz Remmertz).

Wednesday, Eighteenth.

STEINWAY HALL. Concert by Miss Therese Heilner, with the aid of an orchestra conducted by Frank Van der Stucken. Overture, "Prometheus," Beethoven; Concerto in D minor, No. 4, Op. 70, Rubinstein; Chaconne, A. Durand; Melodrama ("Piccolino"), E. Guiraud; "Badinage" (Scherzo), F. Thomé; Études No. 7, Op. 25, and No. 5, Op. 10, Chopin; "Melodie" in F, Edmund Neupert; "Soirée de Vienne," Schubert-Liszt; "Dance of Nymphs," and "Dance of Reapers," from incidental music to Shakespeare's "Tempest," Op. 8, Frank Van der Stucken; Concerto for pianoforte, G major, Op. 25, Mendelssohn.

ACADEMY OF MUSIC. Italian opera. "Donizetti's "La Favorita." *Fernando*, Sig. de Falco; *Alfonso*, Sig. De Anna; *Baldassare*, Sig. Cherubini; *Don Gasparo*, Sig. Rinaldini; *Inez*, Mlle. Bauermeister; *Leonora*, Mlle. Pervini. Conductor, Sig. Arditi.

Thursday Nineteenth.

ACADEMY OF MUSIC, 3 p. m. Third matinée of Mr. Thomas's Popular Concerts. Wedding March and Overture, "Midsummer Night's Dream" music, Mendelssohn; Air, "Heroes when with Glory Burning," from "Joshua," Handel (Miss Emily Winant); Adagio from the music to "Prometheus," Beethoven (Violoncello obligato, Adolph Hartdegen); "The Nations," Moszkowski; Overture, "William Tell," Rossini;

Theme and Variations for strings, from the "Emperor" quartet, Haydn; Songs: "Resolution," Lassen, and "Impatience," Schubert (Miss Winant); "Funeral March of a Marionet," Gounod; "Spanish Rhapsody," Chabrier.

GRACE CHURCH, 4. p. m. Samuel P. Warren's forty-fifth organ recital. Sonata, No. 2, A minor, Filippo Capocci; Andante in C, from a string quintet, Andreas Romberg (arranged by George Cooper); Allegretto in G, E. T. Chipp; Prelude and Fugue in D minor, Op. 66, Adolphe Hesse; Gavotte from "Mignon," A. Thomas (arranged by W. J. Westbrook); Largo (Priere) G-flat and Allegro (Scherzo) in G, Ed. Lemaigre.

CHICKERING HALL. First subscription concert of the season of the St. George's Glee Club, assisted by Miss Henrietta Beebe, soprano; Miss Maud Morgan, harp; Miss Corinne Flint, violin; George W. Morgan, organ; Caryl Florio, accompanist. The club was organized last season for the purpose of cultivating English glees and ballads.

TRINITY CHAPEL, west Twenty-fifth Street, near Broadway. Thirteenth annual festival of the choirs of Trinity Parish, under the direction of Mr. W. B. Gilbert. The following anthems were sung: "Behold, I bring you glad Tidings," Giovanni Croce (1550—1609); "O how Amiable are Thy Dwellings!" Vaughan Richardson (organist of Winchester Cathedral, A. D. 1700, pupil of Dr. Blow, died 1729); "Blessing, Glory, Wisdom," J. S. Bach (1685—1750); "Distracted with Care and Anguish," Haydn (1732—1809); "Judge me, O God!" Mendelssohn (1809—1847); "The Earth is the Lord's," Spohr (1784—1859); "A great Multitude," Walter B. Gilbert (organist of Trinity Chapel). These festivals have now reached their thirteenth year; united services having been held at Trinity Chapel in 1873, 1876, 1878, 1880, and 1882; at St. John's Chapel, 1874, 1877, 1879, 1881, and 1884; at St. Paul's Chapel in 1875; and at Trinity Church in 1883. On these occasions a short evening service has been sung, an address given on the subject of Church music, followed by a

selection of five or six standard anthems, representing different epochs of Church music, arranged in chronological order. At each festival, the organist of the church in which it is held may, at his discretion, give a musical composition of his own to be written for that occasion, and in no case to exceed ten minutes in length. The organist of the church in which the service is held has the entire selection and direction of the musical arrangements, the musical "use" of such Church being always followed in the service proper.

METROPOLITAN OPERA HOUSE. First concert, thirteenth season, of the Oratorio Society. Walter J. Damrosch, Conductor. "Messe des Morts," and "Apotheosis," from the "Symfonie Funèbre et Triomphale," Berlioz, performed. The tenor solo in the "Sanctus" of the mass, sung by Herr Alvary; the "Quærens me" by six solo voices, Miss Marie Van, Miss Carrie Goldsticker, Herr Alvary, Herr Dworsky, Mr. Coletti, and Mr. Sanger.

Hector Berlioz's "Mass for the Dead" was first performed in America at the Festival given under the direction of the late Dr. Leopold Damrosch, at the Seventh Regiment Armory in May, 1881. It was also performed previous to this occasion by the Oratorio Society on November 15 (public rehearsal) and 16, 1882. The symphonic number (using the qualifying word by courtesy) had never been heard in this country prior to the public rehearsal on Wednesday afternoon. In some respects it is of a piece with the choral work, and no objection can be urged with justice against its selection on any other ground than its want of serious musical beauty. But of this a few words later. The curiosity to get acquainted with all of Berlioz's large works, those which the critics of his time, to his own evident satisfaction, denominated "architectural," is a laudable one, and performances are to be hailed with pleasure which enable the public in general, and musicians and musical students in particular, to form their own opinions of this strange artistic literature. There is no music of which it is so true as of this, that only hearing is believing. In the Berlioz cult that has run its career during the last fifteen years, there has been a vast deal of extravagance, and we need to hear his music to clear our

minds of the erroneous ideas left by the hysterical utterances of Berlioz himself, and those who have accepted him fully as the infallible apostle of a new gospel in art, as well as to detect the occasional manifestations of the divine spark which certainly glowed within him.

The writer who attempts to place an estimate on this Requiem Mass, is confronted at the outset by the absence of a satisfactory point of view. Its textual basis is ecclesiastical, and it was actually written for a funeral service in the Roman Church, but there is that in it which effectually precludes it from being judged as a liturgical Church service. Such a standard of judgment would condemn it altogether. The liberties which Berlioz took with the missal text alone would, if the Church were to vindicate the authority of her canons, shut it out from use within the sanctuary as a part of the solemn ceremonial with which it is nominally associated. It is plain that in writing it, Berlioz disregarded every prescription and restriction of ecclesiastical law which might hinder the expression of the dramatic-musical idea which he saw underlying the text. The ceremonial itself was to him as nothing; the dramatic element was all. He scanned the venerable text, and finding in its second division (the famous mediæval sequence "Dies iræ") a wonderfully impressive portrayal of the Last Judgment, he seized upon it and developed its dramatic possibilities with all the fecundity of his inventive faculty, all the fire of his erratic genius, all the resources of his technical skill. As to whether or not the product would be churchly he evidently gave himself little concern. The age of Church music in the old sense was past. As a musician he felt it, and though born and bred a Romanist, he had too little reverence for sacred things to care to curb his intractable fancy by pulling on the reins of the law. The most that he can say for religion in his "Memoirs" is that "the Catholic, Apostolic, and Roman faith" is "a charming religion since it left off burning people;" that it made his happiness "for seven whole years" (in his early life), and that though they had long since quarreled he had always kept "a very tender remembrance of it." He took the text which the Church placed in his hands, discarded whatever he chose, and remodeled and distorted it to fit his musical plan. He introduced the phrase "Et iterum venturus est cum

gloria, judicare vivos et mortuos," from the solemn mass into the "Dies iræ" for no other reason than that it added a graphic element to the picture of the Judgment which he was painting—the glorious coming of Christ "to judge both the quick and the dead." He anticipated the "Recordare" and "Oro supplex" by several stanzas, in order that he might couple the humble prayer they contain with the self-accusing and utterly abject humility of the "Quid sum miser"—a musical necessity which it was exceedingly difficult to meet, having been created by the colossal setting of the preceding verses. He made the "Confutatis" to precede the "Quærens me," and deliberately changed the poetical line "Voca me cum benedictus" to "Voca me de profundo lacu," and then added the prayer for deliverance from the lion's mouth and hell from the offertory. The why of all this is answered by a glance at the effective contrasts and the musical structure of the "Rex Tremendæ!" number of the mass, which, opening with a pompous ascription in chords (a little like the corresponding number in Mozart's "Requiem"), has a vigorous first part, a graceful and supplicating middle, with some Beethoven-like tone-painting on the words "de profundo lacu," and a conclusion in which both ideas are united. The "Benedictus" he omitted entirely. The significance of changes like these (and they are not all) will become apparent when it is remembered that Beethoven has been taken to judgment for repeating the word "non" in the "Credo" of his Mass in D, to give dramatic emphasis to the idea that the reign of Christ returned would be without end—"cujus regni non erit finis!"

To some extent Beethoven's Mass in D was manifestly the work which determined much that is in this "Requiem," just as it in turn was the culmination of the secularization of the mass which is seen in the Church writings of Mozart, Haydn, and earlier musicians of the eighteenth century. The history of mass writing seems to show a reaction against the severity of the style *alla* Palestrina which kept pace with the development of the opera. The desire for graceful and fluent melodic expression, which, probably enough, was one of the causes that led to the abuse which the Council of Trent corrected in the old Netherland school of contrapuntists soon after that memorable convocation found vent in the tendency to

write masses in the free style, with original melodies, instead of the plain chants upon which the older masters had been obliged to expend their skill. This much gained, and the old rigor relaxed, the style of Church composition drifted rapidly toward the operatic stream, and in the masses of the latter part of the last century there is little left of a serious, churchly spirit. Beautiful music, pleasing music, was wanted, and little by little that which was gained in an æsthetical sense, by the example of Palestrina, was lost. Masses became sentimental or operatic. So little regard was had for the sentiment of the words or the solemnity of the sacrament, that Mozart (whose masses are far from being models of religious expression) could say to Cantor Doles, of a "Gloria" which the latter showed him, "*'s ist ja Alles nix*," and immediately sing the music to "*Hol's der Geier, das geht flink!*" which words, he said, went better. The liberty begotten by this license, though it tended to ruin the mass, strictly considered, as a liturgical service, developed it musically. The masses for the dead were among the earliest to feel the dramatic spirit of the time, for they contained in the sequence the dramatic element which the solemn mass lacked. The "Kyrie," "Credo," "Gloria," "Sanctus," and "Agnus Dei" are purely lyrical, and though the movement just outlined ended in Beethoven conceiving certain portions, notably the "Agnus Dei," in a dramatic sense, it was but natural that so far as tradition fixed the disposition and formal style of the various parts, it should not be disturbed. At an early date the composers began to put forth their powers of description in the "Dies iræ," however, and there is extant in a French Requiem an amusing example of the length to which tone-painting was carried by them. Gossec wrote a Requiem on the death of Mirabeau which became famous. The words, "Quantus tremor est futurus," he set so that on each syllable there were staccato repetitions of a single tone, sometimes for several measures. This absurd stuttering he conceived to picture the terror which will be inspired by the coming of the Judge at the last trumpet. The development of instrumentation placed a factor in the hands of composers which they were not slow to utilize, especially in writing music for the "Dies iræ," and how effectively Mozart used the orchestra in his "Requiem" it is not necessary to state.

Beethoven's great mass, it is safe to assume, was familiar to Berlioz (for Berlioz was a reverent student of Beethoven's music), and it is from this great work that Berlioz may have learned some of the lessons that he employs in his "Requiem." With Beethoven the dramatic idea is the controlling one; and so it is with Berlioz. Beethoven, while showing a reverence for the formulas of the Church, and respecting the traditions which gave the "Kyrie" a triple division and made fugue movements out of the phrases "cum sancto spiritu in gloria Dei patris, Amen," "Et vitam venturi," and "Osanna in excelsis," nevertheless gave his composition a scope which placed it beyond the apparatus of the Church, and filled it with a spirit that spurns the limitations of any creed of less breadth and universality than the grand theism which affectionate communion with nature had taught him. Berlioz, less religious, less reverential, but equally fired by the solemnity and majesty of the matter placed in his hands, wrote a work in which he placed his highest conception of the awfulness of the Last Judgment, and the emotions which are awakened by its contemplation. Traditions were not sacred to him; they had no weight whatever, and he wrote what he pleased regardless of the Church. How he came to make a fugue out of the "Hosanna" (and a rather commonplace one at that) it would be interesting to know, for he despised the form, and characterized as "the most horrible nonsense" Rossini's belief that Church compositions ought to end with a fugue on the "Amen." "Je n'aime pas la fugue," said he one day to Cherubini, and the learned contrapuntist quickly retorted, "et la fugue ne vous aime pas!" Beethoven gave the instruments equal significance with the voices; Berlioz put his best skill as an instrumental writer into the score of his "Requiem," and in several numbers gave the orchestra the leading thought. He would doubtless have smiled had he been told that he ought to set "Quam olim Abrahæ" to a fugue, though custom in this regard was a law unto Mozart, but he made a fugue, and an instrumental one at that, out of the offertory. All the words of this part of the Mass are declaimed very softly to a monotonous phrase of two notes (A and B flat, the first a dotted quarter, the second an eighth) while under, above, and all around them, the orchestral intruments weave a remarkably beautiful musical fabric

out of the fugue melody. The conceit seems to have been a favorite one with Berlioz, for in the dramatic symphony "Romeo and Juliet," which was written after the "Requiem," he recurs to it in *Juliet's* funeral scene; only in this instance the vocal phrase is monotonic, and halfway through the number the instruments take it, and the voices continue the fugue. This shows a far greater audacity in the use of instruments in the mass than Beethoven exhibited in the much-mooted trumpets and drums of the "Agnus Dei," where he introduces the sounds of war to heighten the intensity of the prayer for peace. This is always talked about in the books as a bold innovation; it seems to have escaped notice that the idea had occurred to Haydn twenty-four years before and been utilized by him. In 1796 Haydn wrote a mass "In tempore belli," the French army being at the time in Steyermark. He set the words "Agnus Dei qui tollis peccata mundi" to an accompaniment of drums "as if the enemy was already heard coming in the distance" (*"als hörte man den Feind schon in der Ferne kommen"*). He went further than this in a mass in D minor, if it is true as recorded in a book by Joseph Proksch ("Aphorismen über katholische Kirchenmusik") that there he accompanied the "Benedictus" with fanfares of trumpets. But all such timid ventures in the use of instruments in the Mass sink into utter insignificance when compared with Berlioz's orchestra in the "Tuba mirum" of this "Requiem." The array of instruments is so formidable that nothing can give an idea of it except the list itself. Four additional brass orchestras are posted at the four corners of the body of singers and instrumentalists. They usher in the interpolated phrase "and He shall come again with glory to judge both the quick and the dead" (sung in a grand unison by the basses), with a succession of fanfares, which, rising higher and higher, and spreading from group to group, work up a climax the like of which surely was never conceived before or since. The overwhelming effect of this passage is, however, not due alone to its sonority. The harmony, the character of the tone, and the startling effect of the responses, one band to the other, across the stage, the incisiveness of the rhythmical ictus—all combine to fill this music with a realism that is terrifying. The vividness of this piece of music has led the critics to compare it with Michael Angelo's great

painting of the Last Judgment, and the comparison seems to have a more rational basis than is usually found in this style of criticism. Surely, there is no piece of writing so expressive; the Latin sequence has some of its vigor and power, the Apocalypse some of its picturesqueness, and Dryden's lines

> The trumpet shall be heard on high,
> The dead shall live, the living die,
> And music shall untune the sky!

some of its suggestiveness.

It would be incorrect, however, to conclude from this marshalling of instruments that the vocal element had been ignored, or even subordinated, to the instrumental in the "Requiem." It is only the desire for realistic description which leads Berlioz in this number and the "Lacrymosa" to bring the brass instruments to the front, to suggest the possible terrors of the last trumpet sounding from the four quarters of the earth and resounding through the sepulchres. In the other numbers, save the offertory, with its instrumental fugue, the orchestra performs its duty as an accompanist as submissively as that of any of the writers of the first half of this century. Through it all, of course, there shines Berlioz's marvellous technical skill in the handling of instruments, his consummate knowledge of the whole gamut of tonal effects. Combinations there are in it, and effects which are peculiar to the work even as compared with others of his compositions. The low notes of the eight trombones in the "Hostias"—so low that Berlioz writes a footnote on the page of his score to assure the players that though they have never been written before they are in the instrument—combined with the high tones of three flutes, is one of these effects. The use of two pairs of cymbals, with a scarcely audible "swish," in the midst of an accompaniment by the muted and divided strings in a very high register in the "Sanctus" (chorus for female voices and a tenor solo), is another. The employment of sixteen kettledrums and the tantam is another. And so there are surprises all through the work for the student of instrumentation. But the chief business after all is carried by the voices, and in their treatment he has combined old forms with new, classicism with romanticism, in a very surprising and effective manner. He ends the work by a repetition of the music of the beginning on the recurrence of the

"Requiem æternam," thus doing deliberately what Süssmayer did in Mozart's "Requiem" because the master was dead and could not conclude it, and for which the critics have not hesitated to fall upon him.

The "Symphonie Funebre et Triomphale," of which the closing movement was given, is an occasional piece, which, to judge by this extract, has all the demerits usually found in music hurriedly written to order. Berlioz was commissioned to write it by M. Rémusat, Minister of the Interior, in commemoration of the heroes of the July Revolution, and it was performed in the open air when the bodies of those dead worthies were transferred to the Column of the Place de la Bastille in July, 1840. It was originally written for a military band, but Berlioz subsequently added parts for strings and a chorus. The latter comes in toward the close with the words, *Gloire et triomphe a ces heros!* Berlioz calls the movement an "apotheosis." It is little better than a march for a brass band, full of "sound and fury, signifying nothing."

Friday, Twentieth.

ACADEMY OF MUSIC. Italian opera. Auber's "Fra Diavolo." *Fra Diovolo*, Sig. Ravelli; *Lorenzo*, Sig. De Falco; *Beppo*, Sig. Del Puente; *Giacomo*, Sig. Cherubini; *Lord Koburg*, Sig. Caracciolo; *Lady Koburg*, Mme. Lablache; *Zerlina*, M'lle Alma Fohström. Conductor, Sig. Arditi.

STEINWAY HALL. Concert by Miss Jeanne Franko, with the aid of Mme. Caroline Zeiss, contralto; Mme. Evelina Roberto, soprano; Emanuel Moor, pianist; Albert Glose, Musical Director.

Saturday, Twenty-first.

STEINWAY HALL, 2 P. M. Concert for the benefit of Mr. H. C. Timm, with the help of an orchestra conducted by Theodore Thomas; Miss Emma Juch, soprano; Miss Helen D. Campbell, contralto; Charles H. Thompson, tenor; A. E. Stoddard, baritone; Richard Hoffman, pianist; and the Meigs Sisters, vocal quartet.

Mr. Timm had for many years been out of the eyes and ears, if not out of the minds, of the New York public. Unfortunate circumstances, involving the loss of a considerable fortune by the failure of a bank, brought him from his retirement in Hoboken again to the attention of the older generation, who remembered him as the leading pianist of his day, one of the founders of the Philharmonic Society, one of its first conductors, and perhaps the best equipped musician of his time in the city. Mr. Timm is a German who came here in 1835. Testimony is borne to the solidity of his attainments as a musician and his circumspection as a man when the record is made that though he has reached his three score years and ten he played on this occasion the first movement of Beethoven's pianoforte concerto in C minor, and, with Mr. Richard Hoffman, the whole of Mozart's concerto in E-flat for two pianofortes, and played intelligently, with commendably clear execution and a fair amount of power. Mr. Timm also directed a performance of a portion of a mass for four voices and instruments composed by him in the year of his advent in America, and an "Inauguration March."

ACADEMY OF MUSIC, 2 P. M. Italian opera. "Lucia di Lammermoor" repeated. Sig. Arditi, Conductor.

ACADEMY OF MUSIC, Brooklyn. First concert, twenty-eighth season, of the Brooklyn Philharmonic Society. Overture, "Benvenuto Cellini," Berlioz; Symphony No. 4, B-flat, Op. 60, Beethoven; Ninth Concerto, for violin and orchestra, Op. 55, Spohr (solo, Miss Maud Powell); introduction and closing scene from "Tristan und Isolde," Wagner; Symphonic Poem, "Festklänge," Liszt. Conductor, Theodore Thomas.

ACADEMY OF MUSIC. Italian opera. Performance for the benefit of Sig. Del Puente. Mozart's "Don Giovanni." *Zerlina*, Mme. Minnie Hauk; *Donna Anna*, M'lle Felia Litvinoff; *Donna Elvira*, M'lle Bauermeister; *Don Ottavio*, Sig. Ravelli; *Leporello*, Sig. Cherubini; *Masetto*, Sig. Rinaldini; *Il Commendatore*, Sig. Veta. Conductor, Sig. Arditi.

THALIA THEATRE. German operetta. Suppé's "Boccaccio." Conductor, John Lund.

STANDARD THEATRE. Gilbert and Sullivan's "Mikado" was withdrawn under an agreement between Mr. Duff and Mr. Stetson of the Fifth Avenue Theatre, who, having made contracts for the latter theatre, rented the Standard in order not to disturb the successful run of "The Mikado" at the Fifth Avenue. At the Standard the operetta received seventy-eight evening and thirteen afternoon representations. The company then "went on the road."

Sunday, Twenty-second.

LIEDERKRANZ HALL. First concert for the season of the Deutscher Liederkranz. "Les Preludes," Liszt; "Gesang der Jünglinge," G. Jensen (tenor solo by A. Silbernagel); Concerto in F minor, Chopin (Rafael Joseffy); "Gesang der Nonnen," A. Jensen (soprano solo by Miss Amanda Fabris); "Tief drunt' im Thal," Herbeck; "Suomi's Sang" (Swedish folksong), arranged by Franz Mair; Piano solos: Barcarolle No. 5, Rubinstein, and "Marche Militaire," Schubert-Tausig (Mr. Joseffy); "Das Glück von Edenhall," G. Humperdink. Conductor, Reinhold L. Herman.

ARION HALL. First concert for the season of the Männergesangverein Arion. First movement, Trio in C minor, Mendelssohn (E. Moor, piano, Sam Franko, violin, C. Bayrhoffer, violoncello); "Mädchenaug'," A. Dregert; "Wiegenlied," Brahms; Air, "Endlich soll mir erblühn," Gluck (Frau H. von Dönhoff, of Cincinnati); Polonaise, G major, for violin, Vieuxtemps (Sam Franko); "Ich hört ein Sichlein rauschen," and "Braun Maidelein" (old German folksongs); Ballad, "Belsazar," Schumann (Franz Remmertz); Fantasiestück, "Die Rose," for 'cello, Spohr (Carl Bayrhoffer); "Am Heimweg," M. von Weinzierl; "Altniederländisches Ständchen," E. Kremser; Song, "Der Wanderer," Schubert (Frau von Dönhoff); Hungarian Rhapsody No. 14, Liszt (E. Moor); "Die Macht der Poesie," F. Mohr (the baritone solo sung by Franz Remmertz).

Monday, Twenty-third.

CHICKERING HALL, 3:30 p. m. Fifty-sixth organ recital of Frederic Archer. Fantasia and Fugue, C minor, W. G. Wood; Transcription of "Ombra leggiera," Meyerbeer; "Clock Movement," Haydn; "Witch's Dance," Tours; Overture "Zanetta," Auber; March in C, Léfébure Wely.

METROPOLITAN OPERA HOUSE. Opening of the second season of German opera, with Wagner's "Lohengrin." *Lohengrin*, Herr Stritt; *Henry I*, Herr Fischer; *Telramund*, Herr Robinson; *the Herald*, Herr Alexi; *Elsa*, Frau Krauss; *Ortrud*, Fräulein Brandt. Conductor, Herr Anton Seidl.

The second season of German opera at the Metropolitan Opera House had a triumphant opening under circumstances which gave promise that during the season the most brilliant achievements of the preceding year would be surpassed—a promise that was entirely fulfilled. The representation was certainly the most artistic that Wagner's admired work had ever received in America, a circumstance which was largely due to Herr Seidl's magnificent musical direction. Had the people on the stage acquitted themselves much less creditably than they did with respect to the literal publication of the contents of the score, Herr Seidl's influence would nevertheless have been patent throughout the evening to all listeners of sensibility. The matchless technical precision of all concerned in the interpretation on the stage and in the orchestra was not the most noteworthy, nor even the most admirable, result of Herr Seidl's labors. By his judicious choice of tempi, his refined taste in the production of delicate nuances of expression, his excellent skill in conveying his wishes to the instrumentalists and singers, his ability to draw from them unhesitatingly the desired response, and his manifest familiarity with the letter and spirit of the work, he was enabled to give a reading of "Lohengrin" which was almost new, and which, in spite of the opera's familiarity, disclosed many poetical beauties which had hitherto been overlooked.

ACADEMY OF MUSIC. Italian opera. "Fra Diavolo" repeated. Conductor, Sig. Arditi.

THALIA THEATRE. German operetta. "Boccaccio" repeated. Conductor, John Lund.

Tuesday, Twenty-fourth.

STEINWAY HALL, 2:30 p. m. Second Musin-Hyllested matinée. Sonata for violin and piano in A, Gade; "Variations Serieuses," Hyllested; "La Folia," Corelli; "Deh vieni non tardar," Mozart (Miss Juliette Corden); Ballade in G, Chopin; Romance, Lindblad; Valse, A-flat, Op. 34, Chopin; Air, for violin, Bach-Wilhelmj; Tarantelle, Vieuxtemps; "Ricordanza" and Polonaise, Liszt.

CHICKERING HALL. S. N. Penfield's sixth organ recital. Sonata, A minor, Op. 40, F. Kühmstedt; Toccata in F, J. S. Bach; Overture "La Muette de Portici," Auber.

ACADEMY OF MUSIC. Fourth evening concert of Mr. Thomas's Popular Series. Suite No. 3, Op. 55, Tschaikowsky; Air, "Die stille Nacht entweicht" from "Faust," Spohr (Miss Emma Juch); Overture, "Leonore" No. 3, Beethoven; Duo, "Flying Dutchman," Wagner (Miss Juch and Mr. Max Heinrich); Hungarian Rhapsody No. 12.

The Tschaikowsky suite was heard for the first time in New York on this occasion.

CHICKERING HALL. First private concert for the season of the New York Vocal Union, assisted by Miss Ella Earle and the Standard Quartet Club. Samuel P. Warren, Conductor.

The principal work performed was Sir Michael Costa's serenata, "The Dream."

THALIA THEATRE. German operetta, "Das Glöckchen des Eremiten," a translation of "Les Dragons de Villars" by Aime Maillart. *Thibaut*, Herr Hasskerl; *Georgette*, Fräulein Kronold; *Belamy*, Herr Rathjens; *Sylvain*, Herr Fabbiani; *Rosa Friquet*, Fräulein Norbert-Hagen; *a Preacher*, Herr Wackwitz. Conductor, John Lund.

The opera was repeated on the 25th, 26th, 27th, and 28th.

Wednesday, Twenty-fifth.

METROPOLITAN OPERA HOUSE. German opera. Bizet's "Carmen." *Carmen*, Fräulein Lilli Lehmann; *Don José*, Herr Alvary; *Escamillo*, Herr Robinson; *Zuniga*, Herr Lehmler; *Moralès*, Herr Alexi; *Michaëla*, Frau Krauss; *Dancairo*, Herr Kemlitz; *Remendado*, Herr Kaufmann; *Frasquita*, Fräulein Slach; *Mercèdes*, Fräulein Goldsticker. Conductor, Herr Anton Seidl.

Bizet's charming opera was new in its German dress. In Herr Seidl's reading of the score there was less to admire than in his reading of "Lohengrin." It was not alone that the action and music moved with heavier feet than usual—this was largely the individual concern of the representatives of the different rôles—but Herr Seidl's conception of the *tempi* of many of the pieces differed greatly from that to which the Italian conductors have accustomed us, and the change did not inure to the effectiveness of Bizet's more than ingenious score. Then, too, the dialogue was all spoken, and few Germans can make the change from music to speech agreeable to the ear. This is a doubtful expedient in opera at the best and it is doubly disappointing when the spoken dialogue is in a language which is not at all or only imperfectly understood.

Among the singers the interest centered chiefly in Fräulein Lehmann, who filled the title rôle. The lady came with an excellent reputation and sustained it in her acting as well as her singing. Her tall stature and almost military bearing were calculated to produce an effect of surprise which had to be overcome before the audience were ready to enter into the feeling which she infused into the part. To the eye she was a somewhat more matronly *Carmen* than the fancy is tempted to paint as the ideal heroine of Bizet's opera, and it was in harmony with the new picture that she stripped the character of the flippancy and playfulness which the public are inclined to associate with it, and intensified its sinister side. In this she deviated from Madame Hauk's impersonation and came nearer to that of Madame Trebelli. In her musical performance, however, she surpassed both of these experienced and ripe artists. Her voice is true, flexible, and ringing, and of most telling quality. She sings with perfect ease and her high notes have a fairly electrifying timbre and power. She has the ability to fill it

with the passionate expression and warmth of color which the music of the part often calls for, and utilizes this ability with rare judiciousness and taste. In every respect her *Carmen* is a unique creation and her art as exhibited in it realizes expectation to the full.

ACADEMY OF MUSIC. Italian opera. "Don Giovanni," was given with the same distribution of parts as at Sig. Del Puente's benefit on the preceding Saturday. Conductor, Sig. Arditi.

ACADEMY OF MUSIC, 3 p. m. Fourth matinée Thomas' Popular Concerts. Prelude, Choral and Fugue, Bach (adapted for orchestra by J. J. Abert); Symphony, E-flat (Köchel, No. 504), Mozart; Concerto for pianoforte, Schumann (Rafael Joseffy); Tarantelle for flute and clarinet, Saint-Saëns (Mess. Oesterle and Schreurs); Fantasia on themes from Beethoven's "Ruins of Athens," Liszt (Mr. Joseffy); Overture, "Triomphale," Op. 43, Rubinstein.

Friday, Twenty-seventh.

CHICKERING HALL, 3:30 p. m. Concert by Antoine De Kontski.

ACADEMY OF MUSIC. Italian opera. "Fra Diavolo" repeated. Conductor, Sig. Arditi.

METROPOLITAN OPERA HOUSE. German opera. Meyerbeer's "Le Prophète." *John of Leyden*, M. Eloi Sylva; *Fidès*. Fräulein Brandt; *Bertha*, Frau Krauss; *Oberthal*, Herr Alexi; *Jonas*. Herr Kemlitz; *Mathesen*, Herr Kaufmann; *Zacharias*, Herr Lehmler. Conductor, Mr. Walter J. Damrosch.

The newcomer of the evening was M. Sylva, the tenor, an exceedingly robust singer, who boasts besides of an imposing stage presence. His voice is powerful, and capable of vast exertion without showing weariness. In its upper register it is vibrant, bright, manly, and musical. Without resorting to the usual tricks of Italian tenors, he succeeded in stirring up a great deal of noisy enthusiasm in the song with which *John* inspires his mutinous followers before the assault on Münster. This song was his best achievement,

as it accords with his vocal style, which is more noteworthy for vigor than elegance. In general his singing suffers somewhat from the monotonous delivery and color. It is inflexible and unyielding, and has but a few accents for the wide range of passions voiced in the music of "The Prophet."

Saturday, Twenty-eighth.

METROPOLITAN OPERA HOUSE. German opera. "Carmen" repeated. Herr Anton Seidl, Conductor.

ACADEMY OF MUSIC. Italian opera. Gounod's "Faust." *Margherita*, Mme. Minnie Hauk; *Siebel*, M'lle DeVigne; *Marta*, Mme. Lablache; *Faust*, Sig. Giannini; *Valentino*, Sig. De Anna; *Mefistofele*, Sig. Cherubini. Conductor, Sig. Arditi.

STECK HALL. First concert, eighth season, Standard Quartette Club (Edward Herrmann and August Roebbelen, violins; Max. Schwarz, viola; Frederick Bergner, violoncello). Quartet, D minor, Mozart; Quartet for pianoforte and strings, E-flat major, Op. 38 (pianoforte, S. B. Mills); quartet, A major, Op. 41, No. 3.

CHICKERING HALL. Concert by the Henrietta Beebe Quartette (Miss Henrietta Beebe, soprano; Miss Sarah B. Anderson, contralto; William H. Lawton, tenor; Carl E. Martin, bass). The principal feature of the concert was Pergolese's "Stabat Mater," arranged for four voices, and the accompaniments augmented with clarionets and bassoons, by Alexis Lvoff. Conductor, Reinhold L. Herman.

Sunday, Twenty-ninth.

STEINWAY HALL, 3:30 p. m. Third Sunday afternoon concert under the direction of Frank Van der Stucken. Overture, "Fidelio;" Concerto for pianoforte, A minor, Grieg (played by Edmund Neupert, to whom it is inscribed); "Evening Song," Schumann (violin solo, Nahan Franko); "Humoreske," B. O. Klein; Air from "The Erl King's Daughter," Gade (Holst Hansen); Music to Leconte de Lisle's tragedy "Les Erinnyes," Massenet (*a.* Prelude; *b.* Religious Scene and Invocation; *c.* Divertissement).

The incidental music by Massenet proved to be among the freshest and most beautiful compositions which we have heard from this gifted and learned French musician. It was composed about thirteen years ago for Leconte de Lisle's tragedy, "Les Erinnyes," which, as might be guessed, treats the story of Orestes. Against a large portion of the music it might be urged with some force that it is Oriental in thought rather than antique, but it is nevertheless very beautiful and very impressive. The second excerpt is a musical gem (it has been popularized in a song version made by the composer), and we can imagine that all of it would prove exceedingly effective when accompanied, as the composer designed it should be, with appropriate pantomime. The prelude treats a hymn tune (with a strong resemblance to a familiar Lutheran *Chorale, Wer nun den lieben Gott lässt walten*), in a most dignified and beautiful manner, and the finale works up a climax of passion in a manner that reflects great credit on the composer's command of the technics of composition and instrumentation.

Monday, Thirtieth.

CHICKERING HALL, 3:30 p. m. Frederic Archer's fifty-seventh organ recital. Sonata in F minor, No. 7, Rheinberger; "Allemande," Durand; Adagio from the seventh symphony, Haydn; Scherzo, J. F. Barnett; Overture, "Semiramide," Rossini; "Marche Triomphale," Frederic Archer.

METROPOLITAN OPERA HOUSE. German opera. First performance this season of Wagner's music drama, "Die Walküre." *Brünnhilde*, Fräulein Lehmann; *Fricka*, Fräulein Brandt; *Sieglinde*, Frau Krauss; *Siegmund*, Herr Stritt; *Wotan*, Herr Fischer; *Hunding*, Herr Lehmler; *Gerhilde*, Fräulein Brandt; *Ortlinde*, Fräulein Eschenbach; *Waltraute*, Fräulein Henninges; *Schwertleite*, Fräulein Goldsticker; *Helmwige*, Fräulein Brandl; *Sigrune*, Fräulein Slach; *Grimgerde*, Frau Kemlitz; *Rossweise*, Fräulein Escott. Conductor, Mr. Walter J. Damrosch.

"Die Walküre" was among the most popular of the productions at the Metropolitan Opera House during the season of 1884-1885, and it was looked upon as an act of wisdom that it was so

promptly produced this year. The representation followed the lines of that which first presented the drama to an American audience on January 30, and was thoroughly admirable, the work of all the artists being marked by a whole-hearted devotion to the business of the evening which was in the highest degree commendable. Fräulein Lehmann was a statuesquely beautiful *Brünnhilde*, and her voice glorified the music in which many people, insensible to the poetic depth and power of the drama, hear only noisy declamation. In the first of her scenes she brought into beautiful relief the joyful nature of the Wishmaiden; her cries were brimming with eager, happy vitality. While proclaiming his fate to *Siegmund*, she was first inspired by a noble dignity, then transformed into a sympathetic woman by the hero's devotion to the helpless and hapless woman who lay exhausted on his knees. Herr Stritt was almost as admirable as an actor, and his fervid declamation challenged the heartiest enthusiasm, while Herr Fischer's noble art had full play in the character of *Wotan*.

The stage pictures in the representations of "Die Walküre" were all worthy of the highest praise, and it would have been idle to have found fault with them when they filled so well their purpose of producing an illusion helpful in the appeal made to the emotions by the music and poetry. One of the deviations from the original designs deserves a word of comment. The substitution of draperies for a wooden door in *Hunding's* hut enables the stage machinist to provide a reason for the sudden entrance of moonlight which is the inspiration for the impassioned love-scene which follows and is opened by *Siegmund* with the poetical allegory:

> Keiner ging—
> doch einer kam.
> Siehe, der Lenz
> lacht in den Saal!

Wagner's design was that the door should seem to open of itself, disclosing a patch of landscape without bathed in moonlight, and that the moon's rays falling through the open door, should reveal the features of *Siegmund* and *Sieglinde* to each other. In spite of its tender beauty I do not see how this conceit escapes the condemnation which Wagner pronounced on the sunrise scene in Meyerbeer's "Prophète." It is without motive unless this be found

in the excellent use made of it afterward. Why should a door that remained shut through a severe storm open of its own accord afterward? Herr Hock, who put the drama on the stage, tried to make the occurrence seem natural. The draperies are rudely shaken by the wind for some time before the musical climax is reached; finally they are torn from their fastenings and, falling, admit the flood of moonlight which changes the tone of the picture completely and invests it with a new charm. The fact that the draperies are not torn down by the storm with which the drama opens need not disturb us; we are not obliged to imagine wind an accompanying element in the thunderstorm which Wagner's instrumental introduction delineates so graphically.

In the essentials the representations given last season and this met all the requirements of the author. Taken with those of "Die Meistersinger," given later in the season, they were an adequate exemplification of his artistic principles. This being so, how do these two dramas present themselves to the American people? I speak now with particular reference to "Die Walküre," though in some respect the comic opera, by reason of the fact that it is a comedy, and hence roots in a state of society peculiar to a people and a period, is even more foreign to the tastes, feelings, and appreciations than a tragedy, which well or ill deals with the common passions of humanity. I assume that, in a general way, at least, the story of the drama and the meaning of its incidents with relation to the Niblung tragedy are familiar, and that few people who are musically cultured have remained deaf after hearing to the beauty and impressiveness of the musical investment of the poem. Nevertheless I believe that the elements which attract are almost counterbalanced by those which repel. I do not mean this to be in criticism of the drama as a work of art, nor of the people, but of the drama in relation to the people. As an axiom of general validity it is admitted that art is not national, but universal; yet it can not be denied that the strongest characteristic of "Die Walküre" is its Teutonism. In its language, its spirit, its characters, its symbolisms —in short, in its matter as well as its essence, it is German. It is the production of a man who, in his vices as well as his virtues, was a type of the race from which he sprung. The most striking elements of such a production are foreign to the American people.

As the spirit of the work roots in the German heart, so its form rests on the German tongue. It was designed that this should be so. One of Wagner's most persistent aims was to reanimate a national art spirit in Germany. All the rest of the world he omitted from his consideration. Those of his dramas in which he carried out his principles in their fullness are inconceivable in any other language than German, and complete appreciation of them is possible only to the German people as a people. Out of a recognition of this grew all the elements of his style. His system of dramatic declamation is based on the genius of the German language. He put aside the Italian *bel canto*, not because he did not perceive its beauty, but because the German language is too harsh for florid music, and German throats are not flexible enough to execute the mellifluous melodies which are the natural and proper vehicle of Italian words. In this he did no more than to recognize a peculiarity that has always marked the Teutonic races. Strength before beauty, truthfulness before convention—these are the German ideals in everything, and Wagner has exemplified them. Hence he prefers alliteration to rhyme, thus getting back to an element of that primitive poetry which Macaulay tells us is the best. Hence, also, he has few purely lyrical moments in his dramas, and those only where they come as a natural expression of an ecstatic state into which his characters have been thrown (as in the case of *Siegmund's* love song, the succeeding duet, *Wotan's* farewell to *Brünnhilde*, *Walther's* prize song, and so forth,); hence, also, his melodies have some of the ruggedness of the lines out of which they are supposed to grow. Again, to understand his dramatic music, we must become acquainted intimately with the characters of his dramas, for the old principle of formal beauty has given place to a new principle of characteristic beauty; and such acquaintance can only come through sympathetic knowledge of the language of the poems.

Here is the first great obstacle in the way of a perfect enjoyment of the Wagnerian music-dramas in the United States. The majority of the people do not understand German. They can not listen to them as they do to the equally unintelligible Italian and French operas, for in these the musical pieces have a self-sufficient beauty, which the play sometimes heightens and never harms. In

"Die Walküre" the play is the thing which compels the attention and determines the music. The music, in turn, demands that the closest attention shall be given to it as a whole. The orchestra is no longer the accompanying instrument of the voice—it has equal rights with it. In fact, most persons will say it has more than equal rights. It has become *par excellence* the expositor of the drama. In a higher degree than the words, the music of the instruments becomes the voice of the fate, the conscience and the will concerned in the drama. It unfolds unerringly the thoughts, the motives, the designs of the personages, and lays bare the hidden mysteries of the plot and counterplot. But if it is to reach its aim the music must be understood, and for this no provision has been made on the part of the majority of opera-goers in this country. If "Die Walküre" is to receive such appreciation as was contemplated in its composition, those who hear it must know the meaning which Wagner has attached to a score of short but plastic melodic phrases, each of which is typical of a person, a sentiment, or an idea, of vast significance to the play; he must not only be able to recognize these phrases when he hears them, he must also understand the theory of their relationship, the wherefore of certain resemblances between them, and the purpose of their introduction at certain points, and their combination with each other. The characterization of people is the smallest part of their mission, yet some short-sighted folk think it is all. As a matter of fact, the system under which the so-called "leading motives" are employed, is among the most profound of Wagner's creations. A knowledge of the system, and a general standard of musical culture sufficient to enable the listeners to follow the music and dissect it as soon as it strikes the ear, is more than can fairly be expected of an American public at the present.

Again, the morality, or want of morality, in the drama is peculiarly repugnant to English-speaking people. The incestuous love of *Siegmund* and *Sieglinde*, celebrated by Wagner with the whole force and ardor of his genius, finds no palliation here as it might among people so accustomed to viewing the story in its deeply poetical and symbolical aspect as the Germans. It will not do simply to say that it is a relic of the mythical age, and must be taken in its allegorical meaning as the union of Spring and Love. This

might do in an epic, but in a drama the vividness of the characters, in their purely human aspect, precludes such a view. Besides Wagner's presentation of the matter, which reaches an intensity that calls for a hurried fall of the curtain lest the senses as well as the feelings be shocked, banishes all thought of symbolism.

In spite of these things, the drama was witnessed nightly with unfaltering interest, and outbursts of honest enthusiasm followed every climax in the action and music. Why this should be so merits the same careful consideration as the reasons why it must fail of ideal appreciation. There is an irresistible power in the beauty of the drama as poetry, as a spectacle, and as a musical composition, and the intelligence and fidelity of the performers filled the piece with a charm which was absent from even the finest of their other representations. The stage pictures were all works of art. The costumes, armor and weapons of the personages were faithful representations of what archæology has preserved for us from the prehistoric times of the Scandinavian race. The music sounds the depths and scales the heights of human feeling, and contributes a marvellously efficient factor to the scenic effects. In the presence of this drama even the musically illiterate must feel that the composer was filled with such a conception of the dignity and beauty of his mission as a creative artist as is met with only in the rare geniuses who work for all time.

CHICKERING HALL. First concert of a series projected by Mr. Robert Goldbeck, who came to New York from St. Louis in the Summer of 1885.

DECEMBER.

Tuesday, First.

ACADEMY OF MUSIC (Brooklyn), 3 p. m. First orchestral matinée of the Philharmonic Society of Brooklyn. "Festival Overture," Lassen; "Symphonic Variations," Nicodé; Hungarian Rhapsody No. 12, Liszt; "Waldweben" from "Siegfried," Wagner; Norwegian Folksong, Svendsen; Tarantelle for flute and clarionet, Saint-Saëns; (Messrs. Oesterle and Schreurs) "Bal Costumé" (second series), Rubinstein. Conductor, Mr. Thomas.

STEINWAY HALL, 2:30 p. m. Third concert of Ovide Musin and August Hyllested. Trio for piano, violin, and violoncello (with the assistance of C. Bayrhoffer); Bourrée, Bach; "Vogel als Prophet," and "Jagdlied," Schumann; Variations Serieuses, Tartini, and Gavotte, Corelli; Air, "Jerusalem," from "St. Paul," Mendelssohn, and Serenade, "Hark! hark!" Schubert (Miss Jennie Miller); "Romantic Suite" for piano, Svendsen; Romance in F, Beethoven, and Mazurka in G, Wieniawski; Second Hungarian Rhapsody, Liszt.

CHICKERING HALL, 3:30 p. m. S. N. Penfield's seventh organ recital. Sonata No. 5, D major, Mendelssohn; "Visions in a Dream," H. C. Lumbye; Overture, "Ein' feste Burg," Nicolai (transcribed by Liszt); Air and Gavotte, from Suite in D, Bach.

ACADEMY OF MUSIC. Fifth evening concert of Mr. Thomas's Popular Series. Overture, "Iphigénie en Aulide," Gluck; Symphony No. 1, B-flat, Op. 38, Schumann; Concerto No. 4, G major, Op. 58, Beethoven (pianoforte, Mr. Raphael Joseffy); theme and variations from the D minor quartet, Schubert; "Bal Costumé" (second series), Rubinstein.

The noble Gluck overture was given with the close written by Richard Wagner. In the opera, the overture leads into the first scene without a pause, and this fact unfitted it for concert purposes, unless either *Agamemnon's* air, "Diane impitoyable," was sung in connection with it (as Mr. Thomas has occasionally had done), or a close was provided. For over half a century an ending composed by Mozart was used, but Wagner (who prepared a version of the old opera which was used at its revival in Vienna, in 1867,) believing that this ending destroyed the poetic unity of the overture, substituted the one which Mr. Thomas uses whenever he performs the overture alone. The ending is in harmony with Wagner's admirable work of revision throughout the opera. It introduces no new melodic material, but makes use of the theme of the opening bars.

Wednesday, Second.

METROPOLITAN OPERA HOUSE. First performance in America of "Die Königin von Saba," opera in four acts, text by Mosenthal, music by Carl Goldmark. Cast: *Sulamith*, Fräulein Lehmann; *the Queen of Sheba*, Frau Krämer-Wiedl; *Astaroth*, Fräulein Brandt; *Solomon*, Herr Robinson; *Assad*, Herr Stritt; *High Priest*, Herr Fischer; *Baal Hanan*, Herr Alexi. The opera conducted by Herr Seidl.

In Italy, every year, scores of operas are composed and performed which wither and fade in the light of the stage lamps so quickly that scarcely their titles or the names of their composers become known to diligent observers of musical events. In Germany, young musicians and old, their minds crammed with theoretical knowledge and their souls filled with lofty ideals, pursue the will-o'-the-wisp of operatic production, only to learn at the end of their labors that their scores are condemned to perpetual imprisonment in their writing desks. A few are fortunate enough to get a hearing, and of these a fraction garner the good opinions of serious-minded and experienced reviewers for the press, who perceive in the compositions the result of careful study of masterpieces, and of an earnest desire coupled with indications of talents which might shine in some other

department of musical creation. About once in a decade, a work appears which conquers for itself the right to be heard at all the leading lyric establishments of the country, and is, by virtue of this fact, set down as an artistic triumph. Unquestionably, the standard of judgment set in Germany is a very high one; it could scarcely be otherwise, so long as the country contained a genius of such transcendent powers in this very department as Wagner. It had little to do with the matter that Wagner's artistic theories had not been universally accepted; his most implacable antagonists did not venture to deny him the possession of peerless creative force compared with all contemporary composers. Dr. Hanslick, of Vienna, the leader of the critics opposed to Wagnerism, did not hesitate, in reviewing "Parsifal," to say that, for a man of Wagner's age and Wagner's system, his creative power still appeared amazing, and that he who was able to create musical pieces of the fascinating, melodious charm of the garden scene, and of the energy of the concluding scene in "Parsifal," was yet in command of a power for which the youngest of Germany's composers might envy him; and Hanslick, it must be remembered, has been the enthusiastic champion of young composers like Dvořák and others, of whom he hoped that they might stay the rising tide of Wagner's popularity with the masses.

These facts are significant when viewed in connection with the career of Goldmark's "Königin von Saba," which, a little more than ten years after its creation, received its first representation in America at the Metropolitan Opera House on this occasion. We have in mind half a dozen operas, written by admired and able German musicians which, within this time, have received a respectable amount of attention at the hands of the German public. One has even eclipsed this work of Goldmark's in the number of performances received (I refer to Nessler's "Trompeter von Säkkingen"), but no new German work has been so generally received as a decided acquisition to the operatic list as "The Queen of Sheba." The reason for this one need not go far to seek. In "The Queen of Sheba" are combined more of the elements which go to make up a successful opera than in any new work that has been seen since Verdi enriched

the stage with "Aïda," unless it be "Carmen," which, for many reasons, must be given a unique position among latter-day creations.

The most obvious reason why "The Queen of Sheba" should be seen with pleasure by a public wearied with the operas of the hurdy-gurdy Italian list, lies in its book. Thoughtfully considered, this book is not one of great worth, but in its handling of the things which give pleasure to the superficial observer, it is certainly admirable. In the first place, it presents a dramatic story which is rational, which strongly enlists the interest, if not the sympathies, of the observers, which is comparatively new to the stage, and which abounds with imposing spectacles, that are not only intrinsically brilliant and fascinating, but that occur as necessary adjuncts to the story. Looked at from its ethical side, and considered with reference to the sources whence its elements sprung, it must fall under condemnation; but this will more plainly appear after its incidents have been rehearsed. The title of the opera would indicate that the Bible story of the visit of the Queen of Sheba to Solomon had been drawn on for the plot. This is true in a slight degree. The Queen of Sheba comes to Solomon in the opera, and that is the end of the draft on the Scriptural story, so far as she is concerned. *Sulamith*, who figures in the play, owes her name but not her character nor any of her experiences to the Canticles whence the name is borrowed. The Song of Songs contributes a few lines to the poetry of the book, and a ritualistic service celebrated in the temple at Jerusalem, finds its original in the opening verses of the lxviith and cxviith Psalms; but with this we have mentioned all that the opera owes to the Bible. It is not a biblical opera even in the sense that Mehul's "Joseph" or Rubinstein's "Maccabees" and "Sulamith" are biblical. Solomon's magnificent reign and marvellous wisdom, which contributes certain factors to the sum of the production, belong to profane as well as to sacred history, and it will be found most agreeable to deeply-rooted impressions, to think of some other than the scriptural Solomon as the prototype for the *Solomon* of Mosenthal and Goldmark, for, in truth, they make of him but a sorry sentimentalist at best. The local color of the opera

has been borrowed from the old story; the dramatic motive comes plainly from Wagner's "Tannhäuser," as will be evident on a moment's reflection.

Assad, a favored courtier, is sent by *Solomon* to extend greetings and a welcome to the *Queen of Sheba*, who is on her way with gifts to visit the king, whose fame for wealth and wisdom has reached her ears in far Arabia. *Assad* is the type (a milk-and-watery one, it must be confessed,) of manhood, struggling between the earthly and the heavenly, between a gross, sensual passion, and pure, exalting love. He is betrothed to *Sulamith*, the daughter of the *High-Priest*, who awaits his return within *Solomon's* palace, and leads her companions in songs of gladness. *Assad* meets the *Queen* at Gath, performs his mission and sets out to return, but, exhausted by the heat of the day, enters the forest on Mt. Lebanon and throws himself upon a bank of moss to rest. There the sound of plashing waters arrests his ear. He seeks the cause of the grateful noise and comes upon a transportingly beautiful woman bathing. The nymph, finding herself observed, does not cause the death of her admirer, like Diana, but discloses herself as a veritable Wagnerian *Venus*. She clasps him in her arms and he falls at her feet, when, frightened by a rustling reed, the beauty escapes. *Assad* returns to Jerusalem, and, conscience-stricken, seeks to avoid his pure bride. *Solomon* hears his story and sets the morrow as his wedding day with *Sulamith*. The *Queen* arrives, and when she raises her veil to give *Solomon* the first glimpse that mortal man has had of her features, *Assad* recognizes the *Venus* of his adventure on Lebanon. Bewildered, he addresses her and is haughtily repulsed. But the *Queen*, no less than *Assad*, has been smitten. She finds him wandering at night in the garden, whither she had gone to brood over her love and the threatened loss of its object on the morrow, and lures him again into her arms. Before the altar in the temple, just as *Assad* is about to pronounce the words which are to bind him to *Sulamith*, she confronts him again, on the specious pretext that she brings gifts for the bride. *Assad* again addresses her. Again he is denied, but now delirium has seized his brain and he loudly proclaims the *Queen* as the goddess of his prayers. The people are

panic-stricken at the sacrilege and rush from the temple; the priests cry anathema; *Sulamith* bemoans her fate; *Solomon* speaks words of comfort; the *High-Priest* intercedes with Heaven, and the soldiery, led by *Baal Hanan*, the overseer of the palace, enter to lead the profaner to death. *Solomon* claims the right to decide his fate. Now the *Queen* is fearful that she will lose her prey and begs his life as a boon of *Solomon*, but the king declines to grant her request; *Assad* must work out his salvation by overcoming temptation. *Sulamith* approaches amid the wailing of her companions. She is about to enter a retreat on the edge of the Syrian desert, but she, too, prays for the life of *Assad*. *Solomon*, in a prophetic ecstacy, foretells *Assad's* deliverance from sin and the meeting of the lovers under a palm tree in the desert. *Assad* is not killed, but banished to the desert; there a simoon sweeps down upon him; he falls at the foot of a lonely palm to die, after calling on *Sulamith* with his last breath. She comes with the wailing maidens, finds a fulfillment of *Solomon's* prophecy, and *Assad* dies in her arms. "Thy beloved is thine in love's eternal realm" sing the maidens, while a mirage shows the wicked queen, with her caravan of camels and elephants, returning to her home.

The parallel between this story and the immeasurably more poetical and beautiful one of "Tannhäuser" is apparent at once. *Sulamith* is *Elizabeth*, the *Queen* is *Venus*, *Assad* is *Tannhäuser*, and *Solomon* is *Wolfram*. The ethical force of the drama—it has a little, though a very little—is weakened by the excision from the last act of a scene in which the *Queen* attempts to persuade *Assad* to go with her to Arabia. Now *Assad* rises superior to his grosser nature and drives the temptress away, thus performing the saving act demanded by *Solomon*. The book-writer treated this material not with great poetical beauty —the poetry is on a level with the trashiest of its kind—but with most cunning appreciation of the many opportunities which it offers for dramatic effect. The opera opens with a gorgeous picture of the interior of *Solomon's* palace, decked in honor of the coming guest. There is an air of excited and joyous expectancy over everything; *Sulamith's* entrance introduces at once the element of female beauty to brighten the brilliancy of the

picture, and her bridal song,—in which the refrain is an excerpt from the Canticles,—"Thy beloved is thine who feeds among the roses,"— enables the composer to indulge his strong taste for and a most fecund gift of Oriental melody. The action then hurries rapidly to a thrilling climax. One glittering pageant treads upon the heels of another, each more gorgeous and resplendent than the last, until the stage, set to represent a fantastic hall with a bewildering vista of carved columns, golden lions and rich draperies, is filled with such a kaleidoscopic mass of colors and groupings as only an Oriental mind could conceive. Finally all the preceding strokes are eclipsed by the entrance of the *Queen*. But no time is lost; the spectacle does not make the action halt for a moment. The *Queen* makes her gifts and uncovers her face and at once we are in the midst of the tragical element, and the action begins to hasten to its legitimate and mournful end. In all this ingenious blending of play and spectacle, one rare opportunity after the other is presented for the composer. *Sulamith's* epithalamium, *Assad's* recital, the choral greeting to the *Queen*, the fateful recognition —all are made for music of the most inspiring, passionate, and swelling kind. So in the second act the *Queen's* monologue, the duet with *Assad*, and, more striking than all, the unaccompanied bit of singing, with which *Astaroth* lures *Assad* into the presence of the *Queen*, who is hiding in the shadow of broad-leaved palms behind a running fountain—a melodic phrase saturated with the mystical color of the East—these are gifts of the rarest kind to composer and public. That relief from their stress of passion is necessary is not forgotten, and it is found in the solemn ceremonial in the temple which takes place amid surroundings that call into active operation one's childhood fancies, touching the appearance of the temple on Mount Moriah, and the pompous celebrations of which it was the theatre. To do justice to all these things, the management of the Metropolitan Opera House strained every nerve, and succeeded so well that the opera, aside from every other consideration, will live in the theatrical annals of this city as one of the most brilliant spectacles yet produced here.

Herr Goldmark's music is highly spiced. He is plainly an eclectic, whose first aim was to give the drama an investiture which should be in keeping with its character, externally and internally. At times, his music rushes along like a lava-stream of passion; every bar pulsates with eager, excited, and exciting life. He revels in instrumental color; the language of his orchestra is as glowing as the poetry attributed to the King whom his operatic story celebrates. Many other composers before him have made use of Oriental cadences and rhythms, but to none have they seemed to come so like native language as to Goldmark. It is romantic music, against which the strongest objection that can be urged is, that it is so unvaryingly stimulated that it wearies and makes the listener long for a fresher and healthier musical atmosphere. It is tyrannous in its demands upon the voices, but it inspires its singers with the ability to render it.

CHICKERING HALL. First private concert, first season of the Orpheus Glee Club, assisted by Miss Maud Powell (violin), and Miss Ella Earle (soprano). C. Mortimer Wiske, Conductor.

Thursday, Third.

ACADEMY OF MUSIC, 3:15 p. m. Fifth afternoon concert of Mr. Thomas's Popular Series (second of Young People's Series). "Jubilee Overture," Weber; Andante from the "Surprise" symphony, Haydn; Scherzo, from the "Midsummer Night's Dream" music, Mendelssohn; "Andante and Scherzo Capriccioso," for violin solo, David (Miss Maud Powell); "Bal Costumé" (first series), Rubinstein; Waltz, "Village Swallows," Joseph Strauss; "Torchlight March," No. 1, B-flat, Meyerbeer.

GRACE CHURCH, 4 p. m. Samuel P. Warren's forty-sixth organ recital. Fantasia in G (Vol. IV, No. 11), Bach; Andante from the symphony "Die Weihe der Töne," Spohr (arranged by W. T. Best); Sonata in G minor, Op. 16, Philip Rüfer; Andante in C, and "Nuptiale" in F, Henry Holden Huss; Capriccio in B-flat, F. Capocci; Concert Piece in E-flat minor, L. Thiele.

STEINWAY HALL, evening. Concert of Carlos Sobrino, pianist.

CHICKERING HALL, evening. Concert of The Musurgia, with the aid of the Philharmonic Club. Dudley Buck's Cantata, "King Olaf's Christmas," performed. Mr. W. R. Chapman, Conductor.

THALIA THEATRE, evening. Millöcker's operetta "Der Bettelstudent."

Friday, Fourth.

METROPOLITAN OPERA HOUSE, evening. "Die Königin von Saba" repeated, with Herr Alvary as *Assad.*

THALIA THEATRE, evening. Suppé's opera, "Fatinitza," performed.

Saturday, Fifth.

METROPOLITAN OPERA HOUSE, afternoon. "Die Walküre," with Fräulein Slach as *Sieglinde.* Walter J. Damrosch, Conductor.

METROPOLITAN OPERA HOUSE, evening. Second concert of the Symphony Society. Symphony in D minor, Anton Bruckner; Prayer from "Rienzi," Wagner (M. Eloi Sylva); Ballet Music from "Iphigénie en Aulide," Gluck; Overture, "Hebrides," Mendelssohn; Recitative and Air, "Faiblesse de la Race Humaine," from "La Reine de Saba," Gounod (M. Sylva); Finale of "Rheingold," Wagner. Walter J. Damrosch, Conductor.

Of the reception of the new symphony, more can scarcely be said than that it was listened to with curiosity by the musicians in the audience, who were able to appreciate the difficulty which nowadays besets the composers who aspire to produce a work in the highest of instrumental forms. The composer, Herr Bruckner, is known here only as a professor of harmony at the Conservatory in Vienna, and it is indicative of the vast amount of intellectual labor which fails of recognition in Germany, that though this is the sixth symphony composed by a man who enjoys a fine reputation as a musical scholar, his

name has hitherto been unknown to our programmes. And Herr Bruckner is now, we believe, in his sixtieth year. Since composing the symphony in D minor, he has written a seventh symphony, which was performed in the early part of this year in Leipsic, and has just left the press. This composition, which is in the key of E major, contains a slow movement which evoked a loud chorus of praise from the critics, some of whom enthusiastically set it down as the finest symphonic movement produced since Beethoven, though this extravagant expression is probably a piece with that short-sighted and forgetful style of criticism that overlooks all that was accomplished between Beethoven and Wagner.

Herr Bruckner's artistic creed may be read in his work. He attests his devotion to Beethoven by writing a symphony at a time when many would have us believe that in this department the last word was spoken long ago, and, by borrowing, consciously or unconsciously, much of the feeling of the first movement of the "Choral" symphony for his first movement. He then publishes his admiration for Wagner by drawing on his dramas for much of the thematic material worked up in the symphony. That this was done consciously is plain enough from the fact that the work is inscribed to the Bayreuth master. The likeness between this symphony and the ninth of Beethoven is accentuated by the circumstance that both are in the key of D minor. But it might be said here that the resemblance stops with the key and the subject-matter of the first movements. Of the tremendous emotional power of Beethoven's crowning work there is no trace in the work of the modern writer, which sounds pedantic and uninspired. The principal subject of the first movement in D minor gives character to the last movement as well, and changed to the major key provides a broad and sounding conclusion to the work. But, though treated in a manner that has no likeness at all with its prototype, it suggests Beethoven's first subject at its every entrance. This fact is unfortunate, in that it increases the severity of the judgment with which one listens to it. Of the four movements the scherzo alone makes an unqualifiedly pleasing impression. It is fluent, fresh, and vigorous in its rhythms, and altogether such a piece

of music as can be heard at any time with pleasure. The symphony is laid out on a liberal scale, but is in no respect as revolutionary as might have been expected from so profound a devotee of Wagner as Herr Bruckner. It was given a respectful hearing.

THALIA THEATRE. German operetta. Suppé's "Fatinitza." John Lund, Conductor.

STEINWAY HALL. Concert of Miss Florence Mangam, assisted by Mrs. Anna Bulkley Hills, M. Ovide Musin, Christian Fritsch, and Franz Remmertz.

Monday, Seventh.

CHICKERING HALL, 3:30 p. m. Frederic Archer's fifty-eighth organ recital. "Homage à Handel," Moscheles; Rhapsodie Hongroise, Küchenmeister; Andante and Variations, Schubert; Fugue in G minor, Bach; Overture, "Fra Diavolo," Auber; Coronation March from "Le Prophète," Meyerbeer.

METROPOLITAN OPERA HOUSE. German opera. "Die Königin von Saba" repeated, with Frau Krauss as *Sulamith*, in place of Fräulein Lehmann. Anton Seidl, Conductor.

STAR THEATRE. Operetta. John A. McCaull's company, having returned from a tour in the West, began a season of several weeks' duration, during which an English adaptation of "Der Feldprediger," entitled "The Black Hussar," was performed. W. G. Dietrich, Conductor.

Tuesday, Eighth.

CHICKERING HALL, 3:30 p. m. S. N. Penfield's eighth organ recital. Sonata in A-flat, Op. 312, A. G. Ritter; Romanza and Scherzo, from the D minor symphony, Schumann (transcribed by Mr. Penfield); Overture, "Athalie," Mendelssohn; Toccata and Fugue, D minor, Bach.

ACADEMY OF MUSIC. Sixth evening concert of Mr. Thomas's Popular Series. "Berlioz's Night." Overture, "Le Carnaval Romain;" Recitative and Air, "Les Grecs ont Disparu," from "Les Troyens" (Mme. Fursch-Madi); Ball Scene and "Queen Mab" Scherzo, from the dramatic symphony, "Roméo et Juliette;" Romance, "D'amour l'ardente," from "La Damnation de Faust" (Mme. Fursch-Madi); Symphonie Fantastique, "Episode de la Vie d' un Artiste."

Though arranged in the reverse of chronological order, this scheme covers almost the entire period of Berlioz's creative activity, from the strange symphony composed when he was a youth of eighteen to the opera from which he expected so much, but which is still awaiting stage representation. The selections are all exceedingly characteristic examples of the fantastic Frenchman's manner, and make a perfect exposition of his artistic system. Mr. Thomas brought the score of the opera "La Prise de Troie," which, with the sequel, "Les Troyens à Carthage," constitutes Berlioz's "Les Troyens," from Paris in the Fall of 1881. It is in manuscript, the publisher, Choudens, having printed only the pianoforte arrangements of both operas, notwithstanding that M'lle Pelletan, a devoted admirer of Berlioz, after the latter's death procured an order of court to compel the publisher to fulfill his contract made with the composer, and bring out the full scores. Unfortunately, she died soon after she had successfully invoked the law courts in behalf of her friend's fame, and public indifference has since been so great that the order has passed unheeded and the breach unchallenged. The second and best act of "La Prise de Troie" was given a concert performance under Mr. Thomas's direction at the great Festival of 1882. To judge by that fragment, and what can be read in the pianoforte score, the work is one of unequal merit, and of a type for which the operatic taste of to-day is not crying. The air sung by Mme. Fursch-Madi, in an admirably broad and declamatory manner, has a few beauties, but cannot compare as music with the romance from "La Damnation de Faust." The orchestra was strengthened by the addition of a number of the best players from the Philharmonic Society, and played with great brilliancy and elasticity.

The "Fantastic Symphony," though wondrously vivid and fascinating in parts, has an inartistic and slavish dependence on its programme. This programme, moreover, is one that is utterly repugnant to all ideal conceptions in art. Berlioz has at great length set out the things which he wishes us to see delineated in the music, and by that very act has robbed us of one of the most essential activities in musical enjoyment. We are to fancy that a musical artist being in the mental, or psychological, state which the French call "le vague des passions," meets for the first time a woman who seems to him the sum of all human excellences. Naturally enough, perhaps, his ideal lingers in his fancy as a melodic phrase which ever afterward haunts him. Here is a poetical conceit with which a true poet might have done great things. What does Berlioz do? The phrase becomes "l'idée fixe" of a series of soul pictures which develop into such a phantasmagoria as no true artist with a healthy moral stomach, or normal imagination, would harbor, least of all celebrate. The typical melody emerges from the midst of a piece of sensually ravishing dance music—the artist is haunted by the face of his love at a ball; it mingles its cadences with a piece of pastoral music, in which the shepherds' pipes echo the peacefulness of the artist's soul, and the rumblings of a distant storm, bringing gloom into the picture, depict his misgivings and sadness. So far there would be no temptation to object to the composer's scheme; but now the eccentric element in him takes possession. We are asked to fancy that the artist, thinking his love not returned, tries to kill himself with opium, but succeeds only in throwing himself into a sleep haunted by dreams. He imagines that he has killed his beloved, and is about to be a witness to his own execution. The "Dies iræ" is chanted, the passing bells toll, the funeral train marches to the scaffold, the haunting melody floats out above the sombre noises, but is silenced when but half-uttered by the fall of the axe upon the block. Now follows a witches' revel around the dead murderer. Berlioz had a predilection for musical grotesque, and he lets it run riot. He makes use of a device which, with a much higher purpose and in a more significant manner, Liszt utilized in his "Faust" symphony. He parodies the typical melody and the "Dies iræ," rings the passing bells backwards, and ends the symphony in a foul orgy.

In spite of the many evidences of high imagination which the characteristic compositions of Berlioz adduce, this symphony adds strength to the conviction that he was deficient in real poetical feeling. He has told us in his "Memoirs" that the symphony was a product of the enthusiasm inspired by his first reading of Goethe's "Faust" in a French prose translation. In the same book, which is quite as fantastic as this symphony, he lets us into the secret that the melody of the *Largo* is one to which he set a song when, at twelve years of age, he was wildly in love with a divinity in pink boots who caused him pangs of jealousy by dancing with his uncle. He was only eighteen when he composed the symphony and the melody, to which he refers, has so much of the individual Berlioz flavor that we can let it pass without animadversion; but the incident throws some light upon his methods in treating a subject which he would have us suppose was inspired by one of the literary masterpieces of all time. It is of a piece with his fantastical mind, which, while professing or affecting to be moved only by the truest and best things in nature and art, received its impulses from many which were merely shallow or superficial. In the case of this symphony it would be difficult to find a relationship between the supposed cause and effect unless we were to pass over all else in Goethe's tragedy and go straight to the Walpurgis Night scene. *Faust's* vision on the Brocken may have suggested the symphony, but it would be a shameful treatment of the tragedy to set down this vision, with its rampant bestiality, as its kernel. In fact, after hearing this symphony, the temptation to question the soundness and genuineness of Berlioz's appreciation of great poetry, which arises with every hearing of the vocal parts of the Dramatic Symphony and "La Damnation de Faust," grows exceedingly strong, and we can almost persuade ourselves that Berlioz was so conscious of his shortcoming that he resorted to his frequent protestations of fine feeling and deep emotion in the presence of the acknowledged literary masterpieces of the world, in order to secure the sympathetic hearing for his creations which he suspected they might not compel in themselves. He was exceedingly careful in his choice of ideals, and could count without fail on touching the sympathies of all cultured men by eulogizing Virgil, Shakespeare, and Goethe. But a much better evidence of appreciation than croco-

dile tears carefully bottled for exhibition, and deep sigh picturesquely chronicled, would have been reverential treatment of the subjects borrowed from those poets. Without denying the vast deal of beautiful music in "Les Troyens," "Romeo et Juliette," and "La Damnation de Faust," it is impossible not to see how lamentably short they fall of the originals which inspired them.

The "Fantastic Symphony" must stand in the future as it has stood in the past—on its merits as a musical composition. Its supposed debt to "Faust" cannot help it. When it gives keen pleasure, the cause, we think, lies in the ingeniousness of its orchestration, the daring of its harmonies, the piquancy and variety of its rhythms, and the great vividness of its characteristic delineation. Thoughtless persons will be apt to like it most because they will not bother themselves about the distortion of the artistic ideal with which the composer set out. They will enjoy the "March to the Scaffold" and the "Walpurgis Night" as two pieces of music which the inimitable skill of Berlioz in some features of orchestration, and a prolific inventiveness in the department of musical grotesqueness, placed on a unique plane. They may, perchance, (if they can forget the "Scene by the Brook," of Beethoven's sixth symphony), also admire the "Scene in the Fields," and fall under the simple fascination of the dance music; but they will scarcely do so because they accept these things as poetical elements in a profound art-work. And when they compare the slow movement with the "Love Scene" in the "Romeo and Juliet" symphony, the "Ball Scene" with the corresponding scene in the latter work, and all that remains with the "Fée Mab" scherzo, they will be forced to the conclusion that the "Fantastic Symphony" belongs in the second rank of Berlioz's creations. That the composer realized that the really poetical idea in his work had perished miserably in the progress of it, he seemed to confess when he wrote "Lelio; or the Return to Life," the second part of the "Episode de la Vie d'un Artiste." But the attempted resuscitation was a failure. It degenerated into far worse madness than the "Fantastic Symphony," and the composer sought justification for it by pointing out that it was a defense of Beethoven and an attack on Fétis, besides an exposition of his love affair with Miss Smithson, the English actress who became his first wife.

LEE AVENUE CONGREGATIONAL CHURCH, Brooklyn. Abt's cantata for female voices, "Minster Bells," sung by the Cæcilia Society. C. Mortimer Wiske, Conductor.

Wednesday, Ninth.

METROPOLITAN OPERA HOUSE. German opera. "Der Prophet" repeated, with Fräulein Lehmann as *Bertha* in place of Frau Krauss. Mr. Walter J. Damrosch, Conductor.

CHICKERING HALL. First private concert, twentieth season, of the Mendelssohn Glee Club. "Welcome Song," Op. 47, Franz Mair; Menuet et Valse, Op. 46, for pianoforte, Saint-Saëns (Mr. Carl Faelten); "Sunday Morning," Rudolph Weinwurn; Cavatina for soprano from "Robert le Diable," Meyerbeer (Mrs. Gerrit Smith); "In my Song," Engelsberg; "Spring Storm," Ernest Schmid; "The Slender Water Lily," Rubinstein; Drinking Song, "As the Bees Sip Honey," Rubinstein; Songs: "Moonlight," Schumann, and "Chanson de l'Abeille," Massé (Mrs. Smith); Pianoforte solos, "Märchen," Op. 162, No. 4, and Rigandon, Op. 204, No. 3, Raff (Mr. Faelten); "King Olaf's Christmas," Dudley Buck. Conductor, J. Mosenthal.

The first four part-songs were sung for the first time by the Club on this occasion.

Thursday, Tenth.

ACADEMY OF MUSIC, 3:30 p. m. Sixth matinée of the Thomas Popular Concerts. Symphony, C major, Op. 37, Robert Fuchs; Concerto for pianoforte, No. 3, G major, Op. 45, Rubinstein (Mr. Carl Faelten); Overture, "Tannhäuser;" Theme and variations from the string quartet, Op. 18, No. 5, Beethoven; Symphonic Poem, "Les Preludes," Liszt.

That symphonies are not necessarily difficult of intellectual digestion was attested by this work of Fuchs's. It is kept within such modest limits and its contents are so light in character, that it might have been termed a sinfonietta with entire justice. It is

scarcely more than half an hour in length, and its spirit is throughout light-hearted and joyous. It almost disarms the style of criticism with which symphonies are met nowadays by the child-like naïveté of its thematic material, the transparency and orthodoxy of its structure, and its innocence of the pretentious striving which characterizes almost all recent creations in the symphonic field. It meets critical scrutiny with the wide-eyed, wondering look of a child. It is a relic of the Mozart period, pure and simple, and yet to those who are content with music for music's sake, its graceful tunefulness and unstrained instrumentation are refreshing and delightful. It is not a great, but a lovely composition. Mr. Faelten won hearty applause for his sound, lucid, intelligent, and rhythmically well-marked interpretation of the Rubinstein pianoforte concerto.

GRACE CHURCH, 4 p. m. Samuel P. Warren's forty-seventh organ recital. Concerto in D minor, Op. 7, No. 4, Handel; Pastorale in D, W. T. Best; Sonata in A minor, No. 3, Op. 35, J. A. Van Eyken; Nocturne and Scherzo from the music to "A Midsummer Night's Dream," Mendelssohn (arranged by Mr. Warren); Concert Fantasia, in D, Op. 5, Joseph Callaerts.

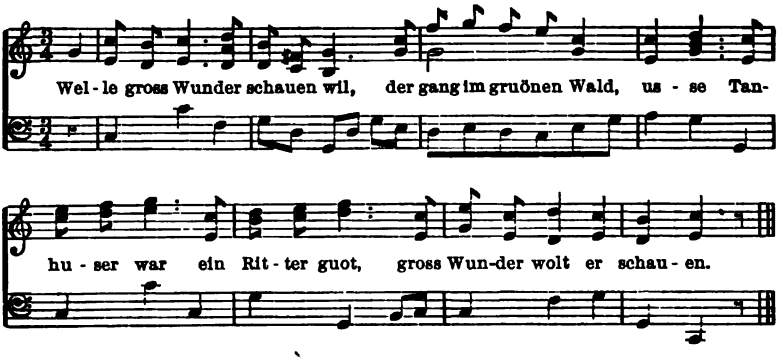
Friday, Eleventh.

CHICKERING HALL, 3:30 p. m. Concert by the Chevalier Antoine de Kontski.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Tannhäuser." *The Landgrave*, Herr Fischer; *Tannhäuser*, M. Sylva; *Wolfram*, Herr Robinson; *Walter*, Herr Alvary; *Biterolf*, Herr Lehmler; *Heinrich*, Herr Kemlitz; *Reinmar*, Herr Senger; *Elizabeth*, Frau Krauss; *Venus*, Fräulein Slach; *a Young Shepherd*, Fräulein Klein. Conductor, Herr Anton Seidl.

The work which Wagner did in behalf of the legend of Tannhäuser is comparable only with that which Tennyson did for the Arthurian legend. The story of the Knights of the Round Table is in the mouths of all English-speaking people because of the

Idylls of the King; the legend of Tannhäuser was saved from becoming the exclusive property of the students of German mediæval poetry by Wagner's opera. Yet there exist a multitude of misconceptions concerning the story. Like many of the old tales of the Germans, it touches historical personages and facts in one part, and reaches far out into the uncertain gloom of legendary symbolism in the other. The historical element in this case is compassed by two facts: there once lived a knight named Tannhäuser, and there once was held a contest of minstrels in the Wartburg. Except that the Tannhäuser of history, who was a Minnesinger when the Minne-song was far gone in its decadence, lived a dissolute life, there is no point of resemblance between his story and that of the hero of the legend which Wagner wove into a model drama. The story is purely legendary, and by dint of ingenious reasoning can be connected with the story of the Grail which Tennyson has sung in part and Wagner has feelingly dramatized in his "Lohengrin" and "Parsifal." For hundreds of years it lived in a ballad once popular throughout Germany, which was still sung in one Swiss district as late as the third decade of the present century. Here is the beginning of the ballad with the ancient music to which it was sung:



The ballad does not know of the episode of *Elizabeth's* love any more than it does of the minstrel's contest. The former seems to be Wagner's touchingly poetical metamorphosis of the sad story of *Lisaura*, whose affections *Tannhäuser* won, says the legend, before

he set out for the Venusberg to kiss the queen of love and beauty. Learning that her knight had gone on so ungodly a mission, *Lisaura* destroys herself. In the ballad *Tannhäuser* is a goodly knight who goes out into the forest to seek adventures, or "see wonders." He finds a party of maidens engaged in a bewildering dance, and tarries to enjoy the spectacle. Frau *Frene*, or, as we would write it now, *Freya* (the Norse Venus, whose memory we perpetuate in our Friday), seeks to persuade him to remain with her, promising to give him her youngest daughter to wife. The knight will not mate with the maiden, for he has seen the devil in her brown eyes, but learns from her seducer that once in her toils he is her's forever. Lying under Frau *Frene's* fig-tree, he dreams that he must quit his sinful life. He tears himself loose from the enchantment and journeys barefoot to Rome, where he falls at the feet of the Pope and asks absolution. The Pope holds in his hand a staff so dry that it has split. "You will no more be absolved of your sins than that this staff shall green," is his harsh judgment. *Tannhäuser* kneels before the altar, extends his arms, and asks mercy of Christ; then leaves the church in despair and is lost to view. On the third day after this the Pope's staff is found to be covered with leaves. The Pope sends out messengers to seek *Tannhäuser*, but he has disappeared in the Venusberg. Then comes the beautiful lesson of the tale expressed with a naïve force to which a translation can not do justice:

> Drum sol kein Paff, kein Kardinal
> Kein Sünder nie verdammen;
> Der Sünder mag sein so gross er wil,
> Kann Gottes Gnad erlangen.

CHICKERING HALL. Concert of Mr. Robert Goldbeck, at which his second trio for piano, violin, and violoncello, and his pianoforte solo, "Lotus Land," were played, and his song, "Forever to Thee," was sung.

Saturday, Twelfth.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. Goldmark's "Königin von Saba" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. Second concert of the Philharmonic Society. Symphony, G minor, Mozart; Scene and Air, "Ah! Perfido," Beethoven (Mme. Fursch-Madi); Overture, "Melusine," Mendelssohn; Air, "Forth the Eagle hath flown," Saint-Saëns (Mme. Fursch-Madi); Symphony, C minor, Op. 60, Xaver Scharwenka. Conductor, Mr. Theodore Thomas.

Touching the performance of the ever young G minor symphony, the one that all the masters since Mozart have loved, the one which Beethoven scored from a pianoforte arrangement to testify his admiration, and in which Schubert said one might hear the angels sing—touching the performance of such a work, by a band which Anton Seidl pronounced the finest in the world, under the direction of Mr. Thomas, who attested his affectionate knowledge by conducting it without the book, comment would be superfluous. It was an exceedingly severe test to set down a new symphony of to-day to close a concert so magnificently opened, and it stands to reason that it would have gone extremely hard with the new work if one had approached it with the measure in hand that he had just applied to the exquisite work of Mozart. Fortunately, a season like that of which the record is here presented, is calculated to promote catholicity as well as generosity in judgment, and so it was not strange that after the transporting exposition of musical beauty given in the Mozart work, the audience were yet willing to find enjoyment in the new symphony which concluded the evening's pleasures. Xaver Scharwenka is a young composer living in Berlin, known to the musical amateurs of this country chiefly, if not solely, by his pianoforte compositions. His symphony proved to be the most interesting, if not the most unqualifiedly successful, novelty in its province which we have heard since Brahm's third symphony was given to the public. Every student of contemporaneous music knows how difficult it is to produce a symphony which will come up to the standard usually applied in estimating works of this kind. It is an easy, and an easily defended, style of criticism which points out the drafts either in matter or manner which the composers of the last few decades have made upon the old masters in the symphonic province, and then to put the question whether it is worth while to

attempt still to garner in a field so thoroughly gleaned; but from this kind of criticism little good is gained. Schubert, Mendelssohn and Schumann, after Beethoven, demonstrated that something could still be said in the symphonic form that not only merited hearing but challenged admiration, and it is a healthy sign of the times that musicians still feel called on to give their thoughts symphonic investment. After the severest and most obvious criticism has been pronounced against Herr Scharwenka's work on the score of the lack of invention and intrinsic value shown in its themes, a liberal mind will yet admire its abundant scholarship, its seriousness of purpose, its masterly orchestration and its successful effort to give unity to the various movements by an ingenious use in all of thematic material which has its first exposition in the introduction to the first movement. This plan of developing a work shows a happy blending of the new spirit which came in with Liszt and Wagner with the old symphonic methods, and merits hearty recognition. I can fancy that in the hands of a greater than Scharwenka a work laid out on these lines would have escaped the monotony of mood which characterizes the new symphony, and that a more fecund fancy would have made less use of material and methods that have done yeoman's service heretofore; but still to the young Berlin musician belongs the credit of having composed a symphony that is well constructed, that has an unmistakable purpose, and that "sounds" in its every part.

The vocal novelty presented by Mme. Fursch-Madi was not of equal interest. It was an air from a cantata written by M. Saint-Saëns for the Birmingham Festival of 1879, on a textual framework borrowed from Victor Hugo's "Odes et Ballades," in which an effort is made to give expression to a fancied contest between pagan sensualism, typified by the ancient lyre, and Christian spirituality, represented by the harp. The music of the cantata has been highly praised, but the air heard on this occasion did not advance its composer in popular appreciation here.

STEINWAY HALL. First of three song recitals by Mr. William Courtney, assisted by the Courtney Ladies' Quartet, composed of Miss Ada C. Hard, Miss Louise Engel, Miss Lizzie Seymour, and Mrs. Arthur C. Taylor. Mrs. Carl E. Martin, accompanist. All the music was of the old English school.

Sunday, Thirteenth.

STEINWAY HALL, 3:30 p. m. Fourth Sunday afternoon concert under the direction of Mr. Frank Van der Stucken. Overture, "Ruy Blas," Mendelssohn; Air, "Let the Bright Seraphim," (Mrs. Emma Dexter); Rhapsody No. 1, Andreas Hallén; Ballade No. 3, Op. 47, Chopin, and Scherzo from the second concerto, Saint-Saëns (Mr. Alexander Lambert); "Consolation," Otto Floersheim; "Badinage," F. Thomé; Songs, "Sehnsucht," Rubinstein, and "Rund," Abt (Mr. Carl Dufft); Ballet Divertissement from "Les Erinnyes," Massenet.

Mr. Van der Stucken is seldom content unless he presents at least one new composition to the public. In the present instance it was the piece entitled "Consolation." Its composer, Mr. Floersheim, is a New York musician of German birth and education, and a pupil of the late Ferdinand Hiller. His "Consolation" furnishes evidence that he belongs to the modern school, though he evidently has not quite lost his admiration for the simple and absolutely beautiful in music. His composition, though modest in dimensions, yet shows a well-rounded and pronounced "form," and might have served as the slow movement of a symphonic work. An elegiac character is noticeable at the outset in the orchestral coloring of the work, the blatant brass being omitted; the piece is scored for strings, wood-wind, and four horns. The key is C minor, and it opens in 6-8 time, *Andante passionato.* The first theme which the composer, being a modern, would probably call the "Grief" motive, is principally interesting by reason of its harmonical and rhythmical treatment, and is first heard from the violins and clarionet. It ends in the twenty-eighth bar in a distinctively Schubertian manner —the dominant G, is held by the horns, and leads over to the key of A-flat, in which the second theme enters. This, it is to be supposed, is the composer's "Consolation" motive; it is tender in

character, and is first intoned by the strings, the wood-winds joining in the third bar. The syncopated accompaniment which first appears in the horn part, *pianissimo*, is afterward transferred to the strings, whereupon clarionets and bassoons undertake the "working out" of the theme. Shortly afterwards the "Grief" motive returns, this time in the 'cello part, while flutes and clarionets give out a *staccato* accompaniment in rhythmically varying sixteenth notes, which has the significance of a counter theme to the melody. When the melody, after considerable development, is taken up by the oboe, the Schubertian ending recurs again, but this time the sustained G of the horns leads into E-flat, a brighter key than A-flat, in which the melody made its entrance. Now the "Consolation" motive is given out by the four horns and the violas—a combination of lovely effect—while the divided violins bring forward a skilfully contrived and contrapuntally used secondary figure. Finally the "Grief" motive appears again, sung by the oboe and accompanied by the strings alone, and dies away *pianissimo*.

Monday, Fourteenth.

METROPOLITAN OPERA HOUSE. German opera. Goldmark's "Königin von Saba" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC, Brooklyn. First concert, sixth season, of the Amphion Musical Society, with the aid of the Amphion Orchestra, composed of amateurs. C. Mortimer Wiske, Conductor.

Tuesday, Fifteenth.

CHICKERING HALL, 3:30 p. m. S. N. Penfield's ninth organ recital. Concert piece, E-flat minor, L. Thiele; Overture, "Poet and Peasant," Suppé; Vilanelle, A. Fumigalli; "Polonaise Militaire," Chopin; Prelude and Fugue, C minor, Mendelssohn (Mr. Robert Goldbeck's second concerto for pianoforte was played by the composer).

CHICKERING HALL, evening. Alfred R. Gaul's "Passion Music" sung for the first time in America at a concert of the pupils of Mr. and Mrs. William Courtney.

ACADEMY OF MUSIC. Seventh evening concert of the Thomas Popular Series. In pursuance of a plan projected at the outset of the season, but abandoned later, the concert was the second "Composer's Night." The following selections from Beethoven were performed: Extracts from incidental music to Goethe's "Egmont:" *a*, Overture; *b*, Song, "Die Trommel gerührt" (Miss Emma Juch); *c*, Entr'acte, *larghetto*; *d*, Song, "Freudvoll und Leidvoll" (Miss Juch); *e*, Entr'acte, *Allegro, allegretto, finale;* Symphony No. 4, B-flat, Op. 60; Concerto for pianoforte, violin, and violoncello (Messrs. Richard Hoffman, L. Schmidt, A. Hartdegen); Recitative and Air, "Whence Art Thou, Music?" from the cantata, "The Praise of Music" (Miss Juch); Overture, "Leonore" No. 3.

Wednesday, Sixteenth.

METROPOLITAN OPERA HOUSE. German opera. Goldmark's "Königin von Saba" repeated. Herr Anton Seidl, Conductor.

Thursday, Seventeenth.

ACADEMY OF MUSIC, 3 p. m. Seventh matinée of the Thomas Popular Concerts (Young People's Series). Overture, "Merry Wives of Windsor," Nicolai; Air, from the Suite in D, Bach; Allegretto from the eighth symphony, Beethoven; Solo for oboe, Fantasia on themes from "Lara," Maillart (M. Felix Bour); Norwegian Rhapsody," Svendsen; Solo for six kettle-drums, Julius Tausch (Mr. G. Gordon Cleather); Ballet music "Henry VIII," Saint-Saëns.

Mr. Cleather succeeded in the not easy task of giving a serious character to his tympani solo. The composition by Tausch is a light-waisted piece of music, consisting of a short march and polonaise, the melodies of which have been made out of the notes F, B-flat, C, D, E-flat, and F octave. The drums being tuned to these notes, under the clever manipulation of Mr. Cleather, are made to give out the chief voice of the composition. Mr. Cleather is an Englishman, an amateur, who has made the little understood subject of kettle drums a serious study. He plays remarkably

well, showing a capital faculty for time and marking nuances in a manner that must have been instructive to many of his listeners.

GRACE CHURCH, 4 p. m. Mr. S. P. Warren's forty-eighth organ recital. Christmas Offertory in C, J. Lemmens; Pastorale in G, from the "Christmas Oratorio," Bach (arranged by W. T. Best); "Lamentation," Op. 45, No. 1, Guilmant; Sonata, No. 3, C minor, Op. 80, Merkel; Prelude in D-flat, Op. 28, No. 6, Chopin (arranged by Gottschalk); Study in C-sharp minor, Op. 10, No. 4, Chopin (arranged by Haupt); Pastorale in E, Cæsar Franck; Overture, "Prometheus," Beethoven. It was mentioned that numbers 3, 4, and 5 were played in memory of Gustav Merkel, who died at Dresden on October 30th.

STEINWAY HALL. Concert by Mme. Eugénie de Roode-Rice, pianist, with the help of Miss Omagh Armstrong, soprano, and an orchestra under the direction of Mr. Frank Van der Stucken. The concert giver played Hiller's Concerto in F-sharp minor, Bach's Prelude and Fugue in C-sharp major from Bach's "Well-Tempered Clavichord," the Schumann-Liszt "Widmung," Dussek's "Consolation," Liszt's "Galop Chromatique," and Chopin's "Krakowiak."

Friday, Eighteenth.

STEINWAY HALL. Concert by Miss Adele Margulies, assisted by Mr. Thomas and his orchestra. Suite for orchestra, No. 2, Saint-Saëns; Concerto No. 2, F minor, Chopin; Introduction, "Loreley," Max Bruch; Andante from Op. 78, Schubert; Two Romances and "Traumeswirren," Schumann; Scherzo Capriccioso, Dvořák; Hungarian Fantasia, Liszt.

METROPOLITAN OPERA HOUSE. German opera. "Lohengrin" repeated. Herr Anton Seidl, Conductor.

Saturday, Nineteenth.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. Goldmark's "Königin von Saba" repeated. Herr Anton Seidl, Conductor.

CHICKERING HALL, 3:30 p. m. Concert by the Chevalier Antoine De Kontski.

METROPOLITAN OPERA HOUSE, evening. Annual Christmastide performance of "The Messiah" by the Oratorio Society. Principals: Fräulein Lilli Lehmann, Fräulein Marianne Brandt, Mr. Whitney Mockridge, and Herr Josef Staudigl. Conductor, Mr. Walter J. Damrosch.

Mr. Damrosch tried no experiments with the oratorio further than to strengthen Mozart's accompaniments with a few drafts from the new score of Robert Franz, and as the latter is based upon Mozart's additions the effect was not disturbing. The solo parts were in excellent hands, though only Mr. Mockridge made the language of the Authorized Version sound familiar. Fräulein Lehmann's fifteen years' residence in Berlin, where large amateur choruses had their birth and where the venerable Singakademie has cultivated Bach and Handel for nearly a century, probably accounted for the fact that she showed a better conception of oratorio music than is usually found among opera singers. She sang her airs with beautiful tone and intelligence, but with less sentimental warmth than we are accustomed to.

ACADEMY OF MUSIC, Brooklyn. Second concert of the Brooklyn Philharmonic Society, Mr. Theodore Thomas, Conductor. Handel's "Messiah" performed. Solo singers: Mme. Fursch-Madi, Miss Charlotte Walker, Miss Emily Winant, M. Eloi Sylva and Mr. Myron W. Whitney.

Mr. Thomas had brought together an orchestra of not less than one hundred instrumentalists, supplying the absent organ by an additional band of wood-winds, cornets, trombones, and tuba, which he used in the climaxes of the principal choruses, and also augmenting the strings in the accompaniments of the choruses. He also had a new platform constructed, somewhat on the German plan, so that the choir was divided through the middle by the band which extended from the front edge to the extreme back of the stage. The singers were raised higher than the instrumentalists, and the latter were distributed so that all portions of the choir received some support from the appropriate instruments

placed near them. The effect was good. The volume of sound was homogeneous and in the great outbursts the sonority was thrilling. The Mozart accompaniments were used with the bass parts doubled in places by trombones and tubas.

STEINWAY HALL. Second of Mr. William Courtney's Three Song Recitals, the Courtney Ladies' Quartet assisting. The programme was divided between "classical" and "new" songs. In the first list were compositions by Möhring, Rubinstein, Raff, Brahms, Grieg, Schumann, Franz, and Goldberg; in the second, ballads by Umlauft, George Fox, Draper, Carl Walter, and a madrigal by Sullivan.

ACADEMY OF MUSIC. Operatic entertainment by pupils of Mme. Murio-Celli, namely Miss Marie Engel, Miss Minnie Dilthey, Miss Florence Conron, Miss Christine Rosswog, Miss Marie Groebl, and Mr. John Gilbert. With the aid of artists from Mr. Mapleson's company, scenes from "Ernani," "Faust," "Semiramide," and "Trovatore" were given. Conductor, Sig. Luigi Arditi.

Sunday, Twentieth.

STEINWAY HALL, 3 p. m. Concert of the People's Concert Society. Symphony No. 2, D major, Op. 36, Beethoven; "Bal Costumé," second series, Rubinstein; Theme and variations from the posthumous quartet in D minor, Schubert; Tarantelle for flute and clarionet, Saint-Saëns (Messrs. Oesterle and Schreurs); "Waldweben," from "Siegfried," Wagner; Ride of the Valkyrias, "Walküre," Wagner. Conductor, Mr. Theodore Thomas.

CHICKERING HALL. Début of Adelina Puerari, vocalist.

Monday, Twenty-first.

STEINWAY HALL. Concert of Jean Joseph Bott, violinist, with the help of Juliette Cordon, vocalist, Emanuel Moor, pianist, and Wilhelm Mueller, violoncellist. Herr Bott, a pupil of

Spohr, and a musician of wide experience, played Beethoven's Sonata in F major, Op. 24, with Herr Moor, his own concerto in A minor, the Recitative and Adagio from Spohr's sixth concerto, a barcarolle by the same composer, an original cavatina and David's fantasia on a Russian song.

CHICKERING HALL. First concert of the Banks' Glee Club, with the aid of Mrs. Blanche Stone Barton, Michael Banner and the Belle Ewing Ladies' Quartet. Conductor, H. R. Humphries.

Tuesday, Twenty-second.

CHICKERING HALL, 3:30 p. m. Tenth and last organ recital of S. N. Penfield. Christmas Offertory, Guilmant; Offertoire de Concert, E. Thayer; Introduction to the opera "Otho Viscont," F. G. Gleason (organ paraphrase by H. C. Eddy); Prelude No. 1, J. O. von Prochazka (organ paraphrase by S. N. Penfield); Marche Triomphale, S. N. Penfield; Fugue in G minor, Bach.

ACADEMY OF MUSIC. Eighth evening concert of the Thomas Popular Series. Wedding March and Overture from the "Midsummer Night's Dream" music, Mendelssohn; Serenade No. 3, D minor, Volkmann; Introduction and closing scene from "Tristan und Isolde," Wagner; Scherzo Capriccioso, Op. 66, Dvořák; "Norwegian Folksong," Svendsen; Symphonic Poem, "Festklänge," Liszt.

THALIA THEATRE. German operetta. "Das Glöckchen des Eremiten," repeated.

Wednesday, Twenty-third.

ACADEMY OF MUSIC. Italian opera. First performance in America of "Manon Lescaut," book by MM. Meilhac and Gille, music by Jules Massenet. Chevalier *Des Grieux*, Sig. Giannini; *Lescaut*, Sig. Del Puente; *Guillot Morfontaine*, Sig. Rinaldini; *Le Comte Des Grieux*, Sig. Cherubini; *Du Bretigny*, Sig. Foscani; *Poussette*, Mlle. Bauermeister; *Javotte*, Mme. Lablache; *Rosette*, Mlle. De Vigne; *Manon*, Mme. Minnie Hauk. Conductor, Sig. Arditi.

There was no moment during the performance when it was not painfully and obtrusively evident that Massenet's opera had been pitchforked on to the stage, and that the performers, with scarcely an exception, were groping their way through a work whose manner they had not comprehended and of whose deeper beauties they were ignorant. Mr. Mapleson labored under great disadvantages in preparing for this production, yet it is none the less to be regretted that the performance was so inadequate, for upon it will be based New York's opinion of an opera that has brought much honor to its composer in Europe. In the case of Mme. Hauk (to whose persistent energy we doubtless owed the fact that Mr. Mapleson redeemed his promise to produce the novelty) the failure to present an impersonation which might afterward be recalled with pleasure was owing to physical rather than to intellectual incapacity. In many respects she showed a correct conception of the purposes of the authors of the opera, but for the tender grace of musical expression which must be relied on to a great extent to make a character like *Manon* lovable (and which in this instance the composer supplied almost in defiance of the librettists) there are no longer accents in her voice; nor can she present a counterfeit of that brilliant animalism which, as the world goes, is permitted to condone vice and sin, and open the lachrymal floodgates when they bring their natural and proper reward. Our indebtedness to Mme. Hauk for the privilege of hearing "Manon" is freely acknowledged; it cannot carry with it admiration for the manner in which she sang the music allotted to her rôle in the score.

"Manon" has taken rank with the most successful of modern French operas, and I believe so far as its music is concerned it merits the distinction it has won. Not the least of the praise that is due it is challenged by the fact that from first to last the influence of the music on the drama is ennobling. The libretto is poor as an acting play and worse as a piece of literature. When it possesses animation at all it occupies the plane of the *opéras bouffes;* when it attempts an excursion into the realm of sentiment and profound feeling it degenerates at once into balderdash. As the title implies, Messrs. Meilhac and Gille got the framework of their play from the Abbé Prévost's famous novel, which, it is fair to

presume, was the inspiring medium also of Dumas's "La Dame aux Camélias" and so, in a roundabout way, of "Traviata." Verdi's admired opera and Massenet's are bound together by ties of dramatic consanguinity but not of musical. Situation after situation in "Manon" recalls a parallel or a prototype in "Traviata," but Massenet worked with different musical ideals than Verdi, and if ever he was tempted to extend the likeness to the music he successfully resisted the temptation. His score has a distinct physiognomy of its own, though, like Verdi's, it sings of the delights of Parisian life in duet form, furnishes incidental diversion in a gambling scene, and eventually accomplishes an apotheosis of flaunting, wanton wickedness. In their draft on Prévost's romance the librettists, judged by the standard of healthy art, made one serious omission. The story of *Manon Lescaut* is quite generally known. She is a country maiden naturally light-hearted and joyous, who sees the consummation of all human longings in a life in Paris and the ornaments and pleasures that money can bring. The *Chevalier des Grieux* becomes enamored of her, she abandons her purpose to enter a convent and goes to live with him in Paris. He dreams of wedded bliss, she of greater gayety. Soon she abandons him to live with a wealthier lover and he flies to religion for consolation. He becomes a famous preacher and her humor again turns toward him. She seeks him in the seminary of St. Sulpice, breaks down his pious resolutions with a few words of love and artful reminiscence, and as he had deserted his family so now he abandons honor and the Church for her sake. Desiring more money she leads him to gamble; a rival quarrels with him in the gambling room, and to get revenge for his losses of money and love, brings the police upon the scene. The *Chevalier's* father secures the release of his son, but *Manon* is sentenced to banishment from France. This is the operatic version. In the novel *Manon* goes to America and *des Grieux* goes with her. There she dies in the wilderness after purging herself of sin by devotion to the man whose ardent love she had made the cause of his ruin. In the opera *Manon* dies in *des Grieux's* arms while on the road to Havre where she was to embark with other convicts under sentence. The loss to the ethical element af the play brought about by this change is serious, though M. Massenet did his best to conceal it by the

fine passion and deep earnestness with which he imbued the music that accompanies the catastrophe. But a last protestation of love from lips that held protestations and denials in equal readiness, a brief confession of remorse for ruin wrought, and then death from causes whose nature is not brought to the consciousness of the observers with anything like adequate power, cannot be held to work an atonement for the heroine or a justification for the book-maker. Compared with *Manon* the lady of the camellias is saintly. The heroine is presented to us in two characters. Meilhac and Gille's *Manon* is in every respect unamiable; Massenet's *Manon* has about her a certain honest ingenuousness and unconscious pathos which obtains for her our pardon. We forgive the singer while we condemn the player. Paradoxes of this kind are not infrequent in opera; Mozart's *Don Ottavio* is a heavenly milk-sop.

It will be guessed from what has been said that Massenet has aimed at character delineation in his music. He has not only attempted it, he has been extremely successful. The principal people of the play are all associated with melodic phrases, which as they multiply and are made to recur again and again acquire a symbolic meaning that is unmistakable. It is a fair question, when a composer makes use of this principle of composition—a principle which did not come in with Wagner, but was developed to its extreme and most logical conclusion by him—whether he does so from inmost dramatic necessity, or because he sees in it a crutch to sustain a halting and unproductive fancy. The answer is of course to be read in the character of the melodies invented and the use made of them. In both respects M. Massenet is entitled to considerable praise. His characteristic melodies are not numerous, and not more than three or four of them are strikingly effective, but they are treated with seriousness of purpose and consistency. Though he makes no use of Wagner's profound system of combination and transformation, his ingenuity in the handling of his orchestra saves the score from the charge of monotony. *Manon* has a melody, two bars long, of quavers in 6-8 time, the second and third notes and the fifth and sixth syncopated, which ushers her into the drama and cleverly publishes the simplicity in her nature; *des Grieux* has a most expressive phrase in 12-8 time, which has

some of the solemnity of fatalism in it; *Lescaut* is portrayed in sharply marked but merry rhythms as becomes a careless soldier unembarrassed by any nicety of honor. The first evil step in the career of the lovers is kept before us in the recurrence of the subject of the duet in which the pleasures of Paris are sung, and when *Manon's* theme returns in the catastrophe it has a mournful eloquence which cannot fail to impress the most indifferent listener. The gayety of the first scene of the third act, which plays on the promenade of the Cours la Reine, has a happy expression and one for the innovation of which M. Massenet deserves much credit. Here, as throughout the work, but more obviously to the average listener, the ground tone of the drama is given out by the orchestra. Under all the dialogue, the songs and the concerted pieces, lie the measures of last century dance music—a minuet and gavotte, both beautiful in thought and most ingeniously treated with reference to their dramatic purposes. The musical climax is reached with the dramatic in the scene of *des Grieux's* temptation and fall in the second scene of the act in which the intensity of passionate ardor is brought into contrast with the music of the Church—organ music and pious canticle in the strict styles of composition. But I cannot stop to analyze the score, which is so lucidly written that a single hearing suffices to make the composer's purpose plain. M. Massenet has appreciated the value of the orchestra as an expositor of, and commentator on, the drama, and has made effective use of it. I cannot but think, however, that the abrogation of the melodrama in favor of the recitatives in the dialogue in the version used by Mr. Mapleson robbed the connecting music of some of its effectiveness. On the whole, the opera, though not a great composition, and not comparable in dramatic vitality or musical beauty and variety with "Carmen," is a most interesting contribution to the musical literature of this latter day.

CHICKERING HALL. First concert of the newly organized Harmonic Society, S. N. Penfield, Conductor. Bach's Cantata, "Thou Guide of Israel," and Leslie's Biblical Pastoral, "Christmas Morn," were sung. Solo parts were in the hands of Mrs. Emma Watson Doty and Miss Hattie J. Clapper. George W. Morgan, Organist.

THALIA THEATRE. German operetta. Millöcker's "Bettelstudent" performed. Conductor, Ed. Poelz.

Thursday, Twenty-fourth.

ACADEMY OF MUSIC, 3 p. m. Eighth matinée of the Thomas Popular Series. Symphony No. 2, D major, Op. 36, Beethoven; Concerto No. 2, F minor, Chopin (Mr. Rafael Joseffy); Bacchanale, from "Tannhäuser," Wagner; Theme and variations from the posthumous quartet in D minor, Schubert; Overture, "Benvenuto Cellini," Berlioz.

Saturday, Twenty-sixth.

THALIA THEATRE. German operetta. Genee's "Seecadet" performed. Conductor, Ed. Poelz.

Monday, Twenty-eighth.

STEINWAY HALL. Last of three song recitals by Mr. William Courtney and the Courtney Ladies' Quartet. A "request" programme, in which Mr. Courtney sang Handel, German, and old English songs.

THALIA THEATRE. German operetta. "Der Seecadet" repeated.

Tuesday, Twenty-ninth.

ACADEMY OF MUSIC. Ninth evening concert of the Thomas Popular Series. Symphony No. 4, A major, Mendelssohn; Scene and Air, "Ah, Perfido!" Beethoven (Mme. Fursch-Madi); Ballet music, "Nero," Rubinstein; Air, "Plus grand dans son obscurité," from "La Reine de Saba," Gounod (Mme. Fursch-Madi); Suite "L'Arlésienne," Bizet.

CHICKERING HALL. Concert in aid of the Babies' Ward of the Post Graduate Hospital, participated in by Miss Alice Maud Whitacre, Miss Mathilde Muellenbach, Mr. Frederick Jameson, Mr. Charles D. Ostrander, Mr. Frank L. Sealy, and the Dudley Buck Quartet Club.

Wednesday, Thirtieth.

STEINWAY HALL, 3 and 8 p. m. Harp recitals by Mr. Aptommas.

Thursday, Thirty-first.

ACADEMY OF MUSIC. Ninth matinée of the Thomas Popular Series. Marche et Cortége from "La Reine de Saba," Gounod; Overture, "Der Freischütz," Weber; "Scene by the Brook" from the "Pastoral" symphony, Beethoven; Ballet music and Wedding Procession, "Feramors," Rubinstein; "Largo," Handel (violin obligato, L. Schmidt); "Spring Song," Mendelssohn (arranged for strings); Flute Solo, "Longing," Schubert-Boehm (Mr. Otto Oesterle); "Scènes Napolitaines," Massenet.

THALIA THEATRE. German operetta. "Boccaccio" performed.

JANUARY.

Friday, First.

THALIA THEATRE. German operetta. Millöcker's "Der Feldprediger" repeated.

Saturday, Second.

THALIA THEATRE. German opera. First performance in America of "Der Trompeter von Säkkingen," comic opera in three acts; the text after Dr. Viktor Sheffel's poem; music by Emil Kaiser. *Der Freiherr*, Franz Wackwitz; *Margarethe*, Hannah Norbert-Hagen; *der Amtmann*, Ludwig Ziehmann; *Gertrude*, Fanni Schegar; *Kuno*, Ferdinand Wachtel; *Werner Kirchhof*, Otto Rathjens; *Carlo*, Selma Kronold; *Päpstlicher Officier*, Eduard Elsbach. Conductor, John Lund.

It would be difficult to find a parallel in the recent literary history of any other country for the popularity which Joseph Viktor von Scheffel's poem, "Der Trompeter von Säkkingen," enjoys in Germany. The current edition is the one hundred and twenty-fifth, and, unless I am misinformed, more than one-half of these editions have appeared within the last five years. Not long ago all the universities of the land celebrated the poet's jubilee, and the affection with which he is regarded by the German youth especially is boundless. The cause of this is not far to seek. It is seldom given to a writer to appeal to the most intimate feelings of a great people in the degree that Scheffel appeals to the German sentiment in "Der Trompeter von Säkkingen." The Germans' love for the Rhine and the Black Forest, for music, for goodfellowship and valor, for the traits of character in which, rightly or wrongly, they perceive their most potent elements of social and political strength, is voiced with unique eloquence in this poem. There is a good deal of absurdity in the ground work of the story, some gross anachronisms

in its historical allusions, and some monstrous blunders in its references to music (for instance, a trumpeter plays a "fugue" on his instrument, and "swelling chords;" he gathers together an orchestra containing a clarionet a century before that instrument was invented, becomes chapel-master of the Sixtine Choir, and is made a nobleman in recognition of his skill by the Pope), but, nevertheless, the book is permeated through and through with the spirit of the German *Volkslied;* it celebrates the things which are dearest to the German heart, and all the special criticism in the world will not shake the people's devotion to the poet and his book. The lyrics in "Der Trompeter" have inspired a host of composers, and the story itself has been worked into an opera at least twice within the last decade. Nessler's opera has been phenomenally successful in Germany in spite of the fact that capable critics agree that its music does not deserve the honor of the many performances it has received. Its principal number is a ballad in Abt's style, which has been republished in this country, and is an insignificant composition. The opera is carried by the sentimental feeling for the book.

The same, we fancy, will be the case with this opera by Emil Kaiser. The libretto is arranged from the poem, and there is scarcely a scene in which Scheffel's lines are not employed. The story is simple enough. *Werner Kirchhof* is a Heidelberg student who finds the wine and women of the old University town more to his taste than jurisprudence. He pawns his *corpus juris*, seizes his trumpet (which he has been taught to play by an ex-trumpeter with a chronic thirst), and begins the life of a careless vagabond. For singing a love song to the Countess Palatine he is compelled to leave Heidelberg. Light of heart, and blowing merry blasts the while, he sets out for adventures, comes to Säkkingen on the festival of the town's patron saint, Fridolin, becomes the guest of the baron (the time of the action is proven by the allusions in the poem to be about 1670–1680), and wins the love of the baron's daughter—all by means of the prosaic trumpet. Of course, the baron wants no bugler for a son-in-law, and *Werner* starts out again, after protesting fidelity to his love. Five years later *Margaret* makes a pilgrimage to Rome in fulfillment of a vow to do so if her health should be restored, she having been broken in health by the loss of her lover. In the choir at St. Peter's Church she finds *Werner*, and

their reunion is gladdened by the timely arrival of a papal officer with the patent creating the trumpeter (who, meanwhile, seems to have become a singer) the Marquis of Camposanto. The baron can no longer withhold his consent, and the curtain falls with a wedding in prospect. Of course, such a story presupposes trumpet solos in plenty, and they run through Herr Kaiser's score, being played by a musician behind the scene. The music is commonplace to such a degree that it is scarcely worth while to discuss it. The instrumental parts were most crudely played on this occasion, and the singing, while spirited enough, was sadly wanting in grace and refinement; but it was plain enough that a perfect performance would not save the composition. That the sympathies of the people were with the story was proved by the enthusiasm stirred up in an audience that crowded the old playhouse to the verge of discomfort.

The opera ran through the following week, and was afterward repeated at intervals.

Monday, Fourth.

ACADEMY OF MUSIC. Opera in English. First night of the American Opera, and first representation in America of "The Taming of the Shrew." Opera in four acts; libretto by Joseph Viktor Widmann; music by Herman Goetz. Cast: *Baptista*, W. H. Hamilton; *Katharine*, Pauline L'Allemand; *Bianca*, Kate Bensberg; *Hortensio*, Alonzo E. Stoddard; *Lucentio*, W. H. Fessenden; *Petruchio*, W. H. Lee; *Grumio*, E. J. O'Mahony; *a Tailor*, John Howson. Conductor of the opera, Mr. Theodore Thomas.

A peculiar appropriateness might be attributed to the choice of Goetz's "Taming of the Shrew" as the first work to be performed by the American Opera Company. The tendency of the times is toward national opera. The countries of Europe are all emancipating themselves from the silken Italian bondages that have held them enthralled for so long, and encouraging the production of operas in the language of their people. The promoters of the local enterprise believe that the time has come to put aside an old affectation, and to honor the vernacular in America, and their belief has

found expression in the creation of an institution which will strive first to habilitate the English language on the operatic stage, and, if successful in this, to accomplish for the United States the national work that all the other great countries of the world are engaged in for themselves. These purposes being conceded to be laudable, nothing could have been more appropriate and dignified than the choice of a Shakespearean opera to begin with, since this insured a knowledge of the book and a sympathetic interest in the opera on the part of the performers and public.

The present generation of opera-goers is not familiar, from hearing, with many operas of this character. Rossini's "Othello" and Verdi's "Macbeth," both of which enjoyed considerable popularity in their time, have disappeared from the stage. A decade ago Miss Adelaide Phillipps used, on occasions, to revive a scene from Bellini's "Montecchi e Capuletti," but to the majority of the present patrons of our opera houses even this once admired opera is only a name. Gounod's "Romeo and Juliet" lives, indeed, and Mesdames Nilsson, Gerster, and Sembrich in turn, within the past fifteen or eighteen years, occasioned representations of Thomas's "Hamlet." In the case of both of these operas, however, the contrast between the artistic method of the composer and the ideal of artistic propriety created by popular familiarity with the tragedies, prevented the operas from securing a firm hold in the affections of the people. There is nothing strange in this. Perversions of literary masterpieces, such as opera composers usually accomplish, can never be endured with patience by the people of whose language, life, and art the masterpieces are a part. The Germans have vigorously resented the despoiling of Goethe by composers. Gounod's "Faust," though a work of profound poetical beauty, was long resisted, and even now appears on the German operatic lists as "Margarethe." Thomas's "Mignon" met even more strenuous opposition (though the composer sought to appease the *manes* of the poet and satisfy the German people by writing a second ending for the opera, a *dénouement allemande*, in which *Mignon* does not recover and get married (as heroines must do at the Opéra Comique), but dies as Goethe made her and as such a perfect tragedy type should.

A century and a half ago Julius Cæsar was impersonated in an opera of Handel's by an artificial male soprano, and the *Romeos* of Bellini and Zingarelli are women singers. The earliest operatic "Hamlet" of record—Gasparini's "Amleto," produced in London under Handel's management—was introduced by an overture ending with a jig; the "Hamlet" of Thomas wins the applause of the public, not with his monologue on suicide, but with a drinking song; Rossini's "Othello" is of such a questionable dramatic potency that it is related that its climactic scene, particularly well rendered, once moved an impressible Italian to shout: "Great God! the tenor is murdering the soprano!" Yet all these absurdities are trifling compared to a modern opera in which Shakespeare is himself the hero. Thomas's "Le Songe d' une Nuit d' été," has no connection with "A Midsummer Night's Dream," as its title would lead one to suppose. It is a vile comedy which presents the poet in the character of a dissolute addlepate who consorts with *Falstaff*, salutes his pothouse friends as *Hamlet*, *Ophelia*, *Crookbacked Dick*, and *Lear*, gets drunk, insults *Queen Elizabeth*, who follows him into a tavern to achieve his reformation, and ends one act by falling into a drunken sleep. The book of this opera is a monumental proof of the fact that in regard to the literatures of other peoples a French librettist has no bowels of compassion, to say nothing of reverence. "Romeo and Juliet," of all of Shakespeare's plays, accepts an operatic dress most gracefully, and it is because of this fact that it has been set to music oftener than all the other plays put together. The ball in *Capulet's* house, the first meeting of the lovers, the wooing in the garden and *Juliet's* chamber, the catastrophe and the final reconciliation of the warring families, are scenes that are as if made for music, their only drawback to the operatic composer being that the music of Shakespeare's lines is itself so lovely that it mocks the composer's art. Berlioz paid tribute to this truth when he declined to make use of the human voice in his musical delineation of the garden scene.

"The Taming of the Shrew" lifted its composer out of obscurity and placed him on the topmost wave of popularity. It is seldom that an opera, even the work of a composer of established fame, has been received with such universal favor by critics of all schools as this. Its composer had not begun systematic study in

music until he had attained his seventeenth year. He had studied with Köhler, Von Bülow, and Ulrich, and conquered for himself the modest position of organist in a Swiss town. There he lived, far from public notice, giving concerts, conducting societies, and eking out a living by giving lessons, dividing his time between Winterthur, where he held an official position, and Zürich, where he found the greater demand for his services as teacher. His life was a hard one, and he developed consumption, from which he died at the age of thirty-six, two years after the success of his opera had put his name into the mouths of musicians and music lovers the world over. The opera was brought out in Mannheim on October 11, 1874. In February of 1885 it was given in Vienna, and then in rapid order in Weimar, Leipsic, Hanover, Coburg, Schwerin, Dessau, Salzburg, Darmstadt, Carlsruhe, Berlin, Bremen, Strasburg, Frankfort, and London, reaching the latter city in 1878. Like Nicolai and Bizet, Goetz died while yet young, and while the world was expecting him further to enrich the literature of music. He was fortunate in the choice of a libretto. The book of his opera, written by Joseph Viktor Widmann, is much better than the average work of its kind as poetry, though it is not constructed with much skill as a play. It adheres with reasonable fidelity to the scenes in which *Petruchio* disciplines the shrewish *Katharine*, with the wooing of *Bianca* by *Lucentio* and *Hortensio*, in the guise of tutors, as an amiable episode. Shakespeare's amusing induction is omitted, of course; the first act accomplishes the introduction of all the characters, the last witnesses the completion of the taming process, and the opera ends with a choral congratulation of the translated shrew, now a loving, obedient wife. The first act, while not inferior in musical interest to the other three, creates the impression that the librettist was at a loss how to bring his characters into notice. It is a stereotyped operatic joke that Rossini presented his *Rosina*, in "The Barber," on the double-entry system, giving the interpreting artist two receptions at the hands of the public. Goetz goes a point beyond this by giving both his women a double entry—*Katharine* and afterwards *Bianca* show themselves first on the balcony of *Baptista's* house—the first to rail at the servants whom her shrewishness has driven from the house; the second to listen to *Lucentio's* serenade and indulge a love duet with

him. The broad comedy in the first act is contributed by a second serenade to *Bianca*, an instrumental one by a band of street musicians directed by *Hortensio*, which interrupts *Lucentio's* serenade a second time, the first interruption having been caused by the mutinous servants who retreated from the house to escape from *Katharine's* sharp tongue, but are persuaded to return by *Baptista's* promises of money and wine. The first scene of the second act discloses the extremity of *Katharine's* shrewishness in the abuse of *Bianca*, which culminates in blows. The second and third scenes present *Petruchio* as a suitor to *Baptista* for the shrew's hand. In the fourth, *Katharine* measures her temper with the brutal wit of *Petruchio*, to fail, of course, and find herself at the end of the fifth scene, in a quintet, powerless against her strange wooer, who announces the wedding for the following Monday. The third act has six scenes, which are devoted to the principal incidents in Shakespeare's third act, the wedding with its uncouth humors, and the unceremonious departure for *Petruchio's* country house at the moment when the wedding festivities are about to begin (a dramatic conceit which, by the way, was destroyed at the Academy performances by the introduction of a ballet after the return of the wedding guests to *Baptista's* house). The delay occasioned by *Petruchio's* tardiness is filled by a gracefully executed paraphrase of the first scene of the same act in the comedy —the protestations of love by *Lucentio* and *Hortensio* under cover of instruction in Latin and music. Herr Goetz and his book-maker showed equal cleverness, and the scene is one of the most delightful in the opera. For the Latin lines which Shakespeare has *Lucentio* construe into a love declaration, Widmann substitutes the opening verses of the "Æneid," and the speech assumes this form:

Arma virumque cano—My darling has failed to discover
Trojæ qui primus ab oris—The singer faithful and true,
Italiam fato—Who, to her, as she listened, was singing
Profugus Lavina venit—The fair, starry night all through.
Litora—He is near her still!

The operatic *Bianca's* retort is less curt than Shakespeare's, but, like it, enjoins hope. The scene with the mock singing master is modeled on the original. *Hortensio* teaches the gamut by singing eight lines, each one of which begins with a letter of the scale—a

proceeding for the musical treatment of which Goetz had a famous historical precedent in the hymn to St. John, which Guido d'Arezzo is said to have written as an aid to his pupils' memory:

Ut queant laxis,
*Re*sonare fibris,
*Mi*ra gestorum,
*Fa*muli tuorum,
*Sol*vi polluti,
*La*bii reatum,
*Sa*ncto Johannes.

The last act is enlivened by the scene between *Katharine*, *Petruchio*, and the haberdasher—one of the most successful comedy scenes of the opera.

The music which Goetz wrote for the book is full of beauties, but unfortunately for the success of the opera they are not of the obvious kind expected in operatic writing. It is permeated with the modern German spirit, and if it had the virile dramatic force of Wagner's music-dramas or earlier operas it would compel wonder and admiration, even if it did not meet with intelligent and complete appreciation. But it wants assertive power. It is frequently suave and beautiful when it should strike fire with vigor of expression. It is polite music, which occasionally threatens to carry off the play on a flood of excitement, but at the critical moment retires with an apology for the intrusion, and finds entire satisfaction in flowing along between flower-embroidered lyrical banks, rippling entrancingly as it goes, but scarcely floating the comedy which it should buoyantly uphold Yet it is noble music, the creation of an artist fully conscious of the changed relations of book and music since the decadence of Italian sing-song, and most erudite in his handling of the elements of musical composition.

METROPOLITAN OPERA HOUSE. German opera. First representation in America of Wagner's "Die Meistersinger," the company having returned from a two weeks' season in Philadelphia. Cast: *Hans Sachs*, Emil Fischer; *Veit Pogner*, Joseph Staudigl; *Kunz Vogelsang*, Herr Dworsky; *Konrad Nachtigal*, Emil Sanger; *Sixtus Beckmesser*, Otto Kemlitz; *Fritz Kothner*, Herr Lehmler; *Balthasar Zorn*, Herr Hoppe; *Ulrich Eisslinger*, Herr

Klaus; *Augustus Moser*, Herr Langer; *Hermann Ortel*, Herr Doerfler; *Hans Schwartz*, Herr Eiserbeck; *Hans Foltz*, Herr Anlauf; *Walther von Stolzing*, Albert Stritt; *David*, Herr Krämer; *Eva*, Auguste Krauss; *Magdalena*, Marianne Brandt; *Nachtwächter*, Carl Kaufmann. Conductor of the opera, Herr Anton Seidl.

There are two ways of looking at "Die Meistersinger;" it can be weighted with a symbolical, and even autobiographic, character, as the extreme admirers of Wagner would have it, or it can be taken as an example of pure comedy with no greater significance than that which lies on the surface of its lines and its action. If the former course be pursued many stumbling-blocks will be met. The theory is that the purpose of the opera is to celebrate the triumph of the natural poetic impulse, stimulated by communion with nature, over pedantic formulas, and in this interpretation *Walther von Stolzing* becomes a prototype of Wagner himself, *Beckmesser*, of Wagner's opponents, and *Hans Sachs*, of enlightened public opinion, which neither despises rules nor is ridden by them. But when this theory is advanced critics will ask in the future, as they have asked in the past, how this can be accepted as the artistic motive of the opera when the hero who triumphs over the supposed evil principle of the play does so not to advance the virtue that stands in opposition to the evil, but simply to win a bride. *Walther* nowhere discloses himself as the champion of a free expression of spontaneous, vital art, but only as a young knight who flirts with a young woman during divine service in church, falls in love with her, and learns to his horror that he can win her only by becoming a mastersinger and defeating all comers in a poetic contest on the morrow. He does his best under the circumstances, and, aided by *Sachs* and the fact that his rival, *Beckmesser*, defeats himself in his anxiety to win the prize by foul means, he succeeds. To give color of reason to the dramatic scheme which the radicals see in the opera, *Beckmesser* should not have been the blundering idiot and foolish knave that Wagner made him, but at the worst a short-sighted, narrow-minded, and, perhaps, silly pedant. As he stands in the book he is an ill-natured buffoon, a caricature of the grossest kind, and no corrective idea lies in the fact that a

manly young knight who loves a pretty, if somewhat forward, young woman should have saved her from falling into such a rival's hands by marrying her himself. He would have had the sympathies and vote of the public in such a contest if he had sung like a crow, and *Beckmesser*, like Anacreon.

For the sake of the opera it is preferable to look upon it as a comedy, with none other than the general purposes of high-class dramas of this character. This view will avoid the contradictions which the other comes in conflict with, leave in their full vigor the many dramatic beauties of the work, and disclose the correctness of Wagner's designation of it as a comic opera. English and French critics have spoken of the want of humor in the work, and have denied the correctness of this designation. Objections of this kind are nothing more than publications of the imperfect ideal of comedy held by the writers. The book of "Die Meistersinger" is not filled with the ingenious verbal plays and innuendoes in which the French delight, nor the broad farcial conceits to which some would restrict comedy on the English stage; yet there is fun enough in it to keep one's sides relaxed, if one will but look in the right direction for it. In its delineation of character it is Shakespearean, and although its fun is a little brutal (as becomes the people and period with which the play deals), it is not at all malicious, and is always morally healthy. In brief, it is a capital exemplification of the classical definition of the purpose of comedy—*Ridendo castigat mores.* It is one of the brightest and noblest of Wagner's achievements in the field of opera-writing that in his great works he restored the ancient boundary between comedy and tragedy. His purposes as well as his methods are classic—they root in the Greek drama. "Tannhäuser," "Tristan und Isolde," the Niblung tetralogy, "Parsifal," and, in a less degree, "Lohengrin," are fine examples of the old tragedy type; they deal with grand passions, and their heroes are either gods or godlike men who are shattered against implacable fate. His only significant essay in the field of comedy was made in "Die Meistersinger," and this is as faithful to the old conception of comedy as his "music dramas" are to the classic ideal of tragedy. It deals with the manners and follies and vices of the masses; it aims primarily to amuse, and only ultimately to chastise. Both ends are admirably accomplished in

this play, even though the special meaning be denied it. As a picture of the social life of a quaint German city three centuries ago its vividness and truthfulness are beyond all praise; it is worthy to stand beside the best dramas of the world, and has no equal in operatic literature. The food for its satire, too, is most admirably chosen, for no feature of the social life of that period and place is more amiably absurd than the efforts of the handicraftsmen and trades-people with their prosaic surroundings to keep alive, by dint of pedantic formularies, the spirit of minstrelsy which had a natural stimulus in the chivalric life of the troubadours and minnesingers. In his delineation of the pompous doings of the mastersingers Wagner is true to the letter. He has vitalized the dry record to be found in old Wagenseil's book on Nuremberg (*De Sacri Rom. Imperii Libera Civitate Noribergensi*, etc.), and intensified the vivid description of a mastersingers' meeting, which those curious on the subject can read in August Hagen's novel "Norica." His study has been marvellously exact; even the melodies which Wagenseil prints as examples of the favored "Weisen" or modes of the mastersingers have been placed under contribution. The first phrase of the second march melody, identified in Wagner's musical scheme with the mastersingers' guild, is a literal quotation from the first of the four "gekrönte Töne" which a newly elected mastersinger was obliged to sing before receiving the insignia of the guild.

The plot of Wagner's drama is simple in the extreme, but every one of its incidents is a photograph of a bit of old Nuremberg folk-life. *Veit Pogner*, a rich silversmith, desiring to honor the craft of the mastersingers, to whose guild he belongs, offers his daughter *Eva* in marriage to the successful competitor at the annual meeting of the mastersingers on the Feast of St. John. *Eva* is in love (she declares it in the impetuous manner peculiar to Wagner's heroines) with *Walther von Stolzing*, a young Franconian knight, and the knight with her. After a pantomime in church, during the interludes of the chorale, he meets her before she leaves the building and learns that the maiden is indeed betrothed, but to the unknown victor of the morrow. *Walther* resolves to enter the guild so as to be qualified for the competition.

The trial of candidates takes place in the church in the afternoon, and *Walther*, knowing nothing of the rules of the mastersingers, fails, though the cobbler poet, *Hans Sachs*, recognizes evidences of natural genius in the youth's song, and espouses his cause as against *Beckmesser*, the town clerk, who aims at acquiring *Pogner's* fortune by winning his daughter. The young couple, in despair at *Walther's* failure, are about to elope when they are prevented by the arrival on the scene of *Beckmesser*. It is night and he wishes to serenade *Eva; Sachs* sits cobbling at his bench while *Eva's* nurse, *Magdalen*, disguised, sits at a window to hear the serenade. *Sachs* interrupts the clown by lustily shouting a song, but finally agrees to listen to *Beckmesser* on condition that he be permitted to mark the errors of composition by striking his lapstone. The humorous consequences can be imagined. *Beckmesser* becomes enraged at *Sachs*, sings more and more falsely until *Sachs* is occupied in beating a veritable tattoo on his lapstone. To add to *Beckmesser's* discomfiture, *David*, an apprentice of *Sachs's* and *Magdalen's* sweetheart, thinking the serenade intended for his love, begins to belabor the singer with a club, neighbors unite and join in the brawl, which is finally interrupted by the horn of the night-watchman. The music of this scene is crowded with comical effects, which unfortunately are not so obvious that the musically illiterate are sure to perceive them, such as the tuning of *Beckmesser's* lute, the strange harmony created by the sound of the watchman's horn, etc. The dignity and vigor of Wagner's poetical fancy are attested by the marvellous close of the act. The tremendous hubbub of the street brawl is at its height and the business of the act is at an end. The coming of the watchman, who has evidently been aroused by the noise, is foretold by his horn. The crowd is seized with a panic. All disappear behind doors that are quickly barred. The sleepy watchman stares about in amazement, rubs his eyes, sings the monotonous chant which publishes the hour of the night, continues on his rounds, and the moon shines on a quiet Nuremberg street as the curtain falls.

In the third act *Walther* and *Eva* have come to *Sachs* for advice. *Walther* sings a recital of a dream and *Sachs*, struck by its beauty, transcribes it, punctuating the pauses with bits of comment and advice. *Beckmesser* entering *Sachs's* shop, finds the song, concludes

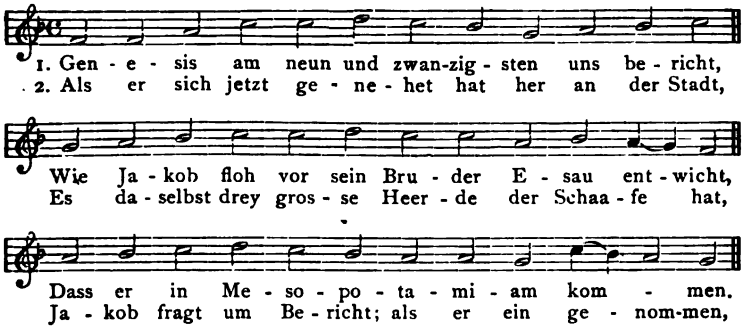
that it is by *Sachs* and appropriates it. *Sachs* discovering the theft presents the song to *Beckmesser*, who securing a promise from *Sachs* not to betray him, makes up his mind to sing it at the competition. The St. John's festival is celebrated in a meadow on the river bank, and begins by a gathering of all the Nuremberg guilds, each division in the procession entering to a characteristic chorus—a real masterpiece, whether viewed as spectacle, poetry, or music. The competition begins and *Beckmesser* makes a monstrously stupid parody of *Walther's* dream-song. He is hooted at and ridiculed, and becoming enraged charges the authorship of the song on *Sachs*, who coolly retorts that it is a good song when correctly sung. He calls on *Walther* to sing it; the knight complies, the mastersingers are delighted, and *Pogner* rewards the singer with *Eva's* hand.

Thanks to the enterprising and generous spirit which has possessed our concert-rooms for the last fifteen years, Wagner's opera, though it had its first representation in America on this occasion, seemed little like a stranger, but rather like an old friend who had made many brief calls before, but was now come to pay a long deferred visit. The stage pictures, the action, and the broad stretches of dramatic music which separate the lyrical climaxes in the opera were new, it is true, but the reflex light thrown on them by the music which long ago domiciled itself in our concert lists made them seem more or less familiar. The instrumental introduction—that monumental proof of Wagner's polyphonic skill and profound learning—the romance and trial and prize songs of *Walther*, *Sachs's* monologue ("*Wahn, Wahn, überall Wahn!*") and cobbling song, *Pogner's* address, promising the hand of his daughter to the victor in the contest of minstrelsy, the quintet, the spirited and characteristic guild choruses, the dance of the apprentices, and the magnificent chorale which greets *Sachs* on his entrance in the third act, in fact, all the numbers of the score to which the consensus of criticism, friendly and inimical, has conceded value as music pure and simple, had been heard over and over again. The fact had a double bearing in a review of the representation; it explained in part the promptness of the appreciation and the heartiness of the favor extended to Wagner's extraordinary work, and simplified the task of analysis and criticism. The opera having been given in German, by German

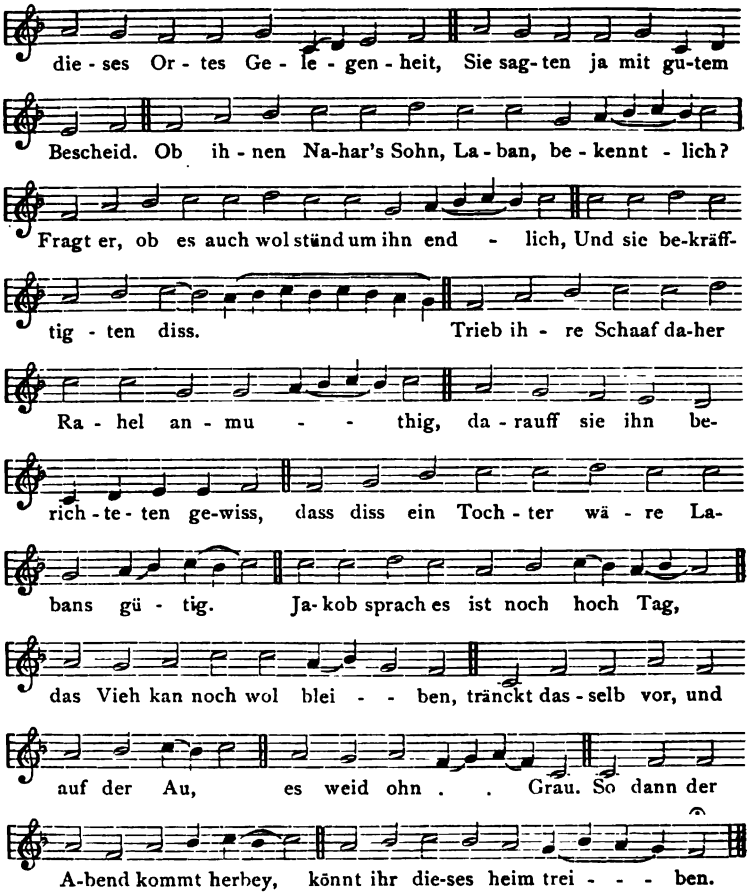
artists, in the presence of an assemblage of people to the majority of whom, without doubt, the language was native, and (as it is safe to assume, since Herr Seidl was the conductor,) in conformity with the composer's intentions so far as the interpretation of the music is concerned, the reviewers were spared some of the inquiries which would have arisen had the work been done in English, French, or Italian, by artists with no sympathetic knowledge of the German social life and German character. It is becoming more and more a habit of the extremists among the admirers of Richard Wagner in Germany to look upon "Die Meistersinger von Nürnberg" as one of the brightest achievements of his genius. Differentiating between his power of melodic invention and his power of execution, they find that while the former may have reached its climax in "Lohengrin" and the latter in "Siegfried," the happiest union of both was effected in "Die Meistersinger." The production of this opera at the Metropolitan Opera House was well calculated to disclose the grounds for this opinion, for the representation was admirable in spirit, and the technical defects were few. A criticism of the representation in detail is outside the purposes of this book, but I can not withhold the tribute of admiring praise which Herr Seidl and his artists challenged by their work. From whatever side it was viewed, it was superb, and the repetitions during the season were greeted with wonder and enthusiasm, not only by local musicians and connoisseurs, but also by those who came from Boston and other cities to hear the opera. It is nevertheless to be feared that great stumbling-blocks lie in the way of "Die Meistersinger" becoming really popular with the native American element of our population. Genuine appreciation of its excellences is conditioned on a keener sympathy than is likely to be developed here with the characters and incidents exhibited (for which America has no parallel in its history), and a better knowledge of music than is prevalent among our people at the present time. Much of the music of the opera that had been heard here in concert-rooms was honestly admired; but the music which accompanies the dialogue is written in strict conformity with Wagner's most advanced system, and in the opinion of the majority of the people who hear it (and who are not familiar with the multitude of typical phrases out of which the continuous orchestral

part is constructed) this music will be considered monotonous and wearying because of its complexity. Musical students, however, will find a rich reward of intellectual and emotional stimulus in following the composer's deftly-wrought purposes through the instrumental fabric that forms the ground current of the work.

I have alluded in the preceding review to Wagner's studies of the mastersingers made in Wagenseil's book on Nuremberg. Nothing would give me greater satisfaction than to enable the admirers of "Die Meistersinger" to follow those studies by a reprint of extracts from the old Altdorf professor's commentary; but the scope of this book will not allow such a literary excursion. Through the courtesy of Prof. F. L. Ritter, of Vassar College, I am enabled, however, to give an example of the poetry and music cultivated by the mastersingers, taken from Wagenseil's book. I print the first "Gesetz" in the "long tone" of Heinrich Mügling (to which I have already referred as being one of the "modes" which it was obligatory on the candidate to sing before he could be accepted in the guild, and which Wagner placed under contribution,) as a specimen of the poetic frenzy which used to find expression at the meetings in St. Catharine's Church on such an occasion as is presented in Wagner's first act, and as an illustration of the meaning of *Kothner's* reading of the "Tabulatur" (page 106 of the vocal score by Kleinmichel, published by Schott's Söhne, the simplified arrangement). For the sake of greater intelligibility I have transferred the music to the staff with the G-clef. The closeness of *Beckmesser's* parody is self-evident.



Der Abgesang.



Tuesday, Fifth.

ACADEMY OF MUSIC, Brooklyn, 3 p. m. Second orchestral matinée of the Brooklyn Philharmonic Society. Symphony in E-flat (Köchel, 503), Mozart; "Invitation to the Dance," Weber-Berlioz; "Academic" overture, Op. 80, Brahms; Theme and variations from Quartet, Op. 18, No. 5, Beethoven; Scherzo

Capriccioso, Op. 66, Dvořák; Ballet music from "Henry VIII," Saint-Saëns. Conductor, Theodore Thomas.

ACADEMY OF MUSIC. Tenth evening concert of the Thomas Popular Series. "Academic" overture, Op. 80, Brahms; Symphony, "Im Walde" (part II), Raff; "In questa tomba," Beethoven (Mr. Myron W. Whitney); "Siegfried's Rhine Journey" from "Die Götterdämmerung," Wagner; Hungarian Rhapsody, No. 2, Liszt; Suite, Op. 40, Grieg; "O, ruddier than the Cherry," Handel; Suite, "Sylvia," Delibes.

The suite by Grieg is that known to pianoforte players as "Aus Holberg's Zeit." To make the significance of this title plain, it may not be amiss to say that Ludwig Holberg was the creator of modern Danish literature and the wittiest writer of comedies that Scandinavia has ever produced; indeed, he is frequently alluded to as the "Northern Molière." He was born in Bergen, Norway, in 1684, when the latter country formed part of the Danish dominions. In 1718 he became professor of metaphysics in the university of Copenhagen, where he had got his education. King Frederick IV established a National Theatre at Copenhagen in 1722, and this led Holberg to make his first essay in dramatic writing. His literary activity extended from 1718 to 1754, in which year he died. As the artistic music of this period was that which had its most general and popular expression in the suite, it was natural enough for a musician with the poetical bent of mind and the patriotism that are characteristic of Grieg to choose a suggestive title for his music, when the mood came over him to write a series of pieces in the old style. The suite is composed of a Prelude, Sarabande, and Gavotte in G major, (the *Musette* of the latter movement being in C,) an Air in G minor, and a Rigaudon also in G major, the old requirement of uniformity of key being adhered to. The suite is scored for a string band, yet is full of interesting effects. For instance, in the second part of the Prelude, the first violins are divided into three voices, while for a time a pedal point is maintained by the seconds. In the Sarabande the second violins and violas are divided, in the Gavotte the violas, in the Musette all the higher strings, while in the Rigaudon there are parts for a violin and a viola solo.

CHICKERING HALL. Second concert, eighth season, of the Philharmonic Cub. Trio, F major, Op. 18, Saint-Saëns (pianoforte Mrs. Richard Arnold); Air, "Non mi dir," Mozart (Mrs. Blanche Stone Barton); Suite in B minor, for flute, two violins, violoncello, contra-bass and piano, J. S. Bach; Cavatina, "Una voce poco fa," Rossini (Mrs. Barton); Quartet, E-flat, Op. 127, Beethoven.

Wednesday, Sixth.

ACADEMY OF MUSIC. American opera. "The Taming of the Shrew" repeated. Conductor, Theodore Thomas.

METROPOLITAN OPERA HOUSE. German opera. "Tannhäuser" repeated. Conductor, Walter J. Damrosch.

Thursday, Seventh.

ACADEMY OF MUSIC, 3 p. m. Tenth matinée of the Thomas Popular Series. Overture, "Ruy Blas," Mendelssohn; Andante from the Symphony in C, No. 9, Schubert; Air from "La Clemenza di Tito," Mozart (Mme. Caroline Zeiss); Wedding music, Op. 45, A. Jensen; Solo for clarionet, Romanza and Polacca, Weber (J. Schreurs); Scene and Air, "O Prêtres de Baal," from "Le Prophète," Meyerbeer (Mme. Zeiss); Ball scene from the Dramatic Symphony, Op. 17, Berlioz.

The wedding music is a transcription for orchestra by Reinhold Becker of Jensen's "Hochzeitsmusik" for pianoforte, four hands.

CHICKERING HALL, 3:30 p. m. Last recital of a series of six by the Chevalier De Kontski. The Chevalier had the assistance of Mrs. Belle Cole, Mr. Frederick Jameson, and Mr. Frederic Archer.

GRACE CHURCH, 4 p. m. Mr. Samuel P. Warren's forty-ninth organ recital. Fantasia and Fugue in E-flat, August Wilhelm Bach; Adagio in B-flat from the quartet Op. 11, L. Spohr

(arranged by George Cooper); Sonata No. 1, D minor, Filippo Capocci; Allegretto in D-flat, and Allegro in F minor, Nos. 3 and 4 of "Sketches," Schumann; Offertorium in A-flat, from the "Messe Solenelle," Gounod; "A Christmas Fantasy on Ancient English Carols," W. T. Best.

CHICKERING HALL. Second of three subscription concerts by the St. George's Glee Club.

Friday, Eighth.

ACADEMY OF MUSIC. American opera. Gluck's "Orpheus and Eurydice" performed. *Orpheus*, Mme. Helene Hastreiter; *Eurydice*, Miss Emma Juch; *Love*, Miss Minnie Dilthey. Conductor, Mr. Theodore Thomas.

"Orpheus" was the first of Gluck's operas composed in his new dramatic style. The Italian text was written by Calsabigi, and the opera was produced at Vienna, October 5, 1762. The original manuscript score is in the possession of the Royal Library in Vienna. On it the title is given as follows: *Orfeo. Dramma per musica in duo Atti.* Two years later it was brought out in Paris and published in score at the expense of Count Durazzo. The title on this publication runs as follows: *Orfeo ed Eurydice, azione theatrale per la musica, del Signor Cavaliere Cristofano Gluck*, and the opera is divided into three acts. In 1774 his *Iphigénie en Aulide* having been successful in Paris, Gluck revised his "Orpheus" to adapt it for the Académie Royale de Musique. The part of *Orpheus*, originally composed for contralto (and sung in Vienna by a male contralto named Gaudagni), he re-wrote for a high tenor, Legros, and gave the task of making the translation of the text into French to Moline. He also made a number of other changes and added several pieces of music to the score, including a florid air that was not of his own composition, this being done to please the vanity of Legros. In 1859, M. Carvalho, director of the Théâtre Lyrique in Paris, revived the work with Mme. Viardot-Garcia in the title rôle and a thorough revision of the score was entrusted to Berlioz, who was one of the warmest admirers that Gluck has ever had. In 1860 the opera was heard in London, in Italian, and three

years later it made its way across the Atlantic in an English dress and was given a few representations in New York, opening a short season of English opera at the Winter Garden undertaken by Mlle. Felicita Vestvali on May 25, 1863. This was the first time that an opera of Gluck's had been heard in New York, and the incident deserves therefore to be incorporated in history. Mlle. Vestvali was the representative of *Orpheus*, and Carl Anschütz, the conductor; a Madame Rotter was *Eurydice*, and a Miss Gary, *Love*.

The English text used by the American Opera Company was the paraphrase written by Mr. Henry F. Chorley, for the edition edited by Charles Halle and published by Chappell & Co., with the omission of the interpolated air of Bertoni's at the end of the first act, and the final chorus introduced from another of Gluck's works. The orchestral score was that of Alfred Dörffel, published by Gustav Heinze of Leipsic, which, like Berlioz's, makes use of the original Italian and French versions, but restores the title rôle to a contralto voice.

Concerning the production of "Orpheus" by the American Company, it would be difficult to tell exactly how much of the favor won by the representation was due to the spectacle and how much to the music. Unquestionably, both factors compelled genuine admiration and both deserved it. If the ballets and stage pictures gave greater pleasure to the greater number than the music, the fact has its explanation in the nature of things. The opera is so scantily provided with action that a change of attitude is almost a sufficient occasion for a change of scene, and *Orpheus's* mourning, his encounter with the *Furies* at the gates of Hades, his meeting with *Eurydice*, his second loss and final recovery of her, are incidents each one of which filled an act in the Academy representation. This being true, and being so utterly at variance with existing operatic tastes, it is not strange that the public should have looked with special favor upon those features which were most direct in their appeals to the senses. An attentive, intelligent, and susceptible listener, it is true, will find many instances in Gluck's music where two or three bars fire the imagination and affect the emotions more than all the pageantry at the command of a stage manager; but this result is conditioned upon a meeting of circumstances which cannot always be controlled. In the way of

the sympathetic relationship between the music and its hearers which perfect appreciation and enjoyment presuppose there were several obstacles. One of these is the fault of the Academy of Music, whose audience-room is so large that the instrumental portions of the music were deprived of much of their effectiveness. Mr. Thomas reverently and wisely attempted no augmentation of Gluck's orchestra, and though his string band had a magnificent muscularity, the opera has so many numbers of extreme delicacy that even the closest attention did not always insure a perfect hearing; while as to being as completely *en rapport* with the music as one ought to be to derive the highest pleasure, that was out of the question.

Finally, to get the highest artistic enjoyment from "Orpheus," one should for the time being forget the prevalent taste for things "hot i' the mouth." He should be willing and able to transport himself back in fancy to the period of beginnings in musico-dramatic composition; to a time when the classic fables, despite their bald simplicity, were yet almost the exclusive subjects of operatic representation; when the fact that they were yet glowing in the rosy rays of the sun of the renaissance enabled the people to derive the keenest pleasure from stage pictures which brought the heroes of those fables before them; to a time when it was just dawning on the minds of musicians that sensuous charm was not the be-all and end-all of operatic music, but that dramatic expression could and should be consorted with it. Having thus prepared himself, he will find "Orpheus" a transportingly beautiful work—one which will satisfy to the full every desire for affecting melody, and frequently astound him with the forcefulness and truthfulness of its dramatic expression. It is the fashion of the day among musicians who think themselves abreast of the times to decry Gluck's operas as antiquated. They surely are antiquated so far as the "forms" are concerned and the sparseness of the instrumentation. But the question of moving power is not always a question of means; Berlioz, with a tremendous apparatus in his "Mass for the Dead," does not produce a tithe of the awful effect that Mozart does with his three trombones in the finale of "Don Giovanni," and that musician is to be pitied who cannot feel the tremendous dramatic force of the scene between *Orpheus* and the *Furies* in the

second act of this opera. The short airs and choruses which make up this scene are, in view of their dramatic purposes, as perfect as anything in the whole range of operatic literature from "Dafne" down to "Parsifal." They need no apology—everything in them is strongly beautiful and beautifully strong, from the first accents of *Orpheus's* plaintive song, borne on ethereal harp arpeggios across the chasm filled with writhing furies and demons, and which are only stirred to deeper pathos by each terrifying "No!" hurled out by the chorus—from the beginning of this wonderfully conceived and executed scene to the last chord of the dance of the *Furies* that succeeds it. Music like this needs but to be heard to be appreciated. Those who are susceptible to its charms will find it but natural that Tantalus should forget his thirst, Sisyphus his labors, and that Ixion's wheel should cease to turn while the strains are enriching the atmosphere of Hades.

The opera was placed on the stage tastefully, and a fine intelligence was manifest in all the tableaux and scenes. The effect of the scene between *Orpheus* and the *Furies* was thrilling, and those who have admired the music in concert rooms will find that it takes new life and meaning from the situation. The culmination of the spectacular effects, however, was reserved for the ballet, appended to the opera in the Academy representation. The poetical motive of the ballet was classic and the music all Gluck's, two circumstances which prevented any greater shock to the feelings of the spectators than that which came from witnessing a Bacchic procession seemingly conjured up by *Orpheus* for the diversion of the denizens of Elysium. But there is so much serenity and sweet placidity about the scenes in which the spirits of the blest figure that one was not likely to inquire too closely into the proprieties here—the less since the pictures presented by the ballet were full of lovely groups and the blending of colors exceedingly happy.

METROPOLITAN OPERA HOUSE. German opera. "Die Meistersinger" repeated. Conductor, Herr Anton Seidl.

Saturday, Ninth.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. "Die Königin von Saba" repeated. Conductor, Herr Anton Seidl.

THALIA THEATRE. German operetta. 2 p. m, "Der Seecadet;" 8 p. m., "Der Trompeter von Säkkingen."

ACADEMY OF MUSIC, 2 p. m. American opera. "The Taming of the Shrew" repeated. Conductor, Mr. Theodore Thomas.

STEINWAY HALL, 3 p. m. Testimonial concert to Leopold Godowsky, pianist. The beneficiary assisted by Miss Effie Steward, John F. Rhodes and Adolf Glose.

ACADEMY OF MUSIC. Third concert, forty-fourth season of the Philharmonic Society. Overture to "Iphigénie en Aulide," Gluck; Symphony in E-flat (No. 3, B. and H. edition), Haydn; Pianoforte concerto, A minor, Op. 54, Schumann (Mr. Carl Faelten); Symphony No. 2, D minor, Op. 70, Dvořák. Conductor, Mr. Theodore Thomas.

The novelty in this scheme was the symphony of Dvořák which was performed in public for the first time at the public rehearsal on the afternoon of the preceding day. It was composed for the Philharmonic Society of London, and brought forward under the direction of the composer on April 22, 1885. Its reception in London was enthusiastic; in New York it was listened to attentively and applauded respectfully, but a deep impression it did not make on either the public or the musicians. What individuality it possesses is derived from the Slavonic tincture apparent in its melodies. The symphony was set down on the programme as the second of its composer in conformity with the title of the published score. The designation is only correct with reference to his published works. Dvořák's latest biographer, Dr. Josef Zubaty, says that already in 1864 Dvořák had two finished symphonies in his desk. This was eleven years before he obtained the "Artists' stipend" from the Austrian Government, which enabled him to devote himself exclusively to composition and opened the way for him to publicity through the kindness of Brahms and Hanslick, who were on the committee of awards. Dr. Hanslick, in introducing Dvořák to the Vienna public, related that among the compositions which accompanied the young Bohemian musician's application for the stipend was "a symphony, pretty wild and

untrammeled, but at the same time so full of talent that Herbeck, then a member of our committee, interested himself warmly for it." The key of this symphony has not been mentioned. It was probably one in E-flat composed in 1874. If this surmise is correct, then the so-called "second" symphony may be Dvořák's fifth. His two published symphonies are respectively in D major (op. 60; it was brought out in Boston by Mr. Henschel) and D minor (op. 70). It is of record that Dvořák composed a scherzo for a symphony in D minor in 1874, and, since such a single movement has never been published, the indications are that the London Philharmonic Society's work was constructed around the movement composed eleven years before. If so, the fact is a suggestive commentary on the extent to which success stimulates appreciation, and might also serve as an indication that the unknown Dvořák of eleven years ago was a better man than the musical lion of to-day; for the opinion that the scherzo is vastly superior to the other movements of the D minor symphony is one that is generally acquiesced in by local critics and musicians.

Monday, Eleventh.

METROPOLITAN OPERA HOUSE. German opera. "Die Meistersinger" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC, Brooklyn. American opera. "The Taming of the Shrew." Conductor, Mr. Theodore Thomas.

Tuesday, Twelfth.

ACADEMY OF MUSIC. Eleventh evening concert of the Thomas Popular Series. Overture, "The Flying Dutchman," Wagner; Andantino and March movement from the symphony "Die Weihe der Töne," Spohr; Pianoforte concerto, No. 4, D minor, Op. 70, Rubinstein (Rafael Joseffy); "Norwegian Artists' Carnival," Svendsen; Menuet, Boccherini; transcription for strings of the "Spring Song," Mendelssohn; "Scènes Pittoresques," Massenet.

STEINWAY HALL. Concert for the benefit of the German Hospital and Dispensary given by the Liederkranz and Arion Societies

and Beethoven Männerchor, assisted by Fräulein Marianne Brandt, S. B. Mills, August Kutzleb, F. Q. Dulcken and the Heimendahl String Quartet. Conductors, Frank Van der Stucken, Reinhold L. Herman, and Max Spicker.

Wednesday, Thirteenth.

STEINWAY HALL, 3 p. m. Pianoforte recital by Mrs. William H. Sherwood, assisted by Miss Villa Whitney White, soprano. Mrs. Sherwood played "Aufschwung," "Traumeswirren," and "Ende vom Lied" by Schumann; "Kypris," Op. 44, No. 7 by Jensen; Étude in A minor, Thalberg; Barcarolle, M. Moszkowski; Liszt's fantasia on "Tristan und Isolde;" Chopin's Études, Op. 25, Nos. 1 and 2, Nocturne, Op. 27, No. 1, and Polonaise, in E-flat, Op. 22.

METROPOLITAN OPERA HOUSE. German opera. "Die Walküre" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. American opera. "Orpheus" repeated. Conductor, Mr. Theodore Thomas.

Thursday, Fourteenth.

ACADEMY OF MUSIC, 3 p. m. Eleventh matinée of the Thomas Popular Series. March, "Tannhäuser," Wagner; Overture, "Oberon," Weber; Andante Cantabile, Beethoven-Liszt; Air, "Che piu aspro il cuore," from "Il Seraglio," Mozart (Mrs. Blanche Stone Barton); Rhapsody No. 1, Andreas Hallén; Violin Solo, "Allegro de Concert," Op. 15, Bazzini (Mr. Charles Hildebrandt); "Pizzicato Polka," Strauss; Torchlight March, No. 3, C minor, Meyerbeer.

GRACE CHURCH, 4 p. m. Mr. Samuel P. Warren's fiftieth organ recital. Passacaglia in B-flat, G. Frescobaldi; Andante in D-flat, Op. 14, No. 1, Battison-Haynes; Allegro Cantabile and Toccata from the fifth organ symphony, C. M. Widor; Introduction to "Parsifal," Wagner (arranged by A. Hänlein); "Nuptiale" in F (MS.), Henry Holden Huss; Sonata in C minor (Psalm XCIV), Julius Reubke.

Friday, Fifteenth.

METROPOLITAN OPERA HOUSE. German opera. "Die Königin von Saba" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. American opera. "The Taming of the Shrew" repeated. Conductor, Gustav Hinrichs.

Saturday, Sixteenth.

ACADEMY OF MUSIC, 2 p. m. American opera. Gluck's "Orpheus" repeated. Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. "Die Meistersinger" repeated. Conductor, Herr Anton Seidl.

SOUTH CHURCH, Fifth Avenue and Twenty-first Street, 3:30. A series of weekly organ recitals begun by Mr. Gerritt Smith, organist of the church.

METROPOLITAN OPERA HOUSE. Third concert, eighth season of the Symphony Society. Overture, "Egmont," Beethoven; Song, "Die Allmacht," Schubert (Miss Carrie Goldsticker); Rhapsody and Scherzo, Edouard Lalo; Ninth Concerto for violin, Spohr (Miss Currie Duke, of Louisville, Ky.,); Festival Overture, Dr. L. Damrosch; Symphony No. 3, "Im Walde," Raff.

ACADEMY OF MUSIC, Brooklyn. Third concert, twenty-eighth season, Philharmonic Society of Brooklyn. Overture, "Leonore," No. 3, Beethoven; Symphony, D minor, Op. 70, Dvořák; Concerto for pianoforte, A minor, Op. 54, Schumann (Mr. Paul Tidden); "Morning Dawn," "Siegfried's Rhine Journey," and "Siegfried's Death" from "Die Götterdämmerung," Wagner.

Monday, Eighteenth.

METROPOLITAN OPERA HOUSE. German opera. "Lohengrin" repeated. Conductor, Herr Anton Seidl.

CHICKERING HALL. First of three concerts by Mr. William H. Sherwood, Miss Effie S. Stewart, soprano, and Miss Dora Becker, violin, assisting. Mr. Sherwood played Beethoven's "Sonata Appassionata" Op. 57; Chopin's Étude, A-flat, Op. 25, No. 1, Nocturne D-flat, Op. 27, No. 2, and Scherzo, C-sharp minor, Op. 39; Brassin's transcription of the magic fire scene in Wagner's "Walküre"; Rubinstein's Staccato Étude, Op. 23, No. 2; Liszt's arrangement of the waltz from Gounod's "Faust," and three pieces of his own composition, namely: "Allegro Patético," F-sharp minor, Op. 12, "Idylle," A major, Op. 5, No. 2, and "Medea," ballade in E-flat minor, Op. 13 (MS.).

ACADEMY OF MUSIC, Brooklyn. American opera. "Orpheus performed. Conductor, Mr. Theodore Thomas.

THALIA THEATRE. German operetta. "Nanon" repeated.

Tuesday, Nineteenth.

STEINWAY HALL, 3 p. m. Pianoforte recital and first public appearance in America of Johannes Ziegler. "Sonata Appassionata," Op. 57, Beethoven; "Carnaval Scènes Mignonnes," Schumann; Études in E major and G-flat major, and Scherzo in B minor, Chopin; "Kypris" from "Erotikon," Op. 44, No. 7, Jensen; Concert Étude, Kullak.

ACADEMY OF MUSIC, Brooklyn, 3 p. m. Third orchestral matinée of the Philharmonic Society of Brooklyn. Marche et Cortége, "La Reine de Saba," Gounod; Overture, "Freischütz," Weber; Larghetto from the second symphony, Beethoven; Ballet music and Wedding Procession, "Feramors," Rubinstein; Largo, Handel (violin obligato by L. Schmidt); transcription of "Spring Song," Mendelssohn; "Bilder aus Osten," Schumann (orchestration by Reinecke); Overture, "Tannhäuser," Wagner. Conductor, Mr. Theodore Thomas.

ACADEMY OF MUSIC. Twelfth evening concert of the Thomas Popular Series. Marche et Cortége, "La Reine de Saba,"

Gounod; Overture, "Freischütz," Weber; "Consolation," Op. 21 (MS.), Otto Floersheim; Variations on a theme by Mozart, Adam (Mme. Pauline L'Allemand, flute obligato Mr. Otto Oesterle); Pianoforte Concerto, No. 1, E-flat, Liszt (Mr. Alfred Hollins, of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, Eng.,); Overture, "William Tell," Rossini; Largo, Handel (violin obligato, L. Schmidt); Gigue for pianoforte, from the Suite Op. 91, Raff (Mr. Hollins); Variations, Proch (Mme. L'Allemande); "Scènes Napolitaines," Massenet.

THALIA THEATRE. German operetta. "Der Feldprediger" repeated.

Wednesday, Twentieth.

METROPOLITAN OPERA HOUSE. German opera. Gounod's "Faust" performed. *Faust*, Herr Stritt; *Mephistopheles*, Herr Fischer; *Valentin*, Herr Robinson; *Siebel*, Fräulein Brandt; *Brander*, Herr Lehmler; *Margaretha*, Fräulein Lehmann; *Martha*, Fräulein Goldsticker.

Gounod's beautiful opera was not given in its entirety but with greater fulness than is usual in Italian and English representations. The admirers of the beautiful ballet music in the Oriental bacchanale were delighted to hear it in its proper place, and those who have smiled for years at the ungainly tableau which followed *Margaret's* death, found a picture of the so-called "apotheosis" which had at least gracefulness of grouping and absence of visible lifting apparatus to commend it. But of all the differences, the most gratifying was the change in the order of the duel and church scenes. The original intention of the librettists, and the logic of the drama are consulted in placing the murder of *Valentine* before the scene of *Margaret's* agony in the sacred edifice. The use of the duel as a finale has Gounod's sanction and even favor, it is true, but there can scarcely be a question that it is the least beautiful, as it is the least dignified, of the two scenes, and that it prevents the development of the dramatic feeling of the play, which has a finer climax in the swooning of *Margaret* in the midst of the pomp and

circumstance of the holy office, as Goethe conceived it, than in the vulgar butchery of a coarse-mouthed soldier. If it is only the last moment that is to count, let any one contrast the scene between *Margaret* and her dying brother in the opera with that in Goethe's poem, in which, crushed by the accumulated burden of her misfortunes, *Gretchen* seeks the retreat supposed never to be closed to those who labor and are heavy laden, only to hear the voice of the accusing demon ringing in her ears, while from the choir comes the chant of the "Dies iræ" inexorable as fate, and the stupendous dramatic effect of *Gretchen's* agonizing cry, "Nachbarin! Euer Fläschchen!" in the drama, with *Valentine's* dying curses in the opera. Moreover, in his treatment of the church scene, Gounod has done less violence to Goethe than in almost any other scene of the drama.

Of Fräulein Lehmann's impersonation of the heroine much good can be said, even though it must be confessed that it has less warm life-blood in it than is generally demanded of an ideal *Margaret*. Yet in this regard she is nearer the *Gretchen* of Goethe than the *Marguerite* of Barbier and Carre. It is a fact, which is often overlooked in estimates of this creation, that the fault of *Marguerite* is one that is committed in an ecstacy of passion, while *Gretchen's* is marked in all its stages by deliberation. The former, as the world goes, is more readily excused than the latter. Fräulein Lehmann's *Margaret* has in it some of the coarser fibre which Nilsson refined out of the character. She is not like the painter Ary Scheffer's heroine, of whom Heine said that she had read the whole of Schiller. There is something of the rusticity and want of refinement in it which characterize the poet's creation. Its greatest beauty is in its strongly dramatic parts. Musically it is consistently lovely from beginning to end. In the other characters only trifling deviations from the accepted types were noticeable. Herr Fischer's *Mephistopheles* was less spectacular than is the rule, and his cynicism was more amiable in its outward manifestations. On a high plane stands Herr Stritt's *Faust;* handsome, gentle in bearing, graceful in action and impassioned in utterance, it was one of the most satisfactory impersonations which we have seen here.

ACADEMY OF MUSIC. American opera. Wagner's "Lohengrin." *King Henry*, Myron W. Whitney; *Lohengrin*, William Candidus; *Elsa*, Miss Emma Juch; *Frederick of Telramund*, Alonzo E. Stoddard; *The Herald*, Edward O'Mahony; *Ortrud*, Helene Hastreiter. Conductor, Theodore Thomas.

"Lohengrin," on this occasion, had its first representation in the English language in the United States. The translation used was that of Natalia Macfarren, which is perhaps as good as any extant with the exception of Mr. John P. Jackson's. Nevertheless, it must be confessed that it by no means solves the vexatious question whether or not a Wagnerian opera can receive justice in any other than its original language. In some respects, beauty of singing on the part of the principals notably, the first Italian representations given in New York have never since been equalled, and there was much to commend in the "Lohengrin" of Mr. Abbey's season at the Metropolitan; yet much of the essence of Wagner's work was absent from these representations. Sentimentality and sweetness are the things for which the ordinary Italian opera singer strives; the vigor, robustness, and even coarseness which dominate many of the artistic productions of the German people, and which are as much a characteristic expression with them as merely sensuous beauty of tone and form with the Italians, are outside his comprehension and foreign to his sympathies. In even the best Italian performances Wagner's music is phlebotomized and the reddest of its blood let out, and in even the best of translations some of the bone and sinew of the drama is removed, while in the disregard of the vigorous declamation for which Wagner, while retaining in "Lohengrin" a much stronger lyrical character than is found in his later musical dramas, has shown the greatest consideration, another element of its vitality is lost. To make up for the deprivations caused by the translation into English, there was, on this occasion, an opulence in stage adornment and costumes which would have created a sensation had not the public been accustomed to brilliant spectacles by the representations given at the upper house. Nevertheless it deserves to be placed on record that in its picturesque features the "Lohengrin" of the American Opera Company was not only remarkable, but, all things considered, the finest ever seen in New York City.

Thursday, Twenty-first.

ACADEMY OF MUSIC, 3 p. m. Twelfth matinée of the Thomas Popular Series. Symphony, in E-flat (No. 3, B. and H.), Haydn; Concerto for pianoforte, F minor, Op. 16, Henselt (Mr. Rafael Joseffy); Overture, "Leonore" No. 3, Beethoven; "Träumerei," Schumann; Scherzo from the music to "A Midsummer Night's Dream," Mendelssohn; ballet music from "Nero," Rubinstein.

GRACE CHURCH, 4 p. m. Mr. S. P. Warren's fifty-first organ recital. Sonata, No. 3, F minor, Op. 14, Philip Wolfram; Canon in A, Op. 21, No. 2, Th. Salomé; Fantasia in C minor, Op. 25, H. Berens; Andante in D, H. S. Cutler; "Gran coro trionfale" in E-flat, F. Capocci; "Elevation" in A-flat, A. Daussoigne-Mehul; Finale from Op. 52, Schumann (arranged by W. T. Best).

THALIA THEATRE. German operetta. Genée's "Nanon" repeated.

Friday, Twenty-second.

METROPOLITAN OPERA HOUSE. German opera. Goldmark's "Die Königin von Saba" repeated. Herr Anton Seidl, Conductor.

ACADEMY OF MUSIC. American opera. "Lohengrin" repeated, with Miss Charlotte Walker as *Elsa* in place of Miss Emma Juch, who had been injured at the close of the third act of the first representation by being struck on the head by a gas reservoir which fell from a step ladder as she was leaving the stage. Conductor, Mr. Theodore Thomas.

CHICKERING HALL. Second pianoforte recital of William H. Sherwood. Gavotte celebre, G minor, and Loure from (3d) violoncello suite in G major, Bach; Ballade in A-flat, Op. 47, Chopin; "Études Symphoniques" Op. 13, Schumann; Henselt's transcription of Weber's Clarionet Concerto in E-flat as a "Grand duo concertant" (Miss Josephine E. Ware, assisting);

four numbers from Mr. Sherwood's "Children's Series" Op. 14, (MS.); Fugue, Op. 5, No. 3, G minor, Rheinberger; "Magic Fire Scene" from "Die Walküre," Brassin-Wagner; March from "Tannhäuser," Liszt-Wagner; "Combattimento," A-flat minor, Sgambati; "La Fileuse," Op. 157, No. 2, Raff; "Waldesrauschen" and Polonaise in E major, Liszt.

THALIA THEATRE. German opera. "Der Trompeter von Säkkingen" repeated. Conductor, John Lund.

Saturday, Twenty-third.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. "Der Prophet" repeated. Conductor, Walter J. Damrosch.

ACADEMY OF MUSIC, 2 p. m. American opera. "Orpheus" repeated, with Mme. Pauline L'Allemand as *Eurydice* in place of Miss Juch. Conductor, Mr. Theodore Thomas.

CHICKERING HALL, 3:30 p. m. Third pianoforte recital of William H. Sherwood, Mrs. Gerrit Smith, soprano, assisting. Mr. Sherwood played the Sonata in C minor, Op. 111, Beethoven; Scherzo in F minor, Antoine de Kontski; Scherzo in B-flat minor, Op. 41, William Mason; Minuet in A-flat, Edgar H. Sherwood; Impromptus in A-flat minor, Op. 90, No. 4, and B-flat major, Op. 142, No. 3, Franz Schubert; Étude in D minor, Op. 105, No. 2, Moscheles; Nocturne, A major, No. 4, Field; Octave study, E-flat major, Book II, No. 7, Kullak; "Folke Dans," Op. 13, No. 6, Louis Maas; Mazurka in G minor, Ferdinand Dewey; Prelude and fugue transcribed by Julia Rivé-King from Haberbier and Guilmant; Allegretto, Op. 6, No. 3, Grieg; Nocturne, Op. 10, No. 1, Tschaikowsky; "Les deux Alouettes," Op. 2, No. 1, Leschetizky; Toccata di Concerto, Op. 36, Dupont.

STEINWAY HALL. "The Passions; Symphonic Tone-painting," by Edward Mollenhauer, performed.

THALIA THEATRE. German operetta. "Der lustige Krieg" performed.

STECK HALL, 8:30 p. m. Second concert, eighth season, Standard Quartet Club, Mr. Alexander Lambert, assisting. Quartet in G minor, Op. 64, No. 4, Haydn; Pianoforte Trio, C minor, Op. 1, No. 3, Beethoven; Quartet in D minor, Op. posth., Schubert.

Monday, Twenty-fifth.

METROPOLITAN OPERA HOUSE. German opera. Gounod's "Faust" repeated. Fräulein Slach as *Siebel.* Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. American opera. "Lohengrin" repeated, with Miss Juch as *Elsa.* Conductor, Mr. Theodore Thomas.

THALIA THEATRE. German operetta. "Der Feldprediger" repeated.

Tuesday, Twenty-sixth.

ACADEMY OF MUSIC. Thirteenth evening concert of the Thomas Popular Series. "Request" programme. Prelude, Choral and Fugue, Bach (adapted by J. J. Abert); Overture, "A Midsummer Night's Dream," Mendelssohn; Andante from the Fifth Symphony, Beethoven; "Siegfried's Rhine Journey," Wagner; Hungarian Rhapsody, No. 2, Liszt; "Bal Costumé" (second series), Rubinstein; Theme and Variations from quartet in D minor, Schubert; Minuet, Boccherini; "Waldweben," and "Ride of the Valkyrias," Wagner.

STEINWAY HALL. Concert of Master Michael Banner, violinist, with the help of Miss Jean Herrick, soprano; Mrs. Annie Louise Powell, contralto; Francis F. Powers, baritone; the St. George's Glee Club, and Caryl Florio, pianist.

THALIA THEATRE. German opera. Lortzing's opera, "Czar und Zimmermann," performed.

Wednesday, Twenty-seventh.

ACADEMY OF MUSIC. American opera. Mozart's "Magic Flute" performed. *Queen of Night,* Pauline L'Allemand; *Pamina,*

Emma Juch; *Three Ladies*, May Fielding, Charlotte Walker, and Helen Dudley Campbell; *Papagena*, Minnie Dilthey; *Three Genii*, Anna Phelps, Charlotte Maginnis, Addie Frank; *Tamino*, William Candidus; *Sarastro*, Myron W. Whitney; *Speaker of the Temple*, Alonzo E. Stoddard; *First Priest*, Alfred Paulet; *Second Priest*, Edward O'Mahony; *Papageno*, William Hamilton; *Monostatos*, John Howson; *Two Men in Armor*, William Santen and Henry Leon. Conductor, Mr. Theodore Thomas.

Doubtless a good round dozen of reasons why the American Opera people included "The Magic Flute" in their first year's repertory and gave it so early a representation could have been had for the asking. For instance: It has but rarely been given in English, and only at exceedingly long intervals in Italian, performances of it always waiting for the coming of a phenomenally endowed songstress able to sing the music alloted to *The Queen of Night;* it is the last of Mozart's operas, and derives a peculiar significance in this latter day when the musical sceptre has passed from Italy to Germany, from Beethoven's alleged dictum that it was Mozart's one German opera "in right of the style and solidity of its music;" it is full of easily comprehended musical pieces to which the hearts of the people the world over have clung since childhood, and which are heard with increased interest and affection in their place in the opera; if we except a few numbers, and those among the least interesting, its music makes only modest requisitions on the vocal gifts and technical requirements of the forces employed in it; its finest moments are those given up to concerted music, and it is in such music that the artists of the American Company have given the most pleasure; it opens boundless possibilities to the stage decorator and machinist, who, in mounting it, are unembarrassed by the ordinary considerations of propriety as to time, place, and people; finally, Madame L'Allemand, though she did not distinguish herself above her fellows in the representations, has the reputation of having sung the extraordinary music of *The Queen of Night* well in Germany, and Mr. Whitney's bass might be imagined as the product of a special creation for the music of *Sarastro.*

Each of these reasons had a certain amount of validity, but taken together they probably did not weigh as much in the

managerial mind as the simple fact that the work promised to enable the company to score another success in respect of the general effect of the performance (a promise, let me say in passing, that was fulfilled), and that it makes strong appeal to the careless class of amusement patrons to which Schickaneder and Mozart pandered in writing it, and which is, unfortunately, as numerous now in New York as it was in Vienna ninety years ago. There is, however, a point of view from which the wisdom of the production was open to question. It is that from which the new enterprise housed at the Academy of Music is considered, not as a contributor to the agreeable diversion of the public, nor as an institution whose first thought is its exchequer, and its second the demands of art, but as the active agent of a dignified, earnest, intelligent, and patriotic movement to advance the standard of art-culture in America. It might be urged with considerable force that allegiance to the mission of such an institution would have excluded "The Magic Flute" from its list, at least until a distinctively educational purpose would be subserved by the production, or its book could have been remodeled and the opera purged of the absurdities which for nearly a century have excited the ridicule of critics and public, and which, naturally, are accentuated by translation into a language understood by all. The former contingency will arise when the time comes for a representation of all, or the better part, of Mozart's operas in succession, as occasionally happens in Germany—a feature of operatic activity which the most sanguine believers in the future of opera in America will hesitate to look upon as imminent. With the prevailing tastes and tendencies in this department of music, such a consummation is more than likely to be preceded by a Wagnerian "cycle," the possibility of which need not be more than two years distant. The latter contingency was at the command of the management, though, no doubt, it would have been difficult to find any one intimately acquainted with the music of the opera and accustomed to dramatic composition, willing to undertake a task, the necessity of which has been recognized for decades in Germany, without inspiring a poet or playwright with the willingness and ability to remove it. The difficulty lies in finding a satisfactory theory on which to proceed in the work of revision. Every effort to give the opera dignity and coherence of plot would be

likely to end in failure. It is the magic of the music of "Die Zauberflöte" which has kept it as fresh and sparkling as an Alpine stream in the midst of the disturbing influences of changing tastes and ideals; and this music is as full as the book of nonsense, albeit it is most amiable nonsense. The experiment has been tried. In the first quarter of this century the French had a version entitled "Les Mystères d'Isis," made by a musician who, it is related, burst into tears after the first performance, and declared to his friends that henceforth he would compose no more operas, because he could not hope to produce anything comparable in beauty with this. Yet his hotch-potch (he augmented the music with pieces drawn from other operas of Mozart) was long ago relegated to the limbo of artistic monstrosities.

The most satisfactory solution of the difficulty would seem to be to leave the general drift of Schickaneder's stupid extravaganza unchanged, and to seek to improve the diction of the text. Yet there is no denying that there is something saddening in the contemplation of so much admirable music being kept in the service of a work which, as a play, occupies a plane such as would be fixed by a fusion of "Evangeline," "Adonis," and "The Black Crook." With operatic composers nobly striving, under the inspiration of one of the greatest musical and dramatic geniuses that ever lived, to make this art form in all things as dignified as the spoken drama, and winning a willing recognition because of the excellence of their accomplishments, it is discouraging to see such honest and effective labor as the American Opera people put into their efforts bestowed on a work which, as it stands, is about as likely as "Adonis" to elevate public taste. The music of the "The Magic Flute" is surpassingly beautiful; nobody is more ready to concede that than those who have recognized the advance made in operatic composition since Mozart's day. Many of its numbers have a vigor and freshness which are discernible only in Mozart's best moments; even the nonsense music, which alternates with the sublime, has a charm from which it is impossible to escape; but it is equally impossible to escape from the feeling that this beautiful music is prostituted by the idiotic play to which it is wedded.

"The Magic Flute" should be treated as a Christmas pantomime. The tendency of critics has been to view it with too

much seriousness. It is difficult to avoid this while one is under the magic spell of its music, but the only way to become reconciled to it, on reflection, is to take it as the story of its creation shows that its creators intended it to be taken, namely, as a piece designed to suit the taste of the uncultivated, unrefined, and careless. This will explain the singular sacrifice of principle which Mozart made in permitting a rascally mountebank like Schickaneder to pass judgment upon his music, to exact that one duet should be composed over five times before he would accept it, and even to suggest the melodies of some of the numbers. A story goes that Mozart almost died of laughing when he found that the public went into ecstacies over his opera. Certain it is that his pleasure in it was divided. Schickaneder had told him that he might occasionally consult the taste of connoisseurs, and he did so and found profound satisfaction in the music written for *Sarastro* and the priests, and doubtless also in the fine ensembles; but the enthusiasm inspired by what he knew to be concessions to the vulgar only excited his hilarity. Wagner has expressed his admiration at the fact that though Mozart was first and foremost an absolute musician, he could only write good dramatic music when he had a worthy text, and "Die Zauberflöte" as a whole compared with "Don Giovanni" will furnish an illustration of the correctness of Wagner's remark. The beautiful in "Die Zauberflöte" is amply explained by Mozart's genius and marvellous command of the technics of composition. The dignity of the simple idea of a celebration of the mysteries of Isis was enough to inspire him for a great achievement when it came to providing a setting for the scenes in which the priests figured. The rest of the music he seems to have written with little regard to coherency or unity of character. His sister-in-law, who was to take the part of *The Queen of Night*, had a voice of extraordinary range and elasticity; hence the two display airs; *Papageno*, a metamorphosed *Kasperl* (the German *Punch*) had to have music in keeping with his character, and Mozart doubtless wrote it with as little serious thought as he did the "piece for an organ in a clock, in F minor, 4-4," and "Andante to a waltz for a little organ," which can be found entered in his autograph catalogue for the last year of his life. In the overture, one of the finest of his instrumental compositions, he returned to a form that had

not been in use since the time of Hasse and Graun; in the scene between *Tamino* and the *Two Men in Armor*, he made use of a German choral sung in octaves as a *canto fermo* with counterpoint in the orchestra—a recondite idea which it is difficult to imagine him inventing for this opera; one of the choruses he borrowed from his earlier score of "Idomeneus." All these things indicate that the depth which the critics with bottom-scraping proclivities wish to see in the work, is rather the product of their imagination than real. In the Academy representation no effort was made to relieve the opera of its flippancy, though, so far as it was possible, an antidote was provided by treating the priest scenes with dignity and beauty. The menagerie was limited to one serpent (the first absurdity of the story) and four monkeys; *Sarastro* entered in a chariot drawn by men instead of lions, which fact entailed a sufficient loss of romantic feeling to call for mention. However, it is, perhaps, too much to expect of an operatic institution in its first year that it shall have a pair of lions among its properties.

METROPOLITAN OPERA HOUSE. German opera. "Die Königin von Saba" repeated. Conductor, Herr Anton Seidl.

THALIA THEATRE. German operetta. Millöcker's "Gasparone" performed.

STEINWAY HALL. Concert by Sam Franko, violinist, with the assistance of Mrs. Adolf Hartdegen, soprano, Miss Jeanne Franko, pianist, Mr. Edmund Neupert, pianist, and Mr. Holst Hansen, baritone.

Thursday, Twenty-eighth.

ACADEMY OF MUSIC, 3 p. m. Thirteenth matinée of the Thomas Popular Series. Coronation march from "Le Prophète," Meyerbeer; Overture, "Rosamunde," Schubert; second part of the symphony "Im Walde," Raff; ballad for Trombone, Müller-Berghaus (Mr. Ewald Stolz); Valse Caprice, Rubinstein; Serenade, No. 3, D minor, Volkmann; Introduction, Nuptial Chorus and March movement, third act, "Lohengrin," Wagner.

GRACE CHURCH, 4 p. m. Mr. S. P. Warren's fifty-second organ recital. Prelude and fugue on B-A-C-H, Bach; Andante from Quartet in F, Haydn (transcribed by W. T. Best); Organ Symphony, No. 1, C minor, Widor; Pastorale in D, Merkel; Theme and Variations, A-flat, Thiele.

THALIA THEATRE. German opera. Nicolai's "Lustigen Weiber von Windsor" performed. *Herr Fluth*, Otto Rathjens; *Herr Reich*, Walter Hoffmann; *Fenton*, Ferdinand Wachtel; *Spärlich*, Edmond Fabbiani; *Dr. Cajus*, Hermann Gerold; *Falstaff*, Ludwig Ziehmann; *Frau Fluth*, Hannah Norbert-Hagen; *Frau Reich*, Hermine Lorenz; *Anna*, Selma Kronold. Conductor, John Lund.

STEINWAY HALL. Vocal and Instrumental Concert for the benefit of the German Ladies' Society for Widows and Orphans, at which Mr. Franz Rummel appeared for the first time after an absence of five years.

Friday, Twenty-ninth.

METROPOLITAN OPERA HOUSE. German opera. "Die Meistersinger" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. American opera. "Orpheus" repeated. Conductor, Mr. Theodore Thomas.

THALIA THEATRE. German opera. "Lustigen Weiber von Windsor" repeated. Conductor, John Lund.

STEINWAY HALL. Carlos Sobrino's second pianoforte recital, Henri Finzi, violoncello, and Carl E. Dufft, baritone, assisting.

Saturday, Thirtieth.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. Gounod's "Faust" repeated, with Herr Alvary in the title rôle. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC, 2 p. m. American opera. "The Magic Flute" repeated. Conductor, Mr. Gustav Hinrichs.

THALIA THEATRE. German opera. 2 p. m. "Der lustige Krieg"; 8 p. m. "Die lustigen Weiber von Windsor."

STEINWAY HALL. Concert of Alexander Lambert, pianist, with the aid of an orchestra. Overture, "Coriolanus," Beethoven; Concerto No. 4, D minor, Rubinstein; Air, Bach; Toccata and Fugue, Bach-Tausig; "Vogel als Prophet," Schumann; "Pièce Rustique," Op. 36, No. 8, M. Moszkowski; Scherzo for orchestra, H. W. Parker; Grande Fantaisie, "Airs Polonais," Chopin. Conductor, Mr. Frank Van der Stucken.

CHICKERING HALL. Concert for the benefit of J. R. Thomas, baritone singer and ballad composer.

Sunday, Thirty-first.

STEINWAY HALL. Concert given by Arthur Claassen with the aid of Ida Klein, Minnie Dilthey, Max Alvary, J. J. Bott, a male chorus and orchestra. Wagner's sacred cantata, "Das Liebesmahl der Apostel" performed.

The performance of Wagner's work was so faulty, that any estimate of it based wholly on the hearing vouchsafed on this occasion must of necessity be taken with some grains of allowance. But judging by this and an older acquaintance with the score, the work does not seem entitled to much serious thought. It was composed when Wagner was thirty years old, and its title-page bears the inscription to Frau Weinlig, the widow of Wagner's teacher. The work discloses the talent which ripened so marvellously later in only one particular—the dramatic use made of the orchestra. The text is bald to a degree and the first two-thirds of the music is mere empty sound, uninteresting in every respect. The plan of the work briefly described is this: The *Disciples*, divided into a general chorus and two supplementary choruses, are gathered together deploring the persecutions which have come upon them and seeking to comfort and encourage each other. The *Twelve*

Apostles, who form a chorus by themselves, enter, and after a mutual greeting admonish the faint-hearted to steadfastness. All united pray for an outpouring of the Holy Ghost. Voices of an invisible female choir speak comfort. Thus far the music is void of every trace of melodic beauty or originality of invention. The orchestra has been used only in two or three introductory phrases of a few bars length. Now, however, the dramatic instincts of Wagner discover themselves. The descent of the Holy Spirit is depicted by a sudden outburst from the instrumental body, which becomes the real bearer of the musical and dramatic interest and remains such till the end, although the activity of the male chorus is not diminished. It is as if the composer, who had labored without result thus far, had suddenly become inspired. The rest of the music, with the exception of an effort at ambitious choral writing toward the close, is good, expressive, and intensely dramatic music. For the sake of this portion of the work, which was shown to be worthy of better treatment, it is to be regretted that the performance was so entirely void of merit. It is a fact of sufficient interest to be noticed in a review like this that Herr Anton Seidl has expressed an intention to supply Wagner's cantata with an orchestral part throughout, and adapt it for stage representation.

FEBRUARY.

Monday, First.

ACADEMY OF MUSIC. American opera. "The Magic Flute" repeated. Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE. German opera. "Faust" repeated. Conductor, Herr Anton Seidl.

THALIA THEATRE. German opera. "Der Trompeter von Säkkingen" repeated. Conductor, Herr John Lund.

Tuesday, Second.

STEINWAY HALL. First concert, second season, of Mr. Frank Van der Stucken's Novelty series. Overture to Otto Roquette's poem, "Waldmeister's Brautfahrt," Op. 13, Friedrich Gernsheim; Prologue to "Scenes from Longfellow's 'Golden Legend'," Dudley Buck (for baritone solo, chorus, organ, and orchestra); Song, "Meine Ruh' ist hin," Schubert (Mme. Christine Dossert); Symphonic poem "Vltava," B. Smetana; two songs, "'Tis sad to die," and "Early Love," Frank Van der Stucken (Mme. Dossert); "Narcissus," ancient idyl for soli, chorus, and orchestra, Jules Massenet, the orchestral accompaniment by Mr. Van der Stucken.

Mr. Van der Stucken began his Novelty Concerts in the season of 1884–1885, giving his first concert on October 25, 1884. Their purpose is sufficiently indicated in their title, but their proudest distinction has come from the encouragement which they have given to American composers. In the four concerts of the first season he brought forward novelties by Benoit, Brahms, Chabrier, Dvořák, Godard, Goldschmidt, Holländer, Klughardt, Sgambati, and Tschaikowsky, of European composers, and of Dudley Buck,

O. Floersheim, E. Heimendahl, B. O. Klein, E. A. MacDowell, H. W. Nicholl, J. K. Paine, E. C. Phelps, G. Templeton Strong, F. Van der Stucken, and George E. Whiting, of native or resident composers. At the concert under consideration he introduced a feature designed to enable him to acquaint the public with choral novelties as well as instrumental. It is seldom that we have been privileged to hear a choral body that created so good an impression on its first appearance as did Mr. Van der Stucken's choir on this occasion. Though not a numerous body compared with the Oratorio Society, it is yet ample for the purposes to which it is Mr. Van der Stucken's intention to devote it. Its singing demonstrated conclusively the admirable character of the material in the choir and the high qualification of Mr. Van der Stucken as a choral conductor. The two works in which the choir was heard were Dudley Buck's Prologue to Longfellow's "Golden Legend" (the first part of a dramatic cantata which took the $1,000 prize offered by the Cincinnati Festival Association in 1880), and Massenet's "Narcissus." Of the former work we can scarcely speak without expressing surprise that it should have waited nearly six years for performance in New York, the scene of its composer's artistic activities. It is a well rounded and extremely interesting composition, in which the key is set for the entire work of which it is a part, and the principal melodic ideas, typical of the good and evil principles underlying the poem, have their first exposition in a manner which is not only entirely musical but is also dramatically lucid. Longfellow's prologue is admirably suited for musical setting, with its antiphony between *Lucifer*, the *Powers of the Air*, and the *Bells*, and Mr. Buck has given it an investiture which will long please by its beauty and its expressiveness. The "Ancient Idyl" of Massenet's proved, as might have been expected, to be a charmingly graceful and melodious work, the inherent loveliness of which was enhanced very materially by the ingenious instrumentation which Mr. Van der Stucken supplied for the occasion. The solos were sung by Madame Christine Dossert and Mr. W. H. Lawton.

ACADEMY OF MUSIC. Fourteenth concert of Mr. Thomas's Popular Series. Second "request" programme. Vorspiel, "Meister-

singer," Wagner; Allegretto and Scherzo from the A major symphony, Beethoven; Extracts from the ballet of "The Vine," Rubinstein (1. "The Wine Tasting;" 2. "The Wines of Italy;" 3. "The Wines of Hungary;" 4. "The Wines of Spain;" 5. "The Wines of the Orient;" 6. "The Wines of Germany;" 7. "Champagne;"); Overture, "Merry Wives of Windsor," Nicolai; Largo, Handel; Pizzicato Polka, Strauss; "Danse Macabre," Saint-Saëns; Torchlight March, No. 1, B-flat, Meyerbeer.

"The Vine," for which Rubinstein composed the music, is a *Ballet d'action* by Taglioni, Grandmougin, and Hansen. It has three acts and five tableaux and there are about twenty musical pieces in Rubinstein's score. Several of the dances were introduced to the New York public by Mr. Thomas last season. The numbers in the present programme form the bulk of the ballet. The dramatic conceit is a most graceful one. The *Goddess of Merriment* undertakes to acquaint certain characters with the various wines of the world. She sends out a body of coopers and performs an incantation. Soon the coopers return, leading groups of dancers personifying the various kinds of wine, the colors of their costumes being chosen with reference to the wines that they represent. In turn these execute dances before the people of the pantomime. Rubinstein has supplemented the artist's work of identification by giving to each group of dancers characteristic music. Thus the representatives of Italian wines dance to a rapid tarantella; those of Hungary to a csárdás, with its two movements, the *lassu*, slow, and *friss*, quick, which alternate with each other at the will of the dancers; Spain—whose music Dr. Macleod characterized in his note-book as "a hot night disturbed by a guitar"—is represented in the musical score by two guitars, or, in their stead a viola and two violoncellos played pizzicato; Janizary music, or Turkish music, as it is called, with its generous use of percussion instruments—triangle, cymbals, and bass drum—speaks for the wines of the Orient, while Germany is, of course, represented by the national waltz tempo.

CHICKERING HALL. Second private concert of the season by the Vocal Union, at which Schumann's cantata "New Year's Song," Op. 144, was performed, the incidental solos sung by Carl E. Dufft. Conductor, Samuel P. Warren.

THALIA THEATRE. German operetta. Genée's "Seecadet" repeated.

Wednesday, Third.

ACADEMY OF MUSIC. American opera. Wagner's "Lohengrin" repeated. Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Die Meistersinger" repeated. Conductor, Herr Anton Seidl.

Thursday, Fourth.

ACADEMY OF MUSIC, 3 p. m. Fourteenth matinée of Mr. Thomas's Popular Series. Overture, "Egmont," Beethoven; Allegretto Grazioso from the Second Symphony, Brahms; Pianoforte Concerto, No. 1, E minor, Chopin (Mme. Madeline Schiller); Overture, "Hositzka," Dvořák; "Bilder aus Osten," Schumann (orchestration by Reinecke); "Scènes Pittoresques," Massenet.

GRACE CHURCH, 4 p. m. Mr. Samuel P. Warren's fifty-third organ recital. Fantasia and Fugue in B-flat, F. L. Ritter; Andante in E-flat from the First Symphony, Mendelssohn (arranged by Best); Sonata in D minor, J. Frederick Bridge; Fantasia in E-flat, Saint-Saëns; Andante con moto in A minor, E. T. Chipp; Overture to "Euryanthe," Weber (arranged by S. P. Warren).

CHICKERING HALL. Second private concert of the Musurgia, assisted by Miss Marie Groebl, contralto, and the Philharmonic Club. Club numbers: "Love and Wine," Mendelssohn; "The Five Songs," C. Häser; "Evening Star," Wagner (arranged by W. R. Chapman); "Great is Jehovah," Schubert-Liszt; "Spanish Serenade," Dregert; "The Image of the Rose," Reichardt; "King Witlaf's Drinking Horn," Hatton. Conductor, W. R. Chapman.

THALIA THEATRE. German operetta. Genée's "Nanon" repeated.

Friday, Fifth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Rienzi" performed. Cast: *Rienzi*, M. Sylva; *Irene*, Fräulein Lehmann; *Colonna*, Herr Fischer; *Adriano*, Fräulein Brandt; *Orsini*, Herr Robinson; *Baroncelli*, Herr Kemlitz; *Cieco*, Herr Singer; *ein Friedensbote*, Fräulein Klein. Conductor, Herr Anton Seidl.

The first of Richard Wagner's operas which obtained a foothold on the stage was brought forward with much display on the stage, with such a clash and clatter of drums and bells, of short-swords and shields, and such a clangor of brazen trumpets as never resounded in an American theatre before. The opera was new to the Metropolitan list, but not to the local record. It was performed, though under discouraging circumstances, at the Academy of Music on March 4, 1878, by a German opera company headed by Madame Eugenia Pappenheim and Charles R. Adams. That it failed to win admiration then and was permitted to slumber undisturbed for nearly a decade was no loss to the name and fame of Wagner, nor a serious deprivation to the New York public. This, we are sure, the sincerest admirers of the master spirit of this century in the department of dramatic composition will gladly concede. Its revival was not in the line of the loftiest endeavors of the Metropolitan management, though it helped to swell the tide of prosperity which has supported German opera so buoyantly ever since the artistic devotion, wisdom and enterprise of Dr. Damrosch established it at the upper house. It did this because it is a brilliant and imposing spectacle; because its music is of the kind which appeals to the majority of the public even to-day; because a great many people attended the representations out of curiosity, to study the growth of Wagner, to listen to the youthful utterances of one of whom it is known historically that he did not attain to artistic manhood until he had rebelled against the state of things under which for a time he sought to work out his artistic salvation. For those who were inclined seriously to apply such a standard of judgment to the work as is justified by existing circumstances, however, the chief pleasure that "Rienzi" afforded was that given to the eye. Musically almost as little honor was done the *manes* of Wagner by

its revival as was done by the performance, a few days before, of "Das Liebesmahl der Apostel," a composition which dates back to the period when "Rienzi" was still a novel sensation and was considered an artistic success. This is not said because "Rienzi" is in form an opera of the old style, with all the absurdities against which the mature Wagner fulminated his crushing criticisms, but because in this form it is unworthy of him. Compared with the operas which served as its models—"La Muette de Portici," "William Tell," the noisy works of Spontini, the sensational pieces of Meyerbeer—"Rienzi" is unqualifiedly weak, and this in spite of a noble subject, and (as such things went at the time) a cleverly constructed and suggestive book. There is no musical vice which Wagner was so merciless in condemning in Meyerbeer's operas which does not exist in this score in an exaggerated form and with much less to extenuate it in the matter of fertility in invention and real musical beauty. Its sweets out-Italian the Italians; its noise puts the wildest extravagances of Meyerbeer to shame.

It is pleasant to turn from thoughts of the opera itself to the features of its representation. In "Rienzi" there are five acts, and, of course, five climaxes in which the populace, soldiery and nobility of Rome, the envoys of the Italian States, gladiators, dancing girls, and what not, disport themselves in operatic style, with such accompaniment of opulence in stage attire and paraphernalia as could be invented by an imaginative young artist filled with the image of Bulwer's novel, and bent on outdoing Scribe and Meyerbeer in the very home of their triumphs. For all these spectacular glories the management of the Metropolitan exhibited sympathetic appreciation. There was some use of scenery and properties which were associated in the public mind with other operas, but the pictures, as they presented themselves in their totality, were new in composition, vivid in color, varied in detail, and frequently suggestive of the veritable scenes as they have been made familiar by painter and photographer. The first act showed a picture of the Lateran, which was agreeable to the eye until the doors were thrown open, when a disparity between the external and internal dimensions and style of architecture disturbed the illusion. More successful was the view in the second act, when a prospect from a great chamber in the capitol showed an excellent painting of the

castle of St. Angelo. The opera has a close like "Le Prophète," which, as the story goes, was constructed on the model of "Rienzi,"—the hero and heroine go down to death in a conflagration. This scene was a great improvement on the one that had done service in Meyerbeer's opera, and was thoroughly effective. The ballet, of extravagant proportions, reached its climax when a mimic gladiatorial combat took place on a platform of shields held above their heads by a body of soldiery. The best talent of the company (all of it, in fact, since the artists who were not in the cast sang in the choir of the Lateran Church), was employed in the representation. Of the individuals the guerdon for excellence in singing easily belonged to Fräulein Lehmann, and it was a pleasure that we do not always have in opera, that the allusions to the beauty of *Irene* in the first act did not in this case, have to be taken on the *lucus a non lucendo* principle. Fräulein Lehmann was as lovely in appearance as her voice was charming. Her rôle, however, was not so striking as that of *Adriano*, assigned to Fräulein Brandt, and which received a powerfully dramatic interpretation at that experienced and intelligent artist's hands. The heroic side of *Rienzi's* character was well brought out in the bearing and singing of M. Sylva. To add to the pomp and circumstance of the allegorical ballet a company of German turners was called on to play the part of gladiators. The opera was received with frequent rounds of applause, but not with great enthusiasm. At the end of each act the principal performers were recalled, and after the second Herr Seidl had to come forward to receive the admiring plaudits of the audience.

ACADEMY OF MUSIC. American opera. Nicolai's opera, "The Merry Wives of Windsor," performed in a new English version prepared by H. E. Krehbiel. Cast: *Mistress Ford*, Pauline L'Allemand; *Mistress Page*, Jessie Bartlett Davis; *Sir John Falstaff*, William Hamilton; *Mr. Ford*, Alonzo E. Stoddard; *Mr. Page*, Myron W. Whitney; *Anne Page*, May Fielding; *Fenton*, William H. Fessenden; *Slender*, John Howson; *Dr. Caius*, Edward O'Mahony. Conductor, Mr. Theodore Thomas.

Nicolai's "Merry Wives of Windsor" is a prime favorite in Germany, where Frau Lucca achieves some of her finest successes in it; and the American people, on being given an opportunity to pronounce upon an English version of it, confirmed the judgment of the old world in every particular. Shakespeare's play wears an operatic dress most jauntily, and Nicolai fitted it so perfectly that there is not the slightest impediment of its vivacious action, while its lovely fairy element has been accentuated and etherealized by the kindly ministrations of music. The book of the opera presents the principal episodes in Shakespeare's comedy effectively and makes much of the scene of *Falstaff's* discomfiture in Windsor Forest—a scene which was extremely welcome to the management of the American company because of the opportunity it gives for a pretty picture and a graceful ballet. The music is composed on Italian models, though the influence of the German folk-song has not been lost upon it, and the orchestra is treated with more dignity and made a more potent factor than was the custom in Italy at the time of its composition. But the work has a fascinating freshness and the humor of the play has a worthy counterpart in the piquancy and archness of the music. In the finales the most energetic activity developed by the play never outstrips the music; there is not a moment when the action waits for the composer. The co-operation is perfect and the result the more admirable since a dramatic finale is the severest test that an opera writer can be put to.

The opera was beautifully mounted at the Academy. The scenes were bright and new, the pictures admirable in composition. The histrionic talent of the company had a better opportunity to display itself than in any opera heretofore up to this time, and in the majority of instances the opportunity was embraced. As *Mistress Ford*, Madame L'Allemand showed herself to be a most arch and piquant comedy actress, and all of the music which lies in the higher regions of her voice, she sang brilliantly and with nice appreciation of the composer's intention. As *Mistress Page*, Jessie Bartlett Davis came forward for the first time with this company. She has several qualities that commend her to public approbation —a handsome stage presence, good voice, and considerable skill as an actress. Mr. Hamilton made a *Falstaff* of coarser fibre than is

justified by the book, but he kept the audience good humored and disclosed a variety of resources which should be estimated highly in these performances. Mr. Whitney had little singing to do (which was regretable), and Mr. Stoddard sang well and acted with spirit. Mr. Fessenden was a good *Fenton*, though it is a pity that his register is not a trifle more extended. A tenor without an A above the staff in his voice is seriously handicapped for operatic purposes. The chorus sang with splendid vigor and freshness.

ACADEMY OF MUSIC, 1:45 p. m. American opera. Gluck's "Orpheus" repeated. Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. "Die Meistersinger" repeated. Conductor, Herr Anton Seidl.

THALIA THEATRE. German opera. Nicolai's "Lustigen Weiber von Windsor" repeated. Conductor, Herr John Lund.

ACADEMY OF MUSIC, Brooklyn. Gounod's "Mors et Vita" performed at the fourth concert of the Brooklyn Philharmonic Society, the solo parts in the hands of Miss Emma Juch, soprano, Miss Helen Dudley Campbell, contralto, William Candidus, tenor, Myron W. Whitney, bass. Conductor, Theodore Thomas.

Like the same composer's "Redemption," this "sacred trilogy" was composed for the Birmingham Festival, in England, and also, like "The Redemption," it has greatly exercised the minds of musicians and critics since its production. Were it the work of any man of less fame than Gounod it is hardly likely that "Mors et Vita" would have been so much talked about. If "The Redemption" justly fell under extensive condemnation because of its want of the elements and qualities which we are justified in expecting to find in an oratorio of large dimensions and lofty subject because of its commonplaces, the triviality of many of its ideas and the feebleness of its imitation of great models, there is no hope of critical salvation for "Mors et Vita," which has less of freshness, less of melodic invention, and less of variety than its companion-piece—Gounod desires that "Mors et Vita" shall be

accepted as a continuation of "The Redemption"—and no greater dignity of form or depth of learning. There is an element of novelty in the plan of M. Gounod's two oratorios which secures for them a respectful and interested hearing. The element is so praiseworthy, in fact, that it invites the utmost generosity in judgment, a generosity that is only prejudiced in the mind of the knowing by the comparison with acknowledged masterpieces which the execution of the plan compels. Thus, in the case of "The Redemption" the comparison, inevitably a fatal one, was with Bach's "Passion Music" because of the similarity in subject and the use of similar elements—the *turbæ*, as they used to be called, the reflective element of which the vehicles are airs and concerted pieces, and the old chorales, the great foundation stones of Bach's artistic structure. Nearly two-thirds of "Mors et Vita" consists of a setting of the mass for the dead, and since Gounod in his best estate is yet an eclectic whose originality lies chiefly in a few amiable mannerisms, it is impossible while listening to the oratorio to avoid comparison with the requiems of Mozart, Berlioz, and Verdi. It is true that Gounod has introduced a dramatic conceit into his mass which is theoretically admirable, and which his predecessors never thought of, but unfortunately, again, the execution of the conceit is not productive of beauty.

The introduction of the mass for the dead in the oratorio is doubly unfortunate; it sets a standard for the music which is not reached, and it destroys the symmetry of the plan of the work. This plan is admirably conceived and makes happy use of the vitalizing force inherent in a dramatic action. Though such an oratorio must of necessity be contemplative in character, M. Gounod has shown us how the advantages of dramatic life can be secured for it. There is a story at the base of the work which is told in the three great divisions, entitled respectively, "Death," "The Judgment," and "Life." The development of the dramatic idea is consistently made in the Latin text compiled by the composer. After a proclamation of the fearfulness of death and judgment ("Horrendum est incidere in manus Dei viventis") the *Voice of Jesus* is heard in the familiar promise of resurrection and life everlasting ("Ego sum resurrectio et vita," etc.,). The chorus repeats the words and the requiem mass is begun.

Plainly, the essential element of this portion of the liturgy of the Church in the scheme of the work was the vivid picture of the last judgment which is found in the "Dies iræ," and we cannot but believe that it would be materially bettered by the excision of all in this subdivision except the hymn, an excision which could be defended, moreover, on the ground of improvement in the musical effect. The mass ends the first part; the second begins with an orchestral number entitled "The Trumpets at the Last Judgment," after which come "The Resurrection," "The Judgment of the Elect," and "The Judgment of the Rejected," set forth in Biblical language alternately by the solo baritone (who stands for the *Evangelist* of the German passion music and the *Narrator* of "The Redemption"), and the chorus. The third part presents the vision of St. John touching the Heavenly Jerusalem.

That a text constructed on these lines affords a fine opportunity for music is obvious, and M. Gounod approached his task on its most serious side. In "The Redemption" (and already in "Faust," for that matter), he showed appreciation of the advantages which accrue from the use of typical melodies, but in the composition under discussion he carried out this principle much more logically and to a greater extreme. Against his ethical scheme no objection need be urged. In brief, it is this: the essential ideas of his text are, first, the grief caused by death; second, the hope of a blissful hereafter; third, the dread of retributive justice; and fourth, the trust in divine love. To these conceptions he has sought to give formal expression by means of short melodic phrases which are used as the principal themes of his composition, recurring in the musical texture whenever the sentiments which they typify are referred to in the text, and receiving such new shapes as the musical exigencies require or his fancy dictates. Color and character is given to the entire first part of a phrase of four notes forming a sequence of three major seconds either ascending or descending. This, according to M. Gounod, expresses "the terror inspired by the sense of the inflexibility of justice, and, in consequence, by that of the anguish of punishment." We must take M. Gounod's label as he gives it. The *tritonus* which he so daringly employs certainly does convey the idea of an inexorable something, but it is inexorable ugliness; it inspires terror instead of expressing

it, especially when it is harmonized; all those whose ears are not hardened to harsh cacophony feel alarm whenever it becomes evident that the dreadful sequence is imminent. His second theme is more acceptable. It is a phrase of two bars, which in its original minor form expresses sorrow, but changed to the major voices consolation and joy. In treating it M. Gounod may be less regardless of prevalent ideas of musical beauty and less ingenious than he is when he is spreading terror with his *tritonus*, but the results are much more gratifying. In the instrumental introduction to the fourth number of the second part, "Sedenti in throno," etc., it is developed into a melody of surpassing loveliness. In fact, so soon as he shakes off the nightmare of his "terror" *motif*, M. Gounod becomes interesting, and not before. The *motif* is not a plastic one, and the composer has not that power of moulding and remoulding his phrases into ever new and ever beautiful forms which the world has learned to marvel at in the case of Wagner, and which is essential if one wishes to compose with this constructive scheme in view. The effect of the first part is on the whole oppressive and lugubrious. Melodic invention is at a minimum. Page after page is met without a bar of vocal melody. Effects are sought simply and solely in harmonic progressions and orchestral devices. Sequential iteration, a few times effective, shows itself to be the characteristic and most persistent element of the composition. Phrases in themselves unimpressive are repeated over and over again in various keys until they become as wearisome as the "terror" *motif*. As in "The Redemption," polyphony, the finest element in sacred music, is distinguished by its absence. It is a convention that the "Quam olim Abrahæ" shall be set to a fugue. Gounod starts one bravely enough, but drops it with almost amusing alacrity so soon as he gets his four voices under way. The *a capella* style is introduced in a meritorious manner in the "A custodia matutina," etc., and there is a great deal of choral recitation in triads, which gives the work the effect of a church service. Against the drawbacks which we have enumerated, and which force themselves upon the notice of the most generous listener, are to be set a masterly treatment of the orchestra throughout, but especially in the second and third parts, and a high degree of success in delineating the joyous sentiments of the celestial plot of the oratorio. To particularize is

impossible, yet we cannot refuse to mark with special mention the exquisite melody to which the soprano soloist sings the words: "Beati qui lavant stolas suas in Sanguine Agni," and the transcendent beauty of the chorus, "Sedenti in throno," to which we have already referred.

METROPOLITAN OPERA HOUSE. Fourth concert of the Symphony Society. Hector Berlioz's dramatic legend, "La Damnation de Faust," performed with the aid of the Oratorio Society. *Marguerite*, Mrs. Medora Henson Emerson; *Faust*, Herr Alvary; *Mephistopheles*, Mr. Max Heinrich; *Brander*, Herr Singer. Conductor, Mr. Walter J. Damrosch.

Sunday, Seventh.

LIEDERKRANZ HALL. Second concert of the German Liederkranz. Overture, "Les Abencerages," Cherubini; Cavatina from "Sampson et Delilah," Saint-Saëns (Miss Emily Winant); Male part-songs, "Abendlied," Debois, and "Im Winter," Ed. Kremser; Pianoforte Concerto, No. 1, E-flat major, Liszt (Mr. Franz Rummel); Requiem, Mozart (solo parts, Mrs. Gerrit Smith, Miss Emily Winant, Mr. Jacob Graff, and Mr. George Prehn). Conductor, Mr. Reinhold L. Herman.

Monday, Eighth.

CHICKERING HALL. Concert in aid of the Loan Relief Association, participated in by Miss Emily Winant, Miss Hortense Pierse, Silas G. Pratt, Frederick W. Jameson, the Weber Quartet, and the Philharmonic Club.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Rienzi" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC, Brooklyn. American opera. "Lohengrin" performed. Conductor, Mr. Theodore Thomas.

Tuesday, Ninth.

ACADEMY OF MUSIC, Brooklyn, 3 p. m. Fourth orchestral matinée of the Philharmonic Society of Brooklyn. Overture,

"Oberon," Weber; Andantino and March Movement from the symphony, "Die Weihe der Töne," Spohr; Ballet Music from "Nero," Rubinstein; Rhapsody No. 1, Hallén; Andante Cantabile, Beethoven-Liszt; Minuet, Boccherini; Overture, "Merry Wives of Windsor," Nicolai. Conductor, Mr. Theodore Thomas.

ACADEMY OF MUSIC. Fifteenth evening concert of the Thomas Popular Series. "Rakoczy" March, Berlioz; Overture, "Oberon," Weber; Notturno, Dvořák; Scherzo from the Second Symphony, Op. 70, Dvořák; Fantasia, "The Wanderer," Schubert-Liszt (Mr. Franz Rummel); Overture, "Coriolanus," Beethoven; "Siegfried Idyl," Wagner; Valse Caprice, Rubinstein; Spanish Rhapsody, Chabrier.

CHICKERING HALL. Third concert of the New York Philharmonic Club. Quintet, D major, Op. 16, Karl Nawratil (pianoforte, Richard Hoffman); Suite, E major, Op. 11, Carl Goldmark (Richard Hoffman and Richard Arnold); Quartet, D minor, Op. posth., Schubert; Songs sung by Marie Josephine Le Clair.

THALIA THEATRE. German operetta. "Die Fledermaus."

ACADEMY OF MUSIC, Brooklyn. Second private concert of the season of the Apollo Club, of Brooklyn. "Sword Dance," Gounod; Violin Solo, "Zigeunerweisen," Sarasate (John F. Rhodes); "The Linden Tree," Max Spicker; Arietta, "Kommt ein schlanker Bursch gegangen," Weber (Miss Emma Juch); "Castanet Song," H. R. Shelley; Chorus of Spirits and Hours, from "Prometheus Unbound," Dudley Buck; "The Captive," and "My Heart is Bright With Thee," Rubinstein (Miss Juch); "The Forest Mill," Nessler; Violin Solo, "Di tanti palpiti," Paganini (Mr. Rhodes); "Wanderer's Night Song," Lenz. Conductor, Mr. Dudley Buck.

(At the first concert for the season, on December 8th, the programme of which was not received in time for insertion in its proper place, the solo performers were M. Ovide Musin and Mrs. Blanche Stone Barton. The club sang: "The Anvil," Gounod; "The Stars," Dürrner; "Cavalry Song," John

H. Brewer; "King Olaf's Christmas," Dudley Buck; "Moonlight," H. Zöllner; "Huntsman's Joy," Rubinstein; "In Foreign Land," Joseph Schen.)

Wednesday, Tenth.

ACADEMY OF MUSIC. American opera. "The Merry Wives of Windsor" repeated. Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Rienzi" repeated. Conductor, Herr Anton Seidl.

Thursday, Eleventh.

ACADEMY OF MUSIC, 3 p. m. Fifteenth matinée of the Thomas Popular Series. Overture, "Magic Flute," Mozart; three ballet pieces from "Orpheus," Gluck; Scotch Rhapsody, "Burns," A. C. Mackenzie; Duo Nocturne from "Béatrice et Benedict," Berlioz (Charlotte Walker and Helen Dudley Campbell); "Rouet d'Omphale," Saint-Saëns; "Ave Maria," Schubert (transcribed for orchestra); Saltarello, Gounod.

GRACE CHURCH, 4 p. m. Samuel P. Warren's fifty-fourth organ recital. Trio Sonata, D minor, No. 3, Bach; "So Shall the Lute and Harp Awake," Handel (Miss Ida W. Hubbell); Concert Fantasia and Fugue in C minor, W. G. Wood; Andante Cantabile in B-flat, from the String Quartet, Op. 11, Tschaikowsky (arranged by Charles H. Morse); "Die Allmacht," Schubert (Miss Hubbell); Processional March in F, Op. 44, No. 3, Guilmant.

THALIA THEATRE. German operetta. "Nanon."

Friday, Twelfth.

ACADEMY OF MUSIC. American opera. "The Merry Wives of Windsor" repeated. Conductor, Mr. Gustav Hinrichs.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Tannhäuser" repeated, with Frau Krämer-Wiedl as *Elizabeth*. Conductor, Mr. Walter J. Damrosch.

THALIA THEATRE. German operetta. Gilbert and Sullivan's "Mikado" performed in a German version by Herr L. Ottomeyer, the stage manager of the theatre. Conductor, Ed. Poelz.

Mr. Gilbert's verbal plays are not to be preserved in a translation, and his wit is too volatile to be transferred to the German tongue. Herr Ottomeyer knew this, and, wisely, perhaps, attempted to construct a dialogue of original elements. The result was not happy, as the entire play was vulgarized. Many of the lines written for the music fared better, though even in this part of the work the translator did not always show as much regard as he should have done to rhythmical accuracy. Some of the finest results of the collaboration of Messrs. Gilbert and Sullivan are seen in the piquancy of the poetical and musical rhythms. The audience, although almost exclusively German, showed familiarity with the original "Mikado," and greeted the admired numbers with great enthusiasm. An attempt to copy the "stage business" of Mr. Stetson's company was far from successful, and the decorations used could probably all have been purchased with Mr. Frederici's robe. Enthusiasm was unbounded all evening, the popular favorites being Emmy Meffert (*Yum-Yum*), Carola Englander (*Pitti-Sing*), Max Lube (*The Mikado*), and Bernhard Rank (*Ko-Ko*). The opera was performed continuously until the 26th inst.

Saturday, Thirteenth.

ACADEMY OF MUSIC, 1:45 p. m. American opera. "Lohengrin" repeated. Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. "Die Königin von Saba" repeated. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. Fourth concert forty-fourth season of the Philharmonic Society. "Tragic" Overture, Op. 60, Brahms; Symphony No. 2, C major, Op. 61, Schumann; Symphonic Poem, "Orpheus," Liszt; Fragments from "Die Götterdämmerung," Wagner (Morning Dawn, Siegfried's Rhine Journey, Siegfried's death). Conductor, Mr. Theodore Thomas.

CHICKERING HALL. Concert for the benefit of Mrs. Sarah Baron Anderson, in which the Henrietta Beebe Quartet participated.

THALIA THEATRE, 2 p. m. German operetta. Strauss' "Fledermaus."

Monday, Fifteenth.

THE CASINO. First performance in the United States of "The Gypsy Baron," an English version of the operetta "Der Zigeunerbaron." Book by Schnitzer, from a romance by Jokai; music by Johann Strauss. *Barinkay*, William Castle; *Zsupan*, Francis Wilson; *Count Carnero*, W. H. Fitzgerald; *Count Homonay*, P. Moore; *Saffi*, Victoria Schilling; *Arsena*, Letitia Fritch; *Mirabella*, Georgie Dickson; *Ottokar*, Billee Barlow. Conductor, A. Nowak.

ACADEMY OF MUSIC. American opera. "The Merry Wives of Windsor" repeated. Conductor, Mr. Gustav Hinrichs.

METROPOLITAN OPERA HOUSE. German opera. "Die Königin von Saba" repeated. Conductor, Herr Anton Seidl.

CHICKERING HALL. First of a series of American concerts projected by Louis Melbourne, participated in by Miss Virginia Rider, Miss Effie Stewart, Miss Isabel Stone, Miss Dora Becker, Miss Hortense Pierse, Miss Laura Carroll Dennis, Mr. W. H. Lawton, and the Courtney Ladies' Quartet.

Tuesday, Sixteenth.

ACADEMY OF MUSIC, Brooklyn, 3 p. m. Fifth orchestral matinée of the Philharmonic Society of Brooklyn. Overture, Air and Gavotte from the Suite in D major, No. 3, Bach; Overture and Nocturne from the "Midsummer Night's Dream" music, Mendelssohn; Wedding Music, Op. 45, A. Jensen; Valse Caprice, Rubinstein; Pizzicato Polka, Strauss, Suite, "L'Arlésienne," Bizet. Conductor, Mr. Theodore Thomas.

ACADEMY OF MUSIC. Sixteenth evening concert of the Thomas Popular Series. Symphony No. 3, F major, Op. 153, "Im Walde," Raff; Hungarian Rhapsody, No. 12; Serenade in D, Op. 9, Robert Fuchs; Ballet Music from "Henri VIII," Saint-Saëns.

CHICKERING HALL. Second private concert, twentieth season, of the Mendelssohn Glee Club, aided by Miss Ella A. Earle, soprano; Mr. Francis F. Powers, baritone; the New York Philharmonic Club, Signor Emilio Agramonte, and Mr. Harry Rowe Shelley, pianists. "Be Undismayed," Marschner; Soprano Solo, "Outward Bound," Grieg; "The Music of the Sea," J. Mosenthal; Baritone Solo, "Salve Regina," Dudley Buck; "Songs of Spirits over the Water," Op. 167, Schubert; "The Olden Story," Jüngst; "The Owl and the Pussy Cat," George Ingraham; Songs for Soprano, "The Lonely Tear," Schumann, and "Ungeduld," Schubert; Spanish Serenade, "Farewell to the Hills," Op. 546, No. 2, Abt; "A Tiny Song;" "Albumblatt," Wagner; Minuet, Schubert; "St. Christopher," Frederick Clay. Conductor, Mr. J. Mosenthal.

Wednesday, Seventeenth.

METROPOLITAN OPERA HOUSE. German opera. "Rienzi." Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. American opera. "Orpheus." Conductor, Mr. Theodore Thomas.

Thursday, Eighteenth.

ACADEMY OF MUSIC, 3 p. m. Sixteenth matinée of the Thomas Popular Series. Symphony No. 8, B minor ("Unfinished"), Schubert; Pianoforte Concerto in A major, Mozart (Mr. Rafael Joseffy); Variations on a theme by Haydn, Op. 56, Brahms; four numbers from "The Vine," ballet by Rubinstein ("The Wine Tasting," "The Wines of Italy," "The Wines of Hungary," "The Wines of Spain"); Hungarian Fantasia for pianoforte (Mr. Joseffy).

GRACE CHURCH, 4 p. m. Samuel P. Warren's fifty-fifth organ recital. Prelude and Fugue, C minor, A. W. Bach; Barcarole in G, from Op. 135, Spohr (arranged by George Cooper); Sonata No. 5, in D, Mendelssohn; Andante in B-flat, Th. Dubois; Fantasia in C minor, Hans Huber.

UNIVERSITY CLUB THEATRE, 8:30 p. m. Concert for the benefit of Michael Banner, at which the young violinist had the assistance of Miss Emily Winant, Madame Madeline Schiller, Miss Maud Morgan, and Mr. Theodore Toedt.

Friday, Nineteenth.

ACADEMY OF MUSIC. American opera. "Lohengrin." Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE. German opera. "Lohengrin." Conductor, Herr Anton Seidl.

Saturday, Twentieth.

ACADEMY OF MUSIC, 1:45 p. m. American opera. "The Merry Wives of Windsor." Conductor, Mr. Gustav Hinrichs.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. "Rienzi." Conductor, Herr Anton Seidl.

STECK HALL, 8:30 p. m. Third concert of chamber music by the Standard Quartet Club, assisted by Mr. Walter Hall, pianist. Quartet, C minor, Op. 18, No. 3; Quintet, E-flat, Op. 44, Schumann; Quartet, F major, Op. 17, Rubinstein.

Monday, Twenty-Second.

ACADEMY OF MUSIC, 1:45 p. m. American opera. "Orpheus." Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE, CONCERT HALL, 2:30 p. m. Concert of chamber music by the New York Trio Club (Mr. Bern. Boekelman, pianoforte; Mr. Sam Franko, violin; Mr. Emil Schenck, violoncello), assisted by Mrs. Annie Louise Tanner,

soprano, and Miss Kate S. Chittenden, organist. Vorspiel to "Tristan und Isolde," arranged for pianoforte, violin, violoncello, and organ, by Julius Sachs; Air, "Non Pasentar." Mozart; Serenade, Op. 15, Th. Kirchner; Bavarian Dances, Op. 20, No. 1, E. Frank; Songs, "Aufenthalt," "Die Post," Schubert; Trio, Op. 22, R. Fuchs.

METROPOLITAN OPERA HOUSE. German opera. Last performance of "Die Meistersinger." Conductor, Herr Anton Seidl.

Tuesday, Twenty-third.

ACADEMY OF MUSIC. Seventeenth evening concert of the Thomas Popular Series. Overture, air and gavotte from the Suite No. 3, in D major, Bach; Overture, "Ruy Blas," Mendelssohn; Siegmund's love song, "Die Walküre," Wagner (Mr. William Candidus); "Les Préludes," Liszt; Andante Cantabile, Beethoven-Liszt; Serenade, Julius Sachs (Mr. Candidus); Valse Caprice, Rubinstein; Norwegian Rhapsody, Svendsen.

Among the most interesting of the mass of articles which appeared in the German journals immediately after the death of Wagner, were some reminiscences of his life in Zürich, Switzerland, thirty years before, written by the German poet and dramatist, Dr. Hermann Rollett, also a political refugee in Zürich, and published in the *Neue Freie Presse* of Vienna. One of the incidents narrated by Dr. Rollett was as follows: "I had moved for the summer of 1852 into a farm house at Fluntern, near Zürich, and Richard Wagner had rented a summer establishment situated on the mountain opposite. We frequently met at breakfast at a pavilion about midway between our homes. He was writing the text of his Niblung tragedy at the time, and I my "Jucunde," which was published in the following year by Otto Wigand in Leipsic.

"Wagner's industry was so great that when we met at seven o'clock in the morning, he usually had already spent several hours at his writing desk, and generally he would read to me what he had written. One morning he read to me the passage in the 'Walküre," when the night-wind bursts open the door, the spring night shines into the hut, and *Siegmund*, throwing his arms around the listening *Sieglinde* breaks out in the words:

"'Winterstürme wichen dem Wonnemond,
In linden Lüften wiegt sich der Lenz!'

"I sprang up and enthusiastically proclaimed my delight at this in every sense poetical passage. 'But that,' I added significantly, 'must have a real, full melody!'

"'In my manner,' Wagner answered with a half smile, and hummed a few tones to himself.

"On my protestation that I could not imagine how he would do it, he tore a leaf from a little note book, drew five lines with pencil, wrote down some notes, scribbled the words under them, and sang the strophe for me intensifying its effect greatly by the peculiar inflections which he used. After we had continued the conversation for a time, I took the bit of paper, and I have preserved it to this day. And so I have in my possession the first draft of one of the most beautiful and effective passages ever created by Richard Wagner."

METROPOLITAN OPERA HOUSE. Testimonial concert in honor of Miss Emma C. Thursby. Overture, "Hebrides," Mendelssohn; Air, "O, Ruddier than the Cherry," Handel (Herr Josef Staudigl); Andante and Finale from pianoforte concerto in G minor, Mendelssohn (Mr. Richard Hoffman); Air, "Mia speranza adorato," Mozart (Miss Thursby); Air, from "La Reine de Saba," "Faiblesse de la Race Humaine," Gounod (M. Eloi Sylva); Fourteenth Hungarian Rhapsody, Liszt; "Ave Maria," Schubert (arranged for orchestra by F. Lux); "Mad Scene," from "Hamlet," A. Thomas (Miss Thursby); Air from "The Creation," Haydn (Herr Staudigl); Air, "Jerusalem," Verdi (M. Sylva); Tarantelle, Bizet (Miss Thursby); March from the "Lenore" symphony, Raff. Conductor of the orchestra, Mr. Walter J. Damrosch.

CHICKERING HALL. A mass in C, by Paola La Villa, performed at a concert of the Courtney pupils.

Wednesday, Twenty-fourth.

STEINWAY HALL, 3 p. m. First of two pianoforte recitals by Mr. Franz Rummel. Chromatic Fantasia and Fugue, Bach; So-

nata, Op. 53 ("Waldstein"), Beethoven; Études Symphoniques, Op. 13, Schumann; Rondo Capriccioso, Op. 14, Mendelssohn; Impromptu, Op. 90, No. 2, Schubert; Nocturne, Op. 27, No. 2, Polonaise, Op. 53, and Berceuse, Op. 57, Chopin; Scherzo from Serenade, Op. 35, Jadassohn; "La Fileuse," Op. 157, No. 2, Raff; "Elevation," Otto Floersheim; "Autrefois," Liszt; "Invitation à la Valse," Op. 65, Weber-Tausig.

ACADEMY OF MUSIC. American opera. "The Magic Flute" re-created, with Mme. Christine Dossert as *Pamina* instead of Miss Juch. Conductor, Mr. Gustav Hinrichs.

METROPOLITAN OPERA HOUSE. German opera. "Die Königin von Saba." Conductor, Herr Anton Seidl.

CHICKERING HALL. "The March of the Monks of Bangor," by George E. Whiting, and male part-songs sung at the second concert of the Orpheus Glee Club. Conductor, Mr. C. Mortimer Wiske.

Thursday, Twenty-fifth.

ACADEMY OF MUSIC, 3 p. m. Seventeenth matinée of the Thomas Popular Series. The "Request" programme of January 26th repeated.

GRACE CHURCH, 4 p. m. Mr. S. P. Warren's fifty-sixth organ recital. Prelude and Fugue in D (Book IV, No. 3), Bach; Bass Solo, "Within This Sacred Dwelling," Mozart (Dr. Carl E. Martin); Sonata No. 8, E minor, Op. 132, Rheinberger; Bass Solo, "Honor and Arms," Handel (Dr. Martin); Overture in C major, Op. 24, Mendelssohn (arranged by W. T. Best).

METROPOLITAN OPERA HOUSE. Concert projected by Herr Anton Seidl for the benefit of the Stage Festival House of Richard Wagner, at Bayreuth. Symphony, No. 3, E-flat, "Eroica," Beethoven; "Charfreitagszauber," from "Parsifal," Wagner;

Siegfried's death and funeral march, from "Die Götterdämmerung," Wagner (*Siegfried*, Herr Albert Stritt); Overture, "Leonore," No. 3, Beethoven; Trio of Rhinedaughters from third act, "Die Götterdämmerung," Wagner (*Rhinedaughters*, Fräulein Lehmann, Frau Krauss, and Fräulein Brandt); Vorspiel und Liebestod from "Tristan und Isolde," Wagner (*Isolde*, Fräulein Lehmann).

It is sincerely to be regretted that a combination of untoward circumstances prevented this concert from being as financially successful as it deserved to be. Insufficient advertising, disagreeable weather, and a surfeit of musical entertainments could not mar the interesting musical character of the affair, but they did prevent its yielding a considerable sum to the noble Bayreuth enterprise. The concert derived special and local significance from the fact that the operatic establishment which had given such pleasure to its patrons by superb representations of "Tannhäuser," "Lohengrin," "Die Meistersinger," "Die Walküre," and "Rienzi," was bound with close ties to Bayreuth. Herr Seidl, for six years the pupil, assistant, and companion of Richard Wagner, directed its artistic forces to the most striking, complete, and brilliant triumph ever achieved by an opera company in the United States; and Herr Seidl is to be one of the conductors of the festival to be held in Bayreuth in the summer of 1886. More than this, Fräulein Lehmann and Fräulein Brandt, who contributed so much to the success of the season, have been identified with the Bayreuth enterprises in the past, and the voice of the former was heard on this occasion in some of the same music to which the "State Festival House" echoed at its dedication in 1876. There was therefore no want of sentimental considerations why a buoyant feeling should have inspired performers and auditors.

If an explanation of the presence of the "Heroic" symphony in the programme was necessary, it might be found in the fact that it is a work that was peculiarly dear to the heart of Wagner. Aside from this, however, it derived a peculiar interest, not only because of the in many respects unconventional reading which it received, but because it brought into comparison the greatest funeral marches ever composed. It must have occurred to many that this juxtaposi-

tion gave increased and new interest to both. Herr Seidl lifted some of the helplessness of grief from the Beethoven dirge by quickening its tempo, and infusing it with a manly energy which, in the hearing, seemed native to it; the *Siegfried* march he almost wholly transformed and presented its old Gothic grief, with the admixture of pride and its apotheosis of physical strength and bravery, with a vividness for which our memory fails to find a parallel. It would consume too much time and space to discuss the original features of his interpretations; it must suffice to say that they were marked by extraordinary energy, by strong rhythmical accentuation and stirring power in the climaxes, and that they were received almost rapturously by the public. In fact, so far as the latter point is concerned, the concert was eminently a triumph for Herr Seidl, and yielded him a tribute of appreciation of which he can justly be proud. The vocalists of the evening acquitted themselves admirably, and showed what capabilities for expression and beautiful vocalization lie in Wagner's music. This was particularly true of Fräulein Lehmann's rendering of the death song of *Isolde*—by odds the finest interpretation this passionate outburst has ever received in New York.

ACADEMY OF MUSIC, Brooklyn. American opera. "The Merry Wives of Windsor" performed. Conductor, Mr. Theodore Thomas.

CHICKERING HALL. Last subscription concert of the St. George's Glee Club. Glees and part songs by Joseph L. Hatton sung.

Friday, Twenty-sixth.

METROPOLITAN OPERA HOUSE. German opera. "Faust" performed for the last time. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. American opera. "The Merry Wives of Windsor." Conductor, Mr. Theodore Thomas.

Saturday, Twenty-Seventh.

ACADEMY OF MUSIC, 1.45 p. m. American opera. "Lohengrin." Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. "Rienzi." Conductor, Herr Anton Seidl.

METROPOLITAN OPERA HOUSE. Concert for the benefit of the chorus of the German Opera Company. Grieg's "An die Klosterpforte," and Bruch's "Fair Ellen" performed. Conductors, Herr Anton Seidl, Mr. Walter J. Damrosch, and Mr. Frank H. Damrosch.

STEINWAY HALL. Farewell concert of Master Jacob Friedberger, pupil of Mr. Constantin Sternberg, assisted by Miss Carrie Goldsticker, Mr. Franz Remmertz, Mr. Armin Schotte, Mr. Michael Banner, and Mr. Max Liebling.

ACADEMY OF MUSIC, Brooklyn. Fifth concert of the Philharmonic Society of Brooklyn. Symphony, No. 8, B minor ("Unfinished") Schubert; Concerto for pianoforte, violin and violoncello, with orchestral accompaniment, Op. 56, Beethoven (Mr. Richard Hoffman, Mr. L. Schmidt, and Mr. Adolph Hartdegen); Fantastic Symphony, "Épisode de la vie d'un Artiste," Berlioz. Conductor, Mr. Theodore Thomas.

THALIA THEATRE. German operetta. "The Mikado." Conductor, Ed. Poelz.

MARCH.

Monday, First.

ACADEMY OF MUSIC. American opera. Léo Delibes's "Lakmé" performed. *Lakmé*, Pauline L'Allemand; *Nilakantha*, Alonzo E. Stoddard; *Gerald*, William Candidus; *Frederick*, William H. Lee; *Ellen*, Charlotte Walker; *Rose*, Helen Dudley Campbell; *Mrs. Bentson*, May Fielding; *Mallika*, Jessie Bartlett Davis; *Hadji*, William H. Fessenden. Conductor of the opera, Mr. Theodore Thomas.

The announcement that Léo Delibes's opera, "Lakmé," would be presented by the American Opera Company was one that awakened pleasant anticipations in the minds of musical amateurs. "Lakmé" was one of the most decided successes of recent years at the Paris Opéra Comique, where it was first brought forward in April, 1883. It is true that critical voices were generally agreed that the art of Miss Van Zandt had much to do with the success of the work, but there was also, on the part of liberal-minded critics, a generous recognition of the merits of the score. Ever since the work was first presented in Paris there has been talk of giving it in New York. Madame Gerster studied the title rôle with the composer, and confidently expected to appear in the opera during the season of 1883–'84; but though she went so far as to offer to purchase the right of performance from Heugel, the publisher, nothing came of her expectation. During the same season Miss Emma Abbott carried a version, or rather perversion, of the opera, for which the orchestral parts had been prepared from the pianoforte score, into the West, and brought down upon the devoted head of M. Delibes a vast amount of undeserved condemnation. Last season Mr. Mapleson came back to the Academy with vouchers of various sorts to back up his promise to give the opera. There was Miss Nevada, who, we all know, had enjoyed the instructions of

M. Delibes, and who had trunks full of "Lakmé" dresses. There were the gorgeous uniforms of the British soldiery (with a history, of course,) and the models for the scenery, all open to the inspection of doubting newspaper reporters. It was only a matter of a week or so and the opera would be put on the stage in fine style; it was still a matter of a week or so when Mr. Mapleson's season came to an end.

Notwithstanding the magnificence of recent productions at the Metropolitan Opera House and Academy of Music, there is room in our operatic lists for French works; not only for such as are counted among the classics, but also for the productions of that eager, young generation of musicians who have followed Gounod out of the old rut, and profited, like him, by the teachings and examples of Wagner, without loss of their national characteristics. There is enough appreciation in America of the rhythmical piquancy, the vivacity, melodic grace and technical finish which are characteristic of the best French music, to welcome especially good examples of *opéra comique*, of which we have had exceedingly few in recent decades. If intelligence and care are exercised in the selection, imperfect representations only will prevent the acceptance of such works by our public with warm favor if not with great enthusiasm. The danger of imperfect representations, however, is not small. The delicate touch, nice appreciation of the essential things in Gallic art, harmonious coöperation of all the elements of artistic expression, dainty poise of action, decoration, and music, warmth of feeling in situations, which are trivial and conventional compared with the emotional apparatus of modern German musical tragedy, and which call for the utmost refinement of treatment—these are things which are seldom found in new organizations.

Lakmé is a child of the stage who inherits the traits of several predecessors, those that are strongest being derived from *Aïda* and *Selika*. Like the former, she loves a man whom her father believes to be the arch enemy of his native land, and also like the former she is the means of betraying him into the hands of the avenger. Like the heroine of Meyerbeer's posthumous opera, she has a fatal knowledge of tropical botany, and uses it to her own destruction. Her scientific attainments are on about the same plane as her amiability, her abnormal sense of filial duty, and her musical

accomplishments. She loves a man whom her father wishes her to lure to his death by her singing, and she sings entrancingly enough to bring about the dreaded collision between her lover's back and her father's knife. That she does not also succeed in making herself *particeps criminis* in a murder is due only to the bungling of the old man. This done she turns physician and nurses the wounded man back to health, only to sacrifice her love to the duty which her lover thinks he owes to the invaders of her country and oppressors of her people. Then she makes the fatal application of her botanical knowledge. Such things are possible when one goes to India for an operatic heroine. But the story will make it clear:

Lakmé is the daughter of *Nilakantha*, a fanatical Brahmin priest, who has withdrawn to a ruined temple, deep in an Indian forest. In his retreat the old man nurses his wrath, prays assiduously to Brahma, and waits for the time when he can wreak his revenge on the invaders of his country. *Lakmé* sings Oriental duets with her slave *Mallika*. *Gerald*, an English officer, breaks through a bamboo fence and makes love to *Lakmé*, who, to expedite the opera, requites the passion instanter. The father returns, after the Englishman's departure, and argues from the broken fence, with a cunning that does him credit, that an Englishman has profaned the sacred spot. This is the business of Act I. In Act II, the father, disguised as a beggar, with a dreadful dagger, and his daughter, disguised as a street singer, visit a market in a neighboring town in search of the profaner. *Lakmé* sings the "bell song," whose tinkling has been heard in our concert rooms, and *Gerald* recognizes her. The fanatical and bloodthirsty Brahmin observes sententiously that Brahma has smiled, and cuts short *Gerald's* soliloquizing with a dagger thrust. *Lakmé*, with the help of a faithful male slave, removes the wounded officer into a concealed hut in the forest. While he is convalescing the pair sing duets and exchange vows of undying affection. But the military Briton who has invaded India also invades this idyllic abode of love. *Frederick*, a brother officer, discovers *Gerald*, and informs him that duty calls and he must march with his regiment. *Lakmé* has gone for some sacred water in which the pair were to pledge eternal love for each other. *Gerald* finds the call of a drum and fife corps more powerful than the voice of love. *Lakmé* understands the struggle in his soul, and

relieves him of his dilemma by crushing a poisonous flower (to be exact, the *Datura Stramonium*) between her teeth and dying, as it would seem, to the delight of her father, who "ecstatically" beholds her dwelling with Brahma. Thus is a singular kind of poetic justice satisfied, and the opera brought to a close.

The story is worthless except to furnish motives for tropical scenery, Hindoo dresses, and Oriental music. It was derived from a little romance entitled "Le Mariage de Loti." Three English women, *Ellen*, *Rose*, and *Mrs. Bentson*, figure in the play, but without purpose, unless it be to take part in an occasional piece of concerted music. They are so insignificant that when the opera was given by Miss Van Zandt and a French company in London last year they were omitted, and the excision was commended by those who knew it had been made. On this occasion the three women were permitted to hinder what there is of poetical spirit in the play, and their conversation, like that of the other "principals," was uttered in the recitatives composed by Delibes to take the place of the spoken dialogue used in the Opéra Comique. The feature of the book which Delibes utilized to the best purpose and most effectively is its local color. His music is saturated with the languorous spirit of the East. Half a dozen of the melodies are lovely inventions, of marked originality both in matter and treatment; and the first half-hour of the opera is apt to take one's fancy completely captive. The drawback lies in the oppressive weariness which succeeds the first trance, and is brought on by the monotonous character of the music. After an hour of *Lakmé*, one yearns for a few crashing chords of C major as a person suffering from suffocation longs for a gush of fresh air. The music soon becomes monotonous, then wearies. Delibes's lyrical moments show the most numerous indications of beauty; dramatic life and energy are absent from the score. In the second act he moves his listeners but once—with the attempted repetition of the "bell song," after *Lakmé* has recognized her lover. A finely conceived and expressive melody, perhaps the best in the score, is sung to words beginning, "Why Love I Thus to Stray" (*Pourquoi?* in the original book), by *Lakmé* in the first act, which is by far the most gratifying, musically and scenically, of the whole work, and would be so if it contained only the song, the exquisite duet "'Neath yon dome" (a veritable treasure trove

to the composer, who uses its melody dramatically throughout the work), and *Gerald's* air, "Cheating Fancy." Real depth will be searched for in vain in the opera; superficial beauty is apparent on at least half its pages.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Rienzi" performed. Conductor, Herr Anton Seidl.

FIFTH AVENUE THEATRE. "The Mikado" reinstated after a month's representation at the Standard Theatre.

Tuesday, Second.

ACADEMY OF MUSIC, Brooklyn, 3 p. m. Sixth orchestral matinée of the Philharmonic Society of Brooklyn. Overture, "Melusine," Mendelssohn; Andante Cantabile from the first symphony, Beethoven; excerpts from the ballet music, "The Vine," Rubinstein; Vorspiel, "Lohengrin," Wagner; "Siegfried's Rhine Journey," Wagner; Serenade in D, Op. 9, Fuchs; "Les Preludes," Liszt. Conductor, Mr. Theodore Thomas.

ACADEMY OF MUSIC. Eighteenth evening concert of Mr. Thomas's Popular Series. Symphony in G minor, Mozart; Recitative and Air from "Françoise de Rimini," Ambroise Thomas (M. Jacques Bouhy); Ballet music, "Feramors," Rubinstein; Theme and Variations from the posthumous D minor quartet, Schubert; Song, "Les Larmes," Reyer (M. Bouhy) Tarantelle for flute and clarionet, Saint-Saëns (Messrs. Oesterle and Schreurs); Hungarian Dances, Brahms.

METROPOLITAN OPERA HOUSE. Concert for the benefit of the German Poliklinik, participated in by Fräulein Lilli Lehmann, Franz Rummel, and an orchestra conducted by Mr. Walter J. Damrosch.

ACADEMY OF MUSIC, Brooklyn. Second concert, sixth season, of the Amphion Musical Society. Overture, "Comédietta," Gurlitt (Amphion Orchestra); "Rest, Dearest, rest," Kücken;

Ballet music from "Alceste," Gluck (Orchestra); "The Dear Old Town," Silcher; Pianoforte Concerto, No. 3, C minor, Beethoven (Miss Emma G. Richardson); "Dearest, Awake," Storch; "Spinning Song," Spindler (Orchestra); "Rebuked," C. M. Wiske; "Spin, Spin," Jüngst; "Melody," Moszkowski (Orchestra); "Fair Rothrant," Veit; "Coronation March," Svendsen (Orchestra). Conductor, Mr. C. Mortimer Wiske.

Wednesday, Third.

STEINWAY HALL, 3 p. m. Second pianoforte recital by Franz Rummel. Prelude and Fugue in A minor, Bach; "Appassionata" Sonata, Op. 57, Beethoven; Fantasia, Op. 17, Schumann; "Variations Serieuses," Op. 54, Mendelssohn; Études, Op. 25, A-flat major, No. 7 C-sharp minor No. 12, C minor, Chopin; "Lullaby," Floersheim; Intermezzo scherzoso, Op. 21, No. 9, Von Bülow; Nocturne, Op. 17, Brassin; "Feuerzauber" from "Die Walküre," Wagner-Brassin; "Chant sans Paroles," Op. 2, No. 3, Tschaikowsky; "Gondoliera" ("Venezia e Napoli") and Polonaise, E major, Liszt.

METROPOLITAN OPERA HOUSE. German opera. "Tannhäuser" performed with Fräulein Lehmann as *Venus*. Conductor, Mr. Walter J. Damrosch.

ACADEMY OF MUSIC. American opera. Delibes's "Lakmé" repeated. Conductor, Mr. Theodore Thomas.

STAR THEATRE. French operetta. Mme. Judic appeared in Offenbach's "La Grande Duchesse."

Thursday, Fourth.

ACADEMY OF MUSIC, 3 p. m. Eighteenth matinée of the Thomas Popular Series. "Huldigungsmarsch," Wagner; Overture, "Sakuntalâ," Goldmark; Intermezzo from the symphony in F, Op. 9, Goetz; "Mephisto Waltz," Liszt; Notturno, Dvořák; Allegro Appassionato, Op. 27, Lalo; Overture, "Triomphale," Rubinstein.

GRACE CHURCH, 4 p. m. Mr. S. P. Warren's fifty-seventh organ recital devoted exclusively to the music of Gustav Merkel. Fantasia and Fugue in C, Op. 5; Adagio in E, Op. 35; Concert Piece in E-flat minor, Op. 141; Allegretto in A, Op. 117, No. 2; Variations on a theme by Beethoven, with Introduction, in F, Op. 45; Pastorale in G, Op. 103; Sonata, No. 9, in C minor, Op. 183.

METROPOLITAN OPERA HOUSE. Third concert of the Oratorio Society. Wagner's "Parsifal" performed as an oratorio. *Kundry*, Fräulein Marianne Brandt; *Parsifal*, Herr Krämer; *Gurnemanz*, Herr Emil Fischer; *Amfortas*, Mr. Max Heinrich; *Titurel* and *Klingsor*, Herr Philip Lehmler; *Flower Maidens*, Mrs. Ford, Mme. Dossert, Miss Eschenbach, Miss Kohler, Miss Bruni, and Miss Groebl. Conductor, Mr. Walter J. Damrosch.

The satisfaction of a natural curiosity concerning the last work of Richard Wagner is the only pleasurable result that can be set down to the credit of the third and last concert for the season of the Oratorio Society, and this result was attained at the cost of a severe disappointment to two classes, ordinarily pictured as hostile to each other—the zealous believers and the vigorous unbelievers in the gospel of Wagner's art. The latter, if attracted by curiosity to the concert or public rehearsal, must have sat through long stretches of absolute oppression; the former must have had enforced upon them more emphatically than ever before how absolutely essential to the comprehension and proper appreciation of Wagner's last drama is the full and perfect co-operation of scenery, music, and action. I am not now speaking in disparagement of the performance. The objection to a performance of "Parsifal" as an oratorio would hold good if it had been ideally perfect; in fact, in some scenes the nearer the poet-composer's purposes were grasped and put into execution, the more forceful did the objection become. *Kundry* is a monstrosity in the concert-room, yet she is dramatically by far the most powerful creation of all the personages of the drama. This must have become evident to those who listened attentively to Fräulein Brandt's singing on this occasion, and followed the text and stage directions in the printed book of words. Of all of Wagner's

creations "Parsifal" is the least adapted to concert-room performance, and I question whether the cause of its composer did not suffer greatly from what the Oratorio Society doubtless considered its crowning achievement. "Parsifal" deals with a religious (or rather mystical) subject, and might for this reason be imagined to lie nearer the province of the oratorio than such mythical tragedies as "Tristan and Iseult" and "The Ring of the Niblung;" but in fact it is much farther removed from it than they by reason of its treatment. In no portion of the tetralogy is pantomime so significant a factor as in "Parsifal;" in no other drama is there so much music designed to accompany and lend impressiveness and meaning to simple movements and facial expressions; and in none other of Wagner's works are the spectacular effects so imposing. The closing scenes of the first and last acts, and the picture of the enchanted palace and garden in the second act, mark the highest reach of Wagner's prodigious inventiveness and skill as a theatrical machinist; and as these scenes are the dramatic climaxes of the play, so also are they the musical. In this relationship lies a protest against the disruption of the triple alliance between music, decoration, and action which ought not to be disregarded. The only excerpts which can be set down as reasonably effective as concert music were those which Mr. Thomas and Dr. Damrosch brought forward soon after the first representation of "Parsifal" at Bayreuth in 1882, and it is much to be hoped that the last performance of the work in a mutilated form has been witnessed. Wagner himself was so conscious of the unique character of "Parsifal" that he reserved its presentation as a drama exclusively for Bayreuth. We do not expect his prohibition to be respected many years (he would probably have violated it himself had he lived, as he did his prohibition touching fragments of "The Ring of the Niblung"); but if the author thought that the theatres subventioned by European governments could not be trusted to present the work adequately, how much less must he have thought that the work could tell its story from the concert-stage. Touching the music of the fragments which had been heard before the occasion now under consideration it ought not to be necessary to speak at any length at this late day. For those who are willing and able to approach the work in a serious mood, the instrumental prelude, the closing scene of

the first act, and the finale of the drama, must present themselves as some of the most beautiful, solemn, and awe-inspiring music that ever came from Wagner's pen, the scene between *Parsifal* and the *Flower Maidens* as one of the most graceful inspirations vouchsafed him, while the portion of the score known as the "Good Friday Spell," which has been more frequently heard here than any other fragment, must continue to take rank by the side of the climactic moments in the "Ring of the Niblung."

Thus far, in urging an objection to the performance of "Parsifal" as an oratorio, I have had the music chiefly in view. There is another consideration of equal if not greater potency. Let the fancy be subordinated to reason, and features of Wagner's work present themselves in an extremely questionable shape to a great many whose sympathies would seem to have been appealed to in the drama. The adoration of the Holy Grail, which is the real business of the drama, viewed by one sitting in cool judgment on the text and music and having none of Wagner's poetical stage pictures and impressive pantomime to fire the imagination, as has correctly been urged, becomes a piece of superstitious relic worship which is certainly foreign to the religious as well as scientific thought of the present time. More objectionable still to the contemplation of the critical listener is the unjustifiable exaltation of a simply amiable, comparatively inactive character like *Parsifal*, until he arrives at a dignity which is truly Messianic, and which is honored with manifestations, that, in the belief of the multitude, become sacrilegious when associated with any other than Christ. Again, library or concert-room study of the text and music leads to a condemnation of some variations which a stage representation would doubtless show had been made for the legitimate purpose of intensifying the dramatic effect; as, for instance, conditioning the healing of *Amfortas* upon a touch of the sacred spear which gave the wound, instead of the sympathetic question, "Was fehlt dir, Oheim?" ("What ails thee, Uncle?") which suffices in the epic. It would seem as if this variation, justifiable as a dramatic expedient, effected a loss in the ethical character of the poem.

Students of English literature are acquainted with the hero of Wagner's sacred drama under the name of *Percival*. By this name he is known in Tennyson's "Idylls of the King," upon which, it is

safe to say, the majority of people rely for their knowledge of the Arthurian legends. Since it entered European literature, nearly a thousand years ago, the name has taken various forms. In the oldest known versions of the adventures of King Arthur and his Knights, the Welsh tales, it is set down as *Peredur*. Subsequent spellings made it *Perceval*, *Parzival*, and *Parcival*. Wagner constructed *Parsifal* on a somewhat far-fetched theory to harmonize with his version of the story. His hero is a Knight who enters the service of the Holy Grail and becomes King of the Knights of the Grail through the merit of his guilelessness and simplicity. I cannot speak as to the correctness of the etymology which Wagner follows; I only state his theory. Wishing to make the name an index to the character, Wagner derived "Parsifal" from two Arabic words, "Fal" and "Parsi," which he translated "foolish pure one," securing by a reversal of the order "Parsi-fal," which, in his opinion, signifies "pure" or "guileless fool." The Holy Grail had figured, by allusion at least, in "Lohengrin," in which the hero, who is the son of *Percival* (spelled "Parzival" by Wagner in this instance), comes from the castle of Monsalvat, where the Grail is kept, to rescue the wrongfully accused *Elsa*. A great deal of curious learning has been expended in trying to account for the origin and meaning of the Holy Grail. The common belief is that the word is derived from the old French "graal," or "gréal," a vessel or cup, but since Wagner's drama was written a most ingenious theory which identifies the Grail with "coral" has been put forward by Dr. Gustav Oppert, a professor of Sanscrit, who had already astonished European scholars by two volumes of proofs that gun-powder and fire-arms were known to the ancient Hindoos. Dr. Oppert's arguments in support of the theory of the identity of "Grail" and "coral" were accepted by Karl Blind as conclusive and irrefutable in an article published about two years and a half ago in the *Neue Freie Presse* of Vienna. Oppert begins with the classical myths concerning the miraculous property of coral, some of which were already recorded by Ovid ("Metamorphoses" IV., 739-751; XV., 416-417). When Perseus cut off the head of the Medusa he placed the bleeding member on the sward near the sea coast. The blood transformed the grass that it dyed into a red stone, which was found to have marvellous healing power. This belief is also expressed in the

Orphic poems called "Lythica," which describe the virtues of stones. Dr. Oppert traces the record touching the curative properties of coral into the book of a Christian bishop of the twelfth century, and thence into a Latin work printed in Strasburg in 1473, in which there are allusions to the Orphic songs blended with references to the Christian religion. An Arabic physician and philosopher of the tenth century describes the coral as having a strengthening and nourishing influence upon the heart, which belief is recognized again in a bit of mediæval etymology that derives the word from "cor" and "alere." The belief that sustenance could be derived from coral is reflected in mediæval Latin poetry, where its office is described very much like the office of the Holy Grail, in the poem of Wolfram von Eschenbach and the drama of Wagner. The relation between coral and the Grail becomes plainer still in a late Latin work entitled "Musæum Metallicum," where it is distinctly defined as a memorial of the blood of Christ.

In "Parsifal" the grail is an antique vessel of crystal, the holy dish which Christ used at the eucharist and in which Joseph of Arimethea caught the blood of the Saviour when the lance was thrust into His side. From the Grail its defenders derive all needed sustenance, physical as well as spiritual. The sacred lance is also a part of the mystical apparatus of the drama. The Knights of the Holy Grail are required to preserve their purity, in order to share in the benefits to be derived from the adoration of the relic. Their king, *Amfortas*, had fallen from his estate of purity and been wounded in an encounter with the magician *Klingsor*, who once had been a knight in the holy order, but now dwelt in a palace at the foot of the mountain. *Klingsor* held the lance. *Parsifal* had been reared by his mother in ignorance of the world, his father having died before he was born. The sight of a cavalcade of knights in their trappings stirs the chivalric spirit in the guileless youth, and he takes leave of his heart-broken mother, and sets out in quest of adventure armed only with bow and arrows. He shoots a swan in the precincts of Monsalvat, where all animals are sacred. Learning the iniquity of his feat he breaks his bow. He is led into the temple and permitted to witness the adoration of the holy grail. He understands nothing, and is driven out with imprecations. He next finds himself in the magical garden surrounding *Klingsor's*

palace. Wicked knights come out against him, but he routs them. Women, dressed as flowers, are sent by the magician to seduce him. They fail as does also *Kundry*, who lives a dual life—in the service of the Knights of the Grail and also in the service of the magician. From the kiss which *Kundry* gives him he learns the meaning of all that has taken place. His last device having failed him, *Klingsor* himself appears to do battle with *Parsifal*. He hurls the sacred lance at the youth, but it remains suspended in the air. *Parsifal* grasps it, makes the sign of the cross with it, and the enchanted palace and garden disappear. The youth then returns to the castle of the holy grail, touches the wound of *Amfortas* with the lance, thereby healing it, and is hailed King of Monsalvat.

STAR THEATRE. French operetta. Mme. Judic in "La Cosaque."

THALIA THEATRE. German operetta. "Der Bettelstudent."

Friday, Fifth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Die Walküre" performed for the last time. Conductor, Herr Anton Seidl.

ACADEMY OF MUSIC. American opera. Gluck's "Orpheus." Conductor, Mr. Theodore Thomas.

STAR THEATRE. French operetta. Mme. Judic in "La Mascotte."

Saturday, Sixth.

ACADEMY OF MUSIC, 1:45 p. m. American opera. "Lakmé." Conductor, Mr. Theodore Thomas.

METROPOLITAN OPERA HOUSE, 2 p. m. German opera. The season was brought to a close with the fifteenth representation of "Die Königin von Saba." Herr Seidl, Conductor. The audience was the most numerous of the season.

STAR THEATRE, 2 p. m. French operetta. Mme. Judic in "La Grande Duchesse."

METROPOLITAN OPERA HOUSE. Fifth concert of the Symphony Society. Overture, "Iphigenia in Aulis," Gluck; Serenade in D, Op. 9, for strings, Robert Fuchs; Overture, "Penthesilea," Goldmark; Pianoforte Concerto in D minor, Rubinstein (Mr. Franz Rummel); Symphony No. 1 in B-flat major, Op. 38, Schumann. Conductor, Mr. Walter J. Damrosch.

THALIA THEATRE. German operetta. "Nanon."

Sunday, Seventh.

CASINO. Mme. Judic sang chansonettes at the first Casino Concert of the season. Rudolph Aronson, conductor.

Monday, Eighth.

STEINWAY HALL. First of a series of entertainments, called "Concerts Artistiques," given by Fräulein Lilli Lehmann, Mr. Franz Rummel, and M. Ovide Musin, with the assistance of an orchestra directed by Mr. Gustav Hinrichs and Mr. Emanuel Moor, pianoforte accompanist. Overture, "Medea," Waldemar Bargiel; Concerto for Pianoforte, No. 4, in G major, Op. 58, Beethoven (Mr. Rummel); Aria, "Martern aller Arten," from "Die Entführung aus dem Serail," Mozart (Fräulein Lehmann); Andante and Finale from the Violin Concerto, Mendelssohn (M. Musin); Songs from "Egmont," with orchestra, Beethoven (Fräulein Lehmann); Hungarian Fantasia, Liszt (Mr. Rummel); "Airs Russes," Wieniawski (M. Musin); Songs, "Mädchenlied," Erik Meyer Hellmund, and Mazurka, Chopin-Viardot (Fräulein Lehmann); March Héroique, Op. 14, Gustav Hinrichs.

ACADEMY OF MUSIC. American opera. "Lakmé" performed for the benefit of the French Benevolent Society. Conductor, Mr. Theodore Thomas.

Tuesday, Ninth.

STEINWAY HALL, 3 p. m. Pianoforte recital by A. Victor Benham. 8 p. m., benefit concert for William H. Lawton, tenor,

given by the Henrietta Beebe Quartet, assisted by Robert Goldbeck, piano, and John F. Rhodes.

ACADEMY OF MUSIC. Nineteenth evening concert of Mr. Thomas's Popular Series. Suite, Op. 49, Saint-Saëns; Aria, "O, don fatale," Verdi (Mme. Helene Hastreiter); "Mephisto Waltz," Liszt; Vorspiel, "Loreley," Bruch; Scherzo Capriccioso, Op. 60, Dvořák; Ballad, "Love's Request," Reichardt (Mme. Hastreiter); Overture, "Festival," Lassen.

METROPOLITAN OPERA HOUSE. The second act of "Der fliegende Holländer," the second act of "Fidelio," and a portion of the third act of "Die Meistersinger," performed by members of the German Opera Company for the benefit of the Working Men's School of the United Relief Work of the Society for Ethical Culture. Conductor, Herr Anton Seidl.

THALIA THEATRE. German opera. "Die Hochzeit des Figaro," by Mozart, performed. *Almaviva*, Otto Rathjens; *Gräfin Almaviva*, Selma Kronold; *Bartolo*, Ludwig Ziehmann; *Basilio*, Eduard Elsbach; *Don Guzmann*, Daniel Hesselberg; *Figaro*, Franz Wackwitz; *Susanne*, Hanna Norbert-Hagen; *Cherubin*, Carola Engländer; *Marzelline*, Albertine Habrich; *Antonio*, Hermann Gerold; *Barbara*, Martha Berger. Conductor, John Lund.

Mozart's "Le Nozze di Figaro," had its first performance at the *National-Theater*, Vienna, in 1786.

CHICKERING HALL. Fourth and last concert, eighth season, of the Philharmonic Club. Quintet, Op. 105, for clarionet and strings, Mozart (the clarionet part rewritten for flute); Song, "Outward Bound," Grieg (Miss Ella Earle); Romanza and Intermezzo from Quartet, G minor, Op. 27, Grieg; Songs, "Widmung," "Lied der Braut," and "Frühlingsnacht," Schumann (Miss Earle); Quatuor, Op. 107, Raff (pianoforte, Mr. Caryl Florio).

LEE AVENUE CONGREGATIONAL CHURCH, Brooklyn. Grieg's "At the Cloister Gate," and other compositions for women's voices,

sung at the second private concert, second season, of The Cæcilia. Conductor, Mr. C. Mortimer Wiske.

Wednesday, Tenth.

ACADEMY OF MUSIC. American opera. "Merry Wives of Windsor." Conductor, Mr. Theodore Thomas.

THALIA THEATRE. German operetta. Suppé's "Schöne Galathea."

Thursday, Eleventh.

ACADEMY OF MUSIC, 3 p. m. Nineteenth matinée of the Thomas Popular Concerts (Young People's Series). Overture, "Der Freischütz," Weber; Allegretto and Scherzo from the A major Symphony, Beethoven; "Within this Hallowed Dwelling," Mozart (Mr. Myron W. Whitney); "The Nations," Mozkowski; "I Am a Roamer," Mendelssohn (Mr. Whitney); "Funeral March of a Royal Marionette," Gounod; Invocation, Minuet of the Will-o'-the-Wisps, Dance of the Sylphs, and Rakoczy March, from "La Damnation de Faust," Berlioz.

GRACE CHURCH, 3 p. m. Mr. S. P. Warren's fifty-eighth organ recital. Prelude and Fugue in D minor, Op. 37, No. 3, Mendelssohn; Pastorale in G, from the Eighth Concerto, Angelo Corelli; Motet, "Out of the Deep Have I Called Unto Thee," Spohr; Sonata in D minor, Charles H. Lloyd; Andante con moto in D, F. Capocci; Marche Réligieuse in F, Op. 15, No. 2, Guilmant.

CHICKERING HALL. Second concert, first season, of the Harmonic Society. Barnby's "Rebekah" performed with pianoforte and organ accompaniment. *Rebekah*, Miss Anna Trischet; *Isaac*, Mr. H. R. May; *Eliezer*, Mr. Carl E. Dufft. Conductor, Mr. S. N. Penfield. The concert was opened with Calixa Lavalee's Offertorium, "Glory, Blessing, Praise and Honor," for solo and chorus.

THALIA THEATRE. German opera. "Der Freischütz." Conductor, John Lund.

ACADEMY OF MUSIC, Brooklyn. American opera. "Orpheus." Conductor, Mr. Theodore Thomas.

Friday, Twelfth.

ACADEMY OF MUSIC. American opera. "Lakmé." Conductor, Mr. Theodore Thomas.

Saturday, Thirteenth.

ACADEMY OF MUSIC, 1:45 p. m. American opera. "Lakmé." Conductor, Mr. Theodore Thomas.

ACADEMY OF MUSIC. Fifth concert, forty-fourth season, of the Philharmonic Society. Suite No. 2, B minor, Bach; "Ariadne auf Naxos," Haydn, orchestrated by E. Frank (Mme. Helene Hastreiter); Symphony in B-flat, Op. 60, Bernhard Scholz; "Mignon," Liszt (Mme. Hastreiter); Overture, "King Lear," Berlioz. Conductor, Mr. Theodore Thomas.

The symphony was played for the first time in America; indeed, I do not recall the name of its composer as appearing on any New York programme heretofore. Herr Scholz is one of the numerous musicians, with which Germany abounds, who manage, by untiring industry in the use of profound theoretical knowledge, to achieve so much fame as is implied in getting one's name in the musical encyclopædias, and as much success as goes with the holding of the directorship of reputable artistic institutions.

Just now Herr Scholz, who, we believe, is fifty-one years old, is director of a music school at Frankfort, over which Joachim Raff once presided. He went there not long ago after filling for about twelve years the post of director of the Orchesterverein at Breslau, in which he was the successor of the late Dr. Damrosch. He has been a most industrious composer, and has in his desk at least five original operas, besides compositions in nearly all the departments of musical production. The Germans usually speak of works like his as *Kapellmeistermusik;* English writers, who have use for a phrase of similar import, have called it "organist's music." The designations need not imply that the music is unworthy of performance, although, unfortunately, this is generally the case; often, as in

this instance, it is creditable music, which lacks the sacred fire. Two movements of the symphony, the third and fourth, have it in them to give a considerable degree of pleasure; the Scherzo especially deserves warm praise for its freshness and energy, its joyous, spontaneous, "out-doorsy" spirit. Unhappily, it is the only movement that is at all marked by spontaneity. The second movement is strained, and with all its striving never succeeds in shaking off its sluggishness. The first movement is monotonous in color and character, though not without a few climaxes of real beauty. The most obvious criticism on the work, as a whole, is called out by its poverty of new or striking ideas, and the obviousness of its drafts on other men's ideas.

THALIA THEATRE. German opera. "Das Nachtlager in Granada," by Conradin Kreutzer. *Gabriele*, Selma Kronold; *Gomez*, Ferdinand Wachtel; *ein Jäger*, Otto Rathjens; *Graf Otto*, Otto Meyer; *Vasco*, Ludwig Ziehmann; *Pedro*, Hermann Gerold; *Ambrosio*, Franz Wackwitz. Conductor, John Lund.

STEINWAY HALL. Second pianoforte recital by A. Victor Benham.

Sunday, Fourteenth.

THE CASINO. Mme. Anna Judic sang at the second weekly Sunday night concert. Rudolph Aronson, Conductor.

Monday, Fifteenth.

ACADEMY OF MUSIC. American opera. The production of Wagner's "Flying Dutchman" postponed on account of the indisposition of Mme. Hastreiter, and the "Merry Wives of Windsor" performed. Conductor, Mr. Gustav Hinrichs.

Tuesday, Sixteenth.

ACADEMY OF MUSIC. Twentieth concert of the Thomas Popular Series. Symphony No. 6, "Pastoral," Beethoven; Concerto for two pianofortes, in E-flat, Mozart (Mr. Rafael Joseffy and Mr. Samuel S. Sanford); Overture, "Der Freischütz," Weber; Serenade in D, Op. 9, R. Fuchs; "Concert Pathétique" for

pianofortes, Liszt (Mr. Joseffy; the orchestral accompaniment written by Reuss and revised by Liszt); Hungarian Rhapsody, No. 12, Liszt.

UNION SQUARE THEATRE. Production, under the musical direction of the writer of the music, of a comic operetta entitled "Pepita; or, The Girl With Glass Eyes." Words by Alfred Thompson; music by Edward Solomon.

Wednesday, Seventeenth.

STEINWAY HALL, 2 p. m. Second of three "Concerts Artistiques." Andante and Gavotte, for violin and pianoforte, F. Ries (Messrs. O. Musin, and Emanuel Moor); Sonata, Op. 27, No. 2, Beethoven (Mr. Rummel); Aria, "Ach, wie liebte ich!" from "Die Entführung," Mozart (Fräulein Lehmann); Violin Solos: Air on G string, Bach-Wilhelmj, and Mazurka, A. Bazzini (M. Musin); Pianoforte Solos: Nocturne, Op. 15, Chopin, "La Fileuse," Raff, and "Feuerzauber," Wagner-Brassin (Mr. Rummel); Songs: "Träume," Wagner, and "Mignon," Liszt (Fräulein Lehmann); Caprice de Concert, for violin, Musin (M. Musin); "Tannhäuser" march, Wagner-Liszt (Mr. Rummel); Vocal Waltz, "Diva," A. Visetti (Fräulein Lehmann). Accompanist, Emanuel Moor.

ACADEMY OF MUSIC. American opera. Wagner's "Flying Dutchman" produced. *The Dutchman*, William Ludwig; *Senta*, Mme. Helene Hastreiter; *Daland*, Myron W. Whitney; *Erik*, Whitney Mockridge; *Mary*, Miss Helen Dudley Campbell; *The Steersman of Daland's Vessel*, William H. Fessenden. Conductor, Mr. Theodore Thomas.

Thursday, Eighteenth.

ACADEMY OF MUSIC, 3 p. m. Twentieth matinée of the Thomas Popular Series. "Request" programme. March from "Athalia," Mendelssohn; Overture, "Rosamunde," Schubert; Andante from the "Surprise" symphony, Haydn; "Invitation to the Dance," Weber-Berlioz; "Largo," Handel; Minuet, Boc-

cherini; four dances from "The Vine," Rubinstein; "Danse Macabre," Saint-Saëns; Hungarian Rhapsody, No. 2, Liszt.

GRACE CHURCH, 3 p. m. S. P. Warren's fifty-ninth organ recital. Kyrie du Premier Ton, André Raison; Fuga, in G minor, Matthias van den Gheyn; Adagio in E-flat, from the Third Quintet, Mozart (arranged by W. T. Best); Fantasia Sonata in C, Op. 83, Adolph Hesse; Adagio in D-flat, Liszt; Moderato (alla fuga) in D, Ed. Lemaigre; Triumphal March, from "Alfred," E. Prout.

CHICKERING HALL, 4 p. m. First of five organ and harp matinées by George W. Morgan and Miss Maud Morgan. Mr. Morgan's numbers were Prelude and Variations in B-flat, Handel; Rhapsody No. 2, Saint-Saëns; Air and Variations, Onslow (arranged by Mr. Morgan); Overture, "William Tell," Rossini; and with his daughter, Duo Harp and Organ, LXIst Psalm, Oberthür. Songs were sung by the Meigs Sisters.

STEINWAY HALL. First of three concerts by Mme. Fursch-Madi, assisted by Miss Adele Margulies, M. Jacques Bouhy, and Mr. F. Bergner, under the direction of George W. Colby. Sonata for pianoforte and violoncello, D major, Op. 58, Mendelssohn; Cantilene, "Nuit silencieuse," from "Cinq Mars," Gounod; Songs for Baritone, "Le Printemps," J. Bouhy, and "Chanson Napolitaine," Widor; Tarantelle for pianoforte, "Venezia e Napoli," Liszt; Duo for baritone and mezzo-soprano from "La Favorita," Donizetti; Violoncello solo, "Deutsche Tanzweisen," Lachner; "Inflammatus" from the "Stabat Mater," Rossini (chorus sung by pupils of the National Conservatory of Music, under the direction of Mr. S. Behrens).

ACADEMY OF MUSIC, Brooklyn. American opera. "Lakmé" performed. Conductor, Mr. Theodore Thomas.

Saturday, Twentieth.

ACADEMY OF MUSIC, 1:45 p. m. American opera. "Lakmé" repeated. Conductor, Mr. Theodore Thomas.

STEINWAY HALL, 2 p. m. Third of the "Concerts Artistiques." Sonata in F, Op. 8, for violin and pianoforte, Grieg (Messrs. Musin and Moor); Sonata ("Appassionata"), Op. 57, in F minor, Beethoven (Mr. Rummel); Songs: "Gretchen am Spinnrad," and "Horch, horch, die Lerch'," Schubert (Fräulein Lehmann); "Souvenir de Haydn," Léonard (M. Musin); Pianoforte solos: Nocturne, Op. 17, Brassin, Scherzo from Serenade, Op. 35, Jadassohn, and Valse, A-flat, Chopin (Mr. Rummel); Songs: "Wie bist du, meine Königin," Brahms, and "Frühlingsgruss," Lassen (Fräulein Lehmann); "Scène de Ballet," for violin, De Beriot (M. Musin); Pianoforte solos: Barcarolle No. 4, and waltz "Le Bal," Rubinstein (Mr. Rummel); two Swedish Folksongs (Fräulein Lehmann).

ACADEMY OF MUSIC, Brooklyn. Sixth concert of the Philharmonic Society. Antonin Dvořák's dramatic cantata, "The Spectre's Bride," and Raff's "Die Tageszeiten," concertante for chorus, pianoforte, and orchestra, performed. Conductor, Mr. Theodore Thomas.

It is a pleasanter task than has been provided by a new choral work for a long period to write of Dvořák's cantata. Considered as absolute music it is not so beautiful as his "Stabat Mater," but it is a more interesting composition, and one which is stamped with a bolder originality. It marks an advance toward modern theories of composition, and applies the system of typical melodies without serious curtailment of the melodic affluence which has won so much admiration for the Bohemian composer. The poem selected by Dvořák for musical investment is largely narrative. This without doubt would have proved a serious defect had the setting been undertaken by almost any one of the majority of the younger generation of German composers. But in the case of Dvořák, whose dramatic instincts are decidedly inferior to his lyrical, it offered an advantage. His method of treating the narrative element (with baritone solo and choral repetition) is not always happy, and in a few instances in the earlier portion of the work tempts one to despair of much good coming from it, but the musical poet's nods are outnumbered many times by his energetic waking moments,

and when once one is in the current there is no denying that the music takes a firm hold on the fancy and conjures up the mood which should result from a contemplation of the gruesome tale that is the subject-matter of the cantata. This subject-matter is a legend which has ever had a great fascination for poets, story-tellers, and musicians—the coming of a ghostly lover for his bride at the midnight hour, a nocturnal journey with a host of attendant horrors, culminating at cock-crow with the discovery that the bridal chamber is a grave, the importunate lover a skeleton. The tale received its most eloquent relation in Bürger's famous ballad, "Lenore," which Sir Walter Scott introduced to English readers by his excellent translation, or rather paraphrase. This ballad, Voss informs us, was suggested by a story which the poet heard a servant maid relate, in which occurred the poetic lines, "Der Mond der scheint so helle, die Todten reiten schnelle," and the dialogue between the spectre and the hapless maiden—"Graut Liebchen auch?" "Wie sollte mir grauen? Ich bin ja bei dir," out of which Bürger constructed the refrain which has such overwhelming dramatic forces in his ballad, and which has been so marvellously translated into musical tones by Raff, in his "Lenore" symphony. The legend is common to nearly all the countries of Europe. The poem of K. J. Erben, used by Dvořák for his cantata, presents one of two Bohemian versions. This differs from the German tale in that the journey from the home of the maiden to the church-yard in which the dreadful *dénouement* takes place is made on foot, and the maiden is saved in the last extremity through the merits of a prayer to the Virgin. It was a singular circumstance that the tale was presented in two of the works composed for the last Birmingham festival, and that in both instances the happier ending was used. An episode in Mr. Anderton's "Yule Tide" told the Icelandic version of the legend, in which the unlucky maiden is named *Gudrun*. She, like the German *Lenore*, rides behind her spectre lover, but unlike her is saved from destruction by catching hold of the rope of the lych-gate bell as she falls from the phantom horse.

It would unquestionably be unfair to judge the Bohemian poem by the English version, which is a translation by the Rev. Dr. Troutbeck, of an earlier translation into German. It is scarcely to be expected of any poem that it will show much literary merit in a

translation twice removed, when the translator, moreover, is bound by the fetters of the music. We therefore prefer to exonerate the Bohemian poet from the many inelegancies and manifest absurdities of the English book. This done, certain variations from Bürger's ballad appear which deserves brief notice. That the heroine is compelled to walk thirty miles between midnight and daybreak need not cause embarrassment; in Bürger's ballad the journey made in the same time is one hundred miles, and the horse carries double. The pedestrian feature added one difficulty to the task of the composer by robbing him of the chance to utilize a continuous rhythmical movement in a portion of his orchestra of the kind that imparts such energy to the last division of Raff's symphony. As a recompense, however, he gained in two related episodes an opportunity of which he made most admirable use. Three times in the wearisome march the spectral bridegroom stops and bids his bride cast off a prayer-book, a chaplet, and a cross, as hindrances to her progress. These episodes, which occur in the course of as many duets, are treated in a manner to the charm of which no lover of music, at once expressive and beautiful, can be deaf. Another difference between the versions is the motive of the divergent endings. Bürger's heroine, in her agony at the non-return of her lover, blasphemes God, and her awful end is the punishment visited upon her for this sin; the Bohemian maiden simply prays for her lover's return or her own death, and her salvation at the critical moment, therefore, is only poetical justice. It is a singular feature of her salvation, however, that she seems to achieve it by means of a dishonest ruse. How else are these lines to be understood?

> Thou hast before me ever gone,
> By risky paths I followed on.
> Still thine it is the first to be,
> Make thou the leap, I'll follow thee.
>
> He leapt the wall, with sudden power,
> Five fathoms full, or somewhat more.
> The maiden, then, in deadly fright,
> Betook herself to headlong flight.

Perhaps it is not considered wrong to lie to a ghost in Bohemia.

There are eighteen numbers in the cantata. Eleven of them are narrative, with musical illustration, in which the orchestra bears

the chief part, though the voices do their share to picture the horrors of the happenings which they describe. Three of the remaining numbers are duets between tenor and soprano, which give out the dialogue between the two chief personages of the drama; two are the prayers of the unhappy maiden before and after her ghostly journey. Mr. Dvořák, as has been intimated, makes use of brief phrases to which the listeners are at liberty to attach specific meanings. We have been unable to find in them any considerable degree of appropriateness, or to note any of those effective transformations which are among the praiseworthy features of the best writing of this kind. The majority of the effects which Mr. Dvořák achieves with them he achieves by means of changes in harmony and orchestral color. The principal use is to give a unity of structure to the composition. New matter is introduced with the greatest freedom, and the most obvious devices of realism are used with charming frankness and ingenuousness. Thus we hear the chime of bells when allusions to such chimes or the midnight hour occur, we hear the sighing of the wind and the crowing of the cock, all these bits of delineation being accomplished by musical symbols which have become conventional. The peculiar beauty of Dvořák's use of them lies in the fact that they do not occur as isolated sounds, but are factors of the musical piece as a whole; they give character to the melodies, or appear as figures in the accompaniment. Of the freshness, suavity, and beauty of Dvořák's melodies, the unflagging energy of his rhythms (in both of which elements the Slavonic tincture is noticeable), and the occasional unconventionality of his harmonies, it is not necessary to speak at length, nor have we time. They unite with the utmost refinement in the handling of his instruments to make up a work of real beauty, against which the strongest objection that can be urged is that it lacks the dramatic force in its supreme moments which a great musical dramatist would have given it.

The concertante by Raff is a composition in four movements descriptive of daytime, evening, night, and daybreak. It belongs to a little cultivated class of compositions of which the most notable example is Beethoven's "Choral Fantasia." This truly beautiful work was plainly the inspiration of Raff's composition, though the irrepressible symphonist could not resist the temptation to

extend the form and give it a symphonic character. The dependence on Beethoven's model is more obvious in the first movement, in which, as in the "Choral Fantasia," the pianist preludes on his instrument until he finds a melody of simple structure. This he then develops through several variations; the orchestra then takes it up and continues the dalliance, whereupon finally the chorus joins the instruments and gives it vocal treatment. The composition is unequal, and as a whole is entertaining rather than profound or beautiful. It did not disclose Mr. Franz Rummel's great ability as a performer, though it made plain his musicianship.

The choir of the Philharmonic Society did rather more than the principals to give the cantata an effective performance. There was ample intelligence and taste in the singing of Mme. Helene Hastreiter, Mr. Whitney Mockridge, and Mr. William Ludwig, but neither of the voices was in all respects equal to the music, and none was able to cope with the orchestra, which was, unfortunately, too powerful also for the chorus.

STECK HALL. Last concert, eighth season, of the Standard Quartet Club. Schumann's Quartet in E-flat, Op. 47, for pianoforte and strings, and Schubert's Quintet in C major, for strings, Op. 163, performed. Pianoforte, Mr. Ferdinand Von Inten; second violoncello, Mr. C. Hemmann.

Sunday, Twenty-first.

STEINWAY HALL. Concert arranged by Rafael Joseffy for the benefit of the Relief Fund of the New York German Press Club. Quintet in E-flat, Op. 44, Schumann (Mr. Joseffy, Edward Herrmann, R. Klugescheidt, Max Schwarz, and F. Bergner); Songs: "Du bist die Ruh," Schubert, and "Frühlingslied," Gounod (William Candidus); Duo for two pianos on themes from Schumann's "Manfred," Reinecke (Mr. Joseffy and Miss Adele Margulies); Songs: "Der Traum," "Lied," and "Mein Herz schmückt sich mit dir," Rubinstein (Miss Emma Juch); Solos for pianoforte: Rhapsody, B minor, Op. 79, Brahms, Aria and Canon from Op. 11, Schumann, Nocturne in B major, Op. 62, No. 1, Chopin, "Gnomenreigen," "Consolation" in D-flat major, and Rhapsodie Hongroise, No. 12, Liszt (Mr. Joseffy);

"Liebeslieder," waltzes for vocal quartet and pianoforte, four hands, Brahms (Miss Fannie Hirsch, Miss Anna Eschenbach, C. F. Tretbar, Carl E. Dufft, Rafael Joseffy, and Ferdinand von Inten).

THE CASINO. Mme. Judic appeared at the third Sunday night Casino concert.

Monday, Twenty-second.

CHICKERING HALL, 3:30 p. m. Organ recital by Master Will C. Macfarlane, assisted by Miss Hortense Pierse, soprano; H. R. Humphries, tenor; and Caryl Florio, accompanist.

ACADEMY OF MUSIC. American opera. Wagner's "Flying Dutchman" repeated, with Miss Emma Juch as *Senta*. Conductor, Mr. Theodore Thomas.

Tuesday, Twenty-third.

ACADEMY OF MUSIC, Brooklyn, 3 p. m. Seventh orchestral matinée of the Philharmonic Society of Brooklyn. Suite No. 2, in B minor, Bach; Variations, Op. 35, Schubert (arranged for orchestra by Th. Gouvy); Hungarian Rhapsody, No. 3, Liszt; Overture, "Sakuntalâ," Goldmark; "A Sketch of the Steppes," A. Borodin; Tarantelle, F. Gernsheim; Ball Scene from the Dramatic Symphony, "Romeo and Juliet," Berlioz. Conductor, Mr. Theodore Thomas.

The sketch by the Russian composer was played for the first time in this country on this occasion. It is an ingenious bit of programme music of a most obvious character, with two melodic subjects that are introduced separately and then blended with original effects of harmony and instrumentation, over a persistent figure, suggestive of the movement of animals, and under a sustained high note on the violins—the usual device for delineating distance and monotony in music. The composer's programme, which prefaces the score, is as follows: "On the monotonous sandy steppes of Middle Asia are heard the hitherto strange tones of a peaceful Russian song. From the distance one hears the tramping

of horses and camels and the peculiar cadences of an Oriental melody. A native caravan approaches. Protected by Russian soldiery it pursues its journey, secure and free from care, through the immeasureable desert. Gradually it disappears in the distance. The song of the Russians and the melody of the Asiatics become blended in a single harmony, whose echoes lose themselves by degrees in the breezes of the steppes."

ACADEMY OF MUSIC. Twenty-first Concert of the Thomas Popular Series. Suite No. 2, B minor, Bach; Variations, Op. 35, Schubert (adapted for orchestra by Th. Gouvy); Song, "Les Rameaux," Faure (Mr. William Ludwig); Hungarian Rhapsody, No. 3, Liszt; Court Minuet, S. G. Pratt; "A Sketch of the Steppes," Borodin; Tarantelle, F. Gernsheim (from the Symphony in F); Song: "Thou'rt passing hence," Sullivan, (Mr. Ludwig); Overture, "Le Carnaval Romain," Berlioz.

The variations by Schubert which Theodore Gouvy (one of the most serious-minded, as he is also one of the most talented, of the younger generation of French musicians) has transcribed for orchestra, were written for pianoforte, four hands. The theme is characteristic of Schubert's song style, and is an *Allegretto* in A-flat major. The Variations were composed about the middle of 1824, in Zelész, Hungary. The composition was published in 1825 with this title: "*Variations sur un thème original pour le Piano-Forte a quatre mains. Composées et dedidiées à Monsieur le Comte Antoine Berchtold Chambellan de S. M. l'empereur par Franç. Schubert de Vienne.*

Wednesday, Twenty-fourth.

STEINWAY HALL, 3 p. m. Second Concert given by Mme. Fursch-Madi, with the assistance of Miss Margulies, M. Bouhy, and Mr. Bergner. Sonata, D major, Op. 18, piano and 'cello, Rubinstein (Miss Margulies and Mr. Bergner); Air, "Lakmé ton doux regard," Delibes (M. Bouhy); "Les Grecs ont disparu," from "Les Troyens," Berlioz (Mme. Fursch-Madi); Violoncello solos: "Feuillet Album" and Musette, D. Popper (Mr. Bergner); "Nuit d'Espagne," Massenet (M. Bouhy); Piano solos: Scherzo, Haydn-Seiss, Chant Polonais, Chopin-

Liszt, Staccato Étude, Scharwenka (Miss Margulies); Romance, "Connais tu les pays," A. Thomas (Mme. Fursch-Madi). Accompanist, George W. Colby.

ACADEMY OF MUSIC. American opera. "The Marriage of Jeannette," comic opera in one act, by Victor Massé, followed by "Sylvia," ballet, music by Léo Delibes. In the opera, *Jeannette*, Mme. L'Allemand; *Jean*, Mr. W. H. Lee. Conductor, Mr. Gustav Hinrichs.

The extent of the interest felt by the public in the ballet "Sylvia," for which Léo Delibes wrote some of the most fascinating music that ever came from his pen, was shown by a crowded house. The curiosity was so natural and so amiable that only a misanthropic nature would condemn it. Ballets have long been absent from our theatres, and the reputation made by the American Opera Company for opulence in stage decorations justified the expectation that "Sylvia" would at least present a series of exceedingly beautiful pictures. Most of the music, too, was familiar, and when the promises were so excellent for lovely scenery and exquisite music, one could easily afford to run the risk of being obliged to make some allowances for the dancing and the pantomimic acting. The only shortcomings in the ballet were in the department which includes the last two features, and the little experience that the public have had for a long time with entertainments of this character, has begotten a much greater tolerance in judgment than was called for on this occasion. It is an old complaint, which was freshly voiced by Rita Sangalli, the original *Sylvia* at the Paris Grand Opera, (who visited America twenty years ago,) in a book on the subject, that the world is growing old, or at least stiff, the times are out of joint and dancing has been all but abandoned. *Ballerini* no longer dance themselves into the peerage as did Theresa Ellsler, sister of the greater Fanny. Novelists do not celebrate dancers now as Thackeray did Taglioni in "The Newcomes," and in these degenerate days it would create a pretty scandal if the King of Prussia or any other great potentate should demand that a ballet-dancer should be included in all invitations to dine extended to his Majesty, as was the case with Frederick the Great and Barbarina,

a famous *ballerina* of the period, who rewarded the puissant King's fidelity by running away with Cocceji and marrying him, thereby bringing the priest who performed the marriage ceremony to prison fare of bread and water. However, if the digression is pardoned, it can be said in her praise that she lived a blameless married life, won back the love of Frederick, accepted from him the title of Countess Campanini, and when her husband died built a nunnery, which she entered herself, and in which she died—a truly pious abbess.

Speaking of the Countess Campanini recalls the fact to mind that when the admired tenor of that name was haunting the Academy of Music with the managerial bee buzzing in his bonnet, his plans for an operatic institution to be domiciled in the historic house embraced the production of ballets on a grand scale. An entertainment like this under consideration would have fitted perfectly in his scheme, only he would at the same time have had his grand opera company performing in Brooklyn. The ambitious operatic hero might have given us better dancers, he could scarcely have hoped to equal the musical performance or surpass the stage pictures enjoyed by the public at this first production. The latter were almost like glimpses into fairyland, and each rising of the curtain was followed by an admiring murmur which swelled into applause. The groupings, the attitudes, and the pantomime of the performers left something to be desired in the matter of gracefulness and expressiveness on the part of principals as well as subordinates; but, with the eye charmed by the settings and the ear filled with the delightful music of the orchestra, there was little room left for disappointment.

Delibes's score is one in which a lofty purpose is manifest. We know from his own confession, made in a letter of thanks which he wrote in 1877 to the orchestra of the Imperial Opera House in Vienna, that when he set out to provide the music for "Sylvia" he was ambitious to "compose music in the symphonic style, which should accompany and extend the fundamental idea of a pastoral of Tasso's." The pastoral referred to is "Aminta," and that it was translated into a bewitching ballet all those who have seen "Sylvia" can testify. The music follows the action closely, accentuating, illustrating, commenting, celebrating with sometimes most eloquent

expressiveness. But the familiarity of the principal numbers from frequent performance in the concert-room makes description and analysis unnecessary. Of course its "symphonic" character exists chiefly in the imagination of the composer, who, like most Frenchmen, is not strict in his application of the adjective.

I am sure no one will think it amiss if I make room here for some of Dr. Eduard Hanslick's observations on Delibes's ballet which he witnessed at the Paris Grand Opera. They are translated from his graceful book of criticisms entitled *Musikalische Stationen:*

"Among the most admired and brilliant performances at the Grand Opera is Delibes's latest ballet, 'Sylvia.' It is not inferior to 'Coppelia' in music, but it is, unfortunately, in respect of its action. The appeal to Tasso, whose celebrated pastoral 'Aminta' furnished the fundamental material for 'Sylvia,' can help the latter but little. Tasso's 'Aminta' (published in 1572) treats a very sparse action in five acts. A shepherd, *Aminta*, rescues a nymph, *Sylvia*, from a lecherous satyr. While hunting with other nymphs, *Sylvia* wounds a wolf, is forced to run away from the animal, and in her flight loses her blood-spotted veil. *Aminta*, believing that his love has been torn to pieces by the wolf, throws himself from the peak of a rock. Meanwhile *Sylvia* returns, relates how she escaped from the enraged beast, hears that *Aminta* is dead, and in despair wishes to follow him. But *Aminta* is not dead; he has suffered only slight injuries, and the lovers joyfully celebrate their re-union. This exceedingly simple subject, which, perforce, would have nodded even in the hands of Tasso had he not spread over it the whole flowery veil of his entrancing language, appears in our new ballet revised and enriched as follows: *Sylvia*, a favorite of the goddess Diana, is at the same time the ideal being who is worshiped from afar by the shepherd *Aminta*. We see her at the beginning of the ballet as she, returned from the hunt, puts off her helmet and quiver in the forest, in order to rest with her maidenly train, and to take the customary operatic bath. Although the ballet hydropathists systematically bathe in complete toilette, down to shoes and stockings, they are always scared to death whenever they see a mortal in the neighborhood. Our love-sick shepherd is discovered behind a sacred statue, and falls to the ground pierced by the avenging arrow

of *Sylvia*. But besides this blonde admirer *Sylvia* has a dark one with an ungovernable temperament and unconscionably impudent habits—the hunter *Orion*. Finding his offers of love rejected, he simply loads *Sylvia* on to his shoulder and carries her into his rocky cavern. Here she sighs as the prisoner of the black villain until she cunningly succeeds in making him harmless. She presses the juice of grapes into a goblet, offers it to *Orion*, and soon sees him staggering about in a state of intoxication, until he finally falls in a stupor. He is still snoring in his drunken sleep when *Sylvia* invokes the aid of *Amor*, the god of love, who actually frees him from the grotto. The same god also appears disguised as a physician and cures *Aminta* of his wound—not of his lovesickness. The latter drives him incontinently over hill and dale in search of *Sylvia*. In his journey he stumbles into the midst of a merry feast of Bacchus. Here, too, *Amor* appears in the guise of a pirate (we took him for an aged hospital nurse) and his prettiest slaves dance 'a bit of love' for *Aminta*. But only one of them all, a deeply veiled one at that, captivates by her graceful attitudes our fastidious goatherd: it is *Sylvia*. Great surprise; who would have thought it! But after her, swinging his hatchet, comes *Orion* with threatening gestures. Suddenly *Diana* appears on the threshold of her temple, stretches out *Orion*, and, on the kind intercession of *Amor*, unites the brave lovers with the help of many little amorettes in a sea of brilliant-hued electric light.

"This is all very pretty, but tiresome; nothing could save it except the strong support of M. Delibes's music. This is some of the most admirable music of its kind ever composed. I believe without exaggeration that every lover of music, whether he becomes interested in the action or not, can hear 'Sylvia' from beginning to end without weariness, yes, even with delight and interest. This was at least my experience; the fascination of graceful, deftly drawn and most neatly colored music did not release me for a moment. The spirit of 'Sylvia' is in the orchestra, not on the stage. Delibes has freed himself completely from the slovenly habit of ordinary ballet composers, without wishing to overturn the foundations of this department of musical production, or to try the experiment of a brand new futuristic ballet-music style. He approaches his task in the first instance as a

musical dramatist, as an opera composer, who is also favorably disposed toward the ballet. All the scenic and mimetic elements in 'Sylvia' he treats dramatically in the best sense of the word; step by step the music follows and illustrates the movements and emotions of the actors, aiming, nevertheless, always to preserve, as far as possible, the formality, the musical development of the motives. He knows how, by means of clever instrumentation, to give brilliancy and significance to uninteresting melodies; to motives that recur again and again he gives a new charm by varied and piquant harmonic treatment. One must not indeed be a timid harmonist; Delibes (like Bizet, and indeed all of young musical France,) carries his penchant for garish chord successions, surprising modulations and piquant basses rather far at times. Nor is there a scarcity of incisive false relations—fortunately all these things are not so ugly in Delibes's orchestration as they are on the paper. In 'Sylvia' we hear no musical crudities, neither in the melodies nor in the orchestration—and this is saying a good deal for a ballet score. Everything is neat and *distingué*—too *distingué* many an admirer of the ballet will say, and a few drops of Strauss's blood would do no harm in the real dances. Among the most beautiful numbers of the score must first be mentioned '*Sylvia's* slow waltz,' which also returns as an *entr'acte*. A livelier counterpart to this is formed by the divertissement of *Sylvia* in the last act. This necklace of semi-quaver figures pizzicato is a faithful translation of *Sylvia's* dance steps into music, or the reverse. Musically more significant is the dance of the huntresses in the first act with its really symphonic principal motive—a fanfare sounded by four horns in unison—which is answered by the tympani. The peasant dance in C major, by means of its very original orchestration (flute and piccolo in thirds above a drone bass accented by tambourine blows), becomes very effective, as does the first scene of the shepherd *Aminta* by reason of its pastoral loveliness."

Massé's little opera was introduced to America in 1861 by Miss Clara Louise Kellogg, but has ever since been absent from our stage. It is a most graceful and bewitching work, with more evidences of spontaneity and melodic invention than are evident in the pretentious opera "Paul et Virginie" by which he has chiefly been known here. The composer of "Les Noces de Jeannette"

died a few years ago of an illness which so long ago as 1876 compelled him to resign the position which he held at the French Académie de Musique. His last work was an opera entitled "Une Nuit de Cléopâtre," founded on one of Gautier's most brilliant stories, which can be read in a volume of admirable English paraphrases of Gautier's *Romans et Contes*, by Lafcadio Hearn, published in this city four years ago by Worthington. Massé lived to finish the score of this opera but not to witness the first representation, which took place last April at the Opéra Comique. During his life Massé enjoyed many distinctions, and his artistic career, beginning with his writing of the "Prix de Rome," at the Paris Conservatoire, in 1844, was filled with successes; but critics and analysts agree in selecting the score of "Les Noces de Jeannette" as the most original, elegant, and beautiful of all his compositions. He wrote the dainty one act musical comedy for the Opéra Comique, in 1853, (first performance February 4.) It was his third theatrical venture, having been preceded by "La Chanteuse voilée" (Opéra Comique, Nov. 26, 1850,) "Galathée" (April 14, 1853,). While enjoying the advantages of the "Prix de Rome," he wrote a solemn mass and a set of "Mélodies" and "Romances." The honors which reward successful composers in France began to accumulate in 1860, when he was made chorus master to the Académie de Musique; in 1866 he succeeded Leborne as Professor of Composition at the Conservatoire; on June 20, 1872, he was elected to the Institute as Auber's successor, and in 1877, he was made an officer of the Legion of Honor.

Thursday, Twenty-fifth.

ACADEMY OF MUSIC, 3 p. m. Twenty-first matinée of the Thomas Popular Series. March, "Vom Fels zum Meer," Liszt; Overture, "Melusine," Mendelssohn; Scherzo from the "Dramatic" Symphony in D minor, Rubinstein; Interlude and "Invocation of the Witch of the Alps," from "Manfred," Schumann; Waltz for strings, from a serenade, Volkmann; "A Sketch of the Steppes," Borodin; Tarantelle, from Symphony in F major, F. Gernsheim; Theme and Variations from Suite No. 3, Op. 55, Tschaikowsky.

GRACE CHURCH, 3 p. m. Mr. S. P. Warren's sixtieth organ recital, the programme composed of selections from the works of Johann Sebastian Bach. Toccata and Fugue in D minor (Book IV., No. 4); Trio Sonata, No. 5, in C; Soprano air, "Within my heart of hearts," from the Cantata "A Stronghold Sure" (Miss Ida W. Hubbell); Choral Prelude, "Kommst Du nun, Jesu" (Book VII., No. 38); Concerto (Allegro) in C (Book VII., No. 4; a free arrangement by Bach of a composition by Antonio Vivaldi); Adagio and Allegro from the fifth sonata for violin solo (arranged by W. T. Best); Soprano air, "My heart ever faithful" (Miss Hubbell); Passacaglia, in C minor.

CHICKERING HALL, 4 p. m. Second Organ and Harp Matinée of Mr. George W. and Miss Maud Morgan, assisted by Mme. Christine Dossert, soprano, and Miss Florence Keeling, violinist. Organ solo, Bourèe, Bach; Harp solo, movement from "The Lessons," Handel; Violin solo, "Scène de Ballet," De Beriot; Songs: "Early Love," Van der Stucken, and "L'Alra Notte," Boito; Organ solo, Theme and Variations in A, Hesse; Harp solo, "Autumn" from "The Seasons," J. Thomas; Organ solo, Overture to "Zampa," Herold; Duo for harp and organ, Toulmin.

HISTORICAL SOCIETY'S HALL, Brooklyn, 3 p. m. Concert by Mme. Helen Hopekirk, pianist, assisted by Mr. Henry Schradieck, violinist. Grand Sonata for piano and violin, Op. 47 ("Kreutzer"), Beethoven; Pastorale, Scarlatti, Allemande and Gavotte, Eugen D'Albert; Ciaconna, Vitali; Études Symphoniques, Op. 13, Schumann; Grand Fantaisie in C, Op. 159, for piano and violin, Schubert.

Friday, Twenty-sixth.

ACADEMY OF MUSIC. American opera. "Lakmé." Conductor, Mr. Theodore Thomas.

Saturday, Twenty-seventh.

ACADEMY OF MUSIC, 7:45 p. m. American opera. Wagner's "Flying Dutchman" repeated. Conductor, Mr. Theodore Thomas.

STEINWAY HALL, 3 p. m. Pianoforte recital by Mme. Madeline Schiller. "Perles d' Écume," Kullak; Théme et Étude, Thalberg; "Waldesrauschen," Liszt; Toccata de Concert, Dupont; Andante Favori, Hummel; Scherzo, Op. 16, and "Characterstück," No. 4, Mendelssohn; Sonata, Op. 31, No. 3, Beethoven; "Invitation à la Valse," Weber-Tausig; Variations Brillantes, Op. 12, and Ballade, G minor, Op. 23, Chopin; Berceuse, Lubeck; Mazurka, No. 2, Godard; March from "A Midsummer Night's Dream," Mendelssohn-Liszt.

STEINWAY HALL. Concert by Mr. Carl E. Dufft, baritone, assisted by Miss Sophie Zorn, soprano, Miss Jessica Schwerdt, contralto, Mr. Alexander Lambert, pianist, Michael Banner, violinist, and Mr. Max Spicker, accompanist. Musical Director, Prof. G. De Grandi.

ACADEMY OF MUSIC, Brooklyn. American opera. Massé's, "The Marriage of Jeannette," and Delibes's ballet "Sylvia," performed. Conductor, Mr. Gustav Hinrichs.

Sunday, Twenty-eighth.

STEINWAY HALL. An oratorio entitled "Die Hermannschlacht," for male chorus, solos, and orchestra, composed by Mr. Guenther Kiesewetter, performed under the direction of the composer.

Monday, Twenty-ninth.

ACADEMY OF MUSIC. American opera. "The Marriage of Jeannette," and "Sylvia" performed. Conductor, Mr. Gustav Hinrichs.

STEINWAY HALL. Concert by Mme. Helen Hopekirk, with the assistance of Mr. Henry Schradieck. The programme was the

same as that at the concert given in Brooklyn on the preceding Thursday, except that Mr. Schradieck played Bach's Chaconne instead of Vitali's, and Mme. Hopekirk, Schumann's Fantasia in C, Op. 17, and "Vogel als Prophet," instead of the Études Symphoniques.

STANDARD THEATRE. "The Little Tycoon," comic operetta, words and music by Mr. Willard Spenser, performed for the first time by the Temple Theatre Comic Opera Co., of Philadelphia.

Tuesday, Thirtieth.

ACADEMY OF MUSIC. Twenty-second Evening Concert of the Thomas Popular Series. "Norwegian Artists' Carnival," Svendsen; Overture, "Jessonda," Spohr; Allegretto Grazioso, from the second symphony, Brahms; Recit. and Air, "Che faro senza Euridice," Gluck (Miss Helen Dudley Campbell); Symphonic Poem, "Tasso," Liszt; "Scène du Bal," Léo Delibes; "Nobil Signor," Meyerbeer (Miss Campbell); Overture, "The Flying Dutchman," Wagner.

The "Scène du Bal" had its first performance in America on this occasion. Delibes's supplementary title describes the composition: "Airs de Danse dans le style ancien." The set of old dances consists of a Galliarde, Pavane, Scène du Bouquet, Lesquercarde, Madrigal, Passepied, and Finale. They were composed as incidental music for Hugo's drama, "Le Roi s'amuse."

HISTORICAL SOCIETY'S HALL, Brooklyn. Concert by Mme. Helen Hopekirk, assisted by Mr. Henry Schradieck. Sonata for piano and violin, Op. 105, Schumann; "Auf den Bergen," "Norwegischer Brautzug," and "Carnival" from "Aus dem Volksleben," Op. 19, Grieg; Barcarolle and Scherzo for violin, Spohr; "Waldscenen," Schumann; "Auf Flügeln des Gesanges," Mendelssohn-Liszt; "Morgen-Ständchen," "Du bist die Ruh" and "Erlkönig," Schubert-Liszt; Sonata for piano and violin in C minor, Op. 30, No. 2, Beethoven.

Wednesday, Thirty-first.

ACADEMY OF MUSIC, Brooklyn, 1:45 p. m. American opera. "The Magic Flute." Conductor, Mr. Gustav Hinrichs.

ACADEMY OF MUSIC. American opera. "The Flying Dutchman," with Mme. Christine Dossert as *Senta*. Conductor, Mr. Theodore Thomas.

STEINWAY HALL. Concert of the Glee Club of Amherst College.

APRIL.

Thursday, First.

ACADEMY OF MUSIC, 3 p. m. Twenty-second matinée of the Thomas Popular Series. March, Op. 101, Raff; Overture, "Nachtlager in Granada," Kreutzer; Andante from the Symphony in C, No. 9, Schubert; "Honors of War to Patroclus," from "Achilleus," Bruch; Slavonic Rhapsody, in A-flat, Dvořák; Romance for flute, Saint-Saëns (Mr. Otto Oesterle); "Bal Costumé," (first series), Rubinstein.

The composition by Max Bruch, from which three instrumental selections appear in this programme, is a cantata of large dimensions which had its first representation last summer at the lower Rhenish Festival. The title of the cantata is "Achilleus," and its textual material is drawn from Homer's "Iliad." The incidents which are delineated in the extracts performed are the games which Achilles instituted in honor of Patroclus, at the latter's funeral. Their recital occupies the entire twenty-third book of the poem. The order of the chariot races and other games seems to have been transposed, and Bruch took a poet's license in presenting a final scene in which all the victors are crowned. But he was not composing music for "The Iliad."

GRACE CHURCH, 3 p. m. Mr. Samuel P. Warren's sixty-first organ recital. Prelude and fugue in G minor, Johann Ernest Eberlin; Air with variations from the Symphony in D, Haydn (arranged by W. T. Best); Interlude in C, Op. 3, No. 1, Carl Piutti; Andante graziozo, in G, E. J. Hopkins; Sonata in G minor, Op. 45, Oskar Wermann.

CHICKERING HALL, 4 p. m. Third Organ and Harp Matinée by George W. Morgan and Miss Maud Morgan, assisted by Mme.

Louise Pyk, soprano, and Mr. Alfred Toulmin, harp. Organ solo, chorus from "Samson," Handel; "Danse des Fées," for harp, Alvars; Marche Célébre," Lachner (arranged for organ by Lux); Songs: "Til mit Hjertes Dronning," Agathe Backer, "Margretes Vuggesang," Grieg; Introduction, Air and Variations, "Adeste Fideles," Morgan; Duo for two harps, Toulmin; Overture, "Der Freischütz," Weber; Duo for harp and organ, Oberthür.

STEINWAY HALL. Third concert by Mme Fursch-Madi, assisted by Miss Adele Margulies, M. Jacques Bouhy, Mr. F. Bergner, and a chorus of pupils of the American School of Opera, of which Mme. Fursch-Madi is directress, under the direction of Mr. S. Behrens. Sonata, A major, Op. 69, for pianoforte and violoncello, Beethoven; Air, "Ah! mon fils!" (Le Prophète) Meyerbeer; Fantasia on themes from "Un Ballo in Maschera," Von Bülow; Bass air, from "Elijah," Mendelssohn; Nocturne for violoncello, Lachner; Cantata, "Gallia," Gounod. George W. Colby, accompanist.

THALIA THEATRE. German operetta. "Der Zigeunerbaron" (original version of "The Gypsy Baron"), by Strauss, performed for the first time in America. *Szupan*, Herr Lube; *Saffi*, Frau Raberg; *Arsena*, Fräulein Engländer; *Czipra*, Fräulein Schatz; *Barinkay*, Herr Schütz; *Homonay*, Herr Elsbach; *Carnero*, Herr Rank; *Ottokar*, Herr Fabiani. The operetta held the stage for the rest of the season covered by this record.

ACADEMY OF MUSIC, Brooklyn. American opera. Wagner's "Flying Dutchman" performed. Conductor, Mr. Theodore Thomas.

Friday, Second.

ACADEMY OF MUSIC. American opera. Delibes's "Lakmé" repeated. Conductor, Mr. Theodore Thomas.

CHICKERING HALL. Concert by the Glee Club of Wesleyan University.

Saturday, Third.

ACADEMY OF MUSIC. American opera. Gluck's "Orpheus" repeated. Conductor, Mr. Gustav Hinrichs.

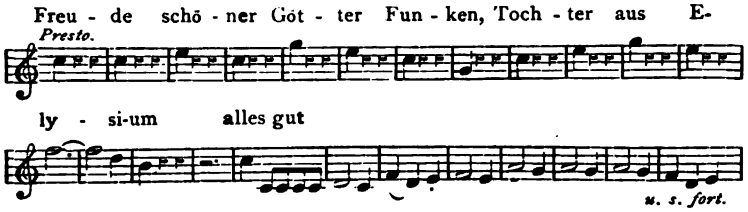
METROPOLITAN OPERA HOUSE. Sixth Concert of the Symphony Society. Schumann's incidental music to Byron's "Manfred" and Beethoven's Ninth Symphony performed. Solo singers: Mrs. Estelle Ford, Miss Marie Groebl, Mr. W. H. Stanley, and Mr. Max Heinrich; choir, the Oratorio Society. Conductor, Mr. Walter J. Damrosch.

Each new performance of Beethoven's "Ninth" seems to call for a restatement of a musical reviewer's artistic creed. Considered as a whole it is one of the most puzzling of compositions. Magnificent strength, vigor, lucidity, and beauty characterize its instrumental movements, and nearly all the contradictions that are conceivable in the field of æsthetics its vocal movement, whether viewed alone or as a part of an organic whole. Boswell says that Dr. Johnson laid down the maxim that after the lapse of some hundred years every good book of manners and customs ought to be re-edited. Acting on the principle contained in this suggestion, musical critics and historians have from time to time made new estimates of the chief works of the great composers. Whether or not good is accomplished by these later estimates depends, undoubtedly, and a great deal, upon the temper and knowledge of the reviewer; for taste in music is a fickle quantity, and is apt, under the stress of a desire for novelty, to undergo violent changes; and leaders of public opinion seeking to repair mistakes made in the heat of a first pronouncing, are always in danger of going a little too far in the opposite direction. The tremendous chorus of dissent called out by Beethoven's last symphony is familiar to all musical students, and its echoes have come back again and again during the sixty-two years which have elapsed since the colossal work had its first performance. Even the leaders of the New-German school are not agreed on the subject. Dr. Franz Brendel, certainly a writer of great acumen and an enthusiastic disciple of this school, recorded his conviction as follows in his History of Music: "As regards the technical part, particularly the

mode of representation, I am of the opinion that Beethoven erred completely in the last movement, so that spirit and matter, substance and form, do not harmonize, but on the contrary, fall asunder. One must transcend the external representation, discern that which Beethoven intended to say but did not succeed in saying, before he can perceive the spirit." Wagner, in his interpretation of the work, finds the spiritual subject of the whole in the sentiments of Schiller's "Ode to Joy," whose musical setting constitutes the last movement. His method of elaboration, with the aid of quotations from Goethe's "Faust," is very beautiful and useful withal, in that it is marvellously efficient in quickening the perception and appreciation of the listener; but there is no denying that recent researches into the manner in which Beethoven proceeded in composing the symphony has disclosed facts which seem to deal very harshly with Wagner's beautiful theories. The post-century re-estimate will unquestionably take these disclosures into consideration, and this circumstance furnishes an excuse for a review in this place of a portion of the technical history of the symphony. A most potent aid in these researches have been the publications made by Nottebohm, of Vienna, of the scraps, loose leaves and sketch books used by Beethoven during many years in noting ideas as they occurred to him, and in experimenting in modes of treatment for them. The major part of these sketches are in the Royal Library in Berlin; others are in the possession of A. Artaria, in Vienna, and other private individuals. They show very plainly the growth of the plan of the symphony, and in connection with incidents recorded by biographers and other writers afford an excellent insight into the mind of the master at intervals during the many years that the work was growing.

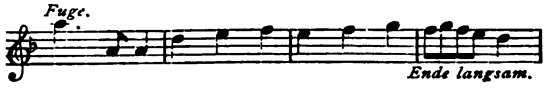
The first intimation that we have that Beethoven associated the "Ode to Joy," by Schiller, with a musical work dates as far back as the year 1793, when a letter from Professor Fischenich, of Bonn, Beethoven's native place, to Charlotte von Schiller, the poet's sister, informs her that Beethoven (who is described as "a young man of this place, whose musical talent is becoming notorious and whom the Elector has just sent to Vienna to Haydn"), intended to compose the Ode to Joy "verse by verse." This, however, was long before Beethoven took to orchestral writing and of course can have

no connection with the Ninth Symphony save as an interesting fact showing how long he harbored the idea of setting the poem before the work was accomplished. Eighteen years later, in 1811, among some sketches for the Seventh and Eighth Symphonies is found one as follows:



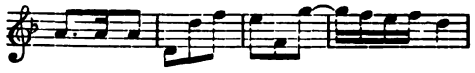
Here the words of Schiller's ode are associated with a subject which a few years later was developed into the overture in C (op. 115); but even here we fail to find any intimation of the existence of a plan which produced the symphony. It is only a recurrence of his old resolution to compose music for the ode which now has assumed the proportion of a large work of the concert overture kind.

In a book used in 1815 the first subject used by Beethoven in the symphony is found. It is the germ melody of the fugue scherzo and has this form:



This fragment, which has all the characteristics of the subject of the scherzo in its ultimate form, precedes by a few pages a sketch of a few bars which bears this memorandum: *Sinfonie, erster Anfang in bloss 4 Stimmen, 2 Viol., Viola Basso dazwischen Forte mit andern Stimmen u. wenn möglich jedes andere Instrument nach u. nach eintreten lassen.* This is a blocking out of the opening of a symphony, the beginning to be in only four voices, two violins, viola, and bass, in the midst of which should come a *forte* with other voices, the other instruments, if possible, to be introduced gradually. With this scheme the fugue melody printed above was probably associated.

Two years later (1817) another fugue theme appears among the sketches as follows:



This is associated with the fugue theme shown to date 1815, as part of some work on the new symphony which is now for the first time identified as the ninth symphony by a record of its key; Beethoven places above the sketches, which begin with studies in the use of the subject of the first movement, the memorandum "*Zur Sinfonie in D*"—"For the symphony in D." A number of these sketches are published by Nottebohm (*Neue Beethoveniana*, No. XXIII, *Musikalisches Wochenblatt* of March 31, 1876,), who says that they show the work in its first stage; the sketches have reference mostly to the first movement whose principal subject has begun to take shape. Of the other thematic factors of the movement very little is apparent; he seems to hesitate in the choice of his theme for the scherzo. Nothing is determined relative to the present third and fourth movements; the last movement seems designed to be instrumental and apparently Beethoven has not yet thought of the introduction of Schiller's "Hymn to Joy."

In the summer of 1822 Rochlitz visited Beethoven as the bearer of a commission from the music publishers, Breitkopf & Härtel, in Leipsic, for the composition of music for Goethe's "Faust" in the manner he had done for the same poet's "Egmont." Rochlitz relates the incidents of their meeting with beautiful enthusiasm, and furnishes the most interesting view of the composer that can be found in the range of musical literature. The conversation turned on Goethe, and after Beethoven had described his sojourn with the poet at Carlsbad, Rochlitz spoke of his poetry and the inspiration it ought to produce in the mind of the musician. "I know it—I know it," Beethoven interrupted: "since that delightful summer at Carlsbad I read Goethe every day—every day that I do read. He has destroyed Klopstock for me. Does that astonish you? You laugh at the idea of my reading Klopstock? Well, I must confess I have read him for many years during my walks in the country. Did I always understand him? No. He commences too low,

always *maestoso*, always in D-flat. But he is grand—he elevates the soul, and if I do not altogether comprehend him, I can divine him pretty nearly. Only, he is always wishing to die, as if death did not come quickly enough. But that is all very well in poetry. But Goethe—he sees, and all his readers see with him. That is why one can put his words to music. I will say more: No one writes better for music than he."

"I seized this fortuitous opportunity," says Rochlitz, "and without more ado wrote my proposition on the slate. My heart beat rapidly when I handed it to him. He read it gravely—thoughtfully.

"'Ha,' he cried, 'that would be a piece of work! Something might come from that!' And then, after a pause, 'But for some time I have busied myself with three other great works. Much of them is already hatched out—that is, in my mind. I must first rid myself of them—two symphonies differing from each other and both differing from my others, and an oratorio. All this will take much time. You see for some time past I have not been able to write readily. I sit and think and think and get it all settled, but it won't go onto the paper. A great work troubles me immensely at the outset; once into it and it's smooth sailing.'"

And now for evidence as to the character of the two symphonies which Beethoven said were in his mind. Upon a page of a sketch book used in 1818 was found this memorandum in Beethoven's handwriting:

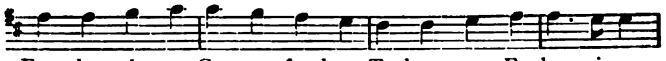
Adagio Cantique—Frommer Gesang in einer Sinfonie in den alten Tonarten (Herr Gott, Dich loben wir—Alleluja) entweder für sich allein oder als Einleitung in eine Fuge. Vielleicht auf diese Weise die ganze 2te Sinfonie charakterisirt, wo alsdann im letzten Stück oder schon im Adagio die Singstimmen eintreten. Die Orchester Violinen, etc., werden beim letzten Stück verzehnfacht. Oder das Adagio wird auf gewisse Weise im letzten Stücke wiederholt, wobei alsdann erst die Singstimmen nach und nach eintreten—im Adagio Text griechischer Mithos Cantique Ecclesiastique—im Allegro Feier des Bacchus.

Here is a plan first for a single movement, afterward for an entire symphony, which he speaks of as the second symphony. He plans an "Adagio Cantique" to be introduced as a pious song in a symphony in the ancient keys, or modes. There is a suggestion of

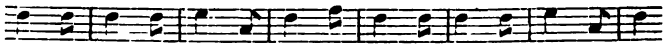
the text in the beginning of a choral, "Lord, God, we praise Thee! Hallelujah!" The number is to be complete in itself, or is to serve as an introduction to a fugue. Then comes the suggestion (and it is noted for reflection) that perhaps the entire second symphony might be characterized by the introduction of voices either in the last movement or already in the Adagio. In the finale the orchestra violins, etc., should be increased tenfold. Or, another plan, the Adagio might be repeated in some manner in the last movement when the voices could enter gradually in succession. For the text of the Adagio he suggested a temple hymn from Greek mythology, and for the subject of the allegro a festival of Bacchus. Had this scheme been put into effect it would most assuredly have resulted in a work different from his other symphonies.

In this memorandum we find the first intimation of his intended use of voices in a symphony, but even here the uncertainty whether to introduce them in the Adagio (usually the second movement of a symphony) or the finale, whether to use them as a vocal introduction to an instrumental fugue or in an independent piece, shows that his plans were by no means ripe. The inference is plain that the first of the two symphonies, that is, the one which we now call the ninth, was designed as a purely instrumental work, and not alone the introduction of the "Ode to Joy," but the introduction of a choral part in any shape was an afterthought.

And now for the nonce, we will leave this as the character it was designed the tenth symphony should assume and watch the development of the ninth. During the four years following 1817 the work seems to have been almost entirely neglected, the time being taken up with the composition of three pianoforte sonatas (Op. 109, 110, and 111), the solemn mass in D, and the overture, "Consecration of the House" (Op. 124). In the summer or fall of 1822 the work was again taken up and great progress is shown by the sketches on the first movement. The appearance, however, of this fragment:

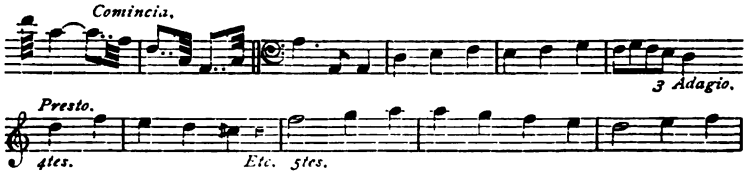


marked "Finale," shows that meanwhile the idea had occurred to him of using the ode in the final movement. But it is not fixed, nor is even the melody itself, for shortly afterward the words appear with a new setting, thus:



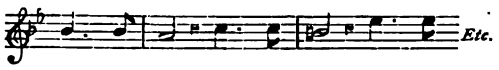
This sketch bears a superscription as follows: "*Sinfonie allemande*, either with variations after which a chorus will be introduced, or without variations;" and beneath the line of music is written: "End of the symphony with Turkish music and vocal chorus." (It may be proper to remark here that what Beethoven meant by Turkish music was not music of a kind that may be heard in Turkey. The Germans use the phrase "Turkish music" for orchestra music in which the large drum, cymbals, triangle, and other instruments of percussion are employed. This was a rarer occurrence in Beethoven's day than now. He carried out the suggestion in a measure by putting "Turkish music" into the second number of the last movement, the tenor solo in B-flat, march tempo.)

Among the sketches of this year are several thematic outlines for the symphony which betray the many doubts which were harassing the mind of the composer. The last of them is as follows:



Here we see the first and second movements placed in the positions they now occupy: the third seems not to have presented itself, and a blank is left to be filled; the fourth is a *presto* that had figured in one of the other schemes, and he has added a fifth with the melody to which the ode is set. In the midst of these outlines he notes a memorandum, which doubtless has more significance than has yet been attached to it by the commentators. It is this: "*Auch statt einer neuen Sinfonie eine neue Ouvertüre auf B-a-c-h, sehr*

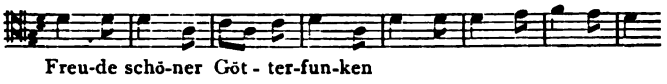
fugirt, mit 3 *Posaunen*"—that is, "instead of a new symphony, a new overture on B-a-c-h, well fugued and with three trombones." A sketch of the subject of this overture upon the notes which form the name of Bach has been found, and is published in Marx's work on the life and works of Beethoven. It is as follows:



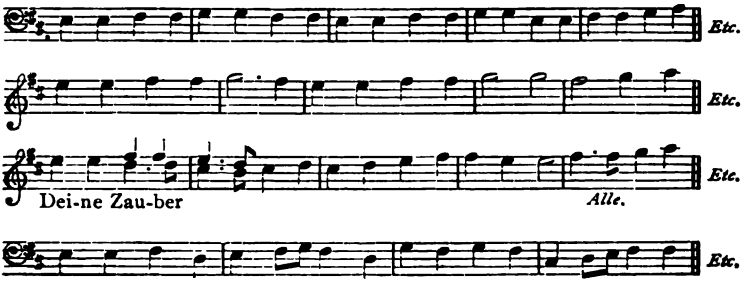
(The Germans call B-flat B, and B-natural, H; reading the letters thus they will be found to spell the name Bach.) We have a statement here of his plan of dropping the tenth symphony in favor of the new overture, which probably had something revolutionary in its design, for the leaf upon which it was found also bore the singular remark: "This overture with the new symphony, and we will have a new academy in the Kärnthnerthor."

This resolve to drop the purpose of writing a tenth symphony doubtless determined the choice of the choral ending for the ninth, although there is abundant evidence to show that it took a long time to quiet all the master's doubts. It is even open to question whether he ever became entirely satisfied with the work as he eventually published it. L. Sonnleithner related in 1864, on the authority of Carl Czerny, that shortly after the first performance of the symphony Beethoven admitted to a small coterie of his most intimate friends that he perceived that he had erred in the matter of the last movement of the symphony; he said he would cut it off and replace it with an instrumental movement, for which he already had a subject in his mind. This subject was probably the one which haunted him all through the last half of the year 1823, occurring no less than three times in the midst of the work on other parts of the symphony. This subject, on its first appearance, he identified by writing above it, "*Finale Instromentale*;" subsequently he used it in the quartet in A minor (Op. 132). Nottebohm fixes the date of its first appearance among the sketches as June or July of 1823. Among the sketches of this date is to be found this significant observation: "Perhaps after all the chorus *Freude schöner*," as if he had once abandoned the idea of a choral finale altogether and was now again questioning whether he had not better use it. In composing the Finale Beethoven first worked out the choral

part. The melody, simple and ingenuous as it now appears, was the result of many experiments and changes. These occurred most frequently in connection with the second period of the melody through the occurrence of this fragment



in the pages dating the last months of 1822 show that even then the melody we know had not been accepted without recourse. As illustrating the growth of the second period of the melody I reproduce from the sketches several variations of that part:



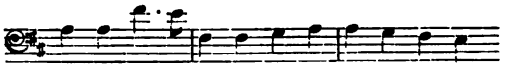
The date of the first of these efforts is fixed by Nottebohm as July, 1823; the others are later.

The plan of using "Turkish music" is given comical prominence in the sketches. Among those last quoted there is a memorandum suggesting the use of Turkish music in the setting of the lines:

> "*Wer das nie gekonnt, der stehle*
> *Weinena sich aus diesem Bund.*"

And again on the studies for the *Allegro alla Marcia* already referred to, he outlines a plan, which he afterward executed, as follows: "Turkish music—first pianissimo—rests—then the full strength!" When the sketches for the choral movements make their appearance in the sketch books they strongly corroborate the testimony of Schindler concerning the difficulty which Beethoven found in introducing the ode. The indications are that after resolving to introduce the voices, his first plan was simply to do so with an

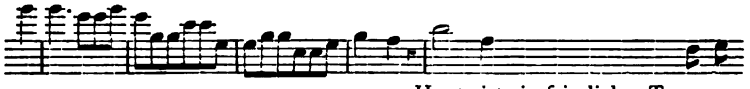
instrumental introduction like an overture. There is nothing to suggest the reason why this plan was not carried out, except that from the manner in which the object was ultimately accomplished it is evident that he was seeking for the spiritual link which should unite the movement with its predecessors. Schindler relates in his biography: "When the work of elaborating the fourth movement was reached, a struggle began, such as I have rarely seen. The difficulty lay in finding a fitting mode of introduction for Schiller's ode. One day, as I entered the room, he called out to me, 'I have it! I have it!' and extended a sketch book in which he had written, 'Let us sing the song of the immortal Schiller,' etc. The leaf afterward fell into the possession of Schindler, and was by him preserved. It is now in the Royal Library in Berlin. It reads: 'Let us sing the song of the immortal Schiller'



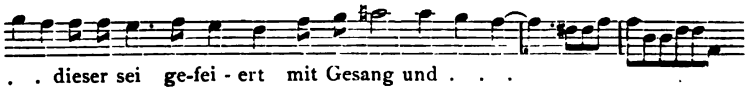
Freude, Freude, Freude schöner Götterfunken."

A number of the sketches made by Beethoven in groping for the path which would lead him back to the domain he had left when he took up with the plan of using voices are so interesting that we print them in full. They are supposed to have been written in October, 1823. First comes this fragment:

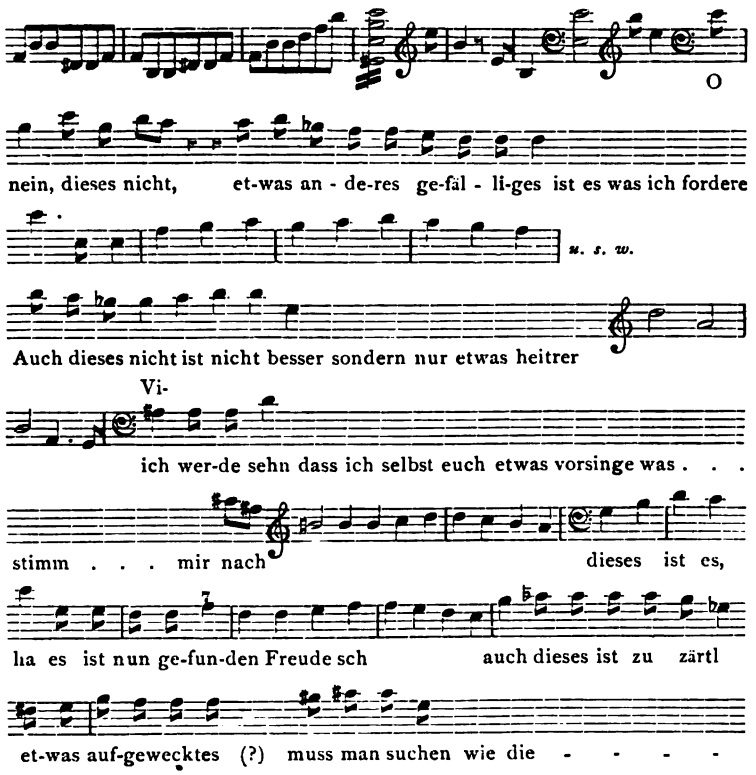
And below it these words: "*Nein, diese* * * * *erinnern an unsere Verzweifl,*" which interpreted means, "No, these (an illegible word) remind us of our despair." Then come the others, connected as follows:



Heute ist ein feierlicher Tag . . .



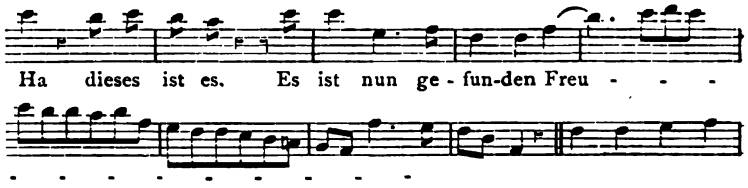
. . dieser sei ge-fei - ert mit Gesang und . . .



In the first line will be recognized the subject of the noisy ritornel that ushers in the last movement, and is interrupted by the first recitative of the basses. Then come the words, partly set to a declamatory melody: "To-day is a solemn day; let it be celebrated with song and (illegible word)." The ritornel is continued, and a reminiscence of the first movement introduced. Then again the voice enters with comment: "Oh, no, not this! something different, pleasing, is what I demand;" four bars of the scherzo pass in review, and the voice continues: "Nor this; it is not better, only a little merrier." The Adagio is suggested, followed by the words: "I shall see that I myself intone something, which * * * repeat (?) after me." Then come the bars which, in the instrumental introduction as it stands, suggest the melody of the ode,

after which: "This it is! Ha! Now it is found! *Freude sch,*" and the joy melody is sung through two bars. After this, still set to music, comes: "This, too, is too tender; something animated must be hunted for like the (illegible word)."

Another setting is given the words of approval which follow the joy melody (Ha! that is it! Now it is found! *Freude*), shortly afterward, and this time they are given the very melody which is given out in the last recitative and by the baritone soloist, as the work now stands, as see:



To appreciate fully the interesting character of these sketches, the reader must be familiar with the last movement of the symphony. It opens with a turbulent *presto* by the wind instruments, which is interrupted by Beethoven's original invention, a recitative of the basses and 'cellos; then the *presto* is repeated with angry emphasis, and again comes an expostulation from the speaking instruments; then in succession come reminiscences from the first three movements, with intervening declamatory passages for the bass instruments; after the movements have thus been passed in review, the wood instruments sing the opening strains, which suggest the melody of the ode, and the bass instruments express their satisfaction as plainly as instruments can. They act upon the suggestion of the wood instruments and sing the melody through to the end in unison and alone, and then deliver it to the orchestra for variation. A very similar performance is then gone through in introducing the voices. The noisy ritornel is heard, but this time the expostulation comes from human lips, and is clothed with human language. It is the baritone soloist who addresses the instruments: "O friends, not these tones! but let us unite in more pleasant ones!" and then like the bass instruments before, he sings the melody to the end, and transfers it to the chorus; the remainder of the work is made up of variations on the melody.

Now, the significance which we see in the sketches, is apparent to all; they form a plan in words which Beethoven carried out in the music. The problem he had set by introducing voices in the symphony was a difficult one, the more so since the first three movements were designed entirely independent of such an outcome. To attach a choral part to a symphony with nothing more than an instrumental prelude would have destroyed the form of the work, and left it wanting the essential spirit of unity. To accomplish the innovation, and yet at the same time crown the work with a finale that should seem an essential part of the whole, was the great problem, and we know how he solved it. He unified three movements by the marshalling of their subjects at the close, and bridged the chasm between the instruments and the voices with the instrumental recitatives, interpreting by their aid the sentiments which, as we have seen, he outlined in the plans as shown in the sketches.

CHICKERING HALL. Miscellaneous concert given by the Canadian Club, and participated in by the Misses Vanderveer, Miss A. L. Kelly, Mrs. W. T. Georgen, Mr. Franz Remmertz, Mr. Richard Arnold, and Mr. Frank Lincoln. Musical Director, Mr. Emilio Agramonte.

Monday, Fifth.

CHICKERING HALL, 3 p. m. Benefit concert of Mr. Courtice Pounds, of Mr. D'Oyly Carte's "Mikado" Company.

ACADEMY OF MUSIC. American opera. Massé's "Marriage of Jeannette," and Delibes's "Sylvia" given. Conductor, Mr. Gustav Hinrichs.

STAR THEATRE. French operetta. First night of the farewell season of Mme. Anna Judic. Offenbach's "La Belle Hélène."

Tuesday, Sixth.

ACADEMY OF MUSIC, Brooklyn. Eighth orchestral matinée of the Philharmonic Society of Brooklyn. March, "Athalia," Mendelssohn; Overture, "Rosamunde," Schubert; Allegretto

and Scherzo from the Symphony in A major, No. 7, Beethoven; Vorspiel, "Meistersinger," Wagner; Interlude and Invocation of the Witch of the Alps, from the incidental music to "Manfred," Schumann; Waltz, for string orchestra, Volkmann; Theme and Variations from the Suite No. 3, Op. 55, Tschaikowsky. Conductor, Mr. Theodore Thomas.

ACADEMY OF MUSIC. Twenty-third evening concert of the Thomas Popular Series. Overture, Scherzo and Finale, Op. 52, Schumann; Recit. and Air, "O come, my heart's delight," from "Marriage of Figaro," Mozart (Mme. Pauline L'Allemand); "A Faust Overture," Wagner; Overture, "Les Francs Juges," Berlioz; Menuet and Fugue, for strings, Beethoven (from the quartet in C, Op. 59, No. 3); Scene and Legend of the Pariah's Daughter ("Bell Song") from "Lakmé," Delibes (Mme. L'Allemand); "Bal Costumé," second series, Rubinstein.

STAR THEATRE. French operetta. Mme. Judic in "La Roussotte." The operetta, words by MM. Meilhac, Halevy and Millaud, music by M. Boullard, was given for the first time in New York.

Wednesday, Seventh.

ACADEMY OF MUSIC. American opera. Wagner's "Flying Dutchman." Conductor, Mr. Theodore Thomas.

STAR THEATRE. French operetta. Mme. Judic in "La Perichole."

Thursday, Eighth.

ACADEMY OF MUSIC, 3 p. m. Twenty-third matinée of the Thomas Popular Series. March, "Athalia," Mendelssohn; Overture, "Lodoiska," Cherubini; Air, Bach; Allegretto from the Eighth Symphony, Beethoven; Hungarian Rhapsody, No. 6, Liszt; "Norwegian Folksong," Svendsen; Waltz, "Im Wiener Wald," Strauss; Suite Algerienne, Op. 60, Saint-Saëns.

GRACE CHURCH, 3 p. m. Samuel P. Warren's sixty-second organ recital. Sonata, No. 1, C minor, Op. 13, J. A. Van Eyken;

Allegretto from the "Hymn of Praise" Symphony, Mendelssohn (arranged by J. Martin Dunstan); Fugue on B-a-c-h, Op. 60, No. 6, Schumann; Fantasia, No. 4, Op. 133, Merkel; Allegretto Villereccio, in A, Op. 254, P. Fumagalli; Postlude in D, Henry Smart.

CHICKERING HALL, 4 p. m. Fourth organ and harp matinée of Mr. George Morgan and Miss Maud Morgan, assisted by Miss Alice Keller, soprano, and Master Michael Banner, violinist. Overture, "Magic Flute," Mozart; Fantasia on "Un Ballo in Maschera," for harp, A. F. Toulmin; "Fantasie Brilliante," for violin, Wieniawski; Swiss Air, Wekerlin; Selections from "Tannhäuser," arranged for the organ, Wagner; "Patrouille," for harp, Hasselmans; Gavotte, arranged for organ, Arditi; Duo for Harp and Organ (arranged), Beethoven.

CHICKERING HALL. Testimonial concert of W. H. Rieger, tenor, assisted by Miss Kate Percy Douglass, soprano; Miss Marie Groebl, contralto; C. J. Bushnell, baritone; E. F. Bushnell, bass; Wenzel A. Raboch, violinist; and the Musurgia under the direction of William R. Chapman.

Friday, Ninth.

ACADEMY OF MUSIC. American opera. Gluck's "Orpheus." Conductor, Mr. Theodore Thomas.

STAR THEATRE. French operetta. Mme. Judic in "La Mascotte."

Saturday, Tenth.

ACADEMY OF MUSIC, 1.45 p. m. American opera. Mozart's "Magic Flute." Conductor, Mr. Gustav Hinrichs.

STEINWAY HALL, 3 p. m. Second pianoforte recital of Madame Madeline Schiller. "Auf Flügeln des Gesanges," Mendelssohn-Heller; Valse Caprice, ("Soirées de Vienne," No. 6,) Schubert-Liszt; "Ricordanza" and "Mazeppa," Liszt; Italian Concerto, Bach; Sonata, Op. 110, Beethoven; Cavatina and

Marcia from Suite Op. 91, Raff; Berceuse and Polonaise, Op. 22, Chopin; Rhapsodie Hongroise, No. 2, Liszt.

STAR THEATRE, 2 p. m. French operetta. Mme. Judic in "La Belle Hélène." 8 p. m., "La Cosaque."

CHICKERING HALL. Concert by Frederic Archer, with the assistance of Master W. C. Macfarlane, Mr. Carl E. Dufft, Madame Helen Norman, Mme. Isidora Martinez, Mr. A. L. King, Mr. S. B. Mills, Mr. W. H. Sherwood, and Dr. Hanchett. Mr. Mills, Mr. Archer, Mr. Sherwood, and Dr. Hanchett played Moscheles's "Les Contrastes," for two pianofortes.

ACADEMY OF MUSIC. Sixth concert of the Philharmonic Society. A programme of Beethoven's music. Incidental music to Goethe's "Egmont;" Pianoforte Concerto in G major, (Mr. Rafael Joseffy); Symphony, No. 9, in D minor, Op. 125. Solo singers, Miss Emma Juch (at the preceding public rehearsal Mme. Louisa Pyk), Miss Helen Dudley Campbell, Mr. William Candidus, and Mr. A. E. Stoddard; choir, the chorus of the Brooklyn Philharmonic Society. Conductor, Mr. Theodore Thomas.

The portions of the "Egmont" music given were the overture, *Clärchen's* two songs, the second *entr'acte*, one-half of the third *entr'acte*, and the final triumphal symphony which Mr. Thomas arbitrarily connected with the third *entr'acte*. To bring about this union he omitted the characteristic little march in C major, and also the exquisitely poetical Larghetto in D minor descriptive of *Clärchen's* death. The omission of this last movement, the most beautiful one of the set, was much to be deplored, as was also the tacking on of the finale to the third *entr'acte*, for by this proceeding one of the features which make the "Egmont" pieces models of incidental dramatic music was destroyed. Liszt has claimed that in "Egmont" Beethoven furnished one of the earliest examples of a great composer going to a great poet for inspiration. This music fulfills the highest purposes of musical accompaniments to a drama. In the *entr'acte* in question, Beethoven recurs to the melody of *Clärchen's* song, *Freudvoll und Leidvoll*, in order to echo the sentiment

which is the principal content of the third act—the love affair between *Egmont* and *Clärchen*—and then suggests what will be the dramatic mood of the succeeding act by introducing a march which foretells the entrance of the *Duke of Alva's* soldiery. By cutting off the march this purpose of Beethoven's was entirely ignored, and by connecting *Clärchen's* song with the triumphal symphony (the finale of the overture, which Goethe himself prescribed should follow *Egmont's* death, as a prophetic announcement of what would result from his martyrdom,) a false and meaningless relation was brought about.

It would be an excellent consummation if the performances during the season of the music composed by Beethoven for "Egmont," by Mendelssohn for "A Midsummer Night's Dream," and by Schumann for "Manfred," should set our theatrical managers to thinking about that much-needed reform in our theatres, the improvement of between-acts music. Mr. Irving's recent seasons at the Star Theatre showed how greatly the illusion of a play could be helped, and the interest in it concentrated and intensified, by careful stage management and correct scenery and properties. The song and dance of the rustics in "Louis XI.," and the less well done choral service sung at intervals in the chapel, were in pretty harmony with the drama; they did not act at all disturbingly upon the mood conjured up by the dialogue and the action, but intensified it. Here, as in other things, Mr. Irving showed praiseworthy judgment. But his care in the matter of music seemed to stop with the curtain, and there was a dreadful dissonance between the drama and the music played between acts. It seemed strange and incomprehensible that so careful a student as Mr. Irving should not have perceived that there is nothing that can sooner efface the effect upon the audience of a strong dramatic situation than the vulgar flaring of an ill-composed orchestra the moment the veil is drawn over the mimic world on the stage. Nine times out of ten even so magnetic an actor as he is obliged to re-conquer his audience with the beginning of every act. If left to themselves the criticism which audiences always indulge after the fall of the curtain might keep their minds keyed up to the pitch of the just-ended scene, but let them listen for a moment to the music, and the impressions left by the artist and the writer vanish like smoke. For that they shall

be obliterated completely seems to be the fixed determination of all orchestral leaders. These men seem to be guided by only one principle, which is that every scene of sombre color should be followed by bright, careless, flippant music—generally a waltz or galop—as if it were imperative that a drastic antidote should be promptly administered after the medicine which has caused the emotional or intellectual spell which was the very aim of the dramatist and actor. Can anything more violently wrong than this be conceived?

It is not likely that we will ever hear Goethe's "Egmont" in English, but if "A Midsummer Night's Dream" could be revived with appropriately splendid appointments and Mendelssohn's music, the leaders of theatre orchestras might hear how music can be fitted to action with mutual profit, and how the highest aims of incidental music to the drama can be subserved. These aims, ideally considered, ought to be to retain the audience in the poetical mood developed by the play; to prepare the mind for the next ensuing scene by suggesting its temper (though this point may be open to question); and to do this without putting an additional strain upon the hearers. Musicians know that the task is a difficult one, but that all that is here proposed is accomplished in the specimens of incidental music which have been mentioned and Weber's "Preciosa." Mendelssohn's music comes nearer, perhaps, than any other, to meeting all the requirements. Mendelssohn wrote the overture to Shakespeare's fairy drama when he was a lad of sixteen, and it was not until seventeen years afterward that he undertook (at the request of Frederick William IV. of Prussia, to whose influence also we owe the music of "Œdipus," "Antigone," and "Athalie") to write music for the whole comedy; yet everybody knows how beautifully the spirit of the play is expressed and how the *entr'acte*, incidental music and melodrama preserve the spirit of the exquisite overture, whose first chords from the wind choir, like

"The horns of elfland faintly blowing,"

usher us at once into the fairy-haunted wood. In another moment the fancy is taken captive by the gambols of the sprites, which cease only to give way to an amusing, yet always musical, characterization of *Bully Bottom*. The Intermezzo, anxious and agitated,

follows the second act, and first shows us the alarmed search of *Hermia* for her truant lover, and then with a merry leap into the major, introduces the "hempen homespuns" who open the succeeding act. The Wedding March which follows the fourth act foreshadows the double marriage in the fifth, which is the outcome of all this "excellent fooling," just as the march in C major preludes the entrance of the Spanish troops in "Egmont." Such music rests the mind from the tension caused by the play, but leaves the poetical mood undisturbed.

England long ago gave serious consideration to the subject of theatre music, and some of the compositions of Purcell and other old composers have maintained their hold on the stage in spite of their archaisms; but it is in Germany that the subject has exercised the minds of musicians and theatrical people most. There a discussion was begun in 1855 which cannot be said to be at an end even now. The occasion, as Dr. Hanslick related in his contribution to the question five years ago (to which we are indebted for the historical exposition which follows) was the engagement of Dawison at the Court Theatre in Berlin. The management desiring to increase the seating capacity of the house, banished the orchestra. There were no complaints, and soon the journals began to discuss whether music might not be kept out of the theatre with advantage to the drama. Singularly enough, in this discussion the musicians were those who cried for the repression of music, while the dramatists defended it. Nearly a century before, Lessing had laid down the purpose of between-acts music, substantially as it has been stated above, and the battle turned on the practicability of such an ideal. Ferdinand Hiller argued that to write between-acts music and preserve the accepted purpose, required the art of the greatest composers, who, however, would not find the restrictions congenial. Moreover, the pieces would have to be listened to with as much attention as the play. It being manifestly impossible to secure this union, plays would better be performed without music than that the art should be degraded. Gutzkow insisted that music was indispensable to the success of a play. "During those evenings of Dawison's engagement," he wrote, "the falling of the curtain left an excited public to its criticisms. But it is vastly different in the case of a play which the manager brings out under different

circumstances, and without the aid of the element of curiosity concerning a strange artist. Few novelties could be made effective without *entr'acte* music. A third or fourth act, less taking, perhaps, than the preceding, might prove the Scylla of an otherwise excellent work upon which all the trouble and care of study and preparation might go to wreck, if after the fall of the curtain the public should be left at the mercy of the everlasting grumblers and fault-finders." Gutzkow, it will be seen, counted on good music acting as a stopper on conversation.

Liszt replied to Gutzkow and, like Hiller, but more violently, demanded the abolition of between-acts music, which he defined as "bad music by good musicians;" his motives were the same, consideration for the dignity of the composer and his art. Heinrich Laube, another dramatist, in 1870, wrote a brilliant defense of between-acts music as "an invaluable poetic aid." Its position in the theatre he set forth as follows:

Music, which is the chief art in the opera, ought to be a secondary, a helping, art in the drama—nothing more, nothing less. The musicians, I know, are sworn enemies of *entr'acte* music. Their childish pride will not tolerate the idea that they should give themselves up to a work which is merely an aid to something else. Next we shall have a painter declining to lend a picture, and the sculptor a statue, to the stage, because picture and statue are not the principal objects on it. Thus they will thoughtlessly admit that they know nothing of the consanguinity of all the arts, and that they are artistic mechanics. Then when poets refuse to write any more opera texts because the libretto is only a skeleton for the music, the folly will be manifest.

Dr. Hanslick, the musical critic of the *Neue Freie Presse*, of Vienna, steered a middle course. He thought that the musicians aimed too high. He denied that audiences feel the need of being sustained in the ideal mood which the poet has called up by an act of his drama, or of being promoted in it. The need was rather a rest from the close attention compelled by the play, of a return to self-consciousness after a long period of self-forgetfulness. He said:

Hiller complains of the want of attention and the loud conversation between acts, and concludes that it would be best to let the people chatter undisturbed by music. Our excellent friend forgets that there is something even more saddening than the general inattention during music, namely, the express purpose of music to give zest to such inattention. Music between

the acts provides the element in which conversation can float. It unites for the nonce, in a much greater degree than the drama, the individual units of a great gathering in a community of interest. *Entr'acte* music is indispensable, but there should be no illusion why it is so. The air must be pleasantly agitated; the attention half diverted, half invited. . . . It might be best to separate as distinctly as possible the two sides of music, its sovereign and its serving sides. Every effort to unite them will lead to failure. Classical music belongs only in the concert-room, for there the coming of the audience is already a guarantee of a willingness to listen. For the filling up of pauses in the theatre, pieces which do not belie the spirit of the plays, nor offend musical taste, will serve their purpose. . . . The need of the repertory of *entr'acte* music is not classic compositions, but short, well-sounding pieces of which there is no danger of losing the connection. So far as the performance is concerned, the public have the right to demand that their ears shall not be offended, for they hear, even though they do not listen.

We can hardly expect our theatrical managers to give such serious thought to the question of high art as was the case in Germany during this controversy, which led to the abolition of between acts music in the principal theatres of Berlin, Leipsic, Munich, and a number of other cities. They might, however, with profit to themselves and satisfaction to a large portion of the public, give heed to the hint in Dr. Hanslick's remarks. It was not in harmony with the spirit of the act in Irving's "Louis XI.," in which the *King* lay on his knees with the avenger's dagger at his throat and listened to the reading of his victim's will, to select the overture to "Poet and Peasant" to precede it, and the march from "Fatinitza" to follow. This example does not illustrate the exception, but the rule, in the theatres of New York and elsewhere. In the keen competition between the managers, a great many devices are resorted to to gain patronage, some of them as silly as they are useless. Might not a manager find it to his profit to give good music instead of chromos, or to have a well-balanced band of musicians instead of a dapper band of water-boys in uniform?

Monday, Twelfth.

METROPOLITAN OPERA HOUSE. American opera. "Lohengrin" performed for the benefit of the Masonic Hall and Asylum Fund, with Mr. William Ludwig as *Telramund*, and Mr. A. E. Stoddard as the *Herald*. Conductor, Mr. Theodore Thomas.

STAR THEATRE. French operetta. Mme. Judic in Offenbach's "La Vie Parisienne."

GRAND OPERA HOUSE. Mr. J. C. Duff's "Mikado" Company began a season of one week.

ACADEMY OF MUSIC, Brooklyn. A novelty concert under the direction of Mr. Frank Van der Stucken, and with the aid of the Choral Society of the New York Novelty Concerts. Festival Overture, Dr. Leopold Damrosch; "The Flight into Egypt," Berlioz (solo tenor, Dr. F. A. Mandeville); Concerto for pianoforte in A minor, Grieg (Mr. Edmund Neupert); Air from the "Tale of the Viking," George E. Whiting (Mme. Christine Dossert); Prologue to Longfellow's "Golden Legend," Dudley Buck (solo baritone, Mr. H. S. Brown); Symphonic poem "Vltava," Smetana.

Tuesday, Thirteenth.

ACADEMY OF MUSIC. Twenty-fourth Evening Concert, and last of the season, of the Thomas Popular Series. "Request" programme. Overture, "A Midsummer Night's Dream," Mendelssohn; Andantino and March movement from the symphony "Die Weihe der Töne," Spohr; Hungarian Dances, Brahms; Symphonic Poem, "Festklänge," Liszt; Overture, "King Lear," Bazzini; Serenade in D, Op. 9, Fuchs; Ball Scene from the Dramatic Symphony, "Romeo and Juliet," Berlioz.

Wednesday, Fourteenth.

ACADEMY OF MUSIC. American opera. "Lakmé." Conductor, Mr. Theodore Thomas.

STEINWAY HALL. Concert by Carlos Sobrino, pianist, with the assistance of an orchestra. Overture, "The Magic Flute," Mozart; Concerto in E minor, Op. 25, Rubinstein; First and second movements of the Symphony in D major, Op. 36, Beethoven; Concerto in D minor, Op. 40, Mendelssohn. Conductor, Mr. Rafael Navarro.

Thursday, Fifteenth.

ACADEMY OF MUSIC, 3 p. m. Twenty-fourth and last matinée of the Thomas Popular Series. "Request" programme. Overture, "Rosamunde," Schubert; Larghetto from the second Symphony, Beethoven; Slavonic Rhapsody, in A-flat, Dvořák; Overture, "Tannhäuser," Wagner; "Siegfried's Rhine Journey," Wagner; March Movement from the "Lenore" Symphony, Raff; "A Sketch of the Steppes," Borodin; Largo, Handel; Hungarian Rhapsody, No. 2, Liszt.

GRACE CHURCH, 3 p. m. Mr. Samuel P. Warren's sixty-third organ recital. Fantasia and Fugue in C minor (Book III., No. 6) Bach; Adagio in A-flat from the trio for strings, Op. 3, Beethoven (arranged by W. T. Best); Variations on a motive by Sebastian Bach, closing with the Chorale, "Was Gott thut das ist wohl gethan," Liszt; Andante (Prelude) in F, J. F. Petri; Sonata No. 5, in F-sharp, Op. 111, Rheinberger.

CHICKERING HALL, 4 p. m. Fifth Organ and Harp Matinée by Mr. George W. Morgan and Miss Maud Morgan, assisted by Miss Rachel Chandler, soprano, and Miss Selma Lilliendahl, harpist. Overture, "A Midsummer Night's Dream," Mendelssohn; "La Melancholie," for harp, Godefroid; Toccata and Fugue in D minor, Bach; Concertino for harp, Oberthür; "There is a Green Hill far Away," Gounod; "Fairy Legend" for harp, Oberthür; English National Anthem, with variations, for organ, Morgan; Duo, harp and organ, "Berceuse," Oberthür.

STAR THEATRE. French operetta. Mme. Judic in Offenbach's "La Grande Duchesse."

METROPOLITAN OPERA HOUSE, Concert Hall. Concert by Mrs. Alfred J. McGrath, with the assistance of Mme. Constance Howard, piano, Mr. Richard Arnold, violin, Mr. James A. Metcalf, baritone, Mr. George G. Hall, tenor, and Mr. Alfred J. McGrath.

ACADEMY OF MUSIC, Brooklyn. American opera. "Lohengrin." Conductor, Mr. Theodore Thomas.

Friday, Sixteenth.

ACADEMY OF MUSIC. American opera. "The Marriage of Jeannette" and "Sylvia." Conductor, Mr. Gustav Hinrichs.

CHICKERING HALL. Concert of the Meigs Sisters' Quartet.

STAR THEATRE. Benefit of Mme. Judic, at which she appeared in two acts of comedy and a musical monologue.

Saturday, Seventeenth.

ACADEMY OF MUSIC, 1:45 p. m. American opera. Close of the season. Wagner's "Flying Dutchman." Conductor, Mr. Theodore Thomas.

STAR THEATRE. French operetta. 2 p. m., Mme. Judic in "La Belle Hélène;" 8 p. m., farewell appearance in "La Jolie Parfumeuse."

CHICKERING HALL. First performance in America of Massenet's "Mary Magdalen," by the Lenox Hill Vocal Society, at a concert given for the benefit of the Boys' Free Reading Room Fund, under the direction of H. R. Romeyn. Distribution of parts: *Mary Magdalen*, Mme. Isidora Martinez; *Martha*, Miss Marie Josephine Le Clair; *the Master*, Mr. Fred Harvey; *Judas*, Mr. George Prehn.

For the purposes of this production Mr. Romeyn had made an English version of the work; it is a literal translation without literary pretensions, and served its purpose reasonably well, though marred by many false accents—"Jud*as*," "crimi*nal*," etc. Like the adapter of a version recently published in England, Mr. Romeyn calls "Mary Magdalen" an oratorio. M. Massenet's designation of it is *drame sacré;* and we have the authority of the French critic, M. Arthur Pougin, for saying that the composer purposely avoided the term oratorio. Said M. Pougin, in reviewing the first performance of the work, at the Paris Odèon, in 1873 (when Mme. Pauline Viardot sang the part of *Mary Magdalen*): "M. Massenet had not adopted, and did not desire to adopt, on

this occasion, the broad, noble, and pompous style of oratorio. A painter and a poet, he endeavored in this novel and tender work to give prominence to reverie and landscape; further, he has introduced the tones of a genuinely human passion, a somewhat earthly tenderness, which would have opened the door to adverse criticism if it could be supposed that he wished to follow upon the traces of Handel, Bach, and Mendelssohn. To sum up, the work was beautiful, suave, impregnated with a perfume of youth and poetry, and, with this, grandiose at times, and very touching." In fact the work bears a resemblance to Rubinstein's sacred operas—the character of its music is conditioned upon scenery and action, which, if not presented, must at least be imagined. The work is divided into four scenes. The first shows the *Magdalen* at a fountain near the gates of Magdala, where she is taunted by *Judas* and the *Pharisees*, professes her repentance, and is comforted by the *Master*. The second is devoted to a series of incidents connected with *Christ's* visit to the house of *Mary*. The third scene is devoted to Golgotha and *Mary's* sorrow, the fourth to the entombment and resurrection, the whole work finding a close in an Easter hymn of the Christians. "*Christ est vivant, ressuscité!*" These incidents are given musical investiture in fifteen numbers, only a small fraction of which can be said to be either commonplace or uninteresting, though not one reaches the dignified plane on which we expect to see such a tragedy move. The first scene is unqualifiedly charming—a delicious pastoral movement surcharged with Eastern color, and as successful a bit of scenic delineation in music as we can call to mind. The orchestra is handled here and in the scene in *Mary's* house (which also has "local color" for its first characteristic) with the utmost refinement of modern skill, and the melodies have a most suave and refreshing *naïveté*. *Mary's* air, "Oh my sisters!" ("*Ô mes sœurs, je veux fuir loin des bruits de la terre*") is perhaps the finest sustained air of the work of the type with which the present predominant school of French composers has made us familiar. We are not certain that a worthy performance would not have lessened the disappointing effect of the musical description of the crucifixion which obviously aims to be in the highest degree dramatic, but it seems too theatrical, not to say spectacular, to be worthy of its theme, and its accents of sorrow are of

the sentimental order, above which no French composer of religious music seems able to lift himself. In truth this is a criticism which applies to the whole work—it has too much undignified sentimentality. A more stupendous tragedy than the death of Christ, considered from every and any point of view, is inconceivable. Mere sentimentalists should let it alone.

HOTEL BRUNSWICK, ball-room. Testimonial concert to Mrs. Anna Bulkley Hills, contralto, in which she had the assistance of Miss Ella Earle, M. Ovide Musin, Mr. F. F. Powers, Mr. Theodore Toedt, Mr. Franz Remmertz, and Mr. Carl Walter. The latter played two of his own compositions, a Notturno in B and a Tarantelle in E-flat minor.

ACADEMY OF MUSIC, Brooklyn. Seventh concert of the Philharmonic Society of Brooklyn. Passacaglia, Bach; Scena, "Enfin il est dans ma puissance!" from "Armide," Gluck (Fräulein Lilli Lehmann); Symphony No. 1, B-flat, Schumann; Overture, "King Lear," Berlioz; Recitative and Air, "Abscheulicher!" from "Fidelio," Beethoven (Fräulein Lehmann); "Mephisto Waltz," Liszt. Conductor, Mr. Theodore Thomas.

(The last concert for the season of the Brooklyn Philharmonic Society was announced to take place on May 1, the programme to consist of the "Egmont" overture and Ninth Symphony, separated by the "Hallelujah!" Chorus from "The Mount of Olives," and the Adagio from "Prometheus," all by Beethoven.)

FIFTH AVENUE THEATRE. Last performance of "The Mikado" by the D'Oyly Carte Company.

Sunday, Eighteenth.

LIEDERKRANZ HALL. Third concert for the season of the German Liederkranz. Overture, "Ruy Blas," Mendelssohn; Air, "Ach! ich liebte," from "Die Entführung," Mozart (Fräulein Lilli Lehmann); Part-songs for male voices, "Nachtzauber," Storch, and "Im grünen Kranz," Möhring; "Awake, Saturnia!"

from "Semele," Handel (Miss Emily Winant); "Die Seufzerbrücke," for soli, chorus, and orchestra, Reinhold L. Herman (solo singers, Fräulein Lehmann, Miss Winant, A. Silbernagel, and Max Treumann); Andante and Finale from the Violin Concerto, Mendelssohn (M. Ovide Musin); "Siegesgesang der Griechen nach der Schlacht bei Salamis," Gernsheim. Conductor, M. Reinhold L. Herman.

Mr. Herman's composition is a setting for four solo voices, chorus and orchestra of "The Bridge of Sighs." The German text is a paraphrase of Hood's poem, made by Mr. Herman, which reproduces its metrical form and follows its sentiments with admirable fidelity. That the translation of a poem whose verbal melody springs so directly from the genius of the English tongue was no mean task, scarcely needs to be argued; to set it to music was peculiarly difficult, because of the monotony of the feeling which pervades it. Mr. Herman's music does not overcome all the difficulties presented by the poem, but it has the merit of consistently preserving the mood conjured up by the words, and of never falling into the error, common to compositions of this character, of trying to give distinct expression to the sentiment of each line. The melodies used are graceful and flowing, and the instrumental accompaniment is neither too assertive nor too modest. The principal subject is introduced in the second stanza, "Take her up tenderly, etc.," and is a lovely and expressive melody. It recurs several times in the course of the setting, and each time with better effect. In one number of considerable length, the picture of the dark river, reflecting the myriad of lights, is ingeniously delineated in the orchestral score; it is the only instance in which the orchestra steps boldly into the foreground, and the number is decidedly effective. The work, I believe, has been published in Germany.

STEINWAY HALL. Concert of the Männergesangverein Arion. "Holbergiana," suite for orchestra, Op. 61, Gade; "Das Siegesfest," cantata for soli, male chorus, and orchestra, Op. 59, Bernhard Scholz; Concerto for pianoforte, C minor, Op. 12 (MS.) Louis Maas (played by the composer), Old English Madrigals, arranged for male chorus; "Liebeslied," John

Dowland, and "Tanzlied," Thomas Morley; Waltz suite, Op. 25, Robert Fuchs; "Die drei Zigeuner," for mezzo-soprano, violin solo and orchestra, Liszt; "Regen und Sonne," for male chorus and orchestra, Op. 41, Albert Becker. Solo performers: Miss Marie Groebl, mezzo-soprano; Christian Fritsch, tenor; Max Heinrich, baritone; Franz Remmertz, bass; Louis Maas, piano. Conductor, Mr. Frank Van der Stucken.

All of these compositions were heard for the first time in New York on this occasion.

CASINO. Mme. Judic sang Chansonettes at the Sunday Evening Concert.

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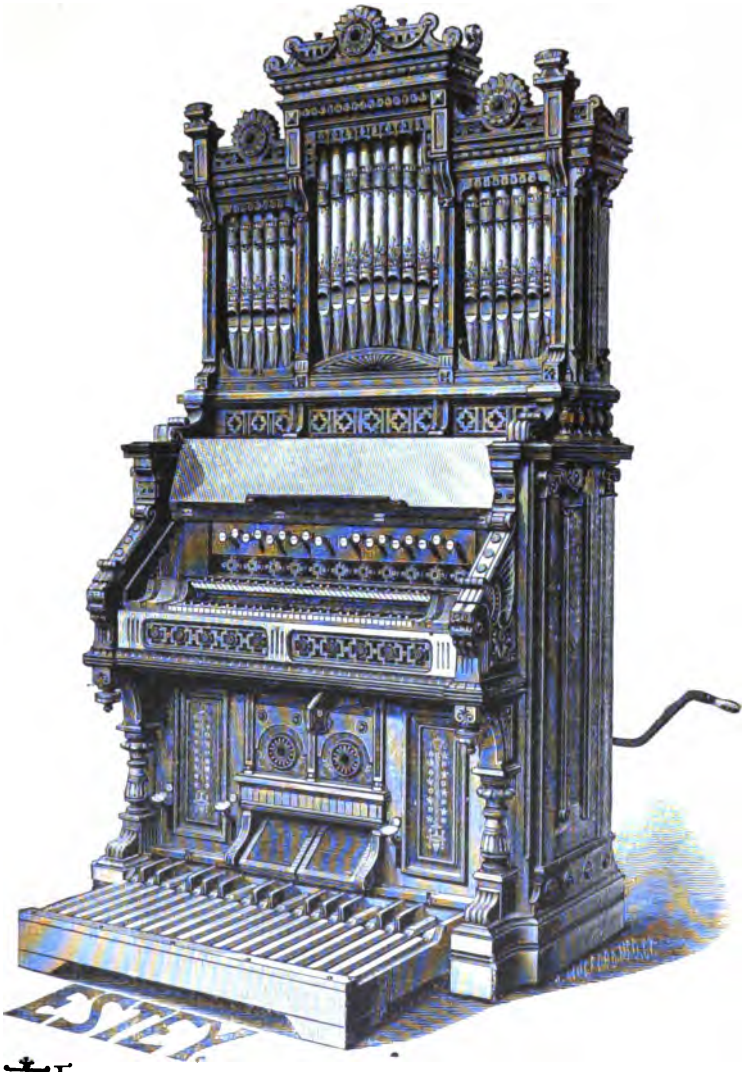

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