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REVIEW
OF THE
NEW YORK MUSICAL SEASON
1889-1890

CONTAINING PROGRAMMES OF NOTEWORTHY OCCURRENCES, WITH
NUMEROUS CRITICISMS, AND IN

AN APPENDIX
A SURVEY OF CHORAL WORK IN AMERICA

BY
H. E. KREHBIEL



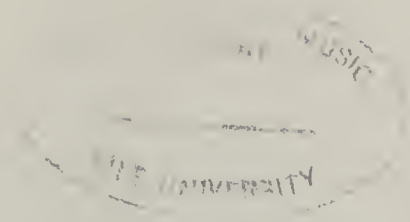
NEW YORK & LONDON
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1890

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TO

ANTON SEIDL,

Conductor at the Metropolitan Opera House, New York.

“Was deutsch und echt wüsst’ Keiner mehr,
lebt’s nicht in deutscher Meister Ehr’.”

REVIEW OF THE NEW YORK MUSICAL SEASON

1889-1890

OCTOBER

Monday, Seventh.

METROPOLITAN OPERA HOUSE. First concert of a German Festival of Song, projected by the Männergesangverein Arion. Overture, "Tannhäuser," Wagner; Scenes from the "Frithjof Sage," for solo voices, men's chorus, and orchestra, Max Bruch (*Ingeborg*, Miss Emma Juch; *Frithjof*, Mr. Emil Fischer; quartet, Charles Kaiser, Oscar Saenger, Max Treumann, and Franz Remmert); Romance and Rondo from the Concerto in E minor, Chopin-Tausig (Rafael Joseffy); "Jagdmorgen," Rheinberger; "Legende," for orchestra, John Lund (conducted by the composer); "Sans-Souci," minuet for strings, Arthur Claassen (conducted by the composer); "Festzug," for orchestra, with final chorus on "Ecce quam bonum," Frank Van der Stucken; Scene and air from "Der Freischütz," Weber (Miss Juch); "Altniederländische Volkslieder," Edward Kremser (solos by Jacob Graff and Emil Fischer). Conductor, Frank Van der Stucken.

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The chorus was composed of the Arion Society of New York, Arion of Newark, Germania of Baltimore, Harmonie of Baltimore, Junger Männerchor of Philadelphia, Liederkranz of Baltimore, Orpheus of Buffalo, and Zöllner Männerchor of Brooklyn—in all about four hundred voices. The compositions for orchestra by Messrs. Lund and Claassen were novelties, the minuet being based on the three measures of a melody by Quantz, to be seen in the music-room of Frederick the Great at Sans-Souci.

Tuesday, Eighth.

METROPOLITAN OPERA HOUSE. Second concert of the German Festival of Song. "Coronation March," op. 13, Svendsen; "Morgenlied," Julius Rietz (Baltimore Liederkranz, F. Mittler, conductor); "Halt!" Carl Zöllner (Brooklyn Zöllner Männerchor, Arthur Claassen, conductor); first movement of the Violin Concerto, op. 61, Beethoven (Miss Maud Powell); "Wüchsen mir Flügel," Max von Weinzierl (Baltimore Harmonie, Nicolas Tillman, conductor); Songs: "Der Wanderer," Schubert, "Der schönste Engel," Graben-Hoffmann (Emil Fischer); "Ritter's Abschied," Johanna Kinkel (full chorus); Hungarian Fantasia for pianoforte, Liszt (Mrs. Julia Rivé King); "Todtenvolk," Friedrich Hegar (New York Arion, F. Van der Stucken, conductor); "Nachtzauber," A. M. Storch (Buffalo Orpheus, John Lund, conductor); "Nun muss sich Alles wenden," Wilhelm Sturm (Baltimore Germania, D. Melamet, conductor); "Pagina d'Amore," for orchestra, F. Van der Stucken; "In the Hall of the Mountain King," from the Suite "Peer Gynt," op. 46, Grieg; "Waldmorgen," Eduard Köllner (Newark Arion, F. Van der Stucken, conductor); "Frühling," Rheinberger (Philadelphia Junger Männerchor, Maurits Leefson, conductor); "Jung Siegfried," Heinrich Zöllner (full chorus and orchestra). Conductor, Frank Van der Stucken.

Wednesday, Ninth.

ACADEMY OF MUSIC, BROOKLYN. Testimonial concert to Theodore Thomas. Overture, "Tannhäuser," Wagner; Andante from the Symphony in C minor, Beethoven; Hungarian "Fantasia," Liszt (Rafael Joseffy); Orchestral excerpts from "La Damnation de Faust," Berlioz; Overture, "William Tell," Rossini; "Träumerei," Schumann (for strings); Pianoforte solos: Berceuse, Chopin, Valse Impromptu, Joseffy, and Marche Militaire, Schubert-Tausig (Mr. Joseffy); Waltz, "Hochzeitklänge," Strauss; Torchlight March, B-flat, No. 1, Meyerbeer. Conductor, Theodore Thomas.

Thursday, Twenty-fourth.

AMBERG THEATRE. "Der Vice-Admiral," comic operetta, words by Zell and Genee, music by Millöcker, first time in New York, by Gustav Amberg's Company, Carl Streitmann "als Gast." Conductor, E. Pölz.

"The Vice-Admiral" had been performed by another company outside of New York but was new in the metropolis and had not been given in its original shape. Save that it afforded Herr Streitmann (an operetta tenor from Vienna, who effected his entrance on the American stage in Strauss's "Zigeunerbaron" on September 20th) an opportunity to don a showy uniform, and added to his other poses that of a composer (for a wretchedly poor song attributed to him was interpolated in the first act), the new production did not commend itself very forcibly to the approval of the audience that heard it. Herr Genee seems disposed to save his best books for original musical settings, and to turn over those of minor effectiveness to his colleagues. He and his literary co-worker have deftness enough to make almost any subject which they undertake to treat fairly interesting, but they can not win more than the ordinary degree of success when they attempt to make a whistle out of a pig's tail, and this proverbial task was much like that which they attempted in constructing the book of "The Vice-Admiral." The humor of the plot is summed up in the idea that a young nobleman, vice-admiral of the Franco-Spanish fleet, who is compelled to marry

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before he reaches the age of twenty-five, goes ashore to seek a wife, and exchanges characters with a common sailor who accompanies him. The boor of a sailor is courted by the two daughters of a Spanish grandee, on the supposition that he has exchanged uniforms with the nobleman in order to deceive the enemy. The nobleman, in turn, loses his heart to a lovely young woman in the grandee's palace, who, of course, possesses all the virtues that the grandee's daughters lack. The sailor is captured by the English, who have heard of the intended disguise, but succeeds in establishing his identity in time to bring the comedy to an end with the result that is obvious from the beginning. The action moves slowly, and there is but a modicum of diversion in the operetta. There is an equal paucity of pleasing music in the score, two numbers only in the prologue and first act rising above the level of dull mediocrity. These numbers are a sonorous sailors' chorus, which opens the prologue, and a unison trio between the sailor and the ambitious daughters. Of course, as was to have been expected, a good deal of play is made with Spanish rhythms and cadences, but the score wants freshness and spontaneity.

Saturday, Twenty-sixth.

METROPOLITAN OPERA HOUSE. First concert by Otto Hegner, the child pianist, under the management of Henry E. Abbey and Maurice Grau. Overture, "Egmont," Beethoven; Spanish Song (Mrs. Pemberton Hincks); Concerto in E minor, Chopin; Allegro from a Quintet in E-flat, Mayseder (Mendelssohn Quintette Club); Creole and Spanish Songs (Mrs. Pemberton Hincks); Solos: Rondo Capriccioso, op. 14, Mendelssohn, Spinning Song from "The Flying Dutchman," Wagner-Liszt, Valse Caprice, Rubinstein; Overture, "Carnaval Romain," Berlioz. Conductor, Walter J. Damrosch.

The little Swiss lad who entertained the New York public for the first time on this occasion is surely an incipient pianoforte virtuoso. He has gifts which fit him for the career foreshadowed in such a designation. Whether he also has intellectual and emotional graces of the kind whose possession marks the distinction between a virtuoso and an artist it is not so easy to declare. This much may

be said: if he has them they are still lying dormant, for the poetic charm which is their sign in artistic utterance is not a feature in his playing—at least not in the degree in which it was noticeable in the playing of his predecessor, to whom he owed much of the public attention which he commanded.

The fact that he came because the precocious child Josef Hofmann had preceded him,* justified any amount of criticism or estimate by comparison, but it was not necessary to enable the judicious to form an opinion of his merits. Comparison forced itself upon the public mind, however, as soon as that mind undertook to discover why the little Pole was musically more engaging and interesting than the little Swiss; and the reason was found by many to lie in the fact that, while Hofmann's precocity was that of a child-musician, that of Hegner was that of a child-pianist. In both cases it was extremely early fruit; the only question was as to the comparative value of the fruit. A little reflection on the lines suggested by such a comparison might tend to lessen the artistic significance of young Hegner's performances, but it can not make them less wonderful than they are. His playing seemed to me to be the product of a highly developed faculty of imitation, coupled with other natural aptitudes of an extraordinary kind. These aptitudes, however, are predominantly mechanical. He has great flexibility and strength of finger, and a large hand for one so young. He has, too, a fine sense of time and of rhythm. So far as the mere ability to manipulate the keys goes, he is a marvel; but he is entirely reproductive. Much of his playing is monotonous and devoid of poetic vitality. His resources of tone-color are limited, his touch, except when he plays soft music, unyielding and dry. It is wonderful that he should do what he does, but a listener who is not disposed simply to gape and marvel thoughtlessly will be apt to find his admiration pretty evenly divided between the boy and his teacher; for whatever there is of interpretation in the boy's playing is obviously the reproduced idea of his teacher. Every experienced listener knows how the conviction of such a fact is forced upon one's mind; originality of conception discloses itself in spontaneity of expression.

* See REVIEW OF THE NEW YORK MUSICAL SEASON, 1887-1888, page 44.

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Thursday, Thirty-first.

GRACE CHURCH. 3 p. m. Mr. Samuel P. Warren's one hundred and fifty-sixth organ recital. Toccata in D, and Bergamasca in G, Frescobaldi; Fantasia in G (Book IV, No. 11), Bach; Andante in A, S. S. Wesley; Organ Symphony No. 7, in A, C. M. Widor.

NOVEMBER

Saturday, Second.

STEINWAY HALL. First concert in America of a choir of singers from Glasgow, calling themselves "The Balmoral Choir," and making use of the press notices, etc., belonging to Mr. Lambeth's choir of that name. Conductor, Mr. Walter Bruce. The choir sang Scotch songs chiefly.

Monday, Fourth.

HARLEM OPERA HOUSE. Gounod's "Faust," by the Emma Juch English Opera Company.

Tuesday, Fifth.

BROADWAY THEATRE. 3 p. m. Concert of Otto Hegner, assisted by the Mendelssohn Quintette Club and Mrs. Pemberton Hincks. Quintet, B-flat, Mendelssohn; Air from "Paul and Virginia," Massé; Sonata, op. 53, Beethoven; Habanera from "Carmen," Bizet; Berceuse and Polonaise in E-flat, Chopin.

HARLEM OPERA HOUSE. Nessler's opera, "The Trumpeter of Säkkingen," performed by the Emma Juch English Opera Company.

Wednesday, Sixth.

METROPOLITAN OPERA HOUSE. Testimonial to Theodore Thomas. Overture, "Rienzi," Wagner; Funeral March, Chopin (for orchestra by Mr. Thomas); "Invitation to the Dance," Weber-Berlioz; Concerto for Pianoforte, A minor, op. 54, Schumann (Rafael Joseffy); "Les Préludes," Liszt; Fugue, A minor,

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Bach, and Variations, Brahms (for strings); Overture, "William Tell," Rossini. Conductor, Theodore Thomas.

HARLEM OPERA HOUSE. "Mignon," performed by the Emma Juch English Opera Company.

Thursday, Seventh.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and fifty-seventh organ recital. Fantasia, F minor, Mozart; Rondo, "Soeur Monique," Couperin (arranged by Guilman); Sonata No. 4, E-flat, F. Capocci; Pastorale in D, B. L. Selby; Three pieces for the organ, Eugene Gigout; Overture, "Jessonda," Spohr (arranged by Best).

HARLEM OPERA HOUSE. "The Bohemian Girl," performed by the Emma Juch English Opera Company.

Friday, Eighth.

HARLEM OPERA HOUSE. "Carmen," performed by the Emma Juch English Opera Company.

Saturday, Ninth.

HARLEM OPERA HOUSE. "The Bohemian Girl," performed in the afternoon, and "The Freischütz" in the evening, by the Emma Juch English Opera Company.

METROPOLITAN OPERA HOUSE. First concert, seventeenth season, of the Oratorio Society. Liszt's oratorio, "Christus," performed, the solo parts in the hands of Miss Sophie Traubmann, Mrs. Carl Alves, William Rieger, and William Sparger. Conductor, Walter J. Damrosch.

ACADEMY OF MUSIC, BROOKLYN. First concert, thirty-second season, of the Brooklyn Philharmonic Society, the programme divided between compositions of Beethoven and Wagner as follows: Overture, "Coriolan;" Symphony No. 4, B-flat, op.

60; Recitative and Air from "The Ruins of Athens" (Emil Fischer); "A Faust Overture;" "Siegfried Idyl," "Ride of the Valkyrior," Wotan's Farewell and Magic Fire Scene from "Die Walküre" (*Wotan*, Emil Fischer). Conductor, Theodore Thomas.

Tuesday, Twelfth.

BROADWAY THEATRE. 3 p. m. Concert by Otto Hegner. Sextet, E-flat, Mayseder; "Musica Prohibita," Gasteldon (Mrs. Pemberton Hincks); "Concertstück," Weber; Adagio from the Quintet, op. 29, Beethoven; Chanson Vénétienne, Salvayre; "Fantasiestück," Volbach; Suite, G minor, Otto Hegner. Conductor of orchestra, Hans Schuy.

STEINWAY HALL. Concert of the Metropolitan Quintet Club, assisted by Mrs. Kate de Jonge-Levett. Quartet, D major, op. 64, No. 5, Haydn; Air from "Mignon," Thomas; Fantasia on "La Muette de Portici," Liszt (Pierre Douillet); Sonata, pianoforte and violin, F major, Grieg (Pierre Douillet and Carl Richter-Nicolai); "Florian's Song," Godard, and "Serénade Vénétienne," Svendsen; Quintet, Schumann.

Thursday, Fourteenth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and fifty-eighth organ recital. Prelude and Fugue in A (Book II, No. 3), Bach; Adagio from "The Hymn of Praise," Mendelssohn (arranged by Best); "Wedding Music," op. 56, No. 5, S. de Lange; Romance in D, Battison Haynes; Organ Symphony, C minor, No. 1, Widor.

Saturday, Sixteenth.

METROPOLITAN OPERA HOUSE. First concert, forty-eighth season, of the Philharmonic Society. Symphony, E-flat, "Rhenish," Schumann; Concerto No. 3, G major, Rubinstein (Miss Adele Aus der Ohe); Scherzo Capriccioso, op. 66, Dvořák; Theme and variations from the Quartet in D minor, Schubert; "Les Préludes," Liszt. Conductor, Theodore Thomas.

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Sunday, Seventeenth.

LIEDERKRANZ HALL. First concert of the season by the Deutscher Liederkranz. Overture, "The Flying Dutchman," Wagner; "Nachthelle," Schubert (tenor solo, Adolph Silbernagel); "Die Loreley," Liszt (Miss Sophie Traubmann); Serenade, from the Swedish, Lange-Müller; "Waldmorgen," Rheinberger; Recitative and Air from "The Messiah," "Thus saith the Lord," Handel (Eduard Schlömann); Symphony No. 9, D minor, Beethoven (solo parts: Miss Sophie Traubmann, Miss Marie Maurer, Adolph Silbernagel, and Eduard Schlömann). Conductor, Reinhold L. Herman.

BEETHOVEN MÄNNERCHOR HALL. Celebration of the thirtieth anniversary of its foundation by the Beethoven Männerchor. Performance of Mendelssohn's music to "Antigone." Conductor, Arthur Mees.

Monday, Eighteenth.

METROPOLITAN OPERA HOUSE. First concert of Pablo de Sarasate and Eugen d'Albert, assisted by a grand orchestra, under the management of Henry E. Abbey and Maurice Grau. Prelude, "Die Meistersinger," Wagner; Concerto for Pianoforte, E minor, Chopin; Concerto for Violin, Mendelssohn; Pianoforte solos: Humoresque, op. 6, No. 2, Grieg, Barcarolle, A minor, No. 5, Rubinstein, Waltz, "Man lebt nur einmal," Strauss-Tausig; Fantasia on Airs from "Carmen," Sarasate. Conductor, Walter J. Damrosch.

The success, popular as well as artistic, won by Pablo de Sarasate and Eugen d'Albert at their first joint American concert (Señor Sarasate had made an American tour nineteen years before) approached the dimensions commonly described in newspaper English as "sensational." In the case of the violinist there was a most amiable element of fellow-feeling and patriotism to help it along, for among the listeners that filled the magnificent audience-room of the Opera House there was noticeable a numerous representation of the Spanish contingent in the city's population. The

pianist had to forego this sort of an adjunct to his triumph because of his mixed nationality (a Frenchman born in Scotland, educated, as the sailor was born, "all along the coast," and imbued with most decided German ideas); but he had what proved to be of inestimably greater value to him and his manager, the sympathetic franchises of the artistically educated part of the audience. By dint of such a splendid exhibition of artistic skill as it is seldom given the public to hear, the two men stirred up a veritable whirlwind of enthusiasm and acquired such a mark of approval as served to guarantee success for their entire American tour. The enthusiasm grew apace with each succeeding concert until it seemed as if the ordinary means of applause would no longer suffice to give it utterance, and that somebody would have to explode a ton of dynamite or blow up a ship of the line to make an adequate noise.

It is a most agreeable reflection that so brave a venture of the enterprising managers should have been so promptly and enthusiastically appreciated and rewarded. The artists occupy so high a plane that words of praise need not be stinted, and no comparison of them with each other, though their activities lie in different fields, be avoided. As virtuosi they stand almost peerless, while in artistic character they are widely separated. Mr. d'Albert will be judged and admired as a creative and reproductive musician, whose mechanical gifts led him to choose the pianoforte as his vehicle of expression; Mr. Sarasate as a violin performer and musical translator, who is a complete master of his chosen medium. Those who wish to be charmed, delighted, entertained, diverted, or edified will be equally rewarded by attending their concerts. Applying the standard set by the highest ideal of art as it is recognized by the world to-day, it must be said that Mr. d'Albert's playing gives a loftier and nobler pleasure, but his colleague provides such exquisite enjoyment that to many it would seem churlish to place a lower estimate on his capacity.

Mr. d'Albert played the Pianoforte Concerto in B minor by Chopin as his entrance number, Mr. Sarasate, Mendelssohn's Concerto for Violin. I can imagine a better choice for both, and their skill found more perfect exemplification long before the season came to an end, stupendous and bewildering as it was on this occasion. Mr. d'Albert is somewhat virile and masculine for so essen-

tially sentimental a composition as the familiar Concerto, and though he endowed his characteristically sane reading of it with unmistakable charm, he nevertheless exhibited a sobriety of tone-color and occasional hardness of touch which gave a foothold to a fault-finding disposition. Indeed, he did not disclose his powers in their entire puissance until he played the short solo pieces on his second appearance. Then it was that astonishment at his tremendous command over the mechanics of the art of pianoforte playing was paired with respect for his correct taste, musicianly feeling, and thoroughly artistic temperament. Then the full, manly tone which he produces, and the dignity of his style, asserted their claim upon attention and admiration. But it was not until a few days later, when he played the Concertos in G major and E-flat major of Beethoven that he showed the most amiable and admirable side of his artistic character. In them his reading was filled with a beautifully reverent spirit. It was magnificently strong in its serenity and so profound in its feeling that no ordinary virtuoso's plummet could have sounded its poetical depths. He read the E-flat Concerto in particular like an epic, and exemplified in it the real nature of Beethoven's genius. His fingers of steel, which threw off Liszt's Polonaise in E with bewildering impetuosity, making a picture in tones like the cascade of sparks from a blast furnace, allured tones from the pianoforte in the first movement and intermezzo which were marvellously tender, lovely, and insinuating.

Mendelssohn's Violin Concerto, though neither very broad nor very deep, seemed yet too broad and deep for Señor Sarasate's style on this occasion. He dwarfed it so that, when at the second concert of the series he played the Beethoven and gave it with considerable loftiness and dignity, a great deal of surprise was felt. His tone is small but exquisitely lovely in point of quality. Broad effects seem to be beyond him, but elegance of conception (somewhat weakened by sentimentality and love of effect) and elegance of delivery are the qualities which he has cultivated to a degree beyond natural expectation. The purity of his tones is the purity of a dewdrop or a diamond, crystalline, scintillant, dazzling; their sensuous charm is irresistible. But the music that is native to him is music of the kind that he writes—music designed to astound and bewilder by its coruscating explosions instead of to delight and

move by the sincerity and depth of its emotional contents. But he is a most lovable wizard.

Attention was directed to a matter that had occupied the minds of musical amateurs for some time by the circumstance that Mr. d'Albert neither made use of the version of Chopin's Concerto made by Tausig nor played the work as it was left by the composer. He adopted a middle course, using the original accompaniments, but adopting some of the effective features of the solo part from Tausig's arrangement.

Both of Chopin's Concertos have been rewritten, the first by Tausig, the second by Klindworth. There is a great deal of difference in the methods followed by the rescorers, but essentially the same æsthetic question is raised by their work. We have come to accept new or additional accompaniments to the works of Bach and Handel without protest, so long as they are not written in a spirit palpably incongruous with that of the old masters. The need of filling out obvious blanks left by those masters, and of supplying substitutes for obsolete instruments, has compelled this acceptance. But this can not be urged in behalf of the re-arrangements of Chopin's works. Here all that can be said is that the orchestration is so meagre and colorless, so far behind the pianoforte part in beauty, that Klindworth and Tausig, out of the fullness of their love for the composer, have tried to create a better balance between the solo instrument and the band. To do this they have been obliged—or they thought they were obliged, which is much the same thing—to change the solo part in places. Here is where the difficulty lies. It is admitted that Chopin's musical language was peculiarly that of the pianoforte; and until another can command an equally dainty, graceful and luxuriant mode of expression, can, in fact, enter completely into Chopin's spirit and display an equally consummate knowledge of the means by which the effects which are his characteristic and almost exclusive property are attained, it would seem that no one should have the hardihood to tamper with his writings for the pianoforte. That Chopin did not disclose any special ability as a writer for the orchestra is true; that his pianoforte always predominates to the injury of the broad idea of a concerto as we have it in Beethoven, is equally true; that most interesting results have been attained by the efforts of Klindworth and

Tausig to add dignity, beauty and symmetry to the concertos, is also true. But suppose the essence of Chopinism lies in this unequal relationship—what then? Is it not better to take his music as he intended it than to burden it with polished brass ornaments, of whose glitter it may be said that

False glare attracts but more offends the eye?

The results of Tausig's labors are splendidly sonorous, and he has unquestionably added to the stature of the E minor Concerto; but his orchestra is even less Chopinesque than Klindworth's. More than that, it does not even belong to the Chopin period, recent as that is.

It is more than anything else a question of taste that is involved in this matter, and, as so often happens, individual likings rather than artistic principles will probably carry the day. Thibaut and those who came after him and joined him in his condemnation of the tone-color added by Mozart to "The People that walked in Darkness" are correct in their contention, but for all that, who would expunge the transportingly lovely wood-wind parts in that air of "The Messiah" to gratify a conviction that theoretically they are out of keeping with the sentiment of the text? No one. They are too deeply fixed in the affections to allow that, and it is much more agreeable to imagine arguments which bring about a satisfactory reconciliation. One difficulty in the case of Chopin's concertos will always be met. It will, perhaps, never be possible to unite those who speak with authority in an opinion as to the value of the new arrangements or the need of them. Nine years ago, when Mr. Joseffy first brought Klindworth's version of the Second Concerto to the notice of the New York public, Mr. Thomas, who conducted the orchestra, said to the writer that it was his conviction that adequate orchestras (especially in the strings) and adequate performances would go a great way toward reconciling pianists with the Chopin scores. Dr. von Bülow, when asked about the Tausig arrangement, said briefly: "If we are to have new versions, I prefer Klindworth's." Pressed to give a reason, he said: "Why should we have trombones in the accompaniment? Beethoven got along without them—horns sufficed him for filling-voices—and so does Brahms;" which, as it was put, was no reason at all.

Tuesday, Nineteenth.

BROADWAY THEATRE. 3 p. m. Concert by Otto Hegner, at which the boy played Beethoven's Sonatas, op. 90, Chopin's Chant Polonais and Nocturne in D-flat, and Liszt's Second Hungarian Rhapsody.

Wednesday, Twentieth.

CASINO. An English version of Offenbach's "La Fille du Tambour Major," entitled "The Drum Major," which had been brought forward on September 16th, withdrawn, and "Erminie" revived.

The "Drum Major" had been a failure from the beginning, of which fact its withdrawal was a tardy confession. It is difficult to find an analogy with which to form a clear idea of what it was like. Dr. Johnson's leg-of-mutton which was "ill fed, ill killed, ill dressed, ill cooked, and ill served," occurs to mind; but, on reflection, it will scarcely do. So far as the performance was concerned it may be said that Offenbach's operetta could not have been worse served, and as to the killing, it depends on how one wishes to apply the word whether it can be said to have been well or ill done. There was, however, no question about the efficacy of the deed. But the mongrel thing which took the place of the work written and composed by men who only a decade ago were the principal merriment-makers of the merriest capital in Europe was not ill dressed. The stage looked handsome, and the men and women on it were clad in pretty raiment. Furtive glimpses were caught, too, of charming musical integument, covering a grisly, verbal skeleton; but, on the whole, it is doubtful whether the old wizard of the *Bouffes Parisiens* would have recognized his hundredth offspring had he been present in the flesh to see it; the skeleton was too obtrusive. Even the gloomy occupation of ransacking one's memory of the frivolous and irresponsible records of past performances in the department of comic operetta and musical comedy did not yield a parallel. Many doleful things arose, but the light of comparison made them appear as classics. A sympathetic reviewer felt as if apologies were due to the gibbering

ghosts even of the transient comic operettas that the decade had produced.

The failure prompted to reflection touching the scarcity of successful operettas in late years. No form of light entertainment compares just now with comic operetta in respect of popularity. Steadily during the last decade liking for it has grown apace, and Paris never danced more madly to the piping of the Satyr of the Champs Elysees than New York and London are trying to dance to the echoes of his music now. But the old magic of his melodies is gone. The time is ripe for his successor, yet the world is sterile. "He was the Beethoven of the sneer," said Emile Bergerat, when Offenbach died, and then with a fantastic pencil worthy of Jean Paul he drew a dreadful picture of Offenbach and his times; of the mighty fiddler beating time upon the well-filled goatskin or sawing away across the strings, his mouth widened with a grin "like some drunken conception of Edgar Poe or some fantasy of Hoffman," while the startled birds flew back to heaven, the moon split herself back to her ears, and the stars giggled behind their cloud-fans. "The planetary system only revolved to frisky rhythms, and the earth herself, like a mad top, hummed comically about the terrified sun. *En avant la musique!* And the old edifice crumbled in dust all around the musician." To Bergerat Offenbach was the great disillusionizer of the age, the incarnation of what he conceives to be the spirit of the nineteenth century, a spirit that hates and contemns the past, mocks at the things which the holy simplicity of former centuries held sacred, throws ridicule upon social sentiments, rank, caste, ceremonialism, learning, religion.

The philosophy which gave birth to such a conception is not held by the majority of people of northern blood. In spite of the popularity of this form of entertainment, attempts to revive the works of Offenbach and his collaborators have not been successful recently in London and New York. I do not refer to "The Drum Major" alone, which was so monstrously perverted in the adaptation and performance that its failure could not be charged against its original authors, but to efforts to rehabilitate the old parodies in which Offenbach's real originality culminated. There have been many signs that their time is past. In Paris they were satires; here they were nothing more than burlesques, at which a people who

cared nothing for antiquity and little for the conventional idols of classical learning found it easy to laugh. Other times, other manners. Offenbach's piquant rhythms and prettily superficial melodies were a perfect reflex of the dominant art-feeling of the Paris of his day, just as the farces to which they were wedded were admirably adjusted to the tastes of the boulevardiers who basked in the sunshine of Napoleon the Little, and who laughed while their Emperor and their domestic life were being castigated by the cynical Offenbach and his librettists.

They who are now longing to be filled with the wine of another Offenbach have other ideals. Let the true purposes of comedy be subserved. Let manners be chastised with a smile, not with the grin that split the face of Bergerat's moon. There are follies to be scourged in London and New York every bit as fantastic as those of Paris under the Second Empire, but the scourge need not be braided of wantons' hair. The air of our theatres need not suggest an affinity for patchouly. Can Gilbert and Sullivan find no more themes? Does the fault of their recent barrenness lie with them, or has the taste of the public degenerated so that horse-play is wanted in the place of humor, farce instead of fancy, and gaudy mummery instead of music? For years they supplanted Offenbach and his school, giving us compositions full of delightful diversion, yet free from pruriency. An effervescent intellectuality and a fountain of insinuating melody were wedded and brought into the service of satire by masters whose tastes were healthy and whose purposes were innocent of malice toward the things which the Anglo-Saxon world deems sweet and lovely. Who will forget the tender grace which rested on their parody of Tennyson's "Princess"—the keen edge of its satire buried underneath roses that sent out their fragrant tribute to the sweet womanliness of the Laureate's heroine? In the hands of these masters of satirical paradox we may safely leave all the elements of our social, political, and artistic life. They know a satirist's privilege, and will not abuse it.

Thursday, Twenty-first.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and fifty-ninth organ recital. Suite in E, op. 12, Heinrich Rei-

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mann; Larghetto in D, F. E. Gladstone; Solemn March in C, B. L. Selby; Organ Symphony No. 2, in D, Widor.

CHICKERING HALL. First concert of the Beethoven String Quartette. Quartet, op. 41, No. 3, in A, Schumann; "Mon Coeur s'ouvre à ta voix," stanzas from "Samson and Delilah," Saint-Saëns (Miss Emily Winant); "Sehnsucht," op. 8, B. Boekelman; "Kennst du das Land?" Beethoven, and "Im Mai," Reinhold L. Herman (Miss Winant); Quartet, G minor, op. 25, Brahms (pianoforte part, Arthur Foote).

STEINWAY HALL. Song recital of Mme. Anna Lankow, assisted by Miss Mallie Beck. Air from "Samson and Delilah," Saint-Saëns; "Frage nicht warum," Leschetitzki; "Hell schmetternd ruft die Lerche," H. Brückler; Air from "Romeo and Juliet," Vaccai (Miss Beck); "Im Volkston," H. Schmidt; "O linger yet, ye moments golden," Otto Floersheim; "Forth from the Depths of Sadness," R. Franz; "Waldwanderung," E. Grieg; "Obstacles," Thierriot; Air from "Linda di Chamounix," Donizetti (Miss Beck); "Schmerzen," Wagner; "Liebestreu," Brahms; "Mailied," A. Hallén. Accompanist, Robert Thallon.

Saturday, Twenty-third.

METROPOLITAN OPERA HOUSE. First concert, twelfth season, of the Symphony Society. Symphony No. 4, in A, "Italian," Mendelssohn; Concerto No. 4, G major, Beethoven (Eugen d'Albert); Serenata in D, Felix Dräseke (new); Pianoforte solos: Albumblatt, op. 28, No. 3, Grieg; Berceuse, op. 57, and Polonaise, op. 53, Chopin (Eugen d'Albert); Overture, "Carnaval Romain," Berlioz. Conductor, Walter J. Damrosch.

Monday, Twenty-fifth.

STEINWAY HALL. Concert of Adèle Strauss, mezzo-soprano, her first appearance in New York, assisted by Miss Jennie Dutton, soprano, W. H. Reiger, tenor, William Sparger, basso, and Victor Herbert, violoncello. Miss Strauss sang "Divinités du Styx,"

Gluck, "Parto ma tu ben mio," Mozart, "Waldesgespräch," Schumann, and "Bolero," Dessauer.

AMBERG THEATRE. Miss Constanze Seebass, known professionally as Constanze Donita, effected her appearance on the New York stage in a performance of Ambroise Thomas's opera, "Mignon," conducted by Gustav Hinrichs.

METROPOLITAN OPERA HOUSE. Concert by Pablo de Sarasate and Eugen d'Albert. Overture, "Oberon," Weber; Concerto for Pianoforte, D minor, op. 70, Rubinstein; Suite for Violin, Raff; Nocturne, op. 9, No. 3, and Ballade, op. 23, Chopin; Marche Nuptiale, op. 19, No. 2, Grieg; Valse Impromptu and Tarantelle from "Venezia e Napoli," Liszt; Introduction and Rondo Capriccioso, Saint-Saëns; March from "The Ruins of Athens," Beethoven. Conductor, Walter J. Damrosch.

Tuesday, Twenty-sixth.

STEINWAY HALL. Pianoforte recital by Miss Etelka Utassi. Toccata and Fugue, Bach-Tausig; Melodie, Gluck-Sgambati; Thirty-two variations, C minor, Beethoven; "Vogel als Prophet" and Andantino, with variations, Schumann; "Chant Polonais," "Romance Oubliée" and Étude de Concert, in F-sharp, Liszt; Nocturne, B minor, Polonaise, C-sharp minor, op. 26, and Étude, Chopin; Tanz Arabesque, No. 1, Rafael Joseffy; Hungarian Rhapsody No. 8, Liszt.

CHICKERING HALL. First concert of the New York Philharmonic Club. Trio, op. 101, Brahms (pianoforte, Richard Hoffman); Air from "Samson and Delilah," Saint-Saëns (Mrs. Charles Tyler Dutton); Sonata for Pianoforte and Violin, op. 47, "Kreutzer," Beethoven (Mr. Hoffman and Richard Arnold); Songs: "Im Herbst," Franz, and "Meine Liebe ist grün," Brahms (Mrs. Dutton); Concerto No. 4, for violin and two flutes, accompanied by strings, Bach (Mr. Arnold, Eugene Weiner, and Miss May E. Smith).

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Wednesday, Twenty-seventh.

METROPOLITAN OPERA HOUSE. Opening of the season of grand opera in German under the management of Mr. Edmund C. Stanton. Wagner's "Der fliegende Holländer" performed. Cast: *Daland*, Emil Fischer; *Senta*, Sophie Wiesner; *Erik*, Paul Kalisch; *Mary*, Charlotte Huhn; *ein Steuermann*, Albert Mittelhauser; *der Holländer*, Theodor Reichmann. Conductor, Anton Seidl.

The sixth season of grand opera in German at the Metropolitan Opera House had its beginning on this occasion. The significance of such an occurrence and the popular interest which it arouses have so often been emphasized that its features might safely be left to the imagination of the reader. An audience which crowded the magnificent room that glowed with light and blossomed with gay toilets, eager expectancy concerning the merit of the new singers, lovely enthusiasm in the climacteric scenes of the opera, keen interest in the social aspects of the affair, not unmixed, perhaps, with that spirit of emulation whose manifestation contributed so much to the brilliant beauty of the scene that would not be dimmed by the rain; finally, hearty expression (in the conventional methods of the theatre during the performance and animated conversation between the acts) of the belief that, delightful as the evening had been, the greatest pleasure which it gave lay in its promise of a season of high and honest endeavor and glorious achievement. Such are the features which are never absent at the opening of the Metropolitan season, and which may be left to the fancy for combination and coloring. It would have been strange, however, after the lessons of the preceding seasons, if there had not been noticeable at this opening more signs of glad expectancy than usual, if the spirit pervading the room before the curtain went up had not been pitched in a higher and more beautiful key than ever before. Opera of the kind provided by the new *régime*, though often short of perfection in performance, begets an interest deeper than curiosity and cultivates a higher faculty of enjoyment than mere sensuous pleasure. The Metropolitan audiences have steadily grown in seriousness of purpose and depth and sincerity of appreciation. This is the o'er true tale told by the

box-office and repertory, as well as the conduct of the people themselves. It is not fanciful speculation; the most obdurate skeptic may convince himself of it if he will.

The opera was Wagner's "Flying Dutchman"—a compromise selection some will say who recollect that Mr. Stanton is every year called on to endure the criticism and abuse of addle-pated individuals because he tries to meet the wishes of the public as plainly expressed in the facts of attendance and enthusiasm. "The Flying Dutchman" is Wagnerian, yet not Wagnerian. It does not aim to be anything else than a conventional opera, though the student of Wagner's works will have no difficulty in finding in it the germ of that system of composition which, when it was developed, compelled him to discard the term "opera" and to adopt one which, though much criticised, is merely a translation of the "dramma per musica" of the Italian inventors of the opera. It contains a good deal of writing in the conventional manner, some of which is innocently melodious enough to gratify the most unconscionable lover of tunes, and for this reason may be considered a concession to those opera-goers who have decried Mr. Stanton's lists as too heavily Wagnerian. But it also happens to be in parts profoundly dramatic in the best sense. Singularly enough, the scene which is hailed by the admirers of the old style of operatic song as truly beautiful is one of the most truthfully dramatic in the work, and the very one from which Wagner set out on his mission of reform and reconstruction. It is that which opens the second act—the spinning chorus and *Senta's* ballad. This scene has been loudly praised because of its unconstrained musical beauty, yet, if Wagner is to be believed, it must be looked upon as the starting point of his theories touching operatic composition. It was the first number of the opera that he composed, and it presents the characters as well as the ethical elements of the drama in a nut-shell—the infinite longing for rest of the curse-burdened Ahasuerus of the ocean (the phrase is Wagner's), his stormy wanderings, and the self-sacrificing love of *Senta*, a woman faithful unto death. The melodies which the composer invented to give expression to these essentials of the tragedy he used over and over again whenever the moods in the play were synonymous with those expressed briefly in the ballad. This fact has a beautiful interest for the student of Wagner's dramas

and its significance is not marred by the circumstance that besides the dramatic music (to which his purpose when a mental mood recurred to repeat its thematic expression gave rise) there is much operatic music of the old kind in the score. For the operatic music, save that part of it which borrows color from the folk-tunes of Germany (and by that token may be looked upon as the results of Weber's influence upon the youthful Wagner), I confess I am unable to cultivate a liking. It is pretty tawdry stuff, and wedded to a libretto of the ordinary Italian stalking-horse kind would have long ago sunk into oblivion. The book saved it and, fortunately, with it that marvellously invigorating sea and sailors' music which has the freshness and braciness of a stiff sou'easter, as well as the splendidly dramatic music of *the Dutchman* and *Senta*.

In all probability, however, it was not Mr. Stanton's anxiety to steer cunningly between the extremes of feeling on the Wagner question so much as the presence of Herr Theodor Reichmann in his company which occasioned the choice of "The Flying Dutchman" as the first opera of the season. The title role has dimensions and potentialities commensurate with abilities of the first magnitude, and not to waste words over a matter which is hardly likely to be debated, it may be said that these dimensions were never fully disclosed to the New York public till this night. For this credit was due equally to Herr Reichmann and Herr Seidl. Herr Reichmann owes his celebrity chiefly to his identification with the part of *Amfortas* in the Bayreuth festivals; his fame in the musical world rests largely on his impersonation, in Vienna and the principal opera houses in Germany, of *the Dutchman*. Through his profoundly pathetic conception of the "Wandering Jew of the Sea," and Herr Seidl's sympathetic appreciation of the score and his ability to make the performance shadow forth its tragic import, the entire opera assumed a physiognomy that must have seemed strikingly new to those whose opinion of it had been formed on the performances that have been given here in Italian and English. Herr Reichmann's singing is not wholly free from faults, but in his exemplification of the true purpose of singing in dramatic representations he is a master. His voice is strong, full, and vibrant, his declamation superbly eloquent, his use of vocal color thrillingly effective. The veriest novice in the audience must have observed

at the beginning of his duet with *Senta* in the second act, if he had not already detected it in the monologue of his first scene, that he was an exemplar of a species of vocal art which is a hundred times more moving than conventional operatic singing. Something like a magnetic shock went through the house when his superb tones united with the suave and lovely voice of Herr Fischer in the first duet, and though the intensity of interest felt prevented any outburst of enthusiasm at the time (every effort at applause being sternly checked by a storm of hisses), both were rewarded with warmest tributes of gratitude and appreciation as soon as the curtain fell.

Herr Seidl conferred a twofold benefit on the representation at the Metropolitan Opera House by sinking the orchestra into the place contemplated in the architect's original plans. Practically he put it out of sight, for, though the heads of some of the violinists were visible, they no longer obtruded themselves between the spectators and the picture on the stage. The orchestral pit never had a trial in the first season of opera at the Metropolitan, Signor Vianesi condemning it untried. When Dr. Damrosch took the helm, he tried it, but for some reason, which seemed insufficient to me at the time, abandoned it and placed the players where Vianesi had them, nearly on a level with the first row of chairs. The growth of the band sent the drummers outside the railing, but still no one was brave enough to restore the original arrangement till the sixth German season was opened. In every respect it was an advantage. Not only were the illusions of the stage helped and the beauty of the pictures enhanced, but the music sounded better. Many of the virile effects in the music of modern composers can only be made by vigorous use of the brass choir; and a brazen *forte* is always in danger of degenerating into vulgar noise. Herr Seidl secured the desired sonority without the blatant noise by placing the blowers of brass and pounders on drums on the floor of the pit under the projecting front of the stage. The quality of tone generally was improved, and sounded more homogeneous.

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Friday, Twenty-ninth.

BROADWAY THEATRE. 2 p. m. Recital of violin and pianoforte music by Pablo de Sarasate and Mme. Berthe Marx. Fantasia for Pianoforte and Violin, op. 159, Schubert; Ballade, F minor, Chopin; Étude en forme de Valse, Saint-Saëns; "Liebesfee," Raff; "Le Rossignol," and Hungarian Rhapsody No. 12, Liszt; Nocturne, E-flat, arranged from Chopin, and Bolero, Sarasate.

METROPOLITAN OPERA HOUSE. German opera. "Die Königin von Saba," Goldmark. Cast: *Assad*, Julius Perotti; *Solomon*, Joseph Beck; *die Königin*, Mme. Lilli Lehmann; *Hoher Priester*, Conrad Behrens; *Baal-Hanan*, Eduard Schlömann; *Astaroth*, Charlotte Huhn. Conductor, Anton Seidl.

Saturday, Thirtieth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Der fliegende Holländer" repeated, Felice Kaschoska as *Senta*. Conductor, Anton Seidl.

DECEMBER

Sunday, First.

ARION HALL. Concert of the Männergesangverein Arion. Festival March, John C. Rietzel; "Wächterlied," and "Lied der Städte," Max Bruch; "Mignon," Liszt (Miss Charlotte Huhn); "Vale Carissima," and "Margret am Thore," Carl Attenhofer; Buffo air, "Holdes Fräulein," from "Don Giovanni," Mozart (Emil Fischer); Ballet music from "Le Cid," Massenet; "Ständchen an eine Verlassene," Bernhard Scholz; "Die drei Zigeuner" (Miss Huhn); "In einem kühlen Grunde;" "In der Puszta" from the "Hungarian Suite," Heinrich Hoffmann; Air written for the opera "Undine," F. Gumbert (Mr. Fischer); "Altslavische Tanzlieder," Hugo Jüngst. Conductor, Frank Van der Stucken.

The March which opened the concert had its first public performance on this occasion. It is a sonorous composition, strong in idea and admirable in execution. The notes C, F, B are used as a *motif* in the principal subject; they stand for the motto of the Knights of Pythias, for which order the march was composed. The *motif* is ingeniously used throughout the March, and Mr. Rietzel's skill was equal to the task of avoiding the appearance of effort in the development of his plan. The songs by Max Bruch, for men's voices with accompaniments for brass instruments, were also novelties.

Monday, Second.

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

METROPOLITAN OPERA HOUSE. 2 p. m. Concert of Sarasate and d'Albert. "Les Préludes," Liszt; Concerto for Pianoforte,

E-flat, op. 73, Beethoven; Concerto for Violin, G minor, Bruch; Pianoforte solos: "Liebestraum" No. 3, and Polonaise in E, Liszt, Poème Erotique, op. 43, No. 5, Grieg, and Waltz, "Nacht-falter," Strauss-Tausig; "Zigeunerweisen," Sarasate; "Rakoczy March," Berlioz. Conductor, Walter J. Damrosch.

Perhaps the most popular of all of Señor Sarasate's compositions is the arrangement of Gypsy Melodies, so-called, which he played on this occasion, having been preceded in the performance of the music by nearly all the concert violinists, local and visiting, heard in our concert-rooms for years. Are these melodies original products of the strolling Romany-tinker, horse-trader, and vagabond of the world? Specifically I shall not attempt to answer the question, but the subject of the Gypsies and their music is one on which I am convinced so profound and general a misapprehension exists that some observations on it will not be out of place in the review of a season in which Hungarian Rhapsodies played as important a role as ever they did when Liszt's famous transcriptions were new. It is lamentable that so much has been written and so little said on the subject of Gypsy music. It is true that the study of National music is in its infancy, and that it has scarcely dawned on the minds of scholars yet that it might become the handmaid of philology as a branch of ethnological science. There is no wider-spread mistake than that the diatonic scale of our modern Occidental music is a universal possession, and that it is so because it is the scale of nature. It is only one scale of many. For the purposes of the modern art it is doubtless the most perfect, but there is no assurance that it will forever remain the basis of composition. Its adoption made possible the development of the science of harmony which is the product of the last few hundred years; but when the need of new vehicles of emotional expression in music arises composers will naturally turn to the scales which are to be found in the popular music of different races and peoples. The progress of the "schools" already indicates this. Such a need will stimulate the study of National music, or folk-music, which has hitherto been pursued as an amusement rather than as a science, and it is in the highest degree probable that one of the results of such a study will be to aid in the drawing of ethnological lines of demarcation.

No people have adhered to the traits of character which they brought with them into the daylight of modern history more stubbornly than the Gypsies. Scientific research in the domain of philology has fixed their origin with reasonable certainty. They came from Hindustan. The fact that they have remained the nomads that they were when first they entered Europe, that they have retained a language which, in spite of much sophistication, is an intelligible means of communication between the vagrant tinker and horse-trader of England and the admired minstrel and fortune-teller of Russia, and that they have a love for music and natural aptitude as musical performers, would seem to point them out as excellent subjects with whom to begin such a study as has been suggested. No Trouvère or Minnesinger of the Middle Ages ever received so much extravagant praise for his songs as has been poured out before these dusky singers and fiddlers. The most beautiful folk-music of Europe is that of the Hungarians, and this has been credited to the Gypsy by no less a man than Liszt, himself a Hungarian. In Russia the Gypsies are singers, and the climax of the hymn of praise that travelers have chanted about them for years is the pretty anecdote about Catalani removing a costly shawl, a gift from the Pope, from her own shoulders and transferring it to those of a dusky Tziggani with the words, "It was intended for a singer without a peer, but after what I have just heard I may no longer wear it." Now, a people of whom these things can be said ought to have preserved some of the characteristics of the art as it existed in their Oriental home. The very fact that they have lived as outcasts of society should have encouraged such a preservation. Is this the case?

It is an observation that was made long ago that the Gypsies have no music which can be called their own. In Hungary their music is Magyar, in Russia Slavic, in Spain Andalusian with a tinge of Moorish color. In Germany, France, England, and this country their cultivation of music is too insignificant to deserve attention. What we have of it at all worthy of notice comes to us from Hungary in the shape of bands like those that have played at the Eden Musée and the Casino. This want of nationality is noticed by the compiler of "A Journey Through Romany Songland," recently published in London, who also quotes some sensible observations from a writer in *The Monthly Musical Record* for February and March, 1887, on

the origin of Hungarian music. In the introduction, however, are these words: "In the 'Rhapsodies Hongroises' of the latter (Liszt) we are carried away by the Magyar wildness and impetuous passion that have become synonymous with Hungarian music, and if Hungarian, then Romany, since the principal elements in Transylvanian melody are of Gypsy origin." Since the so-called Gypsy music of Hungary is admittedly the finest in existence, it will serve our purpose to look into it for those characteristics which ought to mark Gypsy music the world over.

There are two peculiarities in the Hungarian folk-song which must be considered in this discussion. The first, which is the more general, which, in fact, distinguishes the melodies of Hungary from those of the rest of the world, is rhythmical. The majority of Hungarian folk melodies are built on a metrical scheme of which the chief motive is a measure containing a dotted eighth note, two sixteenth notes, and another dotted eighth, or, to use the terms of prosody, a union of a trochee and an iambus. Is this characteristic of any Oriental metre? Does it adapt itself naturally to composition in the Romany language? Mr. Leland ought to be able to tell, for if it does it might be claimed as a real Gypsy element. It is, we believe, something like one of the metres in which "Sakuntala" is written, and this ought to encourage Mr. Leland; but Dr. Aurel Wachtel, who wrote a series of articles on Hungarian music in the *Musikalisches Wochenblatt* eleven years ago, urges this very rhythmical structure as proof that the folk-songs of Hungary are of the Magyar origin. It is, he says, most intimately connected with the nature of the Magyar language, which distinguishes much more sharply between quantities than any other Occidental language of Germanic-Slavic-Romanic origin. The genius of Magyar, he says, forbids the treatment of prosodically long syllables as short, or *vice versa*. The argument is a powerful one, and is strengthened by the fact that the metrical scheme is not found in any of the songs or melodies of the Gypsies outside of Hungary. Folk-songs being spontaneous expressions of feeling, it will generally be found that the rhythm of their melodies is governed by that of their words, and if this were indeed a Gypsy trait and not a Magyar, it might confidently be looked for in the songs which the Gypsies sing to Romany words.

Only one element of it have I been able to discover outside of

Hungary. The introduction of the iambus in the accented part of a measure gives rise to what is known among English musicians as the "Scotch Snap," or "Catch." The effect produced by giving the first, or accented, note of two only a fraction of the time given to the second will be recognized as an extremely familiar one in Scotch ballads. ("Roy's Wife of Aldivalloch" is a striking illustration.) Now, this figure I have found in most unexpected places. It is a prominent feature of the slave songs of our own South, and its prevalence among them was a puzzle to me until I found it in some specimens of African music while investigating the music of the negro slaves several years ago. In this connection it may be pertinent to note that it is much more frequent in the religious songs of the slaves than in the Creole songs of Louisiana and the Antilles, which show the effect of French and Spanish influences. Occasional instances of its use may be found in melodies attributed to the Spanish and Wallachian Gypsies, but, as I have already said, the prevailing rhythmical motive of the Hungarian songs is not shared by them with those of any other people.

The second peculiarity of the Hungarian melodies is the frequent use of a minor scale, containing one, or even two, superfluous seconds. The effect of this interval can be learned by playing the following sequence of tones on the pianoforte, namely, A, B, C, D-sharp, E, F, G-sharp, A. This interval, which imparts an intense melancholy to the tunes in which it is found, is also of frequent occurrence in the songs of Wallachia and the other Transylvanian provinces, and the fact that here, as in Hungary, the popular musicians are mostly Gypsies might be offered in proof that this minor scale is a peculiarity of Romany music. As a matter of fact, however, the interval is characteristic of all Oriental music. It is a relic that the Moors left in Spain and the Arabs introduced in Egypt. In the song of the priestess, with harp accompaniment, and the dance of the priestesses in the second scene of "Aïda," Verdi has beautifully illustrated its effect, and both of these melodies are said to be native to Egypt. Verdi did not compose them; he borrowed them. It is common, too, in the liturgical music of the Jews, much of which is very ancient and was handed down by tradition till Sulzer and other synagogical musicians transcribed it. Composers as far back as Haydn have made use of its properties in their compo-

sitions, and it is a familiar device with them when they are treating Oriental subjects and wish to introduce local color. Rubinstein has made most effective use of its properties in his exquisite song "Der Asra," which tells a Turkish story. I might go on and cite many more instances, having mentioned only those which ought to be popularly familiar, or which can at least be easily referred to. I have no theory to advance, further than that the frequent use of a minor scale containing this intervallic peculiarity is evidence of Oriental influence. It must be said, however, in behalf of those who deny a Gypsy origin to the folk-music of Hungary, that this pronounced Orientalism does no serious injury to their contention. The Magyars are themselves Orientals, which fact they publish in their tropical poetry as well as in the affinity which exists between them and the Gypsies, who form so large a proportion of their national musicians. In Wallachia, where the superfluous second also abounds, the Magyar is the dominant race, and it is a reasonable presumption that if the language were Magyar the characteristic scale would be associated with the characteristic rhythm of Hungarian music.

The patriotic Magyars of Hungary who, like Dr. Wachtel, have defended their national songs against Gypsy origin have cared less for their instrumental music, and have generally conceded that the style of its performance may have been influenced by the Gypsies. The essential features of this style is its excess of embellishment. This, too, is Oriental. It is as characteristic of Arabian music as of Indian, and any one of my readers can study the effect of the Eastern trait on the traditional music of the Hebrews by attending any orthodox synagogue which has the service of a skillful *chasan*, or clerk. What these embellishments are like in Hungarian instrumental music all know who have listened to the playing of a Hungarian band, or have heard Liszt's "Hungarian Rhapsodies" for the pianoforte, in which the national style is admirably copied. How they are applied in the East may be learned from the following passage from Willard's "Treatise on the Music of Hindustan:"

The peculiar nature of the melody of Hindustan not only permits, but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form; but, on its repetition, which is a natural consequence occasioned by the brevity of

the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment, called *alap*, and, after going through a variety of *ad libitum* passages, rejoin the melody with as much grace as if it had never been disunited, the musical accompaniment all the while keeping time. These passages are not reckoned essential to the melody, but are considered only as grace-notes introduced according to the fancy of the singer, where the only limitations by which the performer is bound are the notes peculiar to that particular melody, and a strict regard to time.

In conclusion, I am happy in being able to quote from a letter written by Mr. Francis Korbay, of New York, a Hungarian, an educated gentleman and a musician, to whom I sent a transcript of what has appeared above, with the request that he favor me with his views on the subject. In reply Mr. Korbay wrote :

I regret that you did not use stronger language in mentioning Liszt's immortal mistake. We Hungarians refrained from doing so. Reverence for him sealed our mouths. Outside of the fact that the Gypsies play only the national music of the country where they happen to live, and disfigure it with their trashy embellishments (sometimes to such an extent that the original folk-song can hardly be recognized), they are entirely devoid of the feelings which lie at the bottom of all folk-music—patriotism and love. Nomads are the worst pack of immoral rascals. There is one proof which, as you stated, Dr. Wachtel alludes to, on which I should like to dwell a little longer. The most prominent metre in Hungarian poetry is the choriambus (— — — —) and the antispastus (— — — —). Next to these are the spondæus (— —), the trochæus (— —), the dactylus (— — —) and the anapæstus (— — —). The mingling and arranging of these metres, mostly in pairs, is the framework of Hungarian poetry and music. The slightest deviation is sufficient to rob it of its national characteristic. The endless shadings of emphasis and accents peculiar to our language make it almost impossible for any foreigner either to compose or perform our music properly. To illustrate my statement I require your patience for the following example: *ha lat* (— —) means "If an ounce;" *hallat* (— —) "makes himself heard;" *halat* (— —) "the fist" (in the accusative); *halat* (— —) "gratitude" (in the accusative); *hal, lat* (— —) "sleeps, sees;" *ha lat* (— —) "if he sees;" *hall, lat* (— —) "hears, sees;" *hal, lat* (— —) "fish, sees;" *hall at* (— —) "hears through;" *halat* (— —) "his fish." While to my knowledge, with the exception of the Chinese, other languages simply change in coloring the phrases by certain accents, you

see our language undergoes the most kaleidoscopic change of meanings by the slightest shading of an almost imperceptible emphasis or accent. These delicate shadings are just as pronounced and unavoidable in our music. If any people are entitled to call their music their own it is the Hungarian. And that the poor, despised, cowardly and immoral horse-thieving, tinkering Gypsy should be supposed to be the father of our heroic and martial music, and our elevated and beautiful moral poetry is too absurd. Besides, I have never yet seen the Gypsy who could speak our language as it ought to be pronounced. The common Gypsy has a lisp very like the negro lisp. But the Gypsy is the performer who can catch by ear what the paper refuses to do. He is a clever monkey, and above all a charlatan. What the bad virtuoso used to do in fooling his audiences with astounding bravura, caricaturing simple and great art until it becomes glittering nonsense, the Gypsy imitates in overloading the great and simple songs with cheap laces and fringes, until they become a noisy and senseless chaos. Not being able to understand the pathos and breadth of the Doric-like airs, the Gypsy lends them narcotic drunkenness, which pleases the tipsy peasant and arouses the curiosity of the inquiring foreigner. Hear him play an Italian opera piece, or perhaps the overture to "Tannhäuser," and you will recognize the truth of my statement.

Tuesday, Third.

CHICKERING HALL. First of four chronologically arranged Piano-forte and Song Recitals by Mr. and Mrs. Francis Korbay. "Chant des Croisés" (A. D. 1095; melody after the notation of the Abbé Raillard: "Recueil de chants religieux extraits d'un manuscrit du XI^{me} siècle"); Chanson du Châtelain de Coucy (*obit* 1192); "Douce dame jolie," Guillaume de Machault (1340); "La Romanesca" sixteenth century); Sonatine Pastorale, Sonatine Capriccio, and Sonata in A, Domenico Scarlatti (1683—1757); "Dal tuo soglio luminoso," duet for soprano and contralto, Leonardo Leo (1694—1742, Mrs. C. E. Tracy and Miss Bessie Stillman); "Tannhäuser's Busslied" (1240); Two "Minnelieder" (1452 and 1540); Sonata in D, Balthazar Galuppi (1706—1785); "Un certo non so che," arietta, Antonio Vivaldi (*obit* 1743, Mrs. Tracy); "Che fiero costume" from "Eteocle," Giovanni Legrenze (1625—1690); "L'Ausonienne," François Couperin (1668—1733); "Le Rap-

pel des Oiseau," "La Poule," and "L'Egyptienne," Jean Philippe Rameau (1683—1764).

Wednesday, Fourth.

METROPOLITAN OPERA HOUSE. German opera. Mozart's "Don Giovanni." Cast: *Don Giovanni*, Theodor Reichmann; *Donna Anna*, Madame Lehmann Kalisch; *Elvira*, Madame Sonntag-Uhl; *Zerlina*, Betty Frank; *Ottavio*, Paul Kalisch; *Comthur*, Conrad Behrens; *Masetto*, Eduard Schlömann; *Leporello*, Emil Fischer. Conductor, Anton Seidl.

This representation of Mozart's dramatic masterpiece furnished much more food for reflection than the ordinary run of performances even at the noble establishment in upper Broadway. In many respects the representation was the most satisfactory that I can recall as having been given in America in a full score of years, yet an audience, whose keen interest in the opera was manifest in the fact that there was not an unsold seat in the theatre, remained for the greater portion of the evening in a state of apathy, warming into enthusiasm only over half a dozen individual efforts by Madame Lehmann and Herren Reichmann and Fischer. That the greatest opera of the greatest opera composer that ever lived, presented with a painstaking regard for the verities of book and score which I have never seen equaled, should achieve only a respectable success prompts to reflection concerning the work and its relation to the public. It will not do to lay the blame wholly upon the performance. When Mr. Abbey made his notable effort to present "Don Giovanni" six years before, he succeeded in doing justice where most managers come to grief by entrusting the parts of the principal women singers to Madame Fursch-Madi (*Donna Anna*), Madame Nilsson (*Donna Elvira*), and Madame Sembrich (*Zerlina*). Here was an enlistment of forces worthy of almost as much admiration as was compelled by the best of Mr. Mapleson's London casts: Madame Tietjens, Madame Nilsson, and Madame Patti; but the singing of the three women was the sum of all the representation's excellences. The principal men were but mediocre, chorus and orchestra were execrable, and English traditions being followed, some of

the most striking and original of Mozart's purposes in the score were either ignored or defeated by trumpety makeshifts. Compared with that performance as an exposition of the composer's intentions, this representation was a model. Recollections of the effort to perform the work in the first German season with Schröder-Hanfängl as *Donna Anna*, Marianna Brandt as *Donna Elvira*, and Hermine Bely as *Zerlina* are mostly painful, and are best dismissed with a word of grateful recognition for that beautiful spirit of reverence which German artists have always felt for the ripest fruit of Mozart's genius.

It would probably be no more than the truth to say that from a dramatic point of view the representation under discussion, with all its defects, came nearer a realization of the musical intentions of Mozart than the best Italian representation ever given here from Garcia's day to this. This statement is not made carelessly, and should neither be accepted nor rejected hastily. It is not intended to imply that Germans are better fitted to interpret "Don Giovanni" than Italians, or that the opera benefits in any way from the use of the German tongue. The reverse of both of these propositions is nearer the truth. There are many features of beauty in the opera which can not receive full justice when it is performed in German. The character of the language is against it. There is scarcely an opera in the list in which the union between words and music is closer or more subtle. Let the book be translated into any language, and some of the beauty which exhales from this music will be dissipated. But no real student can have studied the score deeply or listened discriminatingly to a good performance without discovering that there is a tremendous chasm between the conventional aims of the Italian poet in the book of the opera and the work which emerged from the composer's profound imagination. Da Ponte contemplated a *dramma giocoso*; Mozart humored him until his imagination came within the shadow cast before by the catastrophe, and then he transformed the poet's comedy into a tragedy of crushing power. The climax of Da Ponte's ideal is reached in a picture of the dissolute *Don* wrestling in idle desperation with a host of spectacular devils, and finally disappearing through a trap, while fire bursts out on all sides, the thunders roll, and *Leporello* gazes on the scene crouched in a comic attitude of

terror under the table. Such a picture satisfied the tastes of the public of his time, and that public found nothing incongruous in a return to the scene immediately afterward of all the characters save the reprobate who had gone to his reward, to hear a description of the catastrophe from the buffoon under the table, and platitudinously to moralize that the perfidious wretch, having been stored away safely in the realm of Pluto and Proserpine, nothing remained for them to do except to raise their voices in the words of "the old song": Thus do the wicked find their end, dying as they lived:

Lep., Mas. e Zerl.

Resti dunque quel birbon
 Con Proserpina e Pluton;
 E noi tutti, buona gente,
 Ripetiam allegrement
 L'antichissima canzon:

Tutti.

Questo e il fin di chi fa mal:
 E dei perfidi la morte
 Alla vita e sempre ugal.

This *finale* was long ago discarded, and though Mozart set it to music, he did it in a manner which tells more plainly than the situation that it is an anticlimax, that the opera reached its end with the death of its hero.

The universal difficulty with performances of "Don Giovanni" is that Mozart's ideal and work suffer from the inability of the Italian to appreciate the seriousness with which the composer addressed himself to the task which his poetical mind found in the Italian's book. The trouble with all the representations, German and English, of "Don Juan" which I have seen has been that both poet and composer have suffered from the inability of the words to float with perfect buoyancy in the musical current, or keep pace with it. A thousand touches of descriptive humor vanish with the Italian text, and the current itself is choked by the sluggish consonants and gutturals of the Teutonic tongues. *Leporello's* buffo music loses nearly all of its flavor unless it is sung by a nimble-tongued Tuscan, to whom the *parlando* is native; the florid measures of *Elvira*, old-

fashioned but stately, demand the "soft bastard Latin" for perfect utterance. An ideal performance of the opera would have to make use of the Italian words, but also of many things which the deeper insight and profounder sympathy of the Germans have helped them to find in Mozart's music. The terrific power of the music of the last scene was probably never felt at an American performance as it was on this occasion. It was the voice of a retribution so terrible that one could only listen with a feeling of awe. The disposition to analyze or criticise, which had pursued the performance from the first rising of the curtain and been fed fat by the performances of nearly all concerned save Madame Lehmann and Herr Fischer (a guerdon for both, generous and fragrant as they could wish for in a moment of supremest longing!) vanished, and in its place was only wonderment at the potency and reach of Mozart's genius. To a great extent it atoned for the shortcomings in the earlier scenes, where the incapacity of Madame Sonntag-Uhl, Miss Betty Frank, and the absence of all that marks the gallant cavalier in the bearing of Herr Reichmann combined with the embarrassments inherent in the German version to mar the beauty of Mozart's music.

This scene was one of the ornaments of the representation, and for it grateful recognition must go to Herr Seidl as well as to the singers and musicians, but it was only one of many manifestations of a desire to present the work as it stood before the imagination of Mozart, and to realize the fruits of a careful study of the score. That the sincerest desire could not transform the work into a drama adapted to the tastes of to-day was due only in part to the conductor and stage manager. The falling of the drop-curtain after every scene acted like a wet blanket on a public educated by recent experiences to expect an opera to proceed as rationally, steadily, and smoothly in its action as a spoken drama. Only one feature in this respect fell utterly under condemnation, and that was the manner in which the two airs of *Don Ottavio* were introduced. They were treated as *intermezzi*, and might as well have been sung in evening dress before the curtain. Herr Kalisch sang both expressively, tastefully, artistically, beautifully, but they would better be omitted than sung in concert fashion, especially "Il mio tesoro," whose German text has reference to a scene which is

never performed, and of which Da Ponte's book knows absolutely nothing.

Let me enumerate some of the respects in which the representation benefited from the wish to do justice to Mozart's intentions. In the first place a brave effort was made to perform the *finale* of the first act as Mozart contemplated it. The stage furnishings showed three galleries, each occupied by a band of musicians, who played the dances for the separate groups of dancers on the ball-room floor. It was here that Mr. Abbey's Italian representation broke down completely, though Signor Vianesi, the conductor, put only two bands on the stage. Herr Seidl followed the score and used three string bands. Mozart took the hint for this marvellously ingenious feature of his score from the words of *Don Giovanni's* effervescent song, "Fin ch'an dal vino," which is nothing more nor less than the *Don's* instruction to his servant concerning the approaching festivity. In it occur the verses :

Senza alcun ordine
 La danza sia ;
 Chi'l minuetto
 Chi la follia
 Chi l'alemana
 Farai ballar.

Mozart carried out the suggestion to the letter. For the people of quality he wrote a minuet, the one that is heard issuing from the castle while the three maskers are still in the garden ; for another party he wrote a contra-dance in 2-4 time, and for the third an *allemande*, or waltz. How skillfully the three rhythms and melodies are combined, and what an enlivening effect they produce, all who have heard the music properly performed know. Louis Viardot, who wrote a little book descriptive of the autograph MS. of the opera owned by Madame Viardot-Garcia, says that Mozart wrote in the score where the three bands play the word "accordano," as a direction to the stage musicians to imitate the action of tuning their instruments before falling in with their music. Of this fact a reprint of the libretto as prepared for the first performances of the opera in Prague and Vienna, which is before me, contains no mention, but a foot-note gives other stage directions from the autograph which indicate Mozart's anxiety that his ingenious and witty in-

vention should not be overlooked. At the point where the minuet is resumed he remarked: "D. Ott. balla minuetto con Donna Anna;" at the dance in 2-4 time, "Don Giovanni si mette a ballar con Zerlina una Contradanza;" at the entrance of the waltz, "Leporello danza la Teitsch con Masetto." The proper execution of this elaborate scheme puts the resources of an opera manager to a severe test, especially in a theatre as large as the Metropolitan Opera House, but there is ample reward in the result. The effect would be still greater if the ballet-master were to give some intelligent attention to the scene. There is a special significance in Mozart's direction that the cavalier humor the peasant girl by stepping a country dance with her instead of trying to draw her into the aristocratic minuet. Elements of dramatic truth like these ought not to be overlooked nowadays, when the play is recognized to be "the thing," even in operatic representations.

Other improvements in the performance need not detain us so long. The serenade was given with harp imitation of a mandolin accompaniment instead of *pizzicati* on the violins, a proceeding which gave this exquisite music a most unique charm; *Don Giovanni's* air, "Metta di voi qua vadano," with which he hoodwinks poor *Masetto* and his friends, and which is a most original musical invention, was restored; Da Ponte's stage direction that *Don Giovanni* should kneel in mockery beside *Elvira* when she sinks to her knees imploring him to repentance in the last scene was obeyed by Herr Reichmann—a small matter, but of great potency in the exposition of the *Don's* character; *Donna Anna* sang the air "Non mi dir" to *Don Ottavio* instead of alone, whereby its connection with the play was made clear; finally, the use of a capable wood-wind band on the stage in the banquet scene brought agreeably to notice Mozart's playful satire on his rivals. The autograph discloses that this happy conceit was due wholly to Mozart. It was he who wrote the words with which *Leporello* greets the melodies from "Cosa Rara," "I Litiganti," and his own "Figaro," and when *Leporello* hailed the familiar tune from "Figaro" with the words, "This we know too well," he doubtless scored a point with his first audience which is missing from the German book, and at the same time showed that his other excerpts were not made with malicious intent.

Dr. Johnson's maxim that after the lapse of some hundred years every good book on manners and customs ought to be re-edited might be applied with great profit to "Don Giovanni." There is no doubt that a careful study of the work in its present relation to the public would disclose that the century has wrought a stupendous revolution in taste, but I should be sorry to think that there had been any loss of appreciation for the essential merits of the composition. As much as any work of art that ever was created, this wonderful masterpiece deserves immortality. But if it is to maintain a living influence it must be rescued from hidebound, foolish, and ignorant tradition. It may be that it will only be at long intervals that any community will be privileged to hear it sung in all its parts as it deserves to be sung, but every earnest effort to shadow forth the dramatic conceptions of its peerless composer will provide noble pleasure for the lovers of the true, the beautiful, and the good in music.

It was a sincere cause of regret in the fall of 1887, when the principal cities of Europe celebrated the hundredth anniversary of the first performance of "Don Giovanni," that the season of opera at the Metropolitan Opera House was not yet begun. Otherwise New York would also have joined in the celebration, in which it had a unique interest, from the fact that it was the home for more than a quarter of a century of the poet who wrote the book of Mozart's masterpiece. At the commemoration by the Grand Opera of Paris the original manuscript score of the opera, which is owned by Madame Viardot-Garcia (daughter of the first representative of *Don Giovanni* in the United States), was exhibited to the public in the foyer of the Opera House. In Dresden the Tonkünstler-Verein, hearing that Luigi Bassi, who "created" the role of the dissolute *Don* at the first representation, lay buried in a Dresden cemetery, caused the singer's long neglected grave to be restored and a marble cross, bearing a suitable inscription, to be placed over it.

Thus was a simple singer honored, while the resting places of the colossal genius who created the music and the gifted and ingenious poet who provided him with the poetry to which he might wed that music, must remain without a distinguishing mark. Mozart's dust lies in a pauper's grave in Vienna, but where, no one knows. The grave was never marked; the plot in which it was

made was one that was dug up every ten years and filled anew. A storm drove back the friends who started out to attend the burial, and no one saw the body lowered except the sexton and his assistants. A noble friend, who had undertaken the care of the funeral because of the illness of Mozart's widow, and who had expended eleven florins and thirty-six kreutzer on it (say about five dollars), did not inquire where the body had been put, and when the widow visited the churchyard, after her recovery, the grave-diggers had been changed and no one knew where the remains of the great musician lay.

That was in December, 1791, in Vienna. Almost half a century later Lorenzo Da Ponte, the Italian poet who had been Mozart's friend and collaborator with him on three operas, "Le Nozze di Figaro," "Don Giovanni," and "Cosi fan Tutte," died in New York. He had lived in the New World a full generation, more than one-third of a marvellously checkered life, the term of which embraced the birth and death of Mozart, Beethoven, Schubert, Byron, Scott, and Napoleon Bonaparte, and the entire creative career of Haydn; he had been improvizatore, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria,* Italian teacher, operatic poet, litterateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America. He had enjoyed the friendship of some of the great ones of the Old World, and some of the noble ones of the New, and in New York he came nearer to finding a home than anywhere in Europe. He died within the recollection of many persons yet alive, and men whose names shine brightly in local annals followed him to his grave; yet the exact location of that grave is unknown. In August, 1887, I made a laborious search for it. All available records pointed to the old Roman Catholic cemetery in Eleventh-street, between Avenue A and First-avenue, as the graveyard that had received the body of the distinguished nonagenarian just forty-nine years before. The

* Da Ponte sometimes spoke of himself as "Poet to the Emperor Joseph II." His biographers have almost unanimously accepted the statement that he was what these words indicate, a poet laureate, or "Poeta Cesario," of Austria. Such is not the case. In a foot-note in the appendix to the third volume, last edition of his "Memorie," he corrects the error, saying that he never was Cæsarian poet, but that his title was "Poet to the Imperial theatres."

place is overgrown with rank grass and weeds. There are no paths. Those who wish to read the inscriptions on the head-stones must stumble along as best they can; now over irregular hillocks, now into deep depressions half-filled with old boots, rusty tin cans, and other refuse. Many of the inscriptions have been obliterated by the action of the elements; some of the stones lie prone upon the ground (the bones which once they guarded having been removed, as the bright-eyed, fresh-faced, silver-haired old wife of the decrepit keeper explains), and in one place a large Ailantus tree in growing has taken up a stone half-way into itself. For hours I crossed and recrossed the decaying cemetery, scrutinizing carefully every inscription; but in vain. No head-stone was found bearing the name of Da Ponte, and there are no records to identify the spot where, on August 20, 1838, his grave was dug. "It was before we began to survey our cemeteries," said the obliging clerk in the office of Calvary Cemetery, alongside the old Cathedral in Mulberry street. It was from this Cathedral that the old poet was buried.

The life of Lorenzo Da Ponte has not often been told; it has never been all told, and the narratives which have found their way into print are full of inaccuracies. In Ulibischeff's book on Mozart his death is said to have occurred in December, 1838, instead of August, and when the municipality of his native town, about twenty-three years ago, wanted to erect a monument to him, it was found necessary to apply to New York to learn the date of his death. If at that time an answer was returned by the municipality of New York, and the official records were consulted for the information, the chances are that an incorrect date, was sent to Ceneda, for the records of the Health Department assert that Lorenzo Daponte (thus the name is written)* died on August 21, 1838, which was four days after the true date and one day after his burial. The books are equally contradictory as to the date of his arrival in America, and many other incidents in his career. Many of these contradictions are doubtless due to the want of definiteness which characterizes the Italian autobiography which Da Ponte published

* It is curious that in Longworth's Directory Da Ponte's name was written with two capital letters until 1821, and that thenceforward it remained "Daponte" until his death. Tuckerman also calls him "Daponte." The French translator of the "Mémorie," with obvious stupidity, calls him "d'Aponte."

in this city sixty odd years ago. In this work, which has been translated into German and French but not into English, Da Ponte is garrulous enough about many insignificant things, but silent about many others of vastly more importance, and his biographers in the hand-books on music and literature have pretty generally evinced an unwillingness to be guided in all things by Da Ponte's own utterances. My inquiry, which occupied several weeks, discovered many interesting things touching the American career of Da Ponte, some having almost a serio-comic aspect.

Lorenzo Da Ponte was an assumed name. The real name of him who made it celebrated is unknown. He was the son of a Hebrew leather dealer in Ceneda, a small town of the Venetian republic. Until his fourteenth year he was brought up a Jew, but having attracted the attention of the Roman Catholic bishop of Ceneda, Lorenzo Da Ponte, by his precocious talents, the latter gave him an education and his name.* After five years of study he went to Venice, whence amorous escapades compelled him to flee to Treviso. There he became professor of rhetoric, and candidate for office, lampooned his opponent in a sonnet, and was ordered to leave the republic of Venice. He went to Dresden, then to Vienna, where Salieri aided him and he received from Joseph II. the position of Poet to the Imperial Theatre and Latin Secretary. There, too, he fell in with Mozart, who asked him to throw Beaumarchais's comedy, "Le Mariage de Figaro," into an opera. The collaboration was the first happy one that Mozart had had, and the opera was a tremendous success, especially in Prague. Mozart promised to write another opera for the people who understood him so well, and this time Da Ponte suggested "Don Giovanni." To Da Ponte, therefore, belongs the credit of having suggested the story and written the book of this masterpiece, whose chances of immortality are surely as great as those of any other product of the

* Whether Da Ponte ever took orders or was only a self-styled Abbe is not clear. In a scurrilous Italian pamphlet directed against him, printed in Lisbon, there is a sonnet inscribed "to the ineffable merit of the Jew, Lorenzo Daponte, poet of the Italian theatre in London, who, after having been converted to Christianity in the city of Venice, embraced the churchly state so successfully that he reached the dignity of a priest; but come to England, would wear no other robe than that of an imposter, and kicked aside the 'Dominus vobiscum,' in order to increase the number of rascals." A reply to this pamphlet, which, it may be safely assumed, came from Da Ponte, attributes the authorship to one Carlo Francesco.

human intellect. Da Ponte won the ill will of Leopold, and when Joseph II. died he had to leave Vienna. Meanwhile he had married an English woman at Trieste, whither he went to seek a reconciliation with Leopold. Armed with a letter to Marie Antoinette, who had admired some of his works, he started for Paris, but when he got to Spire "it was in the hands of the French and Antoinette was a prisoner in the temple." He changed his plans and went to London, where a year later he became poet to the Italian Opera and aided Taylor in the management. He also started a bookstore and went into the printing business. The latter venture and his indorsement of Taylor's bills involved him financially, and fleeing from the officers of the law he came to America.

It is at this point that the investigations just concluded began, and their first result is to establish the date of Da Ponte's arrival in America. Grove's "Dictionary of Music and Musicians" says that he sailed from England March 5, 1803; H. T. Tuckerman wrote in an article in *Putnam's Magazine* that he arrived at Philadelphia on June 4, 1802; F. L. Ritter lands him in May, 1803. All agree that his financial troubles drove him from England. Now for the new evidence. In the library of the New York Historical Society there is a copy of a pamphlet which hitherto has remained unmentioned by all who have written on Da Ponte so far as can be learned. It was his first public utterance in America, and was evidently designed as the first of a series of publications to be circulated among his Italian scholars in this city. It is in Italian, with an English translation, and the copy in question was uncut until it fell into the writer's hands through the courtesy of Librarian Jacob B. Moore. Here is the title in English :

Compendium of the Life of Lorenzo Da Ponte, written by Himself, to which is added the first Literary Conversazione held at His House in New York on the 10th day of March, 1807, consisting of several Italian compositions in verse and prose, translated into English by his scholars. New York, printed by I. Riley & Co., 1807.

Da Ponte's motive for printing this pamphlet is told in the brief prefatory address "To the Reader," as follows:

It is now a long while since I promised to my friends the story of my life. I will shortly fulfill my promise. Certain reasons, however, have induced me to publish, for the present, these few hints. If they

ever reach England I hope those persons may read them who are unjustly taking advantage of my absence to deprive me even of that little which has escaped the hands of fraud; and which I entrusted before my departure to apparent honesty. I wish to conceal their names under the veil of charity, if I can no longer under that of friendship; and, if they be willing, it is not too late.

In this "Compendium" Da Ponte hurries over the greater portion of his life-history. His departure from Venice he chronicles thus: "I was obliged to leave Venice, the place of my nativity, for having associated myself with an illustrious person whose efforts were directed to her preservation." To his London history is added the information that before he became poet to the royal theatre he spent a year "totally destitute of employment" and then went to Holland for the purpose of establishing there an Italian theatre. He was encouraged in the project, and had almost succeeded, "when the defeat of the English under Dunkirk changed the face of affairs." He remained in his position of theatrical poet eight years, "with much profit and not without honor," he says, and then continues: "It was snatched from me by means of some female artifices at a moment when I had the least apparent reason to apprehend such a loss." What is referred to in these words is not clear. Da Ponte had the reputation of a gallant, and even in his old age could not resist the temptation to discourse on the favor in which he had stood with the fair sex and the fidelity with which he had lived up to every promise to love a woman made between the period when he first experienced the passion, at eighteen years, to the time of his marriage, when he was forty. Later in his pamphlet he refers to the money which his wife had earned by "her own honorable industry," and appends this foot-note: "Do you understand the meaning of that word, once beautiful Rossellana of England?" That he had many enemies in the theatrical circles of London is well known, and with some he carried on a bitter personal controversy. Of this fact an amusing bit of evidence is contained in a volume of miscellaneous pamphlets in the Historical Society's Library. Among the pamphlets is an Italian one, printed without date and anonymously in Lisbon. It is an indecent attack on "the celebrated Lorenzo Daponte, who after having been Jew, Christian, priest, and poet in Italy and Germany found himself to be a lay-

man, husband, and ass in London." In this pamphlet is a sonnet addressed to Da Ponte, in which by a pun his name is associated with the "Ponte Oscura," a disreputable quarter of Naples. Next to this delectable pamphlet is bound a reply, also unsigned, which bandies epithets with the alleged author of the former with a freedom and vigor which would be considered startling even by the controversialists of the far West. This is the way in which the climax is reached: "Poeta di Priapo, di Cotitto, di Petunda, di Stercuccio e di tutti le fogne, ed i Lupinari di Londra." Again in the "Compendium," while emphasizing the statement that he brought nothing with him from England to America except "some books and a box of violin strings," he adds: "Whatever may be said by the illiterate singer of Haymarket or the Delilah of the Neapolitan Eunuch." The indignant protestation, it must be confessed, sounds a little amusing in view of the fact that a few pages later he says: "A glass of wine given with affected compassion by a needy sharper on board the fatal Nantucket vessel cost me \$300 more." Evidently he carried at least \$300 away with him when, "pursued by twelve bailiffs," he fled from London to Gravesend, and there embarked on the Nantucket vessel, which sailed for Philadelphia on March 26, 1805, and reached New York on June 4.

His wife, he says, had been in America on a visit to her father not a year, but so long that "about the middle of February" he had sent her a peremptory injunction to return.* She was about to obey him when he arrived. His wife had brought over \$5,000 (remember *Rossellana*) and soon got \$1,000 more from her sister in London. With this money Da Ponte embarked in business. Evidently he was not cut out for a tradesman. In three months, through his "wonted lenity of temper," he had lost \$300; then the fear of yellow fever drove him to Elizabethtown, N. J., where he bought a house and lot and continued his traffic in liquors, tobacco,

* In spite of Da Ponte's theatrical protestation that his lips had never spoken an untruth (he was a poet and much given to hyperbole), investigation of his career discloses many things which can not now be reconciled with his statements. If he had been in correspondence with his wife sometime before he commanded her to return to London from New York in February, 1805, as he says, she certainly must have been here in 1804; yet the notices of Lorenzo L. Da Ponte (son of the poet and professor of Italian in the University of the City of New York for several years prior to his death in 1840), official and otherwise, agree in saying that he was born in London in 1805.

drugs, etc. He failed, he says, because his customers didn't pay. Here is his woeful complaint: "I was sometimes obliged, rather than lose all, to take, for notes due long before, lame horses, broken carts, disjointed chairs, old shoes, rancid butter, watery cider, rotten eggs, apples, brooms, turnips, potatoes;" and these things he had to sell at a sacrifice in order to meet the demands of "creditors without mercy." Plainly Da Ponte was not a financier. In his books those who owed him money are all unconscionable scoundrels and cheats, and those to whom he owes money are all merciless, grasping skinflints who sold him bad goods. His New Jersey venture lasted a year; then he sold out, and the sheriff, prompted by a peculiarly wicked creditor, named Dunham, seized upon his household effects. He returned to New York, began to teach Italian, and entertained his first class with a sketch of his life, from which the above drafts have been made, and which included a financial showing of the Jersey business. The citizens of Elizabethtown owed him about \$800; he owed \$400 in New Jersey; he had \$1,600, which he divided among his New York creditors, but it was "not enough to meet all demands," nor were all these demands paid after he had handed over to his creditors \$3,450. Da Ponte was surely ingenuous when it came to finances.

Da Ponte now entered on a period of successful teaching in New York. His name appears for the first time in Longworth's directory for 1807.* The period lasted till 1811, and was distinguished each year by a change of residence; among other places, he lived at No. 29 Partition-street, in the Bowery, and at No. 247 Duane-street. Having amassed a fortune of \$4,000 he again embarked in business. This time he became a distiller in Sunbury, Penn. He stayed from June 10, 1811, till August 14, 1818, and of course was more dreadfully ruined than ever before. Again he

* If it is true that three movings are as bad as a fire, Da Ponte's local peregrinations might be cited as either cause or proof of his poverty. Investigation of the directories of New York discovers the following list of his dwelling places: 1807, No. 29 Partition-street; 1808, the Bowery; 1810, No. 247 Duane-street; 1819, No. 54 Chapel-street; 1820, No. 17 Jay-street; 1821, No. 343 Greenwich-street; 1824, No. 51 Hudson-street; 1825, No. 92 Hudson-street; 1826, No. 206 Duane-street; 1827 and 1828, No. 390 Greenwich-street; 1829 to 1835, No. 342 Broadway, with the bookstore at No. 336 (then, as now, the numbers were in the vicinity of Catherine-lane); 1836 and 1837, No. 35 Dey-street; 1838, No. 91 Spring-street, where he died. The directories of 1811 and 1823 are missing in the Trow collection, and that of 1809 is defective.

was the only sheep in a flock of wolves. On his return he again gathered his pupils around him. He won the friendship of no less powerful an advocate than Clement Clarke Moore, whom scholars honor as the pioneer Hebrew lexicographer of the United States, and whom children love as the author of "'Twas the Night before Christmas." His summers he spent near noble patrons, the Livingstons, on the Hudson; his winters in town. He wrote his memoirs in three small volumes, and published them in 1823. He lectured on Italy, and even measured his pen with that of Prescott, who had ventured to criticise Italian narrative poetry in "The North American Review." Exactly when does not appear, but it seems that he also taught "Aunt Sally," who kept a boarding-house in Broome-street, the art of Italian cookery, and cultivated in his pupils simultaneously the taste for Petrarch and macaroni. His friend, Clement C. Moore, was a trustee of Columbia College, and probably through his advocacy Lorenzo Da Ponte became professor of Italian literature in Columbia College, then situated at the foot of Park Place, near Broadway. The story of this professorship, through the courtesy of Registrar Nye, can be told in a few extracts from the minutes of the Trustees of Columbia College and a postscript.

From the minutes of Columbia College:

May 2, 1825. A letter from Mr. Da Ponte was received, asking permission to instruct the alumni of the College in the Italian language and to make use of some part of the building for that purpose. The above letter was referred to the Standing Committee.

June 6, 1825. (At this meeting the report of the Standing Committee was laid on the table for further consideration.)

September 5, 1825. *Resolved*, That a Professorship of Italian Literature be established in this College, but that the Professor be not considered one of the Board of the College, nor subject to the provisions of the second chapter of the statutes.

Resolved, That the attendance of the students upon the said Professor be voluntary, and that the hours of attendance be appointed by the Professor, under the direction of the President.

Resolved, That Signore Da Ponte be and is hereby appointed to the said professorship, and that he be allowed to receive from the students who shall attend his lectures a reasonable compensation; but that no salary be allowed him from the College.

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December 5, 1825. (Da Ponte offers to sell two hundred and sixty-three volumes of Italian works to the college for \$364.05. Referred to a committee, C. C. Moore, chairman.)

January 2, 1826. (Favorable report; the books are bought for the library.)

January 5, 1829. Ordered that \$50 be paid to Signore Da Ponte in addition to what he has already been paid for making the catalogue of the College.

November 3, 1829. (Da Ponte offers more books.)

November 12, 1829. (Thirty-three volumes bought of Da Ponte for \$140.)

November 30, 1829. A proposition was received through the President from Signore Da Ponte, offering to add a number of Italian books to the College Library upon condition of his having a certain number of pupils provided him to instruct in the Italian language. Whereupon—

Resolved, That it is inexpedient to accept of the proposition of Signore Da Ponte.

These are the only instances in which Da Ponte's name appears in the minutes of Columbia College. From the volume added to his memoirs in 1830 the meaning of the last entry may be learned. He was a professor without pupils or salary. His proposition was to give two lessons for forty weeks to one hundred students, each to pay \$15 for the eighty lessons, and then to present one thousand volumes to the College.

The years from 1807 to 1811 and from 1818 to 1826 were evidently the only happy ones in Da Ponte's American life. Some of his pupils went to live with him at his summer home to continue their studies. Among them was Henry James Anderson, who became professor of mathematics and astronomy in Columbia College in 1825, and who married Da Ponte's daughter. Dr. Anderson remained professor until 1843, became a convert to Romanism, and died in 1875 at Lahore, India, whither he had gone on a scientific commission. His wife died in 1843 in Paris while returning with her husband from Rome. She is buried in Pere la Chaise. Dr. Anderson was but once married and left only two children, Edward Henry and Elbert Ellery; the latter is a prominent lawyer of New York City, and an active Democratic politician.

The last ten years of Da Ponte's life were both brightened and clouded by efforts to introduce Italian opera in America. When

Garcia came in November, 1825, with an Italian troupe including his daughter, afterward Malibran, Da Ponte was among his earliest visitors. The story of their meeting is a familiar one. Da Ponte introduced himself to the singer as the author of "Don Giovanni" ("my 'Don Giovanni,'" he was fond of saying), and Garcia, clasping him in his arms, danced about the room like a child, singing "Fin ch' han dal vino." Naturally "Don Giovanni" was given in the first season, though Da Ponte and his "friends and pupils" had to pay an extra singer in order to have a *Don Ottavio*. Later Da Ponte associated himself with Rivafinoli* in operatic management, and even succeeded in persuading some wealthy citizens to build an opera house at Church and Leonard-streets. The operatic ventures were disastrous. He wrote and published two pamphlets about the Montessor season in 1832, and in 1835 appended to a complaint of his recent sufferings a letter in which he denounced Rivafinoli, accused the public of ingratitude toward himself, and urged that the theatre be leased to one Rocco. Da Ponte went with all his troubles straight to the public through the medium of the printing press, and it makes a somewhat diverting effect in spite of his obvious seriousness to read on one page of his pamphlet an almost hysterical prayer to the stockholders of the opera house to listen to his advice and take the word "of an old man whose lips have never uttered an untruth," and on the next a warning to his debtors, threatening to sell their notes at public auction and tell the "circumstances under which they were offered and received" unless they are paid before a given day. When he records his failure to change the system of instruction at Columbia he does so cheerfully enough. He tells in the last pages of his "Memorie" that he had now opened a bookstore in front of which he could see all day long the most beautiful women in the world step out of their carriages. They were bent on the purchase of candies and cakes in the adjoining shop. Then he tells how the temptation had seized him to put up a sign in his window: "Candies and Italian cakes sold here." If by such a trick somebody shall be tempted into his store, "then," he says, "will I bring forth Petrarch, or some other of our poets, and I will vouch that they are the sweetest of all candies for those

* See page 135 *et seq.* of REVIEW OF THE NEW YORK MUSICAL SEASON, 1888-1889.

who have teeth to masticate them." But he did not always take so cheerful a view of life. It is plain from all his writings that he considered himself not appreciated at his true worth. He thought himself a genius, and since the people would not discover that fact of their own volition he kept asseverating it in his writings. Toward the end of his life the fact that he was in danger of dying neglected seems to have weighed greatly on his mind. In a letter printed in his memoirs a friend, evidently C. C. Moore, takes him to task for it. Says the letter writer: "It seems to me that you are a little too anxious in regard to the memory that you wish to leave behind you. For all that you have already done for the love of the Italian language and literature the name of Da Ponte, *clarum et venerabile nomen*, will be kept in great veneration so long as there remains in this country a taste for elegant letters, and the youth of both sexes will look back in the decline of life to the hours passed in pleasant and instructive conversation with their illustrious and elegant teacher as to the most brilliant moments of their existence. This is enough. Do not seek, like Bonaparte, to conquer for yourself all the glory of the world." A few more extracts from the publications of his latter days evince the same spirit. In a letter set as a preface to a pamphlet which he calls "Frottola per far ridere" in 1835, he says: "Eighteen months are passed since I had a single pupil. I, the creator of the Italian language in America, the teacher of more than two thousand persons whose progress astounded Italy! I, the poet of Joseph II., the author of thirty-six dramas; the inspiration of Salieri, of Weigl, of Martini, of Winter and MOZART! After twenty-seven years of hard labor I have no longer a pupil! Nearly ninety years old, I have no more bread in America!" In a similar tone he writes to a friend in Italy: "If fate had led me to France instead of America I would not now fear that my remains might become food for the dogs; I would have earned enough money to secure rest for my old body in the grave and preserve my fame against total oblivion." In 1835, too, he published a "Storia Americana, ossia il Lamento." It is a poet's lament, a portion of which he himself translated, beginning:

Yet to the hand which has those treasures given,
Ye have refused the cymbals and the lyre;

And from *his* brow the laurel crown have riven,
Whose name has set the proudest stage on fire.
Have suffered one by cursed envy driven,
(One who, when thousands he had all bereaved
And none were left, his very self deceived,)
To bar to him the temple he had striven
With pain and toil to rear. Permitted rage
To seize the little mercy that was meant
And given by another, to assuage
The sorrows of a life so nearly spent,
That good men trembled, as with taunting scorn,
(And hate, of malice and of envy born,)
By ruthless hands *that* old man's hair was torn.
Nor will I now what I have borne declare,
My bitter wrongs, the horrors of my fate,
Through life those wrongs and horrors will I bear.
My death, what now I speak not, shall relate.
They shall declare who love the sacred NINE,
To whom I consecrate my heart and song,
They shall declare that sorrows have been mine,
And pain and silent suffering and wrong—
For this heaven's light is still to me divine,
Nor will I at the ills I bear repine.
Oh ! why does reverence the right deny
To speak the names that struggle in my breast ?
Those *cherished names* whose mem'ry can not die
Until this beating bosom is at rest.
Those names alone have had the power to dry
The struggling tear, and check the rising sigh.
When in the garden, beautiful and fair,
The jasmine blossomed, planted by my care,
The vi'let, the narcissus, and the rose,
The lily, type of virtue and repose,
The stately tulip and the fleur-de-lis,
Adding their beauty to the scenery,
While flowers of fairest and of richest hue,
Upon the air their sweetest perfume threw—
Spring into freshened life at my command,
Planted and raised and cultured by my hand.
When to the marsh-born magpie and the crow,
That garden's gates were ope'd but shut to me,
Those names I loved sustained me in my woe,

Checked my despair and soothed my misery.
For *them* I suffered that dogs, wolves, and all
The beasts of prey upon my flesh should fall,
Drink the warm current from my bleeding heart,
And glutted, deaf to all my cries, depart.
For this I took and nurtured in my breast
A ravenous beast, more fierce than all the rest,
In form a dove, but of his plumage shorn
A dove he came at earliest dawn of morn ;
I found him plumage—mark the change at night,
A serpent writhes, discovered to my sight,
Sucks the heart's fountain to the very lees,
Contemns, betrays, traduces me and flees.

I quote these lines merely for the curious interest which they possess as a specimen of the old poet's English versification, and as an evidence of the frame of mind in which he kept himself in his last years. In the English preface to the poem he relates that he had determined to return to Italy to die, when dissuaded by the receipt of a letter from an admiring benefactor, inclosing fifty dollars. He concludes as follows :

I remain. I will try to be known through the testimony of persons worthy of belief. It is my intention to publish fifty letters from distinguished persons in Europe. They are all precious to me for their contents and the names of those who wrote them ; but the name of the benevolent AMERICAN DONOR is, to me, the gem of the collection, both from the moment in which it was written, and all it says. One such citizen ennobles any place. New York may boast of many such—with her will I leave my ashes, as I have given to her thirty years of my life. Perhaps those ashes will receive, even from the ill-disposed and the ungrateful, “ Vano conforto di tardi sospiri.”

Da Ponte died of old age on August 17, 1838, at 9 p. m., at his home, No. 91 Spring-street. Dr. J. W. Francis attended him, and to him the poet a day before his death, his leading passion inextinguishable, addressed a sonnet. Allegri's Miserere was sung at his funeral and, say eye-witnesses, he was buried “ in the Roman cemetery in Second-avenue.” Between Second-avenue and First at that time there were no buildings. Gulian C. Verplanck and Dr. Macneven were among his pall-bearers. The Italians of the city

resolved to rear a monument over his grave, but never did so, and the place of his burial is unmarked and unknown, like the grave of Mozart.*

There arises naturally a curiosity as to Da Ponte's personal appearance. The writer has seen two portraits, one an oil painting in the library of Columbia College, the other a steel engraving put as a frontispiece in the "Frottola per far ridere," of which mention has been made. In the painting Da Ponte sits at a writing-table with a pen in his right hand and the left clasping the top of a large book which rests on his knee. The brow is a noble one, but the face runs down to rather a pointed chin. The cast of countenance as a whole is decidedly more Hebraic than the other portrait, which, of course, was sanctioned by the original or it would not have appeared in one of his books. The latter, which was copied in the New York *Mirror* to illustrate an article on Da Ponte's death, written by Samuel Ward, is, however, in better accord with the

* The death notice in *The Evening Post* of August 18, 1838, announces the funeral of Da Ponte as to take place "to-morrow afternoon at five o'clock from his late dwelling-house, No. 91 Spring-street." As a matter of fact the funeral took place in the Cathedral at twelve o'clock of the day after the one set in the advertisement. It is probable that the friends of the dead man, desiring to show him some honors, changed the first plans of the family. Tuckerman says: "The obsequies of Da Ponte were impressive. The funeral took place at noon of the 20th of August, 1838. Allegri's *Misere-re* was performed over his remains at the Cathedral; the pall-bearers were his countryman, Maroncelli, the compauion of Pellico's memorable imprisonment at Spielberg; his old friend, Clement C. Moore, and two eminent citizens—the Hon. Gulian C. Verplanck and Dr. Macneven; on the coffin was a laurel wreath, and before it, on the way from the church to the Roman cemetery in Second-avenue (*sic*. Mr. Ward says simply 'to the Roman cemetery'), whither it was borne—followed by a long train of mourners led by the officiating priests and the attendant physician—was carried a banner, and on its black ground was this inscription:

Laurentius Daponte. Italia. Natus. Litterarum. Reipublicæ. et Musis. Dilectissimus. Patriæ. et conciorum. Amantissimus. Christianæ. Fidei. Cultor. Adsiduus. In Pace. et Consolatione. Lnstorum. XVII. Die Augusti. MDCCCXXXIII. XC Anno. Ætatis. Sna. Amplexu. Domini. Ascendit.

A private letter from Mr. E. Ellery Anderson says: "I can not inform you as to his place of burial. He died during an absence of several months of my father from the city. Some Italian societies, I am informed, took charge of the ceremonies. He was buried in the cemetery near Eleventh-street and Second-avenue. About twenty years since my father received a communication from the authorities of Ceneda, his native village near Venice, asking information as to where he was buried. I spent several days in investigating the matter, but was unable to find any trace of him. My judgment is that his remains were placed temporarily in some friend's vault, with the intention of erecting a formal monument at a later period, and that this matter has been overlooked or forgotten until all traces of the poet's remains have been lost."

descriptions to be found in local literature. In "Old New York," published in 1858, Dr. John W. Francis, who attended the old poet on his death-bed, speaks of him as "the stately nonagenarian, whose white locks so richly ornamented his classical front and his graceful and elegant person." Mr. Tuckerman, who seems also to have been acquainted with Da Ponte, in the article published years ago in *Putnam's Magazine* describes him thus: "At the age of ninety Lorenzo Daponte was still a fine-looking man; he had the head of a Roman; his countenance beamed with intelligence and vivacity; his hair was abundant and fell luxuriantly round his neck, and his manners combined dignity and urbanity to a rare degree."

In connection with these descriptions it is interesting to read what Kelly (the Irish singer who sang at the first performance of "Le Nozze di Figaro" in Prague, and who caricatured Da Ponte in one of his own operas in Vienna) says in his "Reminiscences:" "My friend, the poet, had a remarkably awkward gait, a habit of throwing himself (as he thought) into a graceful attitude by putting his stick behind his back and leaning on it; he had also a very peculiar, dandyish way of dressing; for, in sooth, the abbé stood mighty well with himself and had the character of being a consummate coxcomb. He had also a strong lisp and a broad Venetian dialect."

Thursday, Fifth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixtieth organ recital. Prelude and Fugue, E minor (Book II, No. 9), Bach; Larghetto in E, Handel (arranged by Best); Organ Sonata No. 2, F minor (new, MS.), C. C. Müller; Fantasy on a Christmas Carol, F. de la Tombelle; Introduction and Variations on a Ground Bass (new), Battison Haynes; Reverie (Lento) in G, Guilmant; Concert Piece in C minor, No. 1, Thiele.

METROPOLITAN OPERA HOUSE. Concert of Messrs. Sarasate and d'Albert. Introduction to Act III of "Die Meistersinger," Wagner; Concerto for Pianoforte, in E-flat, Rubinstein; Suite for Violin, "Pibroch," A. C. Mackenzie; (first time in America);

Nocturne, op. 27, No. 2, and Étude, A minor, op. 25, No. 11, Chopin; Barcarolle in G major, Rubinstein; "Ungarische Zigeunerweisen," Tausig; Fantasia on themes from "Faust," Sarasate; "Danse Macabre," Saint-Saëns. Conductor, Walter J. Damrosch.

CHICKERING HALL. First private concert, sixth season, of the Musurgia. Hunting Song, F. N. Shepperd; "Dreams," Wagner (arranged) and "L'Espagnole," Cowen (New York Philharmonic Club); "Love ceaseth never," C. Eckert (J. Henry McKinley); "Thou'rt like unto a Flower," G. L. Osgood; Spanish Serenade, N. Soubre; "Die Loreley," Liszt (Miss Charlotte Walker); "The Nun of Nidaros," Dudley Buck (solos by W. H. Rieger); "Fair as the Roses red," Nessler; "Gondoliera," F. Ries, and "Loin du Bal," Gillet (New York Philharmonic Club); "Autumn Sunset," H. Goring; "Stars of the Summer Night," F. N. Shepperd (baritone solo, C. J. Bushnell); "To Sylvia," and "Hedgeroses," Schubert (Miss Walker); "Steersman, leave the Watch," from "The Flying Dutchman," Wagner. Conductor, William R. Chapman.

Friday, Sixth.

METROPOLITAN OPERA HOUSE. German opera. Verdi's "Il Trovatore." Cast: *Leonora*, Betty Frank; *Azucena*, Mme. Sonntag-Uhl; *Manrico*, Julius Perotti; *di Luna*, Theodor Reichmann; *Ferrando*, Conrad Behrens. Conductor, Walter J. Damrosch.

CHICKERING HALL. First private concert of the Orpheus. "Gypsy Love," and "Love Song," Arnold Krug; Serenade (two movements), Fuchs (New York Philharmonic Club); "Suomi's Song," Maier; "Far from thee," Engelsberg; Prayer from "Jocelyn," Godard, and Ariette de "Deux Alvarez," Gétry (Miss Margaret H. Elliot); "In a Gondola," Meyer-Helmund (solo by G. Stafford Waters); "The Last Chieftain," Homer N. Bartlett (solo by J. H. McKinley); Romanza, Holländer, and "Flirtation," Steck (Philharmonic Club); "The

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Dewdrops fall," Max Spicker (solo by H. B. Mook); "Beauty's Eyes," Tosti (Miss Elliot); "The Summer Night," Kröger; "Invitation to the Dance," Jüngst. Conductor, Arthur Mees.

Saturday, Seventh.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Mozart's "Don Giovanni." Conductor, Anton Seidl.

METROPOLITAN OPERA HOUSE. Second Concert of the Philharmonic Society. Prelude to "Die Meistersinger," Wagner; "Wo berg' ich mich?" from "Euryanthe," Weber (Emil Fischer); Overture, "Melusine," Mendelssohn; Songs: "Nachtstück" and "Mein," Schubert (M. Fischer); Symphony No. 9, C major, Schubert. Conductor, Theodore Thomas.

Monday, Ninth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Der fliegende Holländer" repeated. Conductor, Anton Seidl.

CHICKERING HALL. First private concert, twenty-fourth season, of the Mendelssohn Glee Club. "Forest Charms," Reiter; "Dolce Sogno," Bazzini, and "Moment Musical," Schubert (Beethoven String Quartet); "Know'st thou not," Engelsberg; "Thou art my Dream," J. C. Metzger; "Träume," Wagner, and "Auf dem Wasser zu singen," Schubert (Miss Lena Little); "To the Virgin," V. Lachner; "The Awakening of the Rose," J. C. Metzger; Theme and Variations, B. Giovanni (String Quartet); "The Olden Story," Jüngst; "Spanish Serenade," Dregert; "Es blinkt der Thau," Rubinstein, and "Gretchen am Spinnrade," Schubert (Miss Little); "Bugle Song," J. L. Hatton. Conductor, Arthur D. Woodruff.

Wednesday, Eleventh.

METROPOLITAN OPERA HOUSE. German opera. Verdi's "Un Ballo in Maschera." Cast: *Richard*, Julius Perotti; *Renato*, Theodor Reichmann; *Amelia*, Madame Lehmann Kalisch;

Ulrica, Madame Sonntag-Uhl; *Oscar*, Betty Frank; *Tom*, Conrad Behrens; *Samuel*, Joseph Arden; *Sylvan*, Albert Mittelhäuser. Conductor, Anton Seidl.

A ballet was introduced in the last act, the music of the divertissement in Massenet's "Le Cid" being used.

Thursday, Twelfth.

GRACE CHURCH. 3 p.m. Samuel P. Warren's one hundred and sixty-first organ recital. Prelude in C (MS.), C. F. Zelter; Fugue in C, A. Haupt; Two pieces for the organ, S. de Lange; Organ Symphony No. 3, E minor, C. M. Widor; Finale from op. 52, Schumann (arranged by Best).

CHICKERING HALL. First private concert, third season, of the Rubinstein Club. "Dance Song," Max von Weinzierl (solos by Mrs. Charles Herbert Clarke and Mrs. J. Williams Macy); Andante Religioso, Thome, and Mazurka, Wieniawski, for violin (Henri Joubert); "In one Boat," Oscar Weil; "The Lost Chord," Sullivan (arranged for chorus); "Reginella," Braga (W. H. Rieger); "King Rene's Daughter," Henry Smart, (solos by Alice M. Stoddard, Marie S. Bissell, Mrs. C. H. Clarke, Mrs. C. Tyler Dutton, Mrs. Le Clair Mulligan, Lillie Kompf, Constance Gibbens, Jessamine Hallenbeck, Mrs. Sarah Baron Anderson, Sophia Church Hall, Mrs. J. W. Macy, Emily M. Lawler, Mrs. Charles H. Kloman, and Mrs. N. I. Flocken); "Love's Messenger," Charles T. Howell; Fantasia for Violin, Vieuxtemps (M. Joubert); "The Little Sandman," W. Kienzl; "The River Shore," Oscar Weil; "On the Mountain," Franz Mair; "At the Spinning Wheel," Carl Hering. Conductor, William R. Chapman.

METROPOLITAN OPERA HOUSE. Concert by Sarasate and d'Albert. Overture, "A Midsummernight's Dream," Mendelssohn; Concerto for Pianoforte and Orchestra, B minor, op. 2, in one movement, Eugen d'Albert; "Liebesfee," for violin, Raff; Overture to Grillparzer's "Esther," d'Albert (conducted by the composer); Airs Russes, Wieniawski; "Norwegischer

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Brautzug" op. 19, No. 2, Grieg; Hungarian Rhapsody No. 12, Liszt. Conductor, Walter J. Damrosch.

Friday, Thirteenth.

METROPOLITAN OPERA HOUSE. German opera. Rossini's "William Tell." Cast: *Tell*, Theodor Reichmann; *Fürst*, Emil Fischer; *Fisherman*, Paul Kalisch; *Melchthal*, Joseph Beck, *Arnold*, Julius Perotti; *Leuthold*, Jean Doré; *Mathilde*, Betty Frank; *Hedwig*, Charlotte Huhn; *Gemmy*, Felicia Kaschoska; *Gessler*, Eduard Schlömann; *Rudolph*, Albert Mittelhauser. Conductor, Walter J. Damrosch.

STEINWAY HALL. First concert, eleventh season, of the New York Banks' Glee Club. "Life's Springtime," Max Spicker; "Song for Twilight," and "A Bacchanalian Song," F. L. Ritter; Cavatina from "Lucia di Lammermoor," Donizetti (Miss Carlotta F. Pinner); Adagio and Canzonetta, for violin, Godard (Nahan Franko); "After the Battle," Ludwig Liebe; "Hie thee, Shallop," Kücken (obbligato, Miss Pinner); "Sea and Heart," A. Oelschlegel; "Love's Sorrow," H. R. Shelley (Miss Pinner); Fantasia on "Mignon," Sarasate (Mr. Franko); "The Forest," Haeser. Conductor, H. R. Humphries.

Saturday, Fourteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Goldmark's "Queen of Sheba." Conductor, Anton Seidl.

ACADEMY OF MUSIC, BROOKLYN. Second concert of the Philharmonic Society of Brooklyn. Overture, "Manfred," and Symphony No. 1, B-flat, op. 38, Schumann; Concerto for Pianoforte, No. 2, A major (Rafael Joseffy), and "Les Préludes," Liszt. Conductor, Theodore Thomas.

METROPOLITAN OPERA HOUSE. Second concert of the Symphony Society. Symphony No. 7, A major, Beethoven, "Divintés du Styx," Gluck (Miss Lena Little); Overture, "Spring," Goldmark; Concerto Grosso, G minor, Handel; "Die drei

Zigeuner," Liszt (Miss Lena Little); Ride of the Valkyrior from "Die Walküre," Wagner. Conductor, Walter J. Damrosch.

The Overture by Goldmark was the first novelty of the season which provided an entirely agreeable surprise. Not that its beauty is surpassingly great, or even that it is worthy of comparison with the same composer's "Sakuntala;" but it is a melodious work, full of the spirit of joyousness which is appropriate to "the time of the singing of birds," and embellished with a not too materialistic device intended to illustrate this very idea. Coming from the composer of "The Queen of Sheba," moreover, it is peculiarly welcome from the fact that it is Occidental in thought and feeling and free from the suggestions of Jewish psalmody in which that opera, and much else of Goldmark's music abounds.

Sunday, Fifteenth.

STEINWAY HALL. Concert given for the purpose of aiding in the preservation of Beethoven's birthplace in Bonn, under the direction of Theodore Thomas and the auspices of a committee.

The details concerning this concert can be learned from the circular letter of appeal addressed to the public, which was as follows:

A Society has been formed, in Bonn, for the purpose of perpetuating the memory of Ludwig van Beethoven, and promoting affection and admiration for his music, by withdrawing the house in which he was born from common uses, and setting it apart as a memorial to his genius. Of this Society Joseph Joachim has been chosen Honorary President, and among the Honorary Members are the most distinguished of living composers, as well as Prince Bismarck and Count Moltke. The house in which the greatest tone-poet of this century was born has been purchased by the Society; it will be restored to what it was a century and a quarter ago. Some parts of the building are said to be still in their original condition, among them the chamber in which Beethoven's eyes first saw the light. In this house the Society purposes to collect the various editions of the great master's compositions, books which have him for their subject, manuscripts, autographs, portraits, and other relics which may help to keep the world of the present and future in communication with his mighty genius.

Here is a most gracious and lovely purpose and a most capable and respectable agency for its execution. But funds are needed, and those funds should be raised in such a manner as to extend interest in the project as widely as possible. The genius of Beethoven needs no monument beyond his works and the evidences of their influences in the refinement of the world's taste and feelings. The preservation of his birth-place, however, as a repository of objects relating to him and his art, is a duty which the present owes as much to the future as to the past, as much to Music as to the manes of its noblest High Priest. The sentiment of affection which such an act publishes is the most significant and essential factor in the musical culture of to-day. It is love of art which is the one thing needful in an age of analysis and criticism; and memorials like this beget such a sentiment, and by a gracious dispensation distribute it among all who have been instrumental in their creation.

In the furtherance of this object a committee, composed of the Hon. Carl Schurz, Theodore Thomas, William Steinway, Oswald Ottendorfer, Jesse Seligman, E. Naumburg, H. E. Krehbiel, Edmund C. Stanton and George William Curtis, has undertaken the direction of a concert of Beethoven's music to be given in Steinway Hall on Sunday, December 15, at 8 o'clock p. m. (the eve of the one hundred and eighteenth anniversary of his birth), of which the gross proceeds are to be devoted to the fund of the Beethoven House Society in Bonn. The orchestra will be composed of one hundred members of the Philharmonic Society, Theodore Thomas and Metropolitan Opera House bands, all of whom have offered their services to the committee. Mr. Thomas will be the conductor, and the solo features of the concert will be cared for by Madame Lilli Lehmann, soprano, Herr Paul Kalisch, tenor, and Mr. Victor Herbert, violoncello virtuoso, who will also give their services. The male chorus of the German Liederkrantz will also take part.

The programme will consist of the following compositions:

Overture to Goethe's "Egmont."

Choruses, { *a.* "Die Himmel rühmen."
 { *b.* "Vesper."

Song, "Adelaide."

Violoncello Solo, Adagio from the music to "Prometheus."

Scene and Air from "Fidelio" ("Abscheulicher!").

Chorus of Prisoners from "Fidelio."

Symphony in C minor, No. 5.

It is the hope of the committee that this appeal will meet with a generous response from the public, not only in order that the project may be helped, but also that the demonstration may be made that the American Republic, whose birth-struggles the youthful Beethoven saw, has,

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amidst all the battles of political existence and the labors of subduing a continent, kept one part of its heart warm with love for the deepest and divinest revelations of sound.

New York, November 26, 1889.

Monday, Sixteenth.

METROPOLITAN OPERA HOUSE. German opera. Verdi's "Un Ballo in Maschera." Joseph Beck as *Renato*. Conductor, Anton Seidl.

Tuesday, Seventeenth.

CHICKERING HALL. 3:30 p. m. Second Historical Pianoforte and Song Recital by Mr. and Mrs. Francis Korbay. Toccata and Fugue, Bach-Tausig; Air, "O Sleep," Handel; "If Thou Thy Heart Bestowest," Giovannini (Miss Isabel Dodd); Recitative and Air, "Vainement Pharaon," Mehul; Fantasia, C minor, and Gigue, Mozart; Recitative and Air, "Adieu, mes chers enfants," Gluck (Miss Dodd); "Addio!" and "Adelaide," Beethoven; Sonata, op. 110, Beethoven; Comic terzetto, "Liebes Mandl, wo ist's Bandl?" Mozart.

STEINWAY HALL. Concert of the Boston Symphony Orchestra. Overture, "Euryanthe," Weber; Concerto for Violin, in D, op. 77, Brahms (Franz Kneisel); Prelude, "Tristan und Isolde," Wagner; Symphony, D minor, No. 4, op. 120, Schumann. Conductor, Arthur Nikisch.

This was Mr. Nikisch's first appearance as a conductor before the people of New York. He had been called to Boston from Leipzig to take the musical conductorship of the Symphony Orchestra in the summer of 1889, and began his duties early in October. His coming was a useful stimulus to music criticism in Boston. He is the kind of a conductor who gives people who can think something to think about. He troubles the musical waters with his baton and will not have them stagnate. He belongs to the younger set of conductors who are putting an end to the old music-box style of performance. He is an interpreter, expounder, commentator; but he lets the instruments inspired by the men executing his will

make the publication. He invites a *fortissimo* by a wave of his wand, but he does not act the *fortissimo* for the edification of the audience. He uses no music, but he makes no parade of the fact. His gestures are incisive and full of nervous energy, but not sweeping. He keeps his eyes and features for the musicians and, so far as possible, also his right hand and arm. His left hand is seldom used; and when he calls it into action it is only for a moment to hold a wing of his forces in check. He does not obtrude his signs of expression upon the public, though he uses them freely; his men know his intentions before they come before the people. He directs his men, controls and sways them; they are his agents of expression, the vehicles of his emotional proclamation. They follow him boldly in the wildest charge, for he neglects no cue. He is a leader whom it is safe to follow.

He is safe for the musicians because of his command of the mechanics of conducting. He is safe for the public, because, though he is what I would call a romantic conductor, he neglects none of the canons of good taste, violates no law of beauty. He has no reverence for tradition, or it would perhaps be better to say, makes no bugbear of it, but he does not love lawlessness for its own sake. To get at the heart of the composition, its warm, throbbing, feeling heart, is his first aim, and his next is to let the public feel its pulsations. If conventional methods or traditional notions stand in the way of his purpose, he brushes them aside. He makes use of the utmost freedom in the matter of time changes, yet adheres in a general way to a normal unit of measure which is generally sane and in accordance with what must be looked upon as the composer's wishes. Something analogous to the requirements of good composition, as stated by old Galuppi to Dr. Burney, "Beauty, clearness, and good modulation," seem to be the things which are uppermost in Mr. Nikisch's mind; but they are so not for their own sake, but because truthful and potent expression is impossible without them. A means to their attainment, Mr. Nikisch seems to think, is deliberation. He never permits himself to fall into undue haste; he never obscures a figure or phrase, be it melodic or rhythmic, in order to reach a preconceived idea as to its proper tempo. The musical idea must impress itself firmly on the mind of the listener. The dramatic development brought to a climax, by

augmentation of force or speed, comes soon enough, and all the more powerfully because it is not precipitated. Meanwhile, by nice adjustment of parts, the voices of the composition are made to stand out bright and self-reliant.

Many occurrences in our concert-rooms before the coming of Herr Nikisch had suggested the reflection that the nature and value of tradition as related to the classics might make profitable study. In preceding volumes of this REVIEW I have ventured to discuss some phases of this question which were brought into notice by certain symphonic readings of Anton Seidl, Theodore Thomas and Hans von Bülow. In each of those cases it chanced that methods which had become customary seemed to me preferable to innovations on the score of simple beauty and because I thought that the evidence outside of tradition left no doubt touching the intentions of the composer, and that these intentions were represented by the conventional notions (concerning the proper tempo of the third movement of Beethoven's Eighth Symphony for instance). Yet I should be sorry to be understood as urging that tradition is always to be accepted. The fact is, it is a very vague thing, not at all easy to be got at. It has happened that four or five performances of so generally square-cut a composition as the prelude to Wagner's "Die Meistersinger" within a few months showed such wide disregards from a common standard that a student would not at all have been blameworthy if after the last he had resolved to study the work itself and ignore the performances in order to find out what the composer wanted. Wagner has been dead only a few years, and half a dozen of the eminent conductors of the world were his pupils, and enjoyed abundant opportunities to become thoroughly imbued with his theories and conversant with his manner. Dr. von Bülow, who conducted a performance of the prelude in New York on May 2, 1889, conducted the opera when it was first brought forward in Weimar, and for a long time stood by the side of Liszt as one of the foremost champions of Wagner's cause. Nevertheless his interpretation was so revolutionary and disturbing to the ideas inculcated by Theodore Thomas, Anton Seidl, Hans Richter, and Arthur Nikisch, as well as so defiant of the marks of Wagner, that the veriest tyro in music study was justified in refusing to accept it as authoritative. Now, if men like von Bülow, Richter, Seidl, Mottl, and Levi can

not be depended on to preserve the traditions of Wagner for a single decade after his death, how much credit ought to be given to the traditions concerning the proper readings of Beethoven's symphonies ?

The question is pertinent and the answer not far to seek. The fact is, that most of the things which go to make up the vitality and strength of an interpretation rest upon the individuality of the leader. A great conductor pleases by his readings and is imitated. Till another of equally potential individuality comes along his readings are looked upon as authoritative, and in time they grow into fixed traditions touching the composer's intentions. How valuable such traditions sometimes are may be easily illustrated. Bayreuth ought surely to preserve the ideas of time and expression entertained by Wagner touching "Parsifal." It is only seven years since the drama was first performed there under the personal supervision of Wagner himself. Many of the performers, vocal and instrumental, who took part in the last festival, were employed in the first; and Levi has remained the conductor. Moreover, since the composer's death Madame Wagner has superintended all the rehearsals and been on hand to say: "Thus did my husband, the Master, wish it to be done." Yet, is it not a fact, observed by many, that in spite of all these things the manner of performance has changed year after year ?

Where can tradition infallibly be crystallized in performance if not in Bayreuth, and with the drama reserved for the biennial festivals ? Plainly, nowhere. The Gewandhaus concerts in Leipzig are supposed to preserve the interpretative traditions of Mendelssohn and Schumann. They have kept the public of Leipzig officially conservative despite the large infusion of radical blood which comes from the young musicians of the Conservatory. Mr. Nikisch relates, nevertheless, that when on one occasion he was called on to conduct a Gewandhaus concert, he read Schumann's Symphony in D minor in the peculiarly free and virile manner that caused much comment in Boston when he used it to introduce himself in the New World. It was a surprise also to the Leipzig public and provided one in turn for Mr. Nikisch, for after the concert the venerable Dr. Lampadius came to him and said: "That is the first time since Schumann's death that the symphony has been

conducted as he used to conduct it. I was in his house when he had just finished writing it; he played it to me on the pianoforte, and I know that is the way he wanted it to sound." The anecdote is extremely interesting and also significant, but it does not follow (and this Mr. Nikisch was ready enough to admit) that what Dr. Lampadius said was strictly and unqualifiedly correct. Dr. von Bülow supports what I believe to be a false conception of the time of the third movement of Beethoven's Eighth Symphony by a musician's recollection of the tempo which Spohr once took and which he presumes to have been like that of the first performance of the Symphony in Vienna in 1814, when Spohr played in the orchestra under Beethoven's baton.* Now, the obvious explanation of the Leipsic incident is, that the venerable friend of Schumann found himself strongly moved by Mr. Nikisch's reading, and experienced again a pleasure like that enjoyed when he first heard the work. Association of ideas thus stimulated did the rest. This is not said to discredit the anecdote, but simply to reconcile it with the facts touching the preservation of notions of time and expression which the tale of Bayreuth tradition illustrates. The obvious lesson is that which conductors like Mr. Seidl and Mr. Nikisch apply in their readings, modified by such canons of good taste and appreciation of the principles of beauty as have had the approval of all times and peoples. The dangers are those which spring from the love of change for the sake of change, an unwillingness to accept composers' directions as to time, particularly when there is no question as to their authenticity, and when correct feeling, truthfulness of expression and beauty are all conserved by adherence to the tempo indicated, not with mechanical and inflexible exactness, but as a sign of the fundamental movement of the piece. That no great music can be conceived throughout in a stiff, unyielding time-movement, least of all Beethoven's music, needs no argument at this late day.

Brahms's Violin Concerto in D is a stately, even a magnificent composition, worthy to be placed by the side of the concertos of Beethoven and Mendelssohn for the innate nobility of its thoughts, the sustained power evinced in their development, and its freedom

* See REVIEW OF THE NEW YORK MUSICAL SEASON, 1888-1889, pages 178, 179.

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from meretriciousness in idea and treatment. With Brahms alive to write such music in the classic forms the end of "formal" music can not be said to have arrived. Mr. Kneisel played it masterfully, superbly; with much loveliness and purity of tone and a sturdy disregard of all mere prettinesses and catch-penny effects, even in the cadenza, where solo-players are supposed to have a dispensation, under a presumably apocryphal utterance of Mozart's, to do what they please within the space of time represented by the hold. The cadenza was of Mr. Kneisel's composition and a testimony to his soundness and seriousness as a musician.

Wednesday, Eighteenth.

STEINWAY HALL. Concert of Miss Anna Schutte, pianist. Sonata, op. 53, Beethoven; "Mignon," Liszt (Mrs. Sarah B. Anderson); "Am Loreley Fels," Raff; "Der Gnomentanz," Seeling; Barcarolle, Waltz Tyrolienne, and Tarantelle No. 3, S. B. Mills; Nocturne, Ernst, Fantasia on themes from "Carmen," Hubay, for violin (Richard Arnold); Andante Spianato and Polonaise, Chopin (second pianoforte, S. B. Mills); "A Winter's Lullaby," R. DeKoven, and "Do You?" A. G. Robyn (Mrs. Anderson); Marche Militaire, Schubert-Tausig.

METROPOLITAN OPERA HOUSE. German opera. "Il Trovatore." The performance was attended by the Secretary of State and the Delegates to the Pan-American Conference. Conductor, Walter J. Damrosch.

Thursday, Nineteenth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-second organ recital. Concerto in D minor, for the organ, Handel; Christmas Music, S. de Lange; Sonata No. 8, B minor, Merkel; Offertory in D minor, op. 309, No. 2, Hamilton Clarke; Fantasia in D, on a Christmas Carol, F. de la Tombelle; Adagio and Allegro from the Fifth Violin Sonata, Bach (arranged by Best).

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YOUNG MEN'S CHRISTIAN ASSOCIATION HALL, IN HARLEM. First concert of the Philharmonic Society of Harlem. Symphony in D major, Haydn; Stanzas from "Samson and Delilah," Saint-Saëns (Miss Emily Winant); "Träume," for orchestra, Wagner; Suite, Hugo Reinhold (string orchestra); "Kennst du das Land?" Beethoven, "Nur wer die Sehnsucht kennt," Tschaikowsky, and "Widmung," Schumann (Miss Winant); Three Hungarian Dances, Brahms. Conductor, Henry T. Fleck.

Friday, Twentieth.

METROPOLITAN OPERA HOUSE. German opera. Halévy's "La Juive." Cast: *Eleazar*, Paul Kalisch; *Recha*, Lilli Lehmann; *Brogni*, Emil Fischer; *Leopold*, Albert Mittelhauser; *Eudora*, Betty Frank; *Ruggiero*, Joseph Arden; *Alberto*, Jean Doré. Conductor, Walter J. Damrosch.

Saturday, Twenty-first.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Verdi's "Un Ballo in Maschera." Conductor, Anton Seidl.

Sunday, Twenty-second.

STEINWAY HALL. Mendelssohn's music to "Antigone" repeated for the benefit of the German Hospital. Conductor, Arthur Mees.

Monday, Twenty-third.

METROPOLITAN OPERA HOUSE. German opera. Halevy's "La Juive." Conductor, Walter J. Damrosch.

Wednesday, Twenty-fifth.

METROPOLITAN OPERA HOUSE. German opera. Verdi's "Il Trovatore." Conductor, Anton Seidl.

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Friday, Twenty-seventh.

METROPOLITAN OPERA HOUSE. German opera. Goldmark's "Queen of Sheba." Joseph Arden as *Baal-Hanan*. Conductor, Anton Seidl.

Saturday, Twenty-eighth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Rossini's "William Tell." Conrad Behrens as *Gessler*; Martin Pache as the *Fisherman*. Conductor, Walter J. Damrosch.

METROPOLITAN OPERA HOUSE. Second concert of the Oratorio Society. Handel's "Messiah." Solo soprano, Mrs. Estelle Ford, of Cleveland; contralto, Mrs. S. F. Osborn, of Philadelphia; tenor, William Dennison; bass, Emil Fischer. Conductor, Walter J. Damrosch.

Monday, Thirtieth.

METROPOLITAN OPERA HOUSE. German opera. "Un Ballo in Maschera." Conductor, Anton Seidl.

JANUARY

Wednesday, First.

METROPOLITAN OPERA HOUSE. German opera. First appearance in America of Heinrich Vogl, tenor, of the Court Opera at Munich. Wagner's "Lohengrin" performed. Cast: *Lohengrin*, Heinrich Vogl; *King Henry*, Conrad Behrens; *Telramund*, Theodor Reichmann; *Herald*, Joseph Beck; *Elsa*, Sophie Wiesner; *Ortrud*, Charlotte Huhn. Conductor, Walter J. Damrosch.

Thursday, Second.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-third organ recital. Toccata in D, Johann Speth; Fugue in D, J. G. Albrechtsberger; Pastoral Symphony from the "Christmas Oratorio," Bach (arranged by Best); "Christmas March," Merkel; Adagio in A-flat, P. Fumagalli; Organ Symphony No. 4, F minor, Widor.

LENOX LYCEUM. Opening of the new hall; concert by Theodore Thomas and his orchestra. Polonaise No. 2, Liszt (transcribed by Müller-Berghaus); Overture, "Melusina," Mendelssohn; Serenade No. 3, D minor, Volkmann; (violoncello obbligato, Victor Herbert); Excerpts from "La Damnation de Faust," Berlioz; Fantasia, "Liebesnacht," P. Scharwenka; Air from "Samson and Delilah," Saint-Saëns (Mrs. Carl Alves); Romance and Finale à la Zingara, for violin, Wieniawski (Franz Wilczek); "Persian March," Strauss; Waltz, "Hochzeitsklänge," Strauss; *Siegmund's* Love Song and Ride of the Valkyrior from "Die Walküre," Wagner. Conductors, Theodore Thomas and Victor Herbert.

January.]

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Friday, Third.

STEINWAY HALL. 3 p. m. First pianoforte recital by Eugen d'Albert. Toccata and Fugue, D minor, Bach-Tausig; Passacaglia, C minor, Bach-d'Albert; Sonata, op. 53, Variations and Fugue, op. 35, and Sonata, op. 109, Beethoven; Rhapsodie, op. 79, No. 2, Ballade, op. 10, No. 2, and Variations and Fugue upon a theme of Handel's, op. 24, Brahms.

METROPOLITAN OPERA HOUSE. German opera. First representation in America of "Der Barbier von Bagdad," comic opera, words and music by Peter Cornelius. Cast: *Caliph*, Joseph Beck; *Cadi Mustapha*, Wilhelm Sedlmayer; *Margiana*, Sophie Traubmann; *Bostana*, Charlotte Huhn; *the Barber*, Emil Fischer. Conductor, Walter J. Damrosch. The opera was followed by "Die Puppenfee," ballet by J. Hassreiter and F. Gaul, music by Joseph Bayer. Conductor of the ballet, Frank Damrosch.

That the world moves has often been proved, and in many ways; yet the production of the operatic novelty on this occasion afforded a new and almost startling demonstration. "The Barber of Bagdad," which was a flat failure in one of the intellectual capitals of Europe less than a generation ago, was a pronounced success on its first performance in New York, and held the interest and admiration of the public through the entire season. In December, 1858, the people of Weimar would have none of the opera. This was their privilege, and a matter of taste; but they made a question of art-politics out of the desire of Liszt to incorporate it in the repertory of the Grand Ducal Court Theatre, and indulged in a demonstration as ill-advised and ill-mannered as that of the Parisians against "Tannhäuser" in 1861, and "Lohengrin" two or three years ago. The result of the demonstration reflects little honor on the people of Weimar. Liszt, who had assumed the conductorship of the Court Opera without compensation, and had raised it to a position of first-class importance, put aside his baton and would have nothing more to do with the establishment, which speedily relapsed into its previous condition of insignificance. For a time the opera was forgotten; but only to re-appear, gain the championship of some of

the brightest and most aggressive young musical spirits of Germany, and finally to win its way into nearly all the principal theatres.

Everything about the work is tinged with a romantic hue. Its composer, Peter Cornelius, was a nephew of the German painter of the same name, whose fame is perpetuated by the antique frescoes in the Glyptothek in Munich. He was actor, poet, critic, musician, and one of the intellectual ornaments of the circle which Liszt gathered around him when he cut short his career as an itinerant virtuoso and became conductor, composer, and embodied art-leaven in Weimar. There Cornelius composed this opera, following his model, Wagner, in respect of writing his own libretto, and exemplifying Wagner's theories in the musical investiture of the book. Von Bülow, Tausig, and Draeseke were members of that notable coterie of reformers and agitators, and their aims, ambitions, hopes, and even labors, had large representation in the score. The overture was orchestrated by Liszt, Cornelius having composed it after the first production, and sketched it only for pianoforte, four hands. The entire instrumental part of the opera was rewritten for larger orchestra by Tausig, though the reason for this does not appear, the score now used being that edited by Felix Mottl. These facts, and Liszt's enthusiastic championship, testify eloquently to the admiration excited by Cornelius's talent. In a manner, the opera was a first fruit of the New Romantic school, whose disciples expected it to prove a puissant missionary in behalf of their principles. Its performance caused a great commotion, but popularly it was a failure. About eleven years ago it was published in pianoforte score, and promptly Felix Mottl came forward with a review full of enthusiastic appreciation of its merits, but marred by much bitterness of expression toward the school of composers and critics whose æsthetic principles are antagonized in its score.

There is, the reader will have observed, a good deal of romance in the history of "The Barber of Bagdad;" also in its subject, which is borrowed from the Tailor's story in "The Arabian Nights;" also in the fact that the comedy style which characterizes Wagner's "Meistersinger von Nürnberg" should have been so distinctly foreshadowed in a work composed a decade before that splendid musical comedy.

There is humor in the book of "The Barber," and humor, too,

of a much admired kind when presented in the vernacular. But there is a minimum of action, which is a great obstacle in the way of its ever achieving general popularity, and its music is distinctly above the level of common appreciation. It makes use of refinements of melodic, rhythmic, and harmonic expression which are yet the possession of the few, and the score, which is distinguished before all else for the combined subtleness, brilliancy, ingenuity, and finish of its instrumentation, is full of examples of musical delineation, and especially of humorous characterization, whose enjoyment is conditioned upon entire familiarity with the text, and no small degree of discernment and discrimination touching composers' methods.

The story of "The Barber" is extremely brief. *Nureddin*, an impressionable young gentleman of Bagdad, is in love with *Margiana*, daughter of *Baba Mustapha*, a *Cadi*, whom he has never met, but of whom he rhapsodizes in his feverish dreams as the play opens, while the chorus of attendants sing of his illness and threatened death. A message from the fair one, brought by *Bostana*, a relative of the *Cadi* and confidante of his daughter, restores the young man to health. He resolves to visit his charmer at the hour when the chant of the Muezzin shall summon the pious *Cadi* to the mosque. But first he stands in need of a barber's services, and *Bostana* sends to him *Abul Hassan Ali Ebe Becar*, the peerless prototype of all loquacious, prying, intermeddling barbers. Cornelius has capitally caught the spirit of the familiar character in "The Arabian Nights," the fellow who in season and out of season protests he is afflicted with a paucity of speech, though his seven brothers were insufferable talkers; who insists upon casting the horoscope of his unhappy victim and entertaining him with his family history and a catalogue of all his virtues and acquirements before even honing his razor. *Abul Hassan Ali Ebe Becar*, whose name is proclaimed by the orchestra at the beginning of the overture with a pompousness which would have satisfied even his vainglorious soul, is a character for Gilbert and Sullivan; he chatters like the veriest of their *Major-Generals*, *Mikados*, or *Lord Chancellors*. Even while *Nureddin's* soul is devouring itself with impatience the *Barber* counts off his accomplishments as an argument why his astrological predictions should not be ignored. Pity that a translation should rob

the song of its humorous essence, but the Gilbertian streak will be recognized even in the German verses:

Bin Akademiker,
 Doktor und Chemiker,
 Bin Mathematiker
 Und Arithmetiker,
 Bin auch Grammatiker,
 Sowie Æsthetiker ;
 Feiner Rhetoriker,
 Grosser Historiker,
 Astrolog, Philolog,
 Physiker, Geolog,
 Geograph, Choreograph,
 Topograph, Kosmograph,
 Linguist und Jurist,
 Und Tourist und Purist,
 Maler und Plastiker,
 Fechter, Gymnastiker,
 Tänzer und Mimiker,
 Dichter und Musiker,
 Epigrammatiker,
 Scharfer Satyriker,
 Epiker, Lyriker,
 Dabei ein Sokrates,
 Und Aristoteles ;
 Bin Dialektiker ;
 Sophist, Eklektiker,
 Cyniker, Ethiker,
 Peripathetiker.
 Bin ein athletisches,
 Tief theoretisches,
 Musterhaft praktisches,
 Autodidaktisches
 Gesamtgenie !

This and much else must *Nureddin* learn before the *Barber* begins to shave his pate. Once he summons all his servants to throw the fellow out, but *Abul* opens his razor, shrieks out his name with terrible emphasis and frightens the servants out of the room. He yields finally to flattery and begins operations, but stops to sing a love song with a seemingly endless cadenza (a proof of his musical scholarship in the school of Bellini), and worms out of *Nureddin* the fact that he is preparing to meet an appointment with the daughter of the *Cadi*, whom he hates with an intense hatred such as only a barber can feel for a man who "shaves himself." He resolves to

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accompany the young lover on his wooing expedition, and does so, notwithstanding that all the servants in the house attack him, throw him upon a divan, and poultice, plaster, rub, bandage, phlebotomize, and dose him to the verge of death in obedience to their master's orders.

In the second scene the lovers meet after the calls of the Muezzin have drawn the *Cadi* to his prayers. In the midst of their love-making the voice of *Abul* is heard outside the window. He is on guard. Anon, a slave, who is being bastinadoed by the returned *Cadi*, utters cries of woe. *Abul* thinks *Nureddin* is being murdered and alarms the town. *Nureddin* is concealed in a chest in which a friend, whom the *Cadi* had elected to be his son-in-law, had sent gifts to his hoped-for bride. *Bostana* seeks to quiet the *Barber* by telling him that his young master is in the chest. The intelligence convinces him that murder has been done, and that the chest contains the *corpus delicti*. He orders it removed. The *Cadi* enters and summons his servants to prevent a robbery. There is a bedlam of crimination and recrimination, to which mourning women add their complaints. The chest is dragged violently hither and thither till the *Caliph* enters to learn the cause of the disturbance of the public peace. *Barber* and *Cadi* make their complaints against each other; the chest is opened, and *Nureddin* is disclosed in a swoon. Things look ill for the *Cadi*, but *Abul* discerns signs of returning consciousness in *Nureddin*, and adroitly uses the opportunity to enhance his reputation by summoning the lover back to life, which he does by pronouncing the name of his sweetheart. The mystery is explained; the *Caliph* intercedes in behalf of the lovers and takes *Abul Hassan Ali Ebe Becar* into his own service. "May your shadow never grow less, Salamaleikum, and may you live to be a thousand years old," says the *Barber*, and the assemblage echoes his salutation:

Salamaleikum.

For those who are willing to permit cleverness of dialogue and ingenious and refined musical wit and humor to make up for poverty in action, "The Barber of Bagdad" is a most fascinating musical comedy, a comic opera in the best sense of the term. Its horizon is not wide, its feelings are not deep, but in every respect the expression is so apposite and sincere, the characterization so ingenious and

truthful that no one whose tastes rise above the commonplace is likely to find his interest lagging. After all, of the constituents of an opera action, at least that form of it commonly called incident, is most easily spared. Progress in feeling, development of the emotional element, is indeed essential to variety of musical utterance, but nevertheless all great operas have demonstrated that music is more potent and eloquent when proclaiming an emotional state than while seeking to depict progress toward such a state. Even in the dramas of Wagner the culminating musical moments are predominantly lyrical, as witness the love duet in "Tristan," the close of "Das Rheingold," *Siegmund's* song, the love duet and *Wotan's* farewell in "Die Walküre," the forest scene and final duet in "Siegfried," and the death of *Siegfried* in "Die Götterdämmerung." It is in the nature of music that this should be so. For the drama which plays on the stage of the heart, music is a more truthful language than speech; but it can stimulate movement, and prepare the mind for an incident better than it can accompany movement and incident. Yet music that has a high degree of emotional expressiveness by diverting attention from externals to the play of passion within the breasts of the persons, can sometimes make us forget the paucity of incident in a play. "Tristan und Isolde" is a case in point. Practically its outward action is summed up in each of its three acts by the same words: Preparation for a meeting of the ill-starred lovers; the meeting. What is outside of this is mere detail; yet the effect of the tragedy upon a listener is that of a play surcharged with pregnant occurrence. It is the subtle alchemy of music that transmutes the psychological action of the tragedy into dramatic incident.

On a less significant scale this happens, too, in "The Barber of Bagdad." There is the touch of nature in the character of the chief personage of the comedy, which brings him within the range of universal and contemporary interest. The loquacious intermeddler and good-natured charlatan, of which his literary model is the prototype, is an individual who has lived in all ages and all lands. He is made for comedy, and as Cornelius has presented him in book and score, he really deserves to be hung on the line in the picture gallery of operatic characters. So capitally is he drawn that, though he occupies half an act in preparing to shave and the other half in shaving

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the lover of the play, he fascinates the attention every moment of the time. The little character delineation by use of local color which Cornelius has indulged in falls to his lot. The phrase with which the overture opens, and which is repeated whenever the name of *Abul Hassan Ali Ebe Becar* is mentioned, has a touch of Orientalism which is all the more striking from the fact that it is isolated. It is significant that Cornelius uses this phrase only in connection with the name, and always to produce a serio-comic effect. He does not label the *Barber* with it, and compel the orchestra to announce his entrance like a footman or usher. It stands, not for him but for his capacious name. As happily as his name is hit off by this phrase, moreover, so is the character of the *Barber* hit off by all the music that he sings. The specimen of pre-Gilbertian chatter, which I have already printed, is characteristic of a greater part of the book, which is remarkable for the number and cleverness of its verbal plays and exemplifications of rhythmical glibness. *Bostana*, the confidante of *Margiana* and go-between of the lovers, is the female pendant of the *Barber*, and is accompanied by a deal of dry cackling from the wood-wind instruments, surprisingly like some of the orchestral effects in "Die Meistersinger," and most humorously illustrative of the character. The *Cadi* is drawn with a few bold lines, and sympathy is awakened and held for the lovers, though they behave with the languishing sentimentality of all of their tribe, by the strength, originality, and unconventionality of the music which they sing. Here particularly, though it is true of all the music in the score, it is that the appropriateness of Liszt's remark is illustrated when, in writing to Wagner in the fall of 1858, he characterized the music of the opera as moving "with remarkable self-possession in the aristocratic regions of art." The duet of the lovers is exquisitely beautiful, and creates the impression of entire novelty, yet it seems impossible to point out wherein that novelty lies. It is the product of a mind fertile enough in invention to get along without once descending from the plane of high-class music—music which has a special charm for those capable of appreciating the subtleties and refinements of the harmonies and orchestral effects peculiar to the New Romantic school of composers. Much of the humor of the opera lies in this refinement. There is no difficulty in recognizing and enjoying its melodic beauty and animation, and even the im-

posing ensemble in the second scene, which is more recondite and curious than beautiful, achieved its intended effect of a musically orderly hubbub (as all musical hubbubs must be) as soon as the Metropolitan choristers became able to master its stupendous difficulties. Yet there are in the score a multitude of beauties that will escape the notice of all except those with trained musical faculties. Beauties of this nature are the humorous orchestral pictures of *Abul Hassan's* brothers, as he enumerates them, and their traits of character—the “big-bellied Bakbarah” (drums and contra-bassoon) “Schakkabak, the asthmatic” (muted horns), etc.,—and the change of harmony every time the refrain “Salamaleikum” is sung by the chorus in the *finale*. I have said that the one touch of local color was to be found in the phrase typical of the *Barber's* name. The statement ought to be amended so as to include also the call to prayer of the Muezzin, which is doubtless a literal quotation from the Orient in melody, and is treated by Cornelius with transporting beauty.

The first representation of the opera took place under many disadvantages, chief of which was the illness of Mr. Seidl, who had prepared it with great care and devotion, yet had to place the baton in the hands of his youthful colleague for the performance. Illness on the part of Mr. Kalisch had compelled a postponement of the performance from the night of December 25th.

Saturday, Fourth.

AMBERG THEATRE. 2:30 p. m. Concert by Otto Hegner, assisted by Fräulein Bohner, Fräulein Riegl, and Carl Streitmann, at which the lad gave an exhibition of his skill in improvising on a given theme.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. “Lohengrin.” Conductor, Walter J. Damrosch.

METROPOLITAN OPERA HOUSE. Third concert of the Symphony Society. Prelude and Scene from Act I, “Parsifal,” Wagner (*Amfortas*, Theodor Reichmann); Symphony in F, No. 3, Brahms; Overture, “Le Roi d'Ys,” Lalo; Songs: “Immer

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leiser wird mein Schlummer," and "Wie bist du, meine Königin," Brahms (Herr Reichmann); "Mephisto Walzer," Liszt. Conductor, Walter J. Damrosch.

Sunday, Fifth.

LENOX LYCEUM. First of a series of Sunday evening popular orchestral concerts under the management of John Mahnken. Prelude, "Die Meistersinger," Wagner; Prelude, Chorale, and Fugue, Bach-Abert; Air, "Dove sono" from "Le Nozze di Figaro," Mozart (Miss Clementina De Vere); "The Erlking," Schubert (arranged for orchestra); "Scherzo Capriccioso," Dvořák; Ballet music and Bell Song from "Lakmé," Delibes (vocalist, Miss De Vere); Ball Scene from "Romeo and Juliet" Symphony, Berlioz; "Italy," Moszkowski; Largo, Handel (violin obbligato, Jan Koert); Hungarian Rhapsody No. 2, Liszt. Conductor, Theodore Thomas.

Monday, Sixth.

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

THE CASINO. "Erminie" gave place to Offenbach's "Brigands."

Tuesday, Seventh.

STEINWAY HALL. 3 p. m. Pianoforte recital by Eugen d'Albert. Fantasia in C major, op. 17, Schumann; Sonata, B minor, op. 58, Berceuse, op. 57, Nocturne, op. 9, No. 3, Ballade, op. 23, Valse, op. 42, Nocturnes, op. 62, Nos. 1 and 2, Ballade, op. 47, Impromptu, op. 36, and Polonaise, op. 53, Chopin.

STEINWAY HALL. Pianoforte recital by Edwin Klahre. Beethoven programme. Sonatas, op. 31, No. 2, op. 27, No. 2, op. 57, op. 110, and op. 111.

CHICKERING HALL. Second concert of the Philharmonic Club, assisted by Mrs. Clara E. Thoms, pianoforte, and W. R. Rie-

ger, tenor. Trio, C minor, op. 3, Arthur Foote; Air from "Die Entführung," Mozart; Quartet, D major, Haydn; Song: "Immer bei dir," Raff; Sextet for flute, two violins, viola, violoncello, and double bass, Theodore Gouvy (first time).

NEW PARK THEATRE. First production in America of Gilbert and Sullivan's comic operetta, "The Gondoliers," by Mr. R. D'Oyly Carte's Opera Company, under the management of Mr. A. M. Palmer. Cast: *The Duke of Plaza-Toro*, George Temple; *Luiz*, Arthur Marcel; *Don Alhambra del Bolero*, J. A. Muir; *Marco Palmieri*, Richard Clarke; *Giuseppe Palmieri*, Duncan Barrington; *The Duchess of Plaza-Toro*, Kate Talby; *Casilda*, Agnes Macfarland; *Gianetta*, Esther Palliser; *Tessa*, Mary Dugan. Conductor, P. W. Halton.

The newspaper humorist who said of Wagner's music that it is really not so bad as it sounds should have reserved the observation for Gilbert and Sullivan's "Gondoliers." As applied to the American production of the operetta the remark would perhaps not have been quite so witty, but it would have had the merit of apposite and trenchant criticism. No work of the amiable Englishmen has ever been so ill performed in this country, a fact which is doubly deplorable, for not only do Americans deserve better at the hands of the authors and their manager by reason of the sincere admiration and generous patronage bestowed on the productions of Gilbert and Sullivan, but not one of these productions hitherto performed in America stood so much in need of careful, intelligent, and artistic presentation as "The Gondoliers." The sub-title of the operetta, "The King of Baratania," contains a suggestion of shrimps to the American mind, and this word, in its old English meaning, describes the artistic stature of the company that was brought across the water to introduce the work to the American metropolis. The company was indeed "a weak and writhled shrimp," but it differed from him whom Shakespeare thus designated by striking terror not to its enemies, but to those who wanted to be its friends. Considering the fact that Messrs. Gilbert and Sullivan have enjoyed more of the favor of the American people than any living purveyors to their amusement, no criticism of the performance at the New Park Theatre on this occasion could be too severe. It presented the English

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management in the light of persons who considered anything good enough for a people of whom it was known that they would welcome the new work with an eagerness that would be more amiable than critical.

But this view of the case takes in a little of the province of managerial ethics, and need not detain us. Such matters adjust themselves as soon as the first flurry of public curiosity is over. The answer is found in the relationship which has been established between the public and the management—and generally it is a conclusive answer from which there is no appeal. This was the case in the present instance. After the fortunes of the operetta had been well-nigh wrecked Mr. D'Oyly Carte came on from London, organized a new company and transferred the performances to Palmer's Theatre. A matter of different concern is the effect of such a representation upon the work itself. I am convinced that a lasting injury was done to "The Gondoliers." It is better than it sounds, and great was the pity that a reading of the book was required to discover the fact. All the factors which go to make up the sum of an operatic representation, good dressing for stage and people, good stage management, good singing, and especially good acting, are imperatively demanded by "The Gondoliers," so that its structural defects may be overlooked. It is a comedy, and like the best of Gilbert's productions, aims to be satirical. Every bit of its satire, however, is on the outside. It is extraneous to the story, unessential to the development of the plot. It is only a varnish on a few of the characters. These it renders individually interesting, and their glitter is relied on to make good the absence of significant incident and movement in the comedy. There is humor of a mild type in the idea underlying the play, and Mr. Gilbert has employed his pretty wit on it occasionally to good purpose; but not in the development of the idea, for there is no such development. Here is the whole framework of the operetta: A Spanish Grandee comes to Venice to find the King of Barataria, to whom the Grandee's daughter had been married in infancy, and who had been spirited away by the Grand Inquisitor to keep him safe from the religious influence of his father, who had become a Wesleyan Methodist. The father having been killed in a revolt, the missing son has become King. The Grand Inquisitor says that the King is one of two gondoliers, but

which one can not be determined till the arrival of the stolen child's nurse. Meanwhile the gondoliers marry two contadine, and the disclosure is made that the Grandee's daughter is in love with an attendant, *Luiz*, who requites the attachment. The Grand Inquisitor proposes that the gondoliers shall reign jointly as King till the arrival of the nurse, who is to unravel the mystery, and hurries them off to the mystical Barataria without their wives. These are the dramatic contents of Act I; and, as will be guessed from the reading, most of the facts are brought to notice by way of recital. Practically all that the act accomplishes is to introduce the characters. What is vital in the second act happens inside its last five minutes. The nurse is brought to Barataria and relates that she had substituted her own child for the child whom the conspirators had stolen, and that the true King of Barataria is *Luiz*, the Grandee's attendant (and, incidentally, the most insignificant personage in the play). Bald as it is, this *dénouement* is nevertheless truly Gilbertian; it restores the gondoliers to their plebeian lives and wives, relieves the unknown one of them of being a bigamist, frees their minds of the perplexing problem how to apportion two husbands to three wives ("two-thirds of a husband to each wife," says one of the gondoliers, but relapses into the quandary when told that "one can't marry a vulgar fraction"), and, of course, prepares all concerned for the final dance, which, the last picture having borrowed forms and colors from Spain, is of course in triple rhythm, and is called by courtesy a *cachuca*.

This being the story, where is the satire, where the diversion? Mr. Gilbert supplies as much as he can in his old fashion by peppering the dialogue and songs with those intellectual quiddities and quibbles of which he is a master; the stage-manager, scene-painter, and costumer help by a lavish spectacular display, and Sir Arthur Sullivan fills the dramatic pauses with music. In each of these departments, as might have been imagined, a great deal of ingenuity and finesse in manipulation is employed. The dexterity and technical adroitness spent in covering the dramatic stalking-horse with verbal and musical integument are as admirable as ever, though they do not atone for the fundamental deficiencies of the comedy. For the subjects of his satire, which, as has been said, is in no wise connected with the story, Mr. Gilbert relies chiefly on what he is perhaps

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willing to have us believe to be a trait in the social life of the English nobility. Lest this should give offense, however, he offsets it with a skit at republican institutions. The *Duke of Plaza-Toro* and his *Duchess* are represented as impecunious persons who are ready to sell the influence of their titles for all sorts of purposes. This is a jibe at a matter which has contemporaneous human interest, and the song in which it is made smacks a good deal of the Gilbert of old—he who fulfills his manifest destiny when he scourges the follies and foibles and vices of the moment with his biting wit. It is the one instance in which a corrective purpose might be discerned if both the authors did not so often disclose in the course of the operetta that this time, at least, their object was simply to amuse. But that an instructive, as well as amusing, picture of morals and manners is presented in representatives of nobility, who hold themselves out as ready to get “small titles and orders for mayors and recorders,” lay corner-stones, get second-rate aldermen knighted, make speeches at charity dinners, recommend tailors and dress-makers, present

Any lady
Whose conduct is shady,
Or smacking of doubtful propriety,

launch her in good society, float financial bubbles, and recommend patent medicines and soap, all for a consideration, is so obvious that it need not be urged. Mr. Gilbert is here at his best, and he evinces the finest type of his old-time ingenuity and drollery when he permits the *Duke* to tell of the “Duke of Plaza-Toro Company, Limited,” which has been formed to “work” him. The satire on republicanism is somewhat far-fetched (perhaps this can be said here without suspicion of political bias), but it is none the less amusing. The gondoliers having been brought up with notions of universal equality, try to put them into effect when they become King, with the result that they find themselves compelled to do menial work, while the Lord High Footman, the Lord High Drummer Boy, and the Lords High Everything Else do nothing except restrict the privileges of royalty. *Don Alhambra*, the Grand Inquisitor, points the moral of such an effort by telling of a good-natured King who “to the top of every tree promoted everybody:”

Lord Chancellors were cheap as sprats,
 And Bishops in their shovel hats
 Were plentiful as tabby cats—
 In point of fact, too many.

Ambassadors cropped up like hay,
 Prime Ministers and such as they
 Grew like asparagus in May,
 And Dukes were three a penny.

On every side Field Marshals gleamed,
 Small beer were Lords-Lieutenant deemed,
 With Admirals the ocean teemed
 All round his wide dominions.

And party leaders you might meet
 In twos and threes in every street
 Maintaining, with no little heat,
 Their various opinions.

—only to discover after all that his philanthropy was a failure because of the rule of life that

When every one is somebodee
 Then no one's anybody.

This is the extent of the satire in the piece. It is not spontaneous, but it is amusing and will serve. This is true also of the dialogue, which would be admirable almost always if it contained fewer evidences of the working of old mines. It is a little check on the ebullency of one's enjoyment when each droll turn suggests its progenitor and prototype. An imaginative man, with a capacious memory, might amble along through the book with Mr. Gilbert and point out a parallel or a source for the majority of his amusing situations and logical inversions. It is obvious, for instance, that to the choice of the name Barataria we owe the amusing conceit at the bottom of *Giuseppe's* plea for a recognition of the fact that, though together he and *Marco* make but one King they nevertheless ought to eat for two men. One of the Councillors had declined to recognize the fact that though the gondoliers acted as one person, they were in fact two persons, saying that it was a legal fiction, and hence

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a solemn thing. The remainder of the dialogue is in the "Mikado's" vein :

Giu.—No ; but you can recognize two independent appetites. It's all very well to say we act as one person, but when you supply us with only one ration between us, I should describe it as a legal fiction carried a little too far.

Tom—It's rather a nice point. I don't like to express an opinion off-hand. Suppose we reserve it for argument before the full Court ?

Mar.—Yes ; but what are we to do in the meantime ?

Tom—I think we may make an interim order for double rations on their Majesties entering into the usual undertaking to indemnify in the event of an adverse decision.

When we remember that Barataria was the name of the Island City over which Sancho Panza was sent to reign as Governor, and where Dr. Pedro Rezio de Auguero permitted him to eat nothing for fear of the effect of the various dishes on Sancho's health, we see at once what it was that prompted the discourse about the double rations. We can even suspect that it was the assassination of the Malagasy Embassy on their return to Madagascar after visiting England and the United States a few years ago, which suggested the idea of the monarch of Barataria, who became a Wesleyan Methodist and was killed with all his Wesleyan Court in an insurrection. One of the strange things disclosed by that ambassadorial visit was that the Court of the Queen of Madagascar consisted largely of native Wesleyan Methodist ministers. Reminiscences have always been plentiful in Gilbert's operetta books, which have all been colonized from the people of the "Bab Ballads," and the forms of the early operettas have been copied over and over again ; but the imitations have never been so bold as now. At the entrance of

His Grace of Plaza-Tor'—
And His Grace's Duchess true—
And His Grace's daughter, too—
And His Grace's private drum,

it is impossible to keep *Sir Joseph Porter, K. C. B.*, "his sisters and his cousins and his aunts" out of mind. When the lovers are left alone and revel in the memory of the embraces and protestations of the past (present indulgences being estopped by the fact that the

discovery had just been made that *Casilda* had been married to the unknown King in infancy), memory at once recalls the corresponding scene in "The Mikado" when the lovers are prevented from doing what they paradoxically do in illustration, by the law against flirting. Of course, the moment *Lwiz* is proclaimed King by the nurse, he appears in his royal toggery just as *Ralph Rackstraw* shows up in a captain's uniform directly the bumboat woman tells how she had mixed up the "Pinafore" children.

It is not for the purpose of picking flaws in the operetta that I have directed attention to these things, but only to make it plain how little "The Gondoliers" can get along without clever actors and singers. All that is intellectually diverting and charming in it lies outside the horizon of its plot. The play itself can not hold the attention; the people must do it by dint of giving expression to the wit and humor which are incidental to the play. Sir Arthur's music belongs in the same category. In this score he is less than ever a musical dramatist. Like the costumer, he benefits by the theatre of the action, but the benefit is only external. The first act plays in Venice, the personages are mostly gondoliers and contadine, and these circumstances were the cue to Sir Arthur for some bright Italian rhythms, barcarolles—by courtesy again. So, in the second act, the architecture, landscape, and costumes being Spanish, with obligato Mauresque relics, the Spanish dance in triple time, which is one of the most pleasing numbers in the score (and deservedly so, though no amount of painstaking, patient, and friendly search would discover the least originality in the music), is called for; while the music justified the title *cachuca*, however, the dancing did not. Of the finer effects of local color in music Sir Arthur makes no use. His music is not determined either by time or place. Much of it is exceedingly melodious and pretty, and it is all discreetly written for voices as well as instruments. Popularity has plainly been his aim, and this he has achieved to a greater extent than he did in either "Ruddygore" or "The Yeomen of the Guard." There are tunes in "The Gondoliers" which will haunt the ear—"catchy" tunes, as they are called. Some few of them are distinguished in character. The musician will remember the quintet in the second act, beginning "I am a courtier grave and serious," with pleasure, especially the archaic touch which is so neatly applied during the dancing lesson.

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Many pages of the score, indeed the whole of the first act, is outweighed in value by the one new invention which characterizes the one bit of dramatic writing in the operetta. This is the quartet "In a contemplative fashion." For the groundwork of this number Sir Arthur invented a fluent little melody capitally expressive of the sentiment and the serio-comic thoughtfulness of the singers. This, at first, they all sing in unison; but afterward each member of the quartet in turn breaks out in an individual utterance in strong contrast to the fundamental sentiment of the piece. The solo melodies are ingenious counterpoints over the original tune, which is kept up by the remaining members of the quartet *otto voce*. The climax is reached when all forget the *cantus firmus* for a moment and indulge in a merry musical wrangle, which they break off suddenly and demurely resume the melody of peacefulness and contemplation. The quartet takes the place, in a measure, of Sir Arthur's old device of introducing, separately, choruses of women and of men, which are afterward combined, but surpasses it greatly in ingenuity and dramatic effectiveness.

Wednesday, Eighth.

METROPOLITAN OPERA HOUSE. German opera. Cornelius's "Barbier von Bagdad" repeated. Albert Mittelhauser, as the *Cadi*. Conductor, Walter J. Damrosch.

CHICKERING HALL. An evening of English Glee and a testimonial to George E. Aiken. "Health to my Dear," R. Spofforth; "Where the Bee Sucks," Arne and Jackson; Song: "Bedouin Love Song," Pinsuti (William C. Baird); "The Three Fishers," Goldbeck; Song: "The Angel at the Window," Tours (William Dennison); "The Bells of St. Michael's Tower," Sir R. P. Stewart; "Here is such restful Shadow," Möhring; Songs: "The Violet" and "Blossoms," Hatton (Mrs. Henrietta Beebe Lawton); "When shall We Three meet again?" W. Horsley; "By Celia's Arbour," W. Horsley; "Little Jack Horner," Caldicott; "The Happiest Land," Hatton. Singers: Mrs. Henrietta Beebe Lawton, Mrs. Louise Finch Hardenbergh, Arthur D. Woodruff, William Dennison, George Ellard, William C. Baird, and George E. Aiken. Accompanist, Caryl Florio.

Thursday, Ninth.

AMBERG THEATRE. 2:30 p. m. Concert of the lad Otto Hegner.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-fourth organ recital. Toccata in D, J. Rudolph Ahle; Elevazione in G, Monari ("di Bologna"); Choral Prelude, "Ein' feste Burg," Bach; Adagio in A, from the Divertimento, Mozart (arranged by George Cooper); Organ Sonata No. 1, D minor, op. 3, Otto Dienel; Prayer and Cradle Song, A-flat, op. 27, Guilmant; Postlude in C minor, C. S. Heap.

METROPOLITAN OPERA HOUSE. First private concert, second season, of the Metropolitan Musical Society. Prelude and Chorale, from "Die Meistersinger," Wagner; "Evening Hymn," Reinecke (solo, W. H. Rieger); "Thou art my All," Bradsky; Serenade, W. H. Neidlinger (solo, Alice M. Stoddard); "The Wayside Brook," Rheinberger; Motet, "Holy! Holy!" for soprano solo, chorus, and orchestra, Henry Holden Huss (solo, Marie S. Bissell); "Autumn Song," Jensen; Psalm XLIII, "Judge Me, O God," Mendelssohn; "Rhapsodie d'Auvergne," for pianoforte, Saint-Saëns (Mme. Julia Rivé King); "Columbus," ballad for solos, chorus, and orchestra, Ferdinand Hummel (alto, Emily M. Lawler; tenor, J. H. McKinley; baritone, Carl E. Dufft). Conductor, William R. Chapman.

Friday, Tenth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Tannhäuser." Cast: *Hermann*, Conrad Behrens; *Tannhäuser*, Heinrich Vogl; *Wolfram*, Theodor Reichmann; *Walter*, Albert Mittelhauser; *Biterolf*, Joseph Arden; *Heinrich*, Martin Pache; *Reinmar*, Jean Doré; *Elizabeth*, Sophie Wiesner; *Venus*, Madame Lilli Lehmann; *Shepherd*, Felicie Kaschoska. Conductor, Anton Seidl.

Saturday, Eleventh.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Der Barbier von Bagdad" and ballet. Betty Frank as *Margiana*. Conductor of the opera, Walter J. Damrosch.

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AMBERG THEATRE. 2:30 p. m. Concert by Otto Hegner.

METROPOLITAN OPERA HOUSE. Third concert of the Philharmonic Society. Symphony, E-flat (Köchel, 543), Mozart; Air, "Gli angui d'inferno," Mozart (Clementina De Vere); "An Island Fantasy," op. 45, John Knowles Paine; Recitative and Air from "Jessonda," Spohr (Miss De Vere); Symphony No. 8, op. 93, Beethoven. Conductor, Theodore Thomas.

Professor Paine's composition had its first performance in New York on this occasion. It is in the case of those pieces of "programme music" which compel a search of the composer's mind in order to discover the connection between the descriptive title (which here takes the place of a programme) and the music. In the present instance the public would have been beholden to the official annotator of the programme if he had supplemented the statement that the subject-matter of the fantasy "was suggested by two island scenes painted by Mr. J. Appleton Brown," with the information that the paintings in question are companion pictures, and show bits of shore scenery in two contrasted moods of nature. In one case the island lies bathed in summer sunlight and rests in a tranquil sea; in the other it is the plaything of a summer storm. The season's tone has lovely exemplification in Prof. Paine's music, which is very beautiful and an honor to the country. Its obvious aim is delineation of moods rather than description, though there is a bit of imitative reproduction in a figure of the strings and a tremolo that pervade the composition, and the fancy is stimulated to picture the flux and the reflux of the waters by musical devices of approved efficiency. The two phases of nature have typical melodies in the work which are presented, developed, and combined ingeniously, and always for the sake of musical rather than dramatic effect. The material itself is entirely worthy of the theme, and apposite; its treatment is masterly. It is always pleasant to hear Prof. Paine's music, for even when he fails to impart to it that warmth of feeling which compels sympathy, he is sure to interest by the nobility of his musical thought and his freedom from the vulgar and the commonplace. The instrumental color in this new composition is frequently rich and occasionally original. The dignity of the Philharmonic

Society's repertory suffered nothing from the admission of "An Island Fantasy," but a potent hand was extended to the cause of American music—a cause which every sincere lover of the art and every true patriot has at heart.

Sunday, Twelfth.

LENOX LYCEUM. Second Popular Sunday Evening Concert by Theodore Thomas and his orchestra. Overture, "Ruy Blas," Mendelssohn; Prelude, B minor, and Fugue, G major, Bach; Adagio from "Prometheus," Beethoven (violoncello obbligato, Victor Herbert); "Scènes Napolitaines," Massenet; Overture, "Magic Flute," Mozart; Air, "Gli angui d'inferno," Mozart (Clementina De Vere); Theme and Variations, Tchaikowsky (violin obbligato, Jan Koert); Waltz, "Kaiser," Johann Strauss (first time); "Thou Brilliant Bird," air from "Le Perle du Brésil," David (Miss De Vere); Overture, "Tannhäuser," Wagner. Conductor, Theodore Thomas.

Monday, Thirteenth.

STEINWAY HALL. 3 p. m. Third pianoforte recital of Eugen d'Albert. Impromptu, op. 90, No. 3, and Fantasie, op. 15, Schubert; Albumblatt, op. 38, No. 3, "Erotik," op. 43, No. 5, "Humoreske," op. 6, No. 2, Ballade, op. 24, Edward Grieg; Suite, op. 1, d'Albert; Waltz, "Nachtfalter," Strauss-Tausig; "Ungarische Zigeunerweisen," Tausig; "Liebestraum," No. 3, Polonaise in E, No. 2, Valse Impromptu, and Hungarian Rhapsody No. 12, Liszt.

METROPOLITAN OPERA HOUSE. German opera. "Tannhäuser." Conductor, Anton Seidl.

Tuesday, Fourteenth.

CHICKERING HALL. 3:30 p. m. Third Historical Pianoforte and Song Recital by Mr. and Mrs. Francis Korbay. "Aufenthalt" and "Ungeduld," Schubert; "Ein Wanderbursch," Carl Loewe;

“An die Nacht,” for contralto, Volkmann (Miss Jeanne Borrowe); “Carnaval,” Schumann; “Dichterliebe,” Schumann; “Es war ein König,” Berlioz, and Barcarolle, Saint-Saëns (Miss Borrowe); “Für Musik,” Franz; “Der Asra,” and “Seh’ ich deine zarten Füßchen an,” Rubinstein; “Les Enfants,” Massenet, “Sois heureuse,” Widor, and “Folle chanson,” Paladilhe (Miss Borrowe); Allegro de Concert, op. 46, Chopin.

STEINWAY HALL. Second concert of the Boston Symphony Orchestra. Overture, “Sakuntala,” Goldmark; Concerto for Violoncello, A minor, op. 33, Saint-Saëns (Anton Hekking); Variations on a theme by Haydn, op. 56, Brahms; Symphony in E-flat, No. 1, Borodin. Conductor, Arthur Nikisch.

Russian music is forcing itself upon the notice of the world as persistently as Russian literature, and is quite as worthy of attention. One-half of the Symphony played on this occasion is a sufficient warrant for the admission of Borodin to the ranks of the modern symphonists. If the legacy which he left to the world when he died, before his fame had penetrated beyond the boundaries of his own country a few years ago, contains other compositions as striking and admirable as this Symphony, he deserves a large share of the attention which is now being monopolized by Tschaikowsky. The work is not at all revolutionary in form or manner, and only in parts does it make use of some of the characteristic elements of Russian folk-music. Yet it has a more decided individuality, and its first two movements are not only original but beautiful. The opening *Allegro* is exceedingly energetic, and the distortion of the rhythm by means of syncopation puts a peculiar impress of eagerness on the principal subject. The second subject is effectively contrasted in style and spirit, and, notwithstanding a striving for bizarre effects of instrumentation, the development of the themes in the “free fantasia” part of the movement is full of ingenuity and beauty. The *Scherzo* takes the second place in the Symphony, and is vital with a lively, yet delicate humor, very different than the mixture of ruggedness and melancholy so frequently found in the playful movements of Russian composers. The *Andante* and *Finale* do not bear comparison with the other two movements, either in their melodic material or its employment.

METROPOLITAN OPERA HOUSE. Concert of the Sarasate-d'Albert combination. Overture, "Fingal's Cave," Mendelssohn; Concerto, B-flat, Brahms; Symphony Espagnole, Lalo; "Humoreske," No. 6, Grieg; Étude, Rubinstein; "Le Chant du Rossignol," Sarasate; Slavonic Dances, Dvořák. Conductor, Walter J. Damrosch.

Wednesday, Fifteenth.

METROPOLITAN OPERA HOUSE. German opera. Verdi's "Aïda." Cast: *Aïda*, Lilli Lehmann; *Amneris*, Charlotte Huhn; *Amoros*, Theodor Reichmann; *Rhadames*, Julius Perotti; *Ramfis*, Emil Fischer; *The King*, Joseph Beck. Conductor, Anton Seidl.

CHICKERING HALL. First concert, second season, of the Palestrina Choir. "Ah! Dear Heart," Orlando Gibbons; "In these delightful, pleasant Groves," Henry Purcell; "Let me, careless and unthoughtful lying," Thomas Linley; Two movements from the Quartet "Die schöne Müllerin," Raff (Beethoven String Quartette); "Sweet honey-sucking Bees," John Wilbye; "Dolce Sogno," Bazzini, and "Moment Musicale," Schubert (Beethoven String Quartette); Motet: "Vidi turbam magnam," Palestrina; Missa Papæ Marcelli, Palestrina. Conductor, Caryl Florio.

Thursday, Sixteenth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-fifth organ recital. Toccata and Fugue on B, A, C, H, J. A. van Eyken; Ciacona in E minor, Buxtehude; Concert Fantasia in B-flat, J. F. Petri; Sarabande in G, B. L. Selby; Wedding March No. 2, E-flat (MS.), Henry Holden Huss; Organ Symphony No. 5, F minor, Widor.

CHICKERING HALL. Sacred concert of the Beethoven String Quartette. Quartet, op. 8, G major (new), Z. Fibich; Recitative and Air from "Le Nozze di Figaro," Mozart (Miss Adelina Hibbard, soprano); "Bilder aus Osten," Schumann (arranged for

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string quartet); Songs: "Purdicesti," Lotti, and "Aime-moi," Chopin (Miss Hibbard); Quintet, G minor, op. 43 (new), August Klughardt (pianoforte, Walter Hall).

BERKELEY LYCEUM. Concert of the National Conservatory of Music Trio Club, composed of Miss Adele Margulies, pianoforte, Leopold Lichtenberg, violin, and Victor Herbert, violoncello. Sonata, A minor, op. 19, for pianoforte and violin, Rubinstein; 'Cello solos: "Memoire," Popper, "Moment Musicale," Schubert, "At the Spring," Davidoff; Tarantelle, "Venezia e Napoli," Liszt; Aria, Bach-Wilhelmj; Mazurka, Wieniawski; Trio, F major, op. 72, Godard.

Friday, Seventeenth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Der fliegende Holländer." Conductor, Anton Seidl.

Saturday, Eighteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Wagner's "Tannhäuser." Conductor, Anton Seidl.

ACADEMY OF MUSIC, BROOKLYN. Third concert of the Brooklyn Philharmonic Society. Music to "A Midsummer Night's Dream," Mendelssohn (the orchestral numbers); Concerto for Violin, Mendelssohn (Miss Maud Powell); Symphony No. 9, C major, Schubert. Conductor, Theodore Thomas.

Sunday, Nineteenth.

LENOX LYCEUM. Third Sunday Evening Popular Concert by Theodore Thomas and his orchestra. Overture, Spinning Chorus and Sailors' Chorus (for orchestra) from "The Flying Dutchman," Wagner; Air, Bach; "Bal Costumé," second series, Rubinstein; Overture, "Jessonda," Spohr; Air from "Jessonda," Spohr (Clementina De Vere); Introduction et Rondo Capriccioso, for violin and orchestra, Saint-Saëns (Pedro H. de Salazar); Scherzo, "A Midsummer Night's Dream," Mendelssohn;

“Ombra leggiere,” Meyerbeer (Miss De Vere); Waltz, Strauss. Conductor, Theodore Thomas.

Monday, Twentieth.

METROPOLITAN OPERA HOUSE. German opera. “Der Barbier von Bagdad” and ballet. Conductor of the opera, Anton Seidl.

CHICKERING HALL. Pianoforte recital by Miss Marie Geselschap. Prelude and Fugue, A minor, Bach; Sonata, op. 53, Beethoven; Variations sérieuses, Mendelssohn; Fantasie, op. 17, Schumann; Nocturne, op. 48, No. 1, and Variations sur le thème: “Je vends des scapulaires,” Chopin; Rhapsodie, B minor, Brahms; “Mährchen,” Raff; “Rigoletto” Fantasia, Liszt.

Tuesday, Twenty-first.

STEINWAY HALL. Concert in aid of the German Hospital and Dispensary. “Jagdmorgen,” Rheinberger (Liederkranz and Arion); Tarantelle for violin, Sarasate (Franz Wilczek); “Wasserfahrt” and “Jagdlied,” Mendelssohn, and “Altniederländisches Ständchen,” Kremser (Arion); Air from “Samson and Delilah,” Saint-Saëns (Miss Emily Winant); “Morgen muss ich fort von hier,” Silcher (Arion and Liederkranz); Ballads: “Jungfer Lorenz” and “Auf Elbershöh,” Loewe (Heinrich Vogl); “Vesper,” Beethoven, and “Waldmorgen,” Rheinberger (Liederkranz); Valse gracieuse, Delibes-Utassi, and Hungarian Rhapsody No. 8, Liszt (Etelka Utassi); “In einem kühlen Grunde,” Silcher (Liederkranz and Arion); “Der Kreuzzug,” Schubert, and “Holdes Fräulein,” from “Don Giovanni,” Mozart (Conrad Behrens); Songs: “Mignon,” Beethoven, and “Im Mai,” Herman (Miss Winant); “Am fernen Strand,” W. Sturm (Arion and Liederkranz).

CHURCH OF THE ASCENSION. Mr. John White gave a recital of church music composed by himself. He had the help of Mrs. Charles H. Kloman, Miss Kate E. Hilke, Mrs. Letts, Miss L.

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Jefferds, Mr. Jeffery, Mr. Narberti, Mr. Arencibia, Mr. Roe, Mr. Dickson, Mr. Hamlet, and a choir of fifty voices.

Wednesday, Twenty-second.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Tristan und Isolde." Cast: *Tristan*, Heinrich Vogl; *König Marke*, Emil Fischer; *Isolde*, Madame Lilli Lehmann Kalisch; *Kurwenal*, Joseph Beck; *Melot*, Albert Mittelhauser; *Seemann and Hirt*, Paul Kalisch; *Steuermann*, Jean Doré. Conductor, Anton Seidl.

Thursday, Twenty-third.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-sixth organ recital. Trio Sonata No. 6, in G, Bach; Fugue in C, Pachelbel; Intermezzo in G minor, E. T. Chipp; Organ Sonata No. 11, D minor, op. 148, Rheinberger; "Legende," D minor, and Symphonic Finale," in D, Guilmant.

Friday, Twenty-fourth.

METROPOLITAN OPERA HOUSE. German opera. Verdi's "Aïda." Felicie Kaschoska as *Aïda*. Conductor, Anton Seidl.

Saturday, Twenty-fifth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Tristan und Isolde." Conductor, Anton Seidl.

Sunday, Twenty-sixth.

LENOX LYCEUM. Fourth Popular Sunday Evening Concert by Theodore Thomas and his orchestra. Festival Overture, Lassen; March movement from the "Lenore" Symphony, Raff; Prayer from "Rienzi," Wagner (trombone solo, Ewald Stolz); American Fantasia, Victor Herbert; Overture, "Merry Wives of Windsor," Nicolai; Air, "Non mi dir," from "Don Giovanni," Mozart (Mme. Blanche Stone Barton); "Danse Maca-

bre," Saint-Saëns; Marche et Cortége, "Reine de Saba," Gounod; "Bel raggio," from "Semiramide," Rossini (Mme. Barton); Serenade for Flute and Horn, Titl (Oesterle and Hackebarth); Waltz, "Tausend und ein Nächte," Strauss. Conductors, Theodore Thomas and Victor Herbert.

STEINWAY HALL. Concert by Otto Hegner. First movement from the Symphony in D, arranged for organ, Haydn (Arnim Schotte); "In Sheltered Vale" (German folk-song, Joseph Lynde); Polonaise, op. 22, Chopin (Otto Hegner); Air from "Samson and Delilah," Saint-Saëns (Miss Sophie Traubmann); Caprice for Violin, Vieuxtemps (Franz Wilczek); Air from "Orpheus," Gluck (Miss Marie Maurer); Minuet, Paderewski, Mazurka, Godard, Toccata (MS.), Otto Hegner (Master Hegner); "Herzensfrühling, F. von Wickede (Miss Traubmann); "Zigeunerweisen," Sarasate (Mr. Wilczek); "Sirenengesang" and "Das Fischermädchen," Wilhelmj (Miss Maurer); "Gnomenreigen," Liszt, and Valse Caprice, Rubinstein (Master Hegner); "Oh, that we Two were Maying," Gounod (Mr. Lynde); March from "Athalie," Mendelssohn (Mr. Schotte).

Monday, Twenty-seventh.

METROPOLITAN OPERA HOUSE. German opera. "Tristan und Isolde." Conductor, Anton Seidl.

Tuesday, Twenty-eighth.

STEINWAY HALL. Second pianoforte recital by Edwin Klahre. Chopin programme: Scherzo, B minor; Scherzo, B-flat minor; Nocturnes, F-sharp and D-flat; Études, op. 10, No. 12, and op. 25, No. 1; Allegro de Concert; Ballades in G minor and A-flat major; Polonaise, A-flat.

Wednesday, Twenty-ninth.

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

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Thursday, Thirtieth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-seventh organ recital. Prelude and Fugue, in D (Book IV, No. 3), Bach; Second Entr'acte to "Rosamunde," Schubert (arranged by Best); Toccata in D, F. Capocci; Andante in E minor, op. 31, C. Ad. Lorenz; Organ Symphony No. 6, in G, Widor.

CHICKERING HALL. Second private concert of the Orpheus Society. "Life's Springtime," Max Spicker; *Salomé's* Air from "Hérodiade," Massenet (Mrs. Charles Tyler Dutton); Serenade and "Lady Only," Jan Gall; Sonata, "The Devil's Trill," Tartini (Miss Maud Powell); "Love's Reminder," Debois (soprano obligato, Mrs. Dutton); "March of the Monks of Bangor," George E. Whiting (solo, Wilbur F. Gunn); Songs: "Still wie die Nacht," Bohm, "Comment disaient-ils," Liszt, "Erste Begegnung," Weinzierl (Mrs. Dutton); "Fair Rothraut," Veit; Larghetto, Nardini, and "Farfalla," Sauret (Miss Powell); "The Maid of the Valley," Herbeck. Conductor, Arthur Mees.

Friday, Thirty-first.

METROPOLITAN OPERA HOUSE. German opera. First time in the season of Nessler's "Der Trompeter von Säkkingen." Cast: *Werner*, Theodor Reichmann; *Conradin*, Conrad Behrens; *Major Domo*, Albert Mittelhauser; *Rector*, Jean Doré; *Baron von Schönau*, Emil Fischer; *Marie*, Felice Kaschoska; *Graf von Wildenstein*, Joseph Arden; *Gräfin*, Louise Meisslinger; *Damian*, Albert Mittelhauser. Conductor, Walter J. Damrosch.

FEBRUARY

Saturday, First.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Der Barbier von Bagdad" and ballet. Conductor of the opera, Anton Seidl; of the ballet, Frank Damrosch.

METROPOLITAN OPERA HOUSE. Fourth concert of the Symphony Society. Symphony in G minor, Mozart; "Non so più cosa son," from "Le Nozze di Figaro," Mozart (Miss Clementina De Vere); Fugue, A minor, Bach (transcribed for strings by Hellmesberger); "Liebeslieder Walzer," Brahms (transcribed for strings by Herrmann); Scene and Air from "Hamlet," A. Thomas (Miss De Vere); Symphony No. 4, Tschaikowsky. Conductor, Walter J. Damrosch.

The transformation of Brahms's exquisite Love Songs for vocal quartet and pianoforte, four hands, into a set of short pieces for strings was a most deplorable blunder, against which it is a pity the composer did not protest. In the new shape the music is hopelessly uninteresting. Of the four symphonies by Tschaikowsky which have been heard in New York, the one which had its first performance on this occasion seemed to me far and away the least admirable. It is the first of the genial Russian's compositions concerning which I feel tempted to say that it ought not to have been performed at all. If the conductors of our popular concerts had incorporated its *Scherzo* movement with their lists and consigned the others to the limbo of neglect, their full duty toward it would have been performed. The *Scherzo* utilizes the strings *pizzicato* throughout, and is pretty with the prettiness of Strauss' "Pizzicato Polka;" considered as a symphonic movement, it was about as dignified an achievement as that of several scores of banjo players who, a few

days before, performed the march from "Tannhäuser." In his last movement the composer recurs to material used in the introduction and first movement (a phrase strongly reminiscent of the principal subject of Schumann's Symphony in C, and a peculiarly plaintive tune, like so many of the melodies with which Russian composers try to make merry in defiance of natural limitations), but the device helps him but little in an obvious effort to give the work symphonic unity. It lacks nearly every element which makes the beautiful work that opened the concert a symphony.

Sunday, Second.

LENOX LYCEUM. Fifth Popular Sunday Night Concert by Theodore Thomas and his orchestra. Overture, "Egmont," Beethoven; Fugue, A minor, Bach-Hellmesberger; "Invitation to the Dance," Weber-Berlioz; Introduction, Nuptial Chorus, and March from Act III, "Lohengrin," Wagner; Concerto for Pianoforte, op. 32, Scharwenka (Miss Alvina Friend); "Jewel Aria" from "Faust," Gounod (Mrs. Ida Klein); "Phaëton," Saint-Saëns; Polonaise from "Mignon," Ambroise Thomas; Songs: "Resolution," Lassen, and "Murmuring Zephyrs," Jensen (Mrs. Ida Klein) Waltz, "Village Swallows," Joseph Strauss.

Monday, Third.

METROPOLITAN OPERA HOUSE. German opera. "Der Trompeter von Säkkingen," Nessler. Conductor, Walter J. Damrosch.

Tuesday, Fourth.

CHICKERING HALL. Last Historical Song and Pianoforte Recital by Mr. and Mrs. Francis Korbay. Rhapsodies Hongroises Nos. 8 and 14, Liszt (Mrs. Korbay); Songs: "Meine Liebe ist grün," "Wie froh und frisch," "Wie bist du meine Königin," and "Willst du, dass ich geh?" Brahms (Mr. Korbay); *Elizabeth's* Prayer from "Tannhäuser," Wagner (Miss Susan Strong); "Die zwei Grenadiere," Wagner (Dr. Carroll Dunham); Pianoforte Solos: "Capriccio," Brahms, "Etude, F minor," and

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“Mephisto Walzer,” Liszt (Mrs. Korbay); Songs: “Kling leise mein Lied,” “Oh! quand je dors,” and “In Liebeslust,” Liszt (Mr. Korbay); “Die Loreley,” Liszt (Miss Susan Strong); “Zigeuner Lieder,” Brahms (Miss Strong, Miss Boese, Mr. Beverley Robinson, Dr. Carroll Dunham).

Wednesday, Fifth.

METROPOLITAN OPERA HOUSE. German opera. “Tannhäuser.”
Conductor, Anton Seidl.

Thursday, Sixth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-eighth organ recital. Prelude and Fugue in F, D. Buxtehude; Andante con moto, in A minor, from the Quartet in C, op. 59, No. 3, Beethoven (arranged by Best); March in C, Gustav Merkel; Sonata for the Organ, No. 3, in A minor, op. 23, A. G. Ritter; Andante in A (posthumous work), Henry Smart; Grand Choeur in E, op. 12, No. 3, Henri Deshayes.

CHICKERING HALL. Second private concert of the Musurgia. “Waken Lords and Ladies Gay,” Mendelssohn; Romance Holländer, “Spinning Song,” Wagner (New York Philharmonic Club); Lullaby, T. Becker (solo by C. J. Bushnell); “They kissed, I saw them do it,” C. B. Hawley; “Beloved, I wait for Thee here” (solo, Clinton B. Elder); “Erlkönig,” Schubert (Mme. Lilli Lehmann Kalisch); “In the Storm,” Edwin Schultz (solo, John D. Shaw); “Parting,” Koschat; “Ye Flowers,” Otto Luedolf (solos by D. H. Jefferey and W. F. Brown); “Evening Song,” T. Seiss, Serenade, Pivené (Philharmonic Club); “Träume,” Wagner, “Mignon,” Liszt (Mme. Lehmann Kalisch); “Hickenstein's Song,” R. L. De Pearsall. Conductor, William R. Chapman.

MOTT AVENUE M. E. CHURCH. First concert, fourth season, of the Ridge Choral Society. Chorus, “Ave Verum,” Mozart; “Crucifix,” Faure (Theo. Blondel and Geo. Martin Huss); Violin

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Solo, "Legende," Wieniawski (Miss Bertha Webb); "The Venetian Boatman's Evening Song," J. S. Bach; "Three Singers," Berthold Tours (Miss Anna Babetta Huss); "Why Assemble the Heathen," Josef Rhineberger; "Parting and Meeting," Mendelssohn; Spanish Dance, for violin, Sarasate (Miss Webb); "The Rhine Raft Song," Pinsuti; "The Song of Hybrias, the Cretan," J. W. Elliott (G. M. Huss); "Madeleine," J. L. Roeckel. Conductor, George J. Huss.

Friday, Seventh.

METROPOLITAN OPERA HOUSE. German opera. First performance in the season of Wagner's "Die Götterdämmerung." Cast: *Siegfried*, Heinrich Vogl; *Gunther*, Joseph Beck; *Hagen*, Emil Fischer; *Brünnhilde*, Lilli Lehmann; *Gutrune*, Ida Klein; *Woglinde*, Sophie Traubmann; *Wellgunde*, Emmy Miron; *Flosshilde*, Charlotte Huhn. Conductor, Anton Seidl.

Saturday, Eighth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Der Trompeter von Säkkingen." Frau Sonntag-Uhl as *the Countess*. Conductor, Anton Seidl.

METROPOLITAN OPERA HOUSE. Fourth concert of the Philharmonic Society. Overture, "Medea," op. 22, Bargiel; Air, "An jenem Tage" from "Hans Heiling," Marschner (Theodor Reichmann); Symphony No. 5, E minor, op. 64, Tschaiowsky; Romance from "Tannhäuser," Wagner (Herr Reichmann); Theme and Variations, Scherzo and Finale from the Septet, op. 20, Beethoven. Conductor, Theodore Thomas.

Sunday, Ninth.

LENOX LYCEUM. Sixth Popular Sunday Evening Concert by Theodore Thomas and his orchestra. Overture, "Jubilee," Weber; Suite, "Peer Gynt," op. 46, Grieg; "Waldweben" from "Siegfried" and Ride of the Valkyrior from "Die Walküre," Wag-

ner; Overture, "A Midsummer Night's Dream," Mendelssohn; Air from "Titus," Mozart (Miss Adele Strauss); Concerto No. 3, C minor, op. 37, Beethoven (Otto Hegner); "Marche Egyptienne," Polka Mazurka, "Ein Herz und ein Sinn," and Polka Schnell, "Furioso," Strauss; Air from "I Capuletti ed I Montecchi," Bellini (Miss Strauss); Ballet Music, "Sylvia," Delibes. Conductors, Theodore Thomas and Victor Herbert.

LIEDERKRANZ HALL. Second concert of the Deutscher Liederkranz. "Morgenlied," Raff; Songs: "Mignon," Liszt, and "Dort in den Weiden," Brahms (Lilli Lehmann); "Frühlingsnetz," Goldmark; Concerto No. 1, E minor, Chopin-Tausig (Rafael Joseffy); Air from "Der Barbier von Bagdad," Cornelius (Paul Kalisch); "Seeman's Abschied," W. Speidel; "Gondellied," Gade; Songs: "Mutter an der Wiege," Löwe, and "Rothhaarig ist mein Schätzelein," Steinbach (Mme. Lehmann); Excerpts from Act III of "Die Meistersinger," Wagner (*Walther*, Paul Kalisch). Conductor, Reinhold L. Herman.

Monday, Tenth.

METROPOLITAN OPERA HOUSE. German opera. "Die Götterdämmerung." Felice Kaschoska as *Gutrune*. Conductor, Anton Seidl.

Tuesday, Eleventh.

STEINWAY HALL. Third concert of the Boston Symphony Society. Symphony in G (No. 13, B. & H.), Haydn; Concerto No. 2, in A, Liszt (Rafael Joseffy); Suite, "Peer Gynt," op. 46, Grieg; Overture Fantaisie, "Romeo and Juliet," Tschaiowsky. Conductor, Arthur Nikisch.

The concluding number of the scheme was a novelty. "Overture fantasia" seems rather a fantastic designation, but evidently means, in this case, a piece of music designed as an introduction, but less constrained in form than the customary overture. There is much beautiful and impressive music in the work, though the composer had little consideration for the popular understanding of what

the contents of a composition entitled "Romeo and Juliet" ought to be. The hatred of the warring houses and a colossal yearning, darkly tinged with melancholy, seem to be the elements of the tale which the composer kept before him, and as a result the immortal lovers of Verona appear in a profoundly tragic garb in this tone-poem. The audience could not be pleasantly impressed by such a work, but it was evident enough that the professional musicians present derived increased admiration from the performance for Tschai-kowsky's constructive skill and inventive genius.

CHICKERING HALL. Second private concert of the Mendelssohn Glee Club. "Lord, gracious God," Schubert; Air from "La Perle du Brésil," Felicien David (Miss Clementina De Vere); "A Tiny Song," Ernst Schmid; "The Rose," and "Desire" (two songs in canon form), Reinecke; Polonaise for Violin, Laub (Miss Maud Powell); "The Music of the Sea," J. Mosenthal; "The Longbeard's Saga," Charles H. Lloyd; Song: "L'Exstase," Denza, "My Neighbor," A. Goring Thomas (Miss De Vere); Solos for violin: Andante from the Concerto in E minor, Mendelssohn, "Farfalla," Sauret (Miss Powell); "Would that Life," A. M. Storch, "Drinking Song," Rubinstein. Conductor, Arthur D. Woodruff.

Wednesday, Twelfth.

METROPOLITAN OPERA HOUSE. German opera. First representation in the season of Wagner's "Die Walküre." Cast: *Brünnhilde*, Lilli Lehmann; *Fricka*, Emmy Sonntag-Uhl; *Sieglinde*, Sophie Wiesner; *Siegmund*, Julius Perotti; *Wotan*, Theodor Reichmann; *Hunding*, Conrad Behrens. Conductor, Anton Seidl.

AMBERG THEATRE. German opera. First performance in America of "Die sieben Schwaben," operetta in three acts, music by Millöcker.

Thursday, Thirteenth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and sixty-ninth organ recital. Fantasia and Fugue, in G minor (Book II, No. 4), Bach; Adagio in A-flat, L. Thiele; Organ Symphony No. 7, in A, Widor.

CHICKERING HALL. Second private concert of the Rubinstein Club. "Ebb and Flow," Oliver King; "La Perle du Brésil," Altes (Gustave Daguin); "Oh! Tell it her," William Rees; "The Blue Bells of Scotland" (harmonized by F. Schilling); Songs: "Du bist wie eine Blume" and "Sehnsucht," Rubinstein (Carl E. Dufft); "Song of the Norns," H. Hofmann (solo, A. M. Jones); "The Reapers," L. Clapisson (solo, Alice Holmes); Fantaisie on Schubert's "Le Desire," Servais (Victor Herbert, 'cello); "Expectation," H. Hofmann; "Ah! How oft my Soul is moved," Bendel; Songs: "Robin," W. H. Neidlinger, and "If on the Meads," Jules Jordan (Carl E. Dufft); "Come, live with me and be my Love," Arthur Foote. Conductor, William R. Chapman.

Friday, Fourteenth.

METROPOLITAN OPERA HOUSE. German opera. "Lohengrin." Julius Perotti as *Lohengrin*. Conductor, Walter J. Damrosch.

Saturday, Fifteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Wagner's "Die Götterdämmerung." Conductor, Anton Seidl.

ACADEMY OF MUSIC, BROOKLYN. Fourth concert of the Brooklyn Philharmonic Society. Symphony from the "Christmas Oratorio," Bach (Franz's version); Symphony, G minor (Köchel, No. 543), Mozart; "Gli angui d'inferno," Mozart (Miss Clementina De Vere); Scherzo Capriccioso, Dvořák; Overture and Air from "Jessonda," Spohr (vocalist, Miss De Vere); Three movements from the Septet, op. 20, Beethoven. Conductor, Theodore Thomas.

February.] THE MUSICAL SEASON 1889-1890.

Sunday, Sixteenth.

LENOX LYCEUM. Seventh Popular Sunday Night Concert by Theodore Thomas and his orchestra. March, "Slave," Tschaikowsky; Ballet Music and Wedding Procession, "Feramors," Rubinstein; "Plus grand dans son obscurité," from "La Reine de Saba," Gounod (Miss Jennie Dutton); Violoncello Solos: Cantabile, Cui, Habanera, Mattioli, Berceuse, Doering, and Spinnlied, Popper (Ernst Doering); Concerto No. 1, E minor, op. 11, Chopin (Otto Hegner); "Herzensfrühling," Wickede (Miss Dutton); Theme and Variations, Scherzo and Finale from the Septet, op. 20, Beethoven; March from "Tannhäuser," Wagner; "Ave Maria," Schubert (transcription for orchestra); Ballet Music from "Henry VIII.," Saint-Saëns. Conductor, Theodore Thomas.

Monday, Seventeenth.

METROPOLITAN OPERA HOUSE. German opera. "Die Walküre." Heinrich Vogl as *Siegmond*, Felicie Kaschoska as *Sieglinde*. Conductor, Anton Seidl.

NIBLO'S GARDEN. First performance in New York, by the Conried Opera Company, of an English version, by John P. Jackson, of "Der Hofnarr," entitled "The King's Fool," music by Adolf Müller, jr. Cast: *Philip*, J. F. McGovern; *Prince Julius*, Helen Bertram; *Yvonne*, Della Fox; *Felisa*, Ada Glasca; *Corisanda*, Jennie Reiffarth; *The Prothonotary*, Charles F. Lang; *Carillon*, Joseph W. Herbert; *The Chancellor*, Arthur Earle; *The Legate*, M. L. Amber; *Count Rivarol*, J. Aldrich Libbey; *Archibald de Zarnoso*, Ferris Hartman. Conductor, Paul Steindorff.

STEINWAY HALL. Second concert of the New York Banks' Glee Club. Prelude de Concert, for organ, S. B. Whiteley (the composer); "The Merry Wayfarer," Mendelssohn; "Vale Carissima," C. Attenhofer; "Now the Day is fading Slowly," Abt; Air from "La Perle du Brésil," David (Mrs. Blanche Stone Barton); Pianoforte Solos (Miss Caia Aarup); Selections from

“Joan of Arc,” Gaul; “Strike the Lyre,” Cooke; “I fear no Foe,” Pinsuti (A. F. S. Arveschow); “Where are you going to?” Caldicott; Canzonetta, Meyer-Helmund (Mrs. Barton); “Rest, Dearest, Rest,” Kücken.

Tuesday, Eighteenth.

CHICKERING HALL. 3 p. m. First of three Classical Afternoon Concerts, under the direction of Frank Van der Stucken. Suite in D, Bach; “Awake, Saturnia!” Handel (Mrs. Carl Alves); Concerto for Pianoforte, in E-flat, Beethoven (Miss Marie Geselschap); Songs: “To the Lyre” and “On the Water,” Schubert (Mrs. Alves); Symphony in B-flat, Haydn. Conductor, Frank Van der Stucken.

METROPOLITAN OPERA HOUSE. German opera. “Die Götterdämmerung” repeated, in lieu of the regular performance on Ash Wednesday. Conductor, Anton Seidl.

PALMER'S THEATRE. Gilbert and Sullivan's “Gondoliers” brought forward with a reorganized company under the management of Mr. A. M. Palmer. Cast: *The Duke of Plaza-Toro*, Frank David; *Luiz*, Mr. Le Maistre; *Don Alhambra*, Fred. Billington; *Marco*, Richard Clarke; *Giuseppe*, Richard Temple; *The Duchess*, Miss Kate Talby; *Casilda*, Miss Norah Phyllis; *Giannetta*, Miss Esther Palliser; *Tessa*, Miss Mary Duggan. Conductor, P. W. Halton.

CHICKERING HALL. Third concert of the New York Philharmonic Club. Quartet, op. 77, Jadassohn (pianoforte, Alexander Lambert); “Divintés du Styx,” Gluck (Miss Helen Dudley Campbell); Suite, for flute, two violins, viola, violoncello, and contrabass, Charles Kurth (new); Songs: “Thou’rt like unto a Flower,” Rubinstein, “Nur wer die Sehnsucht kennt,” Tschaikowsky, “Lullaby,” G. W. Chadwick (Miss Campbell); Quintet, G major, op. 77, Dvorák (first time).

February.] THE MUSICAL SEASON 1889-1890.

Thursday, Twentieth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventieth organ recital. Organ Concerto No. 5, in F, Handel (solo arrangement by W. T. Best); Adagio Espressivo in C minor, from the Symphony in C, Schumann (arranged by John Stainer); Organ Sonata No. 6, in D minor, Mendelssohn; Postlude in D, B. L. Selby; Adagio in D-flat, from the Symphony Cantata "Ariane" (new), Guilmant; Toccata in A-flat, op. 85, Ad. Hesse.

BERKELEY LYCEUM. Concert by Michael Banner, violinist, aided by Mrs. Charles Tyler Dutton, soprano, and Ferdinand Q. Dulcken, pianoforte. Andante and Variations from the "Kreutzer" Sonata, Beethoven; Concerto in D major, Paganini; Air from "Hérodiade," Massenet; Adagio in F, Spohr; Mazourka, Zarzycki; Songs: "Comment disaient-ils," Liszt; "Still wie die Nacht," Bohm, "Frühling," Lassen (Mrs. Dutton); "Wiegenlied" (arranged for violin), Brahms; Gavotte from "Mignon," Thomas-Sarasate.

Friday, Twenty-first.

METROPOLITAN OPERA HOUSE. German opera. First performance of the season of Wagner's "Das Rheingold." Cast: *Wotan*, Emil Fischer; *Loge*, Heinrich Vogl; *Donner*, Joseph Arden; *Froh*, Albert Mittelhauser; *Alberich*, Joseph Beck; *Mime*, Paul Kalisch; *Fafner*, Conrad Behrens; *Fasolt*, Eduard Schlömann; *Fricka*, Louise Meisslinger; *Freia*, Sophie Wiesner; *Woglinde*, Sophie Traubmann; *Welgunde*, Felicie Kaschoska; *Flosshilde*, Charlotte Huhn; *Erda*, Charlotte Huhn. Conductor, Anton Seidl.

Saturday, Twenty-second.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Tristan und Isolde." Conductor, Anton Seidl.

THE MUSICAL SEASON 1889-1890. [February.

Sunday, Twenty-third.

LENOX LYCEUM. Eighth Popular Sunday Evening Concert by Theodore Thomas and his orchestra. Festival March, John C. Rietzel; Overture, "Freischütz," Weber; Selections from "Orpheus," Gluck; "Les Préludes," Liszt; Overture, "Rosamunde," Schubert; Air and Variations, Hummel (Miss Anna Smith); Concerto in D minor, Mendelssohn (Otto Hegner); Scherzo Capriccioso, op. 66, Dvořák; "The Nightingale," Alabrieff, and Norwegian Song, Kjerulf (Miss Smith); Waltz, "Autumn Roses," Strauss. Conductor, Theodore Thomas.

Monday, Twenty-fourth.

METROPOLITAN OPERA HOUSE. German opera. "Der Trompeter von Säckingen." Conductor, Walter J. Damrosch.

Tuesday, Twenty-fifth.

THE CASINO. Revival of Offenbach's "Grand Duchess" in an English adaptation made by Charles L. Kenney and Edgar Smith. Cast: *The Grand Duchess*, Lillian Russell; *Wanda*, Fanny Rice; *General Boum*, Fred. Solomon; *Fritz*, Henry Hallam; *Baron Puck*, Richard F. Carroll; *Prince Paul*, Max Lube; *Baron Grog*, Arthur W. Tams. Conductor, Gustave Kerker.

Wednesday, Twenty-sixth.

METROPOLITAN OPERA HOUSE. German opera. Fortieth night of the subscription and beginning of a series of representations devoted to Wagner's operas and lyric dramas in chronological order. "Rienzi." Cast: *Rienzi*, Julius Perotti; *Irene*, Sophie Traubmann; *Steffano*, Emil Fischer; *Adriano*, Louise Meisslinger; *Orsini*, Joseph Beck; *Raimondo*, Conrad Behrens; *Baroncelli*, Albert Mittelhauser; *Cecco del Vecchio*, Jean Doré; *A Messenger of Peace*, Felicie Kaschoska. Conductor, Walter J. Damrosch.

February.] THE MUSICAL SEASON 1889-1890.

Thursday, Twenty-seventh.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-first organ recital, devoted exclusively to Widor's Organ Symphony No. 8, in B major, seven movements.

METROPOLITAN OPERA HOUSE. German opera. Extra performance for the benefit of Madame Lilli Lehmann Kalisch. "Norma." Cast: *Norma*, Mme. Lehmann Kalisch; *Sever*, Paul Kalisch; *Adalgisa*, Betty Frank; *Clothilde*, Louise Meisslinger; *Orovist*, Emil Fischer; *Flavius*, Albert Mittelhauser. Conductor, Walter J. Damrosch.

It was scarcely necessary that a benefit performance should have been arranged for Madame Lehmann to vindicate the significance which she has attained in the operatic activities of the American metropolis. No one can have followed the doings at the Metropolitan Opera House without having reached the conclusion long ago that a tremendously large proportion of the proud achievements of that institution is directly due to the genius and devotion of this marvellously gifted woman. So far as the extra performance enabled the public to testify their appreciation of her merits in an especial manner, and to put that testimony in a form more substantial than joyful noise and ruddied palms, it was, of course, beautiful and gratifying. Still, it is much to be hoped that the custom, which is not without its threats of danger to the permanency of German opera, will not become fixed. If this could not be said without reflecting upon the noble artistic attributes of Madame Lehmann, it would be churlish to say it; but the unselfishness with which she has contributed her labors to advance the cause of a broader and better artistic culture than the old conception of opera stood for, justifies the utterance from a source that has surely never been niggardly in praising her who is beyond peradventure one of the greatest lyric artists alive.

It requires no deep penetration to discover why Madame Lehmann chose "Norma" for her benefit. It enabled her to add another to the many proofs which she has given in the past of her great versatility as a singer. It also served to disprove in part the assertion

so frequently made that devotion to the lyric drama in its latest and most significant phase necessarily precludes excellence in the old domain of beautiful singing. So far as Madame Lehmann is concerned such a criticism ought never to have been uttered, for nothing has been plainer during the five years of her American sojourn than the fact that the superlative merit of her performances in Wagner's dramas has been as much due to the soundness and thoroughness of her specifically musical training as to the extraordinary character of her natural endowments. Over and over again she has presented herself as a model which the ambitious young singers of to-day ought to study with a sense of particularly keen gratitude for the opportunity which her presence vouchsafes them. Perhaps her splendidly effective performance in a rôle which has never had fewer capable representatives than just now will help to a more general recognition of this truth; and thus one more merit be found for the unexpected revival of "Norma," which, be it also said, is not without its merits of another kind. There are many things in this old opera which are dignified and beautiful in a dramatic as well as an absolutely musical sense.

LENOX LYCEUM. First concert of a new organization, twelve female voices, called the Schubert Club. "God in Nature," "Hark, hark, the Lark" (Mrs. Charles Herbert Clarke), "My Abode" (Helen Dudley Campbell), and Serenade (arranged for chorus), Schubert; Sextet, op. 65, Heinrich Hofmann (Philharmonic Club); "Sinks the Night," "The Steadfast Heavens," "Tears of Joy," and "The Pleasures of Home," Schumann (the last two songs sung by Fannie Hirsch); Arrangements of three pieces from the "Kinderscenen," Schumann (Philharmonic Club); "Caro più amabile belta," Handel (Lizzie Webb Cary and Hattie J. Clapper); "The Smiling Dawn," Handel. Conductor, C. Mortimer Wiske.

Friday, Twenty-eighth.

METROPOLITAN OPERA HOUSE. German opera. "Der fliegende Holländer." Conductor, Anton Seidl.

MARCH

Saturday, First.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. Verdi's "Aïda." Conductor, Anton Seidl.

METROPOLITAN OPERA HOUSE. Fourth concert of the Symphony Society. "Festival" Overture, Leopold Damrosch; Concerto No. 2, for violin, Bruch (Miss Maud Powell); Funeral March, Schubert-Liszt; "Ocean" Symphony, Rubinstein. Conductor, Walter J. Damrosch.

Sunday, Second.

LENOX LYCEUM. Ninth Popular Sunday Night Concert by Theodore Thomas and his orchestra. "Huldigungsmarsch," Wagner; Gavotte Sicilienne and Bourrée, Bach; Funeral March, Chopin (for orchestra by Theodore Thomas); "Scènes Napolitaines," Massenet; Overture, "William Tell," Rossini; Air, "Plus grand dans son obscurité," Gounod (Miss Anne Carpenter); Concertstück, Weber (Otto Hegner); Waltz, "Rudolfsklänge," Strauss; "Tarry but a Moment Longer," Behr (Miss Carpenter); Spanish Rhapsody, Chabrier. Conductors, Theodore Thomas and Victor Herbert.

Monday, Third.

CHICKERING HALL. 3 p. m. Concert by Mrs. Pemberton-Hincks. Andante Spianato and Polonaise, E-flat, Chopin (Miss Berthe Pemberton); "Nina," Pergolesi, and "La donna è mobile,"

Verdi (Theodore Björksten); Waltz from "Faust," Gounod (Miss Pemberton); Air from "Hérodiade," Massenet (Charles Manoury); Andante, Thomé, and "La Cinquaine," G. Marie, for violin (Henri Joubert); Air from "Gallia," Gounod (Mrs. Pemberton-Hincks); Air from "Henry VIII.," Saint-Saëns (Mr. Manoury); Duet from "Carmen," Bizet (Mrs. Pemberton-Hincks and Mr. Björksten).

METROPOLITAN OPERA HOUSE. German opera. "Tannhäuser."
Conductor, Anton Seidl.

Wednesday, Fifth.

METROPOLITAN OPERA HOUSE. German opera. "Lohengrin."
Julius Perotti in the titular rôle. Conductor, Walter J. Damrosch.

Thursday, Sixth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-second organ recital. Toccata No. 7, in C, Muffat; Andante in F, Wesley; Organ Sonata in G minor, op. 1, Fink; Prelude in D-flat, op. 28, No. 6, Chopin (arranged by A. W. Gottschalg); Étude in C-sharp minor, op. 10, No. 4, Chopin (arranged by A. Haupt); Fantasia and Fugue in F, op. 24, Emile Bernard.

STEINWAY HALL. Mr. John Cheshire, harpist, gave a concert with the help of Mrs. Cheshire, pianoforte, Sophie Traubmann, soprano, Mr. Distlehurst, tenor, Joseph Lyne, baritone, and the Schumann Male Quartet.

HALL OF THE YOUNG MEN'S CHRISTIAN ASSOCIATION, Harlem. Second concert of the Harlem Philharmonic Society. Symphony No. 2, in D, Beethoven; Romance and Rondo from the Concerto in F minor, Chopin (Mrs. Clara Thoms); Overture "The Jibbenainosay," George F. Bristow (conducted by the composer); "Invitation to the Dance," Weber-Berlioz. Conductor, Henry T. Fleck.

March.]

THE MUSICAL SEASON 1889-1890.

Friday, Seventh.

METROPOLITAN OPERA HOUSE. German opera. "Die Meistersinger." Cast: *Hans Sachs*, Theodor Reichmann; *Veit Pogner*, Joseph Beck; *Kunz Vogelgesang*, Albert Mittelhauser; *Konrad Nachtigal*, Jean Doré; *Sixtus Beckmesser*, Joseph Arden; *Fritz Kothner*, Eduard Schlömann; *Balthasar Zorn*, Martin Pache; *Ulrich Eislinger*, Hans Göttich; *Augustin Moser*, Heinrich Bartels; *Herman Oertel*, Max Dorffler; *Hans Schwartz*, Hermann Eiserbeck; *Hans Foltz*, Konrad Heim; *Walther von Stolzing*, Paul Kalisch; *David*, Nicolai Gorski; *Eva*, Felicie Kaschoska; *Magdalena*, Charlotte Huhn; *Nachtwächter*, Jean Doré. Conductor, Anton Seidl.

Saturday, Eighth.

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

METROPOLITAN OPERA HOUSE. Fifth concert of the Philharmonic Society. Symphony in G ("Surprise"), Haydn; Concerto for Pianoforte, Henselt (Rafael Joseffy); Symphony in C, Schumann. Conductor, Theodore Thomas.

Sunday, Ninth.

LENOX LYCEUM. Tenth Popular Sunday Night Concert by Theodore Thomas and his orchestra. Overture, "Spring," Goldmark; "Divertissement á la Hongroise," Schubert (for orchestra by Erdmannsdörfer and Liszt); Fantasie Caprice, for violin, Vieuxtemps (Franz Wilczek); Hungarian Rhapsody No. 14, Liszt; Second and third movements from the Symphony "Im Walde," Raff; Scene from "Hamlet," Thomas (Clementina De Vere); "Witch's Dance," Paganini (Mr. Wilczek); Valse Caprice, Rubinstein; Songs (Miss De Vere); Marche Indienne, from "L'Africaine," Meyerbeer. Conductor, Theodore Thomas.

Monday, Tenth.

METROPOLITAN OPERA HOUSE. German opera. "Tristan und Isolde." Conductor, Anton Seidl.

Wednesday, Twelfth.

METROPOLITAN OPERA HOUSE. German opera. "Das Rheingold." Theodor Reichmann as *Wotan*. Conductor, Anton Seidl.

Thursday, Thirteenth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-third organ recital. Prelude and Fugue in D, op. 276, Fumagalli; Trio Sonata No. 3, in D minor, Bach; Adagio and Finale (Allegro), from the Quartet in C, op. 4, Spohr (arranged by W. T. Best); Offertory in E, Andante espressivo, op. 9, Deshayes; "Saul," symphonic tone-painting for the organ, J. G. E. Stehle.

CHICKERING HALL. Second Classical Afternoon Concert. Symphony, G minor, Mozart; Air from "Jean de Paris," Boieldieu (Emil Fischer); Concerto in F minor, Chopin (Alexander Lambert); Songs: "Der Wanderer" and "Mein," Schubert (Mr. Fischer); Suite of Dance Pieces, Gluck. Conductor, Frank Van der Stucken.

STEINWAY HALL. Concert by Claude Madden, violinist, assisted by Conrad Ansorge, pianoforte, A. W. Lilienthal, viola, and Emil Schenck, violoncello. Trio for Strings, op. 9, No. 1, Beethoven; Sonata, B-flat, Schubert; Trio for Pianoforte and Strings, op. 52, Rubinstein.

CHICKERING HALL. Third concert of the Beethoven String Quartette. Quartet, op. 30, in E-flat minor (new), Tschaikowsky; Songs: "Mein Herz und meine Leier," Kjerulf, and "Hinaus," Ries (Holst Hansen); Theme and Variations, in D, from the Trio, op. 8, Beethoven; Songs: "Die helle Sonne leuchtet,"

March.]

THE MUSICAL SEASON 1889-1890.

Lassen, and "Am Manzanares," Jensen (Holst Hansen); Quintet, Schumann (pianoforte, Richard Hoffman).

LENOX LYCEUM. Second concert of the Schubert Club. Chorus from "The Dream," Costa; "Murmuring Zephyrs," Jensen, (Mrs. Minnie E. Denniston); Sextet, op. 80, Jadassohn (Philharmonic Club); Duets: "The Lotus Flower" and "The Turtle Dove and the Wanderer," Rubinstein (Fannie Hirsch and Clara E. Stutsman); "O Grateful Evening Silence" and "Song from Mirza Schaffy," Reinecke; Duet and Chorus from "At the Cloister Gate," Grieg (Duet, Mrs. Charles Herbert Clarke and Alice K. Decevee); Songs: "Serenade to Ninon," P. Lacome, and "The First Meeting," Grieg (Mrs. Anna Mooney Burch); Sextet, Godard (Philharmonic Club); "Spring-tide," Becker (Hattie J. Clapper); "In Yonder Glade," Taubert; "The Lost Chord," Sullivan (as chorus). Conductor, C. Mortimer Wiske.

Friday, Fourteenth.

METROPOLITAN OPERA HOUSE. German opera. "Die Walküre." Paul Kalisch as *Siegmond*; Emil Fischer as *Wotan*. Conductor, Anton Seidl.

Saturday, Fifteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. German opera. "Das Rheingold." Conductor, Anton Seidl.

METROPOLITAN OPERA HOUSE. Third concert of the Oratorio Society. Grell's Missa Solemnis. The solo parts were in the hands of Mrs. Theodore Toedt, Mrs. Adolph Hartdegen, Miss Anna L. Kelly, Miss Hortense Pierce, Mrs. Carl Alves, Mrs. Thomas E. Hardenbergh, Miss Alice J. Macpherson, Miss E. Boyer, Theodore Toedt, William Dennison, W. H. Rieger, J. H. McKinley, Dr. Carl Martin, Alfred Hallam, J. C. Dempsey, and Charles Hawley. Conductor, Walter J. Damrosch.

ACADEMY OF MUSIC, BROOKLYN. Fifth concert of the Brooklyn Philharmonic Society. Overture, "Spring," Goldmark; Concerto No. 5, E-flat, op. 73, Beethoven (Paul Tidden); Symphony No. 3, in F, "Im Walde," Raff. Conductor, Theodore Thomas..

Sunday, Sixteenth.

LENOX LYCEUM. Eleventh Popular Sunday Evening Concert by Theodore Thomas and his orchestra. Overture, "Leonore" No. 3, Beethoven; "Siegfried Idyl," Wagner; Three Hungarian Dances, Brahms; Three numbers from "Bal Costumé," first series, Rubinstein; "Rouet d'Omphale," Saint-Saëns; "Inflammatus," Rossini (Clementina De Vere); Air Varie, No. 2, op. 22, Vieuxtemps (Jeanne Franko); Waltz, "Alma," Aronson; "Ave Maria," Bach-Gounod (Miss De Vere; violin obbligato, Miss Franko); Ballet Music from "Le Cid," Massenet. Conductors, Theodore Thomas and Victor Herbert.

Monday, Seventeenth.

METROPOLITAN OPERA HOUSE. German opera. Wagner's "Siegfried." Cast: *Siegfried*, Heinrich Vogl; *Mime*, Nicholai Gorski; *Wotan*, Theodor Reichmann; *Alberich*, Joseph Beck; *Fafner*, Conrad Behrens; *Erda*, Charlotte Huhn; *Brünnhilde*, Madame Lilli Lehmann Kalisch; *Voice of the Bird*, Betty Frank. Conductor, Anton Seidl.

Tuesday, Eighteenth.

STEINWAY HALL. Fourth concert of the Boston Symphony Society. Symphony No. 1, B-flat, Schumann; Overture to Shakespeare's "Richard III.," op. 68, Volkmann; Symphony, C minor, No. 5, Beethoven. Conductor, Arthur Nikisch.

Wednesday, Nineteenth.

METROPOLITAN OPERA HOUSE. German opera. "Die Götterdämmerung." Conductor, Anton Seidl.

March.]

THE MUSICAL SEASON 1889-1890.

Thursday, Twentieth.

GRACE CHURCH. 3 p. m., Samuel P. Warren's one hundred and seventy-fourth organ recital, devoted to compositions by Johann Sebastian Bach. Concerto in C, for violin, by Vivaldi, arranged for organ solo by Bach, Book VIII, No. 4; Trio Sonata No. 4, in E minor; Fantasia in G, Book IV, No. 11; Canzona in D minor, Book IV, No. 10; Toccata in F, Book III, No. 2; Choral Prelude, "O Mensch, bewein' dein' Sünde gross"; Passacaglia in C minor.

Friday, Twenty-first.

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

Saturday, Twenty-second.

METROPOLITAN OPERA HOUSE. 2 p. m. Close of the sixth season of German opera. Wagner's "Siegfried" performed. Conductor, Anton Seidl.

LENOX LYCEUM. Concert in aid of the Washington Memorial Arch Fund. Two movements from the "Heroic" Symphony, Beethoven; Fantasie in C, "Wanderer," Schubert-Liszt (Conrad Ansoerge); *Wotan's* Farewell and Fire Scene from "Die Walküre," Wagner (*Wotan*, Emil Fischer); Two movements from the Symphony "A Rustic Wedding," Goldmark; Andante and Rondo from the Violin Concerto, Mendelssohn (Miss Maud Powell); Air from "I Puritani," Bellini (Mlle. Maria Pettigiani); Hungarian Rhapsody No. 12, Liszt. Conductor, Theodore Thomas.

Sunday, Twenty-third.

LENOX LYCEUM. Twelfth Popular Sunday Evening Concert by Theodore Thomas and his orchestra. Overture, "Carnaval Romain," Berlioz; Variations and Dance from the Symphony "Rustic Wedding," Goldmark; Concerto No. 4, D minor,

Rubinstein (Miss Alvina Friend); Hungarian Rhapsody No. 12, Liszt; Air, with two flutes obbligato, from "L'Étoile du Nord," Meyerbeer (Clementina De Vere); "Loin du Bal" and Gavotte, Gillet; Funeral March of a Marionet, Gounod; Air from "Aïda," Verdi (Miss De Vere); Waltz, "Blue Danube," Strauss. Conductors, Theodore Thomas and Victor Herbert.

Monday, Twenty-fourth.

METROPOLITAN OPERA HOUSE. First subscription night of a season of grand Italian opera, under the management of Henry E. Abbey and Maurice Grau. Verdi's "Otello" performed. Cast: *Desdemona*, Mme. Albani; *Emilia*, Mme. Synnerberg; *Iago*, Sig. Del Puente; *Cassio*, Sig. Perugini; *Roderigo*, Sig. Biette; *Lodovico*, Sig. Castelmarty; *Montana*, Sig. De Vaschetti; *Otello*, Sig. Francesco Tamagno. Conductor, Luigi Arditi.

Tuesday, Twenty-fifth.

STEINWAY HALL. Song recital by Theodor Reichmann, assisted by Franz Wilczek, violin, and Max Spicker, pianoforte. Fantaisie Caprice, for violin, Vieuxtemps; "Die Lotusblume," "Du bist wie eine Blume," and "Widmung," Schumann; "Der Doppelgänger" and "Der Wanderer," Schubert; "The Witches' Dance," Paganini; "Frühlingstraum" and "O schneller, mein Ross," Max Spicker; "Die Reiher Baitze," Löwe; "Wie bist du, meine Königin," Brahms; "Wanderlied," Schumann.

CHICKERING HALL. Fourth concert of the Philharmonic Club. Quartet in A minor, op. 29, Schubert; "Parto ma tu ben mio," Mozart (Mrs. Ida Bond Young); Concertstück for Flute, H. Hofmann (Eugene Weiner); Songs: "There is my Heart," G. T. Cobb, and "La Manola," F. Bourgeoise (Mrs. Young); Sextet, op. 140, Spohr.

HAMMERSTEIN'S OPERA HOUSE, Harlem. German opera, by members of the Metropolitan Opera House Company, headed by Madame Lehmann Kalisch. "Norma" performed. Conductor, Walter J. Damrosch.

March.]

THE MUSICAL SEASON 1889-1890.

Wednesday, Twenty-sixth.

CHICKERING HALL. 4 p. m. Concert of Miss Margaret H. Elliot. Air, and Gavotte, in D minor, Bach (Beethoven String Quartette); Duo from "Le Roi d' Ys," Lalo (Mrs. George H. Stoddard and Miss Elliot); Berceuse from "Les Pêcheurs de Perles," Bizet (Miss Elliot); Air from "Hérodiade," Massenet (Theophile Manoury); Air from "Samson and Delilah," Saint-Saëns (Mrs. Stoddard); Pieces for strings: "Dolce Sogno," Bazzini, "Pizzicati," Delibes, and "Moment Musicale," Schubert (Beethoven String Quartette); Songs: "Through the Still Night," Tschaiakowsky, and "'Twas April," E. Nevin (Miss Elliot); "Les Rameaux," Faure (Mr. Manoury); Songs: "Chanson du Page," A. Holmes, and "Sunset," Buck (Mrs. Stoddard); Duo from "Lakmé," Delibes (Mrs. Stoddard and Miss Elliot).

METROPOLITAN OPERA HOUSE. Italian opera. Rossini's "Semiramide." Cast: *Semiramide*, Adelina Patti; *Arsace*, Mme. Fabbri; *Idreno*, Sig. Vicini; *Oroe*, Sig. Castelmarty; *L' Ombra di Nino*, Sig. De Vaschetti; *Assur*, Sig. Marcassa. Conductor, Sig. Arditi.

HAMMERSTEIN'S OPERA HOUSE. German opera. Meyerbeer's "Huguenots." Cast: *Marguerite*, Sophie Traubmann; *Valentine*, Sophie Wiesner; *Urban*, Felicie Kaschoska; *St. Bris*, Joseph Arden; *De Nevers*, Theodor Reichmann; *Raoul*, Julius Perotti; *Marcel*, Conrad Behrens; *Tavannes*, Albert Mittelhauser. Conductor, Walter J. Damrosch.

Thursday, Twenty-seventh.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-fifth organ recital. Prelude and Fugue in B minor (Book II, No. 10), Bach; Andante in F, from the Sixth Quartet, Mozart (arranged by W. T. Best); Organ Sonata No. 13, in E-flat, op. 161, Rheinberger; Adagio in A-flat, op. 26, and Concert Fantasia No. 2, in E-flat, op. 25, Diemel; Adagietto

("Absoute"), in E minor, Guilmant; Coronation March in B-flat, Svendsen (arranged for the organ by N. H. Allen. MS.)

METROPOLITAN OPERA HOUSE. Italian opera. Verdi's "Il Trovatore." Cast: *Leonora*, Mme. Nordica; *Azucena*, Mme. Fabbrì; *Il Conte*, Sig. Del Puente; *Ferrando*, Sig. De Vaschetti; *Manrico*, Sig. Tamagno. Conductor, Sig. Arditì.

HAMMERSTEIN'S OPERA HOUSE. German opera. "Norma" repeated. Conductor, Walter J. Damrosch.

LENOX LYCEUM. Third concert of the Schubert Club. "The Wanderer's Night Song," and "When does a Maiden," Hiller; Songs: "Serenade to Zanetti," Massenet, and "Good Night," Franz (Emma Henry Thomas); Sextet, Gouvy (Philharmonic Club); "O, that we Two were Maying," Gounod (Julia O'Connell); "Brier Rose," Jensen; "Evening Serenade," H. Huber; Air from "Samson and Delilah," Saint-Saëns (Lizzie Webb Cary); "Estudiantina," duet, Lacombe (Anna Mooney Burch and Helen Dudley Campbell); Sextet, Arnold Krug (Philharmonic Club); "Morning Serenade," Arnold Krug; "Rizzio's Last Song," Raff (Sophia Church Hall); "Come, Sisters, Come," A. C. Mackenzie. Conductor, C. Mortimer Wiske.

CHICKERING HALL. Concert for the benefit of the New York Diet Kitchen Association. "Hark, the Trumpet Calleth," Buck (Mendelssohn Glee Club Quartet); Ballade and Polonaise, Vieuxtemps (Miss Lucille Du Pré); "My Bride," Meyer-Helmund, and "Slumber Song," Gerrit Smith (Francis Fischer Powers); Air from "Samson and Delilah," Saint-Saëns (Miss Emily Winant); "Reginella," Braga (W. H. Rieger); "Ombra Leggiere," Meyerbeer (Clementina De Vere); Trio, "The Faded Wreath," Stevenson (Miss Winant, Mrs. C. M. Raymond and Mr. Powers); Songs: "Comment disaient-ils," Liszt, "Still wie die Nacht," Bohm, and "Frühlingslied," Weil (Mrs. Charles Tyler Dutton); "Oft in the Stilly Night," and "Treachery," Buechler (Mendelssohn Glee Club Quartet); Berceuse, Renard, and "Obertass," Wieniawski (Miss Du Pré); "Immer bei Dir," Raff (Mr. Rieger); "Bugle Song," Hatton.

March.]

THE MUSICAL SEASON 1889-1890.

Friday, Twenty-eighth.

METROPOLITAN OPERA HOUSE. Italian opera. Bellini's "La Sonnambula." Cast: *Amina*, Adelina Patti; *Il Conte*, Sig. Marcassa; *Elvino*, Sig. Ravelli. Conductor, Sig. Sapio.

HAMMERSTEIN'S OPERA HOUSE. German opera. "Huguenots" repeated. Conductor, Walter J. Damrosch.

Saturday, Twenty-ninth.

METROPOLITAN OPERA HOUSE. 2 p. m. Italian opera. Verdi's "Otello" repeated. Conductor, Sig. Arditì.

HAMMERSTEIN'S OPERA HOUSE. 2 p. m. German opera. "Il Trovatore." Conductor, Walter J. Damrosch.

METROPOLITAN OPERA HOUSE. Sixth concert of the Symphony Society. Symphony No. 4, B-flat, Beethoven; Concerto in E-flat, No. 5, Beethoven (Dr. Hans von Bülow); Ballade for Orchestra, "Des Sängers Fluch," Hans von Bülow; Concerto, No. 1, E-flat, Liszt (Dr. von Bülow). Conductor, Walter J. Damrosch.

STEINWAY HALL. Pianoforte recital by Edwin Klahre. Ballade, B, minor, "Cantique d'Amour," "Dreams of Love" Nos. 1 and 2, and Tarantelle, Liszt; Berceuse, Impromptu in F-sharp, and Fantaisie Impromptu in C-sharp minor, Chopin; Étude, D-flat, "Waldesrauschen," "Consolation," D-flat, "Le Rossignol," "La Campanella" and Polonaise, in E, Liszt.

Sunday, Thirtieth.

LENOX LYCEUM. Thirteenth and last Popular Sunday Evening Concert by Theodore Thomas and his orchestra. Hungarian March, Schubert; "Bal Costumé," second series, Rubinstein; Largo, Handel (violin obbligato, Jan Koert); Concerto for Pianoforte, No. 3, F. Ries (Miss Therese Heilner); Finale from "Eroica" Symphony, Beethoven; Recitative and Air from

“Don Giovanni,” Mozart (Clementina De Vere); Suite, “Peer Gynt,” op. 46, Grieg; “Loin du Bal” and Gavotte, Gillet; Rondo finale from “Lucia,” Donizetti (Miss De Vere); Rhapsodie Espagnole, Chabrier. Conductor, Theodore Thomas.

ARION HALL. Second concert of the Männergesangverein Arion. Overture, “Charlotte Corday,” P. Benoit; “Auf Flügeln des Gesanges” and “Frühlingslied,” Mendelssohn (arranged for male chorus by F. Van der Stucken); Scene from “Hamlet,” A. Thomas (Clementina De Vere); “Sommerruhe” and “Spruch,” Arthur Bird; Air from “The Creation,” Haydn (Conrad Behrens); Interlude from “Vlasda,” F. Van der Stucken; Air de Ballet from “Scènes pittoresques,” Massenet; “Nachtgesang,” J. Pache; “Der Lenz ist da,” W. Sturm; Air from “La Perle du Brésil,” F. David (Miss De Vere); Folk-songs: “Soldatenabschied” and “Wo a klein’s Hüttle steht”; Songs: “Die Uhr,” C. Löwe, “Der Kirchgang,” A. Fesca, and “Pehr svinaherde,” Swedish (Mr. Behrens); “Mailied,” M. J. Behr. Conductor, F. Van der Stucken.

Monday, Thirty-first.

METROPOLITAN OPERA HOUSE. Italian opera. Rossini’s “Guglielmo Tell.” Cast: *Guglielmo Tell*, Sig. Zardo; *Arnoldo*, Sig. Tamagno; *Melchtal*, Sig. Novara; *Gualtiero*, Sig. Castelmarty; *Gessler*, Sig. Migliara; *Mathilde*, Mme. Pettigiani. Conductor, Sig. Arditì.

BROADWAY THEATRE. J. C. Duff’s Comic Opera Company began a series of “Mikado” performances. Cast: *Mikado*, Mark Smith; *Nanki-Poo*, Charles Bassett; *Ko-Ko*, Digby Bell; *Poo-Bah*, William McLaughlin; *Pish-Tush*, Joseph C. Fay; *Yum-Yum*, Lily Post; *Pitti-Sing*, Louise Beaudet; *Peep-Bo*, Leona Clarke; *Katisha*, Laura Joyce Bell. Conductor, Julian Edwards.

HAMMERSTEIN’S OPERA HOUSE. Theodore Thomas and his orchestra began an engagement of six consecutive night concerts and

a Saturday matinee, with programmes like those performed at the Lenox Lyceum concerts.

ACADEMY OF MUSIC, BROOKLYN. Festival under the auspices of the Seidl Society, at which the greater part of the music of Wagner's "Parsifal" was performed under the direction of Anton Seidl. Solo parts in the hands of Madame Lehmann Kalisch, Paul Kalisch, Theodor Reichmann, Emil Fischer, Joseph Beck, Albert Mittelhauser, Sophie Traubmann and Charlotte Huhn. The entertainment began at five o'clock, and there was an intermission of an hour and a half between the two parts of the programme.

It is impossible to pronounce an unqualified opinion on the artistic value of this concert. The performance itself was superlatively excellent, and the interpretation of the score by Mr. Seidl an achievement which surpassed the brilliant work to which he had accustomed the people of New York at the representation of Wagner's dramas at the Metropolitan Opera House. It was evident in every measure of the music that he had undertaken the task with a zeal akin to religious devotion, and that his knowledge was complete, his love perfect. As for the interpreting mediums, it is doubtful whether so admirable a company of singers or a materially better company of instrumentalists ever coöperated in a performance of the drama before. But the pleasure caused by these excellences was marred by questions raised by the fact that the work was given in concert style, and by the manner in which it was adapted for such a performance. To discuss all these questions would be idle, now that the affair has gone into history, but it ought to be said in fairness to Wagner and his drama that many of the excerpts given were portions of the drama which are wholly ineffective in the concert-room, and most of the omitted portions were the very parts which are suited to performance in such a place. The omission of the choruses and the vocal parts in the scene between *Parsifal* and the *Flower Maidens* in the enchanted garden is in the latter case; the performance of most of the dialogue of the first act in the former, notably the scene in which *Parsifal* kills the swan.

The question concerning the propriety of a concert-room performance of the music of "Parsifal" is purely an artistic one. Neither religion nor morality is in the remotest degree concerned in the matter. This is so self-evident a proposition that it seems a waste of time to make it; but it needs to be stated because of the singular disposition displayed in some circles to denounce such performances as "sacrilegious." The beauty and significance of the work cannot be perceived unless all its integral elements are brought to notice, and this is possible only by means of a stage representation. To present its poetry and music dissociated from its scenic decorations and action is to present only a portion of the drama, and that portion stripped of the things which, at times, are essential to the comprehension of the poetry and music and appreciation of their beauty. Of course such a proceeding works injury to the art-work by inviting incomplete or false judgment upon it; but it is no sacrilege for the simple reason that the art-work does not possess the sacred character a violation of which is implied in that term. In fact, there is one point of view from which it might be argued with considerable appositeness and cogency that to perform "Parsifal" as an oratorio is less offensive to religious feeling than to represent it as a drama. That it exerts a marvellously powerful spell over the intellectual and emotional faculties is the testimony of all who have attended the representations in Bayreuth. Not long ago an eminent statesman, whose susceptibility to music is known to his friends, but who has never given cause for a suspicion that he is inclined to religious sentimentality, remarked to the writer that at the festival in the Wagnerian Mecca in the summer of 1889 he had been unable to keep back the tears while witnessing the last scene of the first act of "Parsifal." "I was never in my life so profoundly moved by a dramatic representation," he added. Such testimony might easily be multiplied, and is a peculiarly eloquent tribute to Wagner's creative power as a dramatic poet. But, though "Parsifal" stirs the latent religious feeling or instincts of persons disinclined to reverence religion, it also antagonizes the religious thought of the nineteenth century. This seems somewhat paradoxical, but it is for this reason that I have said that in one sense it is more sacrilegious to represent the drama than to disrupt it for concert-room performance. Wagner's philosophical scheme in the drama compels

us to look upon the hero as a symbol of Christ. Lest this should not be discerned the poet placed parodies of scenes from the life of Christ in his drama, in which *Parsifal* is the central figure. *Kundry* washes and anoints the feet of the hero and dries them with her hair; *Parsifal* receives the rite of baptism from *Gurnemanz*, and in turn baptizes *Kundry*. An age that is still prone to deny the propriety of making the Christian Redeemer a character in a tragedy written for the stage is not likely to look with sacred awe upon so palpable a masquerade as this.

Besides, unless one is able to read the mystical symbolism into the work which Wagner intended, the temptation becomes strong to question its right to being considered as in any sense a reflex of the religious feeling of to-day. It is beautiful in its philosophy and also profound, but in its dramatic manifestations it is too persistently mediæval and monkish to satisfy nineteenth century intelligence. The adoration of the relics of Christ's passion, and the idea that all human virtues are summed up in celibate chastity were products of an age whose theories and practices as regards sex relationship can have no echo in modern civilization. Wolfram von Eschenbach's married Parsifal, who clings with fond devotion to the memory of the wife whom he was obliged to tear himself from in order to undertake the quest, and who loses himself in tender brooding for a long time when the sight of blood-spots on the snow suggests to his fancy the red and white of his wife's cheeks, seems to me to be a much more amiable and human hero than the young ascetic of Wagner. For this reason, too, it might be urged that a transformation of the work from a drama into an epic by the banishment of scenery, costumes, and action is not necessarily a profanation. "Parsifal" is a wonderfully moving, artistic creation, and its subject is religious as religion was understood in the Middle Ages; but it is only an art-work, and though it is very unwise to mutilate it, it is not wicked.

Of course there is a great desire to get acquainted with the music of Wagner's last drama, and if it was right to gratify that desire it was also right to attempt to stimulate the imagination of the listeners by taking the performance out of the rut of conventional concerts. This seems to have been the motive of Mr. Seidl in placing his orchestra on a stage set with an impressive interior modelled

after, but not copied from, the picture of the temple of the Holy Grail used in Bayreuth. The effect of this device, of the choice of Holy Week for the time of performance, and of the extensive decorations of the audience-room, which measurably concealed its theatrical character, was easily observed in the rapt attention paid to the music and the respectful attitude of the public toward many things which cannot have appealed very strongly to their æsthetic judgment. To the singers praise of the most emphatic kind is due. It was evident that the music had been studied with great care and reverence, for the distinctness of enunciation, truthfulness of declamation and intensity of dramatic expression which marked the singing of the principals were greater than the audiences at the Metropolitan Opera House were privileged to hear during the season ended a few days before. The orchestra was superb.

APRIL

Tuesday, First.

BROADWAY THEATRE. 3 p. m. First of four pianoforte recitals by Hans von Bülow. Chromatic Fantasia and Fugue, Bach; Sonata, F major, Mozart; Variations Sérieuses, op. 54, Mendelssohn; "Fashingsschwank aus Wien," op. 26, Schumann; Nocturne, op. 9, No. 3, Tarantelle, op. 43, Polonaise, F-sharp minor, op. 44, and three Mazurkas, op. 50, Chopin.

METROPOLITAN OPERA HOUSE. Italian opera. Verdi's "Aïda." Cast: *Aïda*, Mme. Nordica; *Amneris*, Mme. Synnerberg; *Amonasro*, Signor Zardo; *Ramphis*, Signor Novara; *Il Re*, Signor De Vaschetti; *Rhadames*, Signor Tamagno. Conductor, Signor Arditì.

Wednesday, Second.

BROADWAY THEATRE. 3 p. m. Dr. von Bülow's second pianoforte recital. Grand Fantasia, op. 18, Hummel; Sonata, op. 54, Beethoven; Grand Suite, op. 91, Raff; "Lac de Wallenstedt," "Egloque," "Au Bord d'une Source," Valse de Schubert ("Soirées de Vienne," No. 4), "Venezia e Napoli," canzone e tarantella, Liszt.

METROPOLITAN OPERA HOUSE. Italian opera. Delibes's "Lakmé." Cast: *Lakmé*, Mme. Patti; *Mallika*, Mme. Fabbri; *Gerardo*, Sig. Ravelli; *Frederico*, Sig. Marescalchi; *Nilakanta*, Sig. Marcassa; *Hagi*, Sig. Vanni. Conductor, Sig. Sapio.

Thursday, Third.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-sixth organ recital. "The Seven Last Words," Haydn; "Evocation a la Chapelle Sixtine," Liszt; Organ Sonata No. 6, E minor, Merkel; Prelude to "Parsifal," Wagner.

BROADWAY THEATRE. 3 p. m. Dr. von Bülow's third pianoforte recital. Sonata, op. 5, F minor, Brahms; Prelude and Fugue, D minor, Aria con Variazioni, D minor, Grande Gigue, G minor, Handel; Rondo, A minor, Andante, G major, Menuet e Gigue, Mozart; Grand Fantasia, op. 17, Schumann; Allegro de Concert, op. 46, Chopin.

Friday, Fourth.

METROPOLITAN OPERA HOUSE. Italian opera. Last appearance of Sig. Tamagno. Verdi's "Otello" repeated. Conductor, Signor Arditì.

Saturday, Fifth.

METROPOLITAN OPERA HOUSE. 2 p. m. Italian opera. Flotow's "Marta." Cast: *Lady Enrichetta*, Mme. Patti; *Nancy*, Mme. Fabbri; *Plunketto*, Sig. Marcassa; *Sir Tristano*, Sig. Carbone; *Lionello*, Sig. Ravelli. Conductor, Sig. Sapio.

Sunday, Sixth.

THE CASINO. A popular concert was given by members of the Italian Opera Company and the regular orchestra of the theatre, conducted by Sig. Arditì.

STEINWAY HALL. Concert under the direction of Johannes Werschinger. "Gothenzug," C. J. Schmidt (male chorus); "Plus grand dans son obscurité," Gounod (Mme. Herbert-Foerster); "Lied eines fahrenden Gesellen," Victor Herbert (Concordia Männerchor of Brooklyn); "Souvenir de Haydn," Leonard (Clotild Scheda); "Im Dunkeln," Engelsberg (Männergesang-

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verein Phoenix of Newark); "Träumerei," Schumann, "Moment Musicale," Schubert, and "Am Springbrunnen," Popper, solos for violoncello (Victor Herbert); "Nächtlicher Gruss," V. Becker (W. Bartels and the New Yorker Sängerrunde); "Frühlingsgruss," V. Becker (Schillerbund of New York); Songs: "Vergissmeinnicht," and "Wünsche," J. Werschinger (Mme. Herbert-Foerster); "Becherschaum—Liebestraum," C. Hirsch (Grütli Männerchor of New York); Grand Caprice, C. Scheda (the composer); "Margret am Thore," Attenhofer.

Monday, Seventh.

CHICKERING HALL. 3 p. m. First of a series of three pianoforte recitals devoted to Chopin's music, by Vladimir de Pachmann. Sonata, B minor, op. 58; Ballade, G minor, op. 23, Nocturne, F minor, op. 55, No. 1; Études, F minor, and F major, op. 25, Nos. 2 and 3; Allegro de Concert, op. 46; Impromptu, A-flat, op. 29; Preludes, op. 28, Nos. 21 and 22; Mazurka, op. 41, No. 1, C-sharp minor; Valse, D-flat, op. 64; Scherzo, B-flat minor, op. 31.

METROPOLITAN OPERA HOUSE. Italian opera. Donizetti's "Lucia di Lammermoor." Cast: *Lucia*, Mme. Patti; *Alisa*, Mme. Bauermeister; *Enrico*, Sig. Marescalchi; *Arturo*, Sig. Vanni; *Raimondo*, Sig. Carbone; *Normanno*, Sig. Bioletto; *Edgardo*, Sig. Guille. Conductor, Sig. Sapio.

Tuesday, Eighth.

CHICKERING HALL. 3 p. m. Vladimir de Pachmann's second Chopin recital. Fantaisie, F minor, op. 49; Sonata, B-flat minor, op. 35; Polonaise, E-flat minor, op. 26, No. 2; Ballade, A-flat, op. 47; Nocturne, D-flat, op. 27, No. 2; Impromptu, F-sharp, op. 36; Études, G-sharp minor, op. 25, No. 6, C-sharp minor, and G-flat, op. 10, Nos. 4 and 5; Scherzo, C-sharp minor, op. 39; Valse, A-flat, op. 42.

METROPOLITAN OPERA HOUSE. Italian opera. Gounod's "Faust."
 Cast: *Margherita*, Mme. Albani; *Siebel*, Mme. Synnerberg;
Marta, Mme. Bauermeister; *Mefistofele*, Sig. Castelmarty; *Valentino*, Sig. Del Puente; *Wagner*, Sig. De Vaschetti; *Faust*,
 Sig. Ravelli. Conductor, Sig. Arditi.

CHICKERING HALL. Testimonial concert of the Gounod Society to William Edward Mulligan. Fantasia for Organ, Schellenberg (William Edward Mulligan); Songs: "Thou art so like a Flower," and "In the East," Mulligan (W. H. Rieger); Violoncello solos: Sarabande, Bach, "Moment Musicale," Schubert, Mazurka, Popper (Victor Herbert); Air from "Samson and Delilah," Saint-Saëns (Mrs. A. M. Jones); "La Carita," Rossini (Mmes. Salvotti, O'Donnell, Le Clair Mulligan, and Miss Lawler); Two cantatas, "Hymn of Apollo" and "Hymn of Pan," Martin Roeder (solo parts: Mme. Salvotti and Le Clair Mulligan, W. H. Rieger and Frederick C. Hilliard). The cantatas were given for the first time in America on this occasion, but with pianoforte and organ instead of orchestral accompaniment. Conductor, William Edward Mulligan.

Wednesday, Ninth.

CHICKERING HALL. 3 p. m. Vladimir de Pachmann's third Chopin recital. Barcarolle, op. 60; Three Preludes, op. 28, Nos. 11, 12, and 24; Three Études, op. 10, Nos. 11 and 12 and op. 25, No. 9; Scherzo, op. 20; Nocturne, op. 37; Two Mazurkas, op. 50, No. 1, and op. 24, No. 4; Ballade, op. 38; Tarantelle, op. 43; Berceuse, op. 57; Fantaisie Impromptu, op. 66; Valse, op. 64, No. 2; Polonaise, op. 53.

SAINT THOMAS'S CHURCH. First service in the season of the Church Choral Society. Psalm XIII, by Liszt; "A Hymn of Praise," by Mendelssohn, performed with orchestra and organ. Solo singers: in the Psalm, William Albert Prime, tenor; in the Hymn, Mrs. Theodore J. Toedt, Miss Florence Hervey, and Mr. Prime. Organist, Will C. Macfarlane. Conductor, Richard Henry Warren.

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Thursday, Tenth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-seventh organ recital. Prelude and Fugue, in G (Book II, No. 2), Bach; Sonata, A minor, No. 3, Lemmens; Theme and Variations, A-flat, Thiele; Andantino and Easter March, in F, Merkel; Concert Overture, in C minor, W. G. Wood.

CHICKERING HALL. Third private concert of the Orpheus Society. "The Cheerful Wanderer," Mendelssohn; Nocturne, Chopin, and Tarantella, "Venezia e Napoli," Liszt (Mme. Julia Rivé-King); "The Vesper Hymn," Beethoven; Air from "Le Prophète," Meyerbeer (Mrs. Carl Alves); "The Spectres of Tydal," Hegar; "The Battle of Salamis," Gernsheim (solo by Mr. Arveschow); Barcarolle, A minor, Rubinstein, and "Man lebt nur einmal," Strauss-Tausig (Mme. Rivé-King); "The Hunter" and "The Styrian Youth," Pommer; "Cradle Song," F. Ries, and "Faded," Proch (Mrs. Alves); "Forsaken," Koschat. Conductor, Arthur Mees.

Friday, Eleventh.

METROPOLITAN OPERA HOUSE. Italian opera. Meyerbeer's "L'Africaine." Cast: *Selika*, Mme. Nordica; *Inez*, Mme. Pettigiani; *Vasca da Gama*, Sig. Ravelli; *Nelusco*, Sig. Zardo; *Don Pedro*, Sig. Novara; *Grand Brahmin*, Sig. Castelmary. Conductor, Sig. Sapio.

CHICKERING HALL. Concert of M. and Mme. Vladimir de Pachmann, with the help of an orchestra. Overture, "Ruy Blas," Mendelssohn; Concerto in E-flat, Liszt (Mme. de Pachmann); "Liebesnovelle," Arnold Krug; Concerto in F minor, Chopin (M. de Pachmann); "Pagina d'Amore," Van der Stucken; "In the Hall of the Mountain King," from "Peer Gynt," Grieg; Pianoforte solos: "Danklied nach dem Sturm," Heusselt, and Rondeau Brilliant, Weber (Mme. de Pachmann); Ball scene from "Charlotte Corday," Benoit; Pianoforte solos:

Romanze, op. 32, Schumann, "Rêverie du Lac," Marguerite de Pachmann, and "La Fileuse," Raff (M. de Pachmann); Scherzo for two pianofortes, op. 87, Saint-Saëns (M. and Mme. de Pachmann). Conductor, F. Van der Stucken.

Saturday, Twelfth.

METROPOLITAN OPERA HOUSE. 2 p. m. Italian opera. "Faust" repeated, with Sig. Vicini as *Faust* and Sig. Novara as *Mefistofele*. Conductor, Sig. Arditì.

METROPOLITAN OPERA HOUSE. Sixth concert of the Philharmonic Society. Pastoral Symphony from the "Christmas Oratorio," Bach; Sonata, in F minor, No. 5, Bach (transcribed by Theodore Thomas); Madrigal, "Matona, lovely Maiden," Orlando Lassus, and part-song, "The Wood Minstrels," Mendelssohn (The Metropolitan Musical Society); Symphony, D minor, No. 9, Beethoven (solo singers: Clementina De Vere, Emily Winant, W. H. Rieger, Max Treumann; Choir: The Metropolitan Musical Society). Conductor, Theodore Thomas.

Monday, Fourteenth.

METROPOLITAN OPERA HOUSE. Italian opera. Gounod's "Romeo and Juliet." Cast: *Giulietta*, Mme. Patti; *Stefano*, Mme. Fabbri; *Gertrude*, Mme. Bauermeister; *Tebaldo*, Sig. Perugini; *Benvolio*, Sig. Bioletto; *Mercutio*, Sig. Del Puente; *Paris*, Sig. Lucini; *Gregorio*, Sig. Cernusco; *Capuletto*, Sig. De Vaschetti; *Fra Lorenzo*, Sig. Marcassa; *Romeo*, Sig. Ravelli. Conductor, Sig. Sapio.

BROADWAY THEATRE. The Duff Opera Company in Gilbert and Sullivan's "Pirates of Penzance." Cast: *Major-General*, Mark Smith; *The Pirate King*, William McLaughlin; *Samuel*, Frank Pearson; *Frederick*, Charles O. Bassett; *Sergeant*, Digby Bell; *Mabel*, Miss Lilly Post; *Edith*, Miss Gertrude Sears; *Kate*, Miss Maud McIntyre; *Anna*, Miss Anne Boelen; *Ruth*, Laura Joyce Bell. Conductor, Julian Edwards.

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THE MUSICAL SEASON 1889-1890.

Tuesday, Fifteenth.

CHICKERING HALL. 3 p. m. Third Classical Afternoon Concert of Frank Van der Stucken. Overture, "Dame Kobold," Reinecke; Violin concerto, No. 1, G minor, Bruch (Maud Powell); Air from "Jessonda," Spohr (Oscar Saenger); Capriccio Brilliant, Mendelssohn (Richard Hoffman); Symphony in F major, No. 8, Beethoven. Conductor, F. Van der Stucken.

STEINWAY HALL. Concert of Conrad Ansorge, assisted by Rafael Joseffy and an orchestra under the direction of Theodore Thomas. Concerto No. 1, D minor, Brahms; Dramatic Symphony, "Orpheus," Conrad Ansorge; Variations in B-flat, for two pianofortes, Schumann (Messrs. Joseffy and Ansorge); Prelude to "Die Meistersinger," Wagner.

Mr. Ansorge has a high opinion, evidently, of the musical capacity of the New York public. Having planned a concert for the purpose of introducing his first symphonic creation, he seems to have been determined that the evening should not be given up to frivolity of any sort. To begin with, he played for his audience the Concerto by Brahms which had not been heard here for many years, and probably will not be heard again for as many more. This is not because the work is not a most noble piece of music, but because as a whole it lacks the elements which give pleasure to the many, even to the cultivated many. The orchestral introduction, with its oppressively sombre coloring and its opaque and ineffective orchestration, deadens interest in the work before the solo instrument enters, and it is not until the second subject of the first movement (a beautiful and impressive melody in the chorale style) is reached that the attention is riveted. It is an effort toward an exceedingly lofty flight, and the manner in which the composer occasionally uses his pinions is in the highest degree admirable; yet I fear that for the present it must be said that the Concerto will have to forego that measure of public appreciation which the same composer's second Concerto, in B-flat, has gained. For the clearness, earnestness, and intelligence of his reading of the Concerto Mr.

Ansorge is entitled to the highest praise. It was plainly a labor of love with him, and its value was enhanced by the circumstance that the Concerto represents a very different tendency in composition than his own Symphony which followed it.

Mr. Ansorge's Symphony is a new work, the first orchestral production of the young musician, and is not only characterized as "Dramatic" by the author, but also has a descriptive title, "Orpheus." In its presence the word symphony must be understood differently than in the presence of the old works in the symphonic form. It might, perhaps, be more correctly described as a symphonic poem in three parts. Very wisely, I think, Mr. Ansorge has not burdened his work with a catalogue of its supposed poetical contents. True, in the *Tribune* two days before the concert he suggested a line of thought which might be accepted as a programme, but the usefulness of that scheme was exhausted when it had suggested a frame of mind in which the music might be listened to. In this respect Mr. Ansorge's music belongs (in intent at least) to the better class of so-called "programme music." It was not harmed by the commentary, but neither was it dependent on it. What Mr. Ansorge has composed is a mood picture of large dimensions. He has not attempted, even for a moment, to describe external things, but only to delineate feelings. In his first movement he has essayed to give musical expression to the feelings of the bereaved Orpheus. It is a colossal yearning, a monumental sorrow, to which he seeks to give utterance, and one not at all reconcilable with the placid academic conception of the ancient minstrel's utterances. But evidently Mr. Ansorge, like his master and model, Liszt, looks upon his hero merely as a representative of humanity and is not embarrassed by the shackles of conventional thought. It is a more questionable matter that in his second movement he is still in the emotional province chosen for his first movement, and that, in consequence of this, and as a result of his choice of Liszt's rhapsodical manner, his music becomes monotonous in feeling. The many climaxes worked up by means of quicker tempi in the first movement do not save him, and when his energetic last movement is reached attention is considerably jaded. The second movement has a superscription reading: "Orpheus's Complaint and Love

Song in Hades." The last movement he calls simply "Orpheus and Eurydice."

Mr. Ansorge's music is exceedingly interesting from several points of view, especially as a first production in the most ambitious and trying province in the whole field of composition. That the fact was enforced all the time, but more particularly in the first movement, that, while the hand was the hand of Ansorge the voice was the voice of Liszt, is not at all to the discredit of the youthful composer. I think it rather a virtue under the circumstances, for nothing was more surprising in the work than the freedom and power with which he handled the Lisztian apparatus. The orchestration was sonorous, varied, and frequently very expressive. Some of the melodies, too, were genuinely eloquent, and the ingenuity and consistency with which the thematic development was achieved must have made a profound impression on the many musicians in the audience. A young musician who can do so well on a first trial with the large forms will discover elements of originality in due time, and his career can be watched with interest and hope.

METROPOLITAN OPERA HOUSE. Italian opera. Verdi's "Rigoletto." Cast: *Gilda*, Mme. Albani; *Maddalena*, Mme. Fabbri; *Giovanna*, Mme. Bauermeister; *La Contessa*, Mme. Claire; *Rigoletto*, Sig. Del Puente; *Sparafucile*, Sig. Novara; *Monterone*, Sig. De Vaschetti; *Il Duca*, Sig. Ravelli. Conductor, Sig. Arditì.

CHICKERING HALL. Third private concert of the Mendelssohn Glee Club. "The Night Watch on the Coast," Herbeck; "Fantaisie Caractéristique," for violoncello, Servais (Victor Herbert); "The Voyage," Mendelssohn; "In Winter," Kremser; Songs: "Gretchen am Spinnrade," Schubert, and "Meine Liebe ist grün," Brahms (Mrs. Charles Tyler Dutton); "The Angelus," George L. Osgood; "In Autumn," W. W. Gilchrist; Solos for violoncello: "Tre Giorni," Pergolesi, Minuet, Braga, and Spanish Dance, Popper (Mr. Herbert); "Swedish Serenade," J. A. Ahlstrom; "Long Day Closes," Sullivan; Songs: "Comment disaient-ils," Liszt, "Still wie die Nacht," Carl Bohm, and

“Frühling,” Lassen (Mrs. Dutton); “Contentment,” Kremser. Conductor, Arthur Woodruff.

Wednesday, Fifteenth.

METROPOLITAN OPERA HOUSE. Italian opera. Rossini's “Il Barbiere di Siviglia.” Cast: *Rosina*, Mme. Patti; *Berta*, Mme. Bauermeister; *Figaro*, Sig. Del Puente; *Don Basilio*, Sig. Marcassa; *Dr. Bartolo*, Sig. Carbone; *Il Conte*, Sig. Perugini. Conductor, Sig. Sapiro.

Thursday, Seventeenth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-eighth organ recital. Fantasia and Fugue in G, J. L. Krebs; “Holsworth Church Bells,” S. S. Wesley; Sonata No. 3, A minor, J. A. Van Eyken; Prelude in G and Pastorale in G minor, C. A. Gambini; Concert Fantasia in A-flat, F. de la Tombelle; Overture, “A Midsummer Night's Dream,” Mendelssohn (transcribed by Mr. Warren).

CHICKERING HALL. Third private concert of the Rubinstein Club. “A Song of May,” Oscar Weil; “Noël Paien,” Massenet (Theophile Manoury); “Morning Song of the Shepherdess,” Abt; “John Anderson, my Jo, John,” arranged by Dierrner; Andante Spianato and Polonaise, Chopin (Mme. Marguerite de Pachmann); “Our Home shall be on this Bright Isle,” Henry Smart (solo by Miss Marie S. Bissell); “The Lost Chord,” Sullivan (arranged by E. N. Anderson); “The Mountain Spirit,” A. Jensen; Barcarolle, Rubinstein, and Galop Russe, Liszt (Mme. de Pachmann); “Wind of Evening,” E. N. Anderson; “Old German Shepherds' Song,” W. Kienzl; Air from “Un Ballo in Maschera,” Verdi (Mr. Manoury); “Down the Rhine,” Rheinberger. Conductor, William R. Chapman.

Friday, Eighteenth.

METROPOLITAN OPERA HOUSE. Italian opera. Meyerbeer's “Huguenots.” Cast: *Raoul*, Sig. Ravelli; *De Nevers*, Sig. Del

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Puente; *St. Bris*, Sig. Zardo; *Marcel*, Sig. Novara; *Margherita de Valois*, Mme. Pettigiani; *Urbano*, Mme. Fabbri; *Valentine*, Mme. Albani. Conductor, Sig. Arditì.

Saturday, Nineteenth.

METROPOLITAN OPERA HOUSE. 2 p. m. Italian opera. Madame Patti in "Lucia di Lammermoor." Conductor, Sig. Sapio.

CHICKERING HALL. 3 p. m. Recital of Chopin's Music by Vladimir de Pachmann. Sonata, op. 35; Impromptu, op. 36; Barcarolle, op. 60; Berceuse, op. 57; Études, op. 10, Nos. 11 and 12, op. 25, No. 9; Ballade, op. 23; Valse, op. 42; Mazurka, op. 41, No. 1; Tarantelle, op. 43.

ACADEMY OF MUSIC, BROOKLYN. Sixth concert of the Philharmonic Society of Brooklyn. Sonata in F minor, No. 5, Bach (for orchestra by Theodore Thomas); Symphony, C minor, No. 5, Beethoven; *Siegfried's* Funeral March, "Siegfried Idyl," "Waldweben," Introduction and Finale from "Tristan und Isolde," and Prelude, "Die Meistersinger," Wagner. Conductor, Theodore Thomas.

STEINWAY HALL. A concert was given by Mme. Hortense Synerberg, mezzo soprano of the Abbey and Grau Italian Opera Company, assisted by Mme. Pettigiani, Mme. Fabbri, Signor Del Puente, Clinton Elder and others.

Sunday, Twentieth.

LIEDERKRANZ HALL. Third concert of the Deutscher Liederkranz. "Die erste Walpurgisnacht," Mendelssohn (solo parts: Miss Marie Maurer, Jacob Graff, and Max Treumann); Air from "Lakmé," Delibes (Clementina De Vere); Air from "The Magic Flute," Mozart (Sig. Ravelli); "Gesangs-Scene," for violin, Spohr (Richard Arnold); "Maitag," V. E. Becker; "Mondnacht," I. Brambach; "Seemann's Abschied," E. Speidel; Cavatina from "Aïda," Verdi (Miss De Vere); "Ave Maria,"

Bach-Gounod (Sig. Ravelli); Festival March, Act I, "Queen of Sheba," Goldmark. Conductor, Reinhold L. Herman.

BEETHOVEN MÄNNERCHOR HALL. Concert of the Beethoven Männerchor. Overture, "Ruy Blas," Mendelssohn; "Im Sturme," Edwin Schultze; Air from "Euryanthe," Weber (Miss K. Hilke); Song from "Der Trompeter von Säckingen," Nessler (Friedrich Kuechenmeister); Rhapsody, "Abends," for orchestra, Raff; "Lenzfrage," Weinzierl; "Es steht eine Linde," Dregert; Songs: "Widmung," Schumann, and "Die deutsche Mutter," Neeb (Mr. Kuechenmeister); Finale of the "Études Symphoniques," Schumann (for orchestra by Arthur Mees); "Ostermorgen," Hiller (solo, Miss Hilke). Conductor, Arthur Mees.

Tuesday, Twenty-second.

STEINWAY HALL. Pianoforte recital by Conrad Ansoerge. Variations on "Weinen, Klagen," Petrarch's third sonnet, and Hungarian Rhapsody No. 14, Liszt; Sonata in B-flat, Schubert; Overture, Bach-Joseffy; Rhapsody, op. 78, No. 1, Brahms; Ballade and Valse Capriccioso, Ansoerge; Marche Militaire, Schubert-Tausig.

Wednesday, Twenty-third.

METROPOLITAN OPERA HOUSE. Italian opera. Donizetti's "Linda di Chamounix." Cast: *Linda*, Mme. Patti; *Pierotto*, Mme. Fabbri; *Maddalena*, Mme. Bauermeister; *Antonio*, Sig. Marescalchi; *Il Prefetto*, Sig. Marcasso; *Il Marchesi*, Sig. Carbone; *Carlo*, Sig. Vicini. Conductor, Sig. Sapio.

STEINWAY HALL. Farewell concert of Master Otto Hegner. Adagio Cantabile, Tartini, and Gavotte, Bach, for violoncello (Victor Herbert); "O qual profersi," Braga (W. R. Rieger); Rondo, op. 16, Berceuse, and Waltz, op. 42, Chopin (Master Hegner); "Son vergin vezzosa" from "I Puritani," Bellini (Clementina De Vere); Bagatelle and Scherzo, for violoncello, Victor

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Herbert (Mr. Herbert); "Märchen," Raff, and "Chant Polonais," Chopin-Liszt (Master Hegner); "In dieser Stunde," Max Spicker (Mr. Rieger); "Summer Night" and "Ma Voisine," A. Goring Thomas (Miss De Vere); Spinning Song from "The Flying Dutchman," Wagner-Liszt, and "Man lebt nur einmal," Strauss-Tausig (Master Hegner.)

Thursday, Twenty-fourth.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and seventy-ninth organ recital. Fantasia and Fugue, in C minor (Book III, No. 6), Bach; Allegretto in E-flat, from the Symphony "La Reine de France," Haydn (arranged by Best); Sonata No. 2, in E, op. 10, Philipp Wolfrum; Andante in G, op. 147, Merkel; Pièce Héroïque in B minor, Cesar Franck; Offertory in E-flat, op. 70, Guilmant; Concert Piece in E-flat minor, Thiele.

STEINWAY HALL. Complimentary concert for the benefit of George F. Bristow. "Strike the Lyre," Cooke (Banks' Glee Club); Two movements from the Sextet, op. 78, H. Hofmann (New York Philharmonic Club); "Matilda," Hauptmann (Mrs. Carl Alves); Valse, op. 34, Moszkowski (Miss Alice Hore); Song from "Der Trompeter," Nessler (H. R. Humphries); "The Haunted Stream," Phelps (Mrs. Blanche Stone Barton and the Glee Club); Selections from "Rip Van Winkle," Bristow (Miss Carlotta F. Pinner, Mrs. Alves, Fred. Harvey, and Glee Club).

CHICKERING HALL. Third private concert of the Musurgia. "Sailor's Song," J. Mosenthal; "Evening Song," J. Vogt, and Intermezzo from Suite No. 1, C. Kurth (Philharmonic Club); "Ye Eyes of Melting Blue," Karl Appel (duet, Clinton Elder and C. J. Bushnell); "The Ring and the Rose" (folksong); Air from "Il re pastore," Mozart (Mrs. Corinne Moore-Lawson; violin obbligato, Richard Arnold); Finale, Act I, "Rienzi," arranged for male voices by Max Spicker, Wagner (solo, W. H. Rieger); "Old King Cole," R. DeKoven; "The Water Lily," Abt; "Réverie du Soir," Saint-Saëns, and "Serenade

Enfantine," F. Bonnaud (Philharmonic Club); Serenade, Beschnitt (solo, E. F. Bushnell); Songs: "Morning Serenade," Ries, "'Twas April," E. Nevin, and "Maids of Cadiz," Delibes (Mrs. Lawson); "Hymn of Praise," Hermann Mohr. Conductor, William R. Chapman.

Friday, Twenty-fifth.

METROPOLITAN OPERA HOUSE. Italian opera. Verdi's "Traviata." Cast: *Violetta*, Mme. Patti; *Annina*, Mme. Bauermeister; *Flora*, Miss Claire; *Giorgio*, Sig. Zardo; *Gastone*, Sig. Isaardi; *Il Barone*, Sig. Migliara; *Il Marchese*, Sig. Bioletto; *Il Dottore*, Sig. De Vaschetti; *Alfredo*, Sig. Guille. Conductor, Sig. Arditi.

CHICKERING HALL. Pianoforte recital of Chopin's music by Vladimir de Pachmann. Sonata, op. 58; Nocturne, op. 27, No. 2; Allegro de Concert, op. 46; Ballade, op. 47; Valse, op. 64, No. 2; Fantaisie Impromptu, op. 66; Mazurka, op. 50, No. 1; Three Études, op. 25, Nos. 2, 3, and 6; Polonaise, op. 53.

Saturday, Twenty-sixth.

CHICKERING HALL. 3 p. m. Pianoforte concert by M. and Mme. de Pachmann. Andante and Variations for two pianofortes, Schumann; Fantaisie Sonate, op. 78, Schubert (Mme. Pachmann); Fugue in A minor, Bach, Gigue con Variazioni, Raff, and "Au Bord d'une Source," Liszt (M. Pachmann); Romance, Marguerite de Pachmann, Étude en forme de Valse, Saint-Saëns (Mme. Pachmann); Nocturne, op. 6, Henselt, and "Momento Capriccioso," Weber (M. Pachmann); Rondo for two pianofortes, op. 73, Chopin.

MAY

Thursday, First.

GRACE CHURCH. 3 p. m. Samuel P. Warren's one hundred and eightieth organ recital. Overture to "Athalia," Handel; Andantino from "The Consecration of Sound," Spohr (arranged by Best); Suite in F, Arnold Dolmetch; "Communion," in A, Eugene Gigout; Sonata in C minor, Julius Reubke.

Friday, Second.

BROADWAY THEATRE. 3 p. m. Pianoforte recital of Dr. Hans von Bülow. Sonata, A minor, op. 42, Schubert; Variations and Fugue, op. 17, F. Kiel; Prelude and Fugue, op. 53, No. 3, Rubinstein; Russian Fantaisie, op. 18, No. 6, Tschaikowsky; Intermezzo, Notturmo, Fughette, and Reverie from "Frühlingsboten," op. 55, Scherzo, op. 74, No. 2, Valse, op. 54, No. 1, and Polka from op. 71, Raff; "Ricordanza," Polonaise in E, and Valse Impromptu, A-flat, Liszt.

AMBERG THEATRE. "Morilla," comic operetta in three acts, music by Julius Hopp, performed for the first time in New York. Conductor, E. Pözl.

STEINWAY HALL. Lecture by H. E. Krehbiel on "The Precursors of the Pianoforte," illustrated by Conrad Ansoerge, who played the first Prelude in C, from "The Well-Tempered Clavichord," Bach, on a clavichord; "The Queen's Command," by Orlando Gibbons, on a harpsichord; Mozart's Rondo in A minor, on a pianoforte of Mozart's time; Andante, Theme, and Variations from the Sonata, op. 14, No. 2, on a grand pianoforte made by

Nannette Streicher in 1816, and Liszt's Twelfth Hungarian Rhapsody, on a Steinway concert grand. The old instruments were loaned by M. Steinert, of New Haven.

With this lecture Steinway Hall was withdrawn from public use. For nearly a quarter of a century it had been the home of high-class music in the American metropolis, and from its records alone the history of the art during the most interesting period of its local development might be drawn. That this statement is in no sense fantastical is proved by a simple list of the most eminent musicians, singers and instrumentalists who have been heard within its walls. It is as follows:

VIOLINISTS.

Maurice Dengremont, Henry Schradieck, Henri Wieniawski, Henri Vieuxtemps, Ole Bull, August Wilhelmj, Pablo de Sarasate, Carl Rosa, Camilla Urso, Wenzel Kopta, F. J. Prume, Ovide Musin, Edward Mollenhauer, Maud Powell, Bernhard Listemann, Franz Kneisel, Richard Arnold, S. E. Jacobsohn, Joseph Mosenthal, Hermann Brandt, Emile Sauret, Leopold Lichtenberg, Alfred Vivien, Fritz Kreisler, Edward Remenyi, Sam Franko, Jeanne Franko, Nahan Franko, Madge Wickham, Nettie Carpenter, Dora Becker, M. Van Gelder, Franz Wilczeck, Max Bendix.

VIOLONCELLISTS.

Frederick Bergner, Carl Werner, Joseph Diehm, Louis Lubeck, Gaetano Braga, A. Hekking, Fred. Mollenhauer, Wilhelm Mueller, Louis Blumenberg, Adolphe Fischer, Victor Herbert, Fritz Giese, Rudolph Hennig.

SOPRANOS.

Adelina Patti, Parepa Rosa, Carlotta Patti, Anna de la Grange, Gazzaniga, Louisa Cappiani, Teresa Parodi, Marie Roze, Minnie Hauk, Eugenie Pappenheim, Lilian Norton (Nordica), Ilma di Murska, Caroline Richings, Emma Juch, Etelka Gerster, Christine Nilsson, Bertha Johanssen, Anna Bishop, Lilli Lehmann, Clara Louise Kellogg, Isabella McCullough, Mme. Ambre, Alwina Valeria, Emma Albani, Marcella Sembrich, Amalie Materna, Emmy Fursch-Madi.

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CONTRALTOS.

D'Angri, Scalchi, Zelig Trebelli, Antoinette Sterling, Lena Little, Adelaide Phillips, Zelda Seguin, Jennie Kempton, Annie Louise Cary, Krebs-Michalesi, Antonia Henne, Kate Morensi, Mrs. Patey, Anna Drasdil, Marie Gramm, Anna de Belocca, Emily Winant, Anna Lankow, Lablache, Marianne Brandt, Belle Cole.

TENORS.

Massimiliani, Campanini, Ravelli, Theodore Wachtel, W. Candidus, Achille Errani, P. Brignoli, Le Franc, Ernest Perring, Theo. Habelmann, Paul Kalisch, C. Fritsch, Wm. Courtney, Theo. J. Toedt, Jos. Maas, Ernesto Nicolini, Anton Schott, Albert Niemann.

BARITONES.

Bellini, Fossati, Ferranti, Ardavani, J. R. Thomas, Galassi, Tagliapietra, Victor Maurel, Del Puente, Chas. Santley, Georg Henschel, Harrison Millard, Max Treumann, Jacob Muller, N. Verger, Franz Remmert, Theo. Reichmann.

BASSOS.

Carl Formes, Susini, Ronconi, Coletti, Myron W. Whitney, Jos. Weinlich, Jos. Herrmann, Conrad Behrens, L. G. Gottschalk, Max Heinrich, Joseph Jamet.

ORGANISTS.

George F. Bristow, George W. Morgan, Samuel P. Warren, Dudley Buck.

CONDUCTORS.

Carl Bergmann, Luigi Arditi, Theodore Thomas, Leopold Damrosch, Wilhelm Gericke, Frederick Louis Ritter, Carl Anschutz, Anton Seidl, Max Spicker, Frank Van der Stucken, Gotthold Carlberg, W. E. Dietrich, Max Maretzek, Franz Abt, Agr. Paur, Reinhard Schmelz, Adolph Neuendorff, Arthur Claassen, Arthur Nikisch, Walter Damrosch.

Steinway Hall was erected in 1866, at a cost of \$250,000. The concert-room was opened and dedicated to artistic uses on October 31st of that year, with a grand concert at which Madame Parepa

and Sig. Brignoli sang, and S. B. Mills played the first movement of Schumann's Concerto in A minor. Mr. Thomas conducted. It has been in constant use ever since.

Monday, Fifth.

BROADWAY THEATRE. A comic operetta entitled "Castles in the Air," words by C. A. Byrne, music by Gustave Kerker, produced by the DeWolf Hopper Opera Bouffe Company. Cast: *Filacoudre*, DeWolf Hopper; *Repetito*, Alfred Klein; *Cabolaastro*, Thomas L. Seabrooke; *Jocrisse*, Edmund Stanley; *Chief of Police*, Lindsay Morison; *Pierre*, George Wade; *Bul-Bul*, Marion Manola; *Blanche*, Della Fox; *Angelique*, Rose Leighton; *Louise*, Elvia Croix; *Victorine*, Anna O'Keefe; *Stephanie*, Lily Fox; *Desirée*, Louise Edgar. Conductor, Adolph Nowak.

"Castles in the Air" is an amorphous thing which does not invite much serious attention. The occasion was interesting as affording proof of a convincing and pleasant kind of the personal popularity of Mr. DeWolf Hopper, and diverting as showing the level to which what was once a form of entertainment that afforded employment to ingenuity in dramatic construction, humor in writing and grace and cleverness in musical composition has sunk. For the frankness with which this demonstration was made the public owed, perhaps, a certain kind of gratitude to Mr. Hopper. It was as plain as a pikestaff all evening that he undertook the performance with a light-hearted indifference to all the old conceptions of what a comic operetta ought to be. So far as he was concerned the play (if the word can be used for the sake of convenience) was only an excuse for bringing him upon the stage. Once there he put forth his best efforts to amuse the spectators, and if in the midst of many things which must have been highly gratifying to him he had any disappointments, they sprang from the fact that some of his clownish tricks did not evoke the laughter which they were expected to cause. In this disappointment circumstances justified him to a considerable extent; for all that was diverting in the entertainment itself was wholly extraneous to the play. The author's contribution to the humor of the occasion was mainly to be found in a note which he caused to be printed on the programme, in which he informed the

public (for the purpose of satisfying curiosity and in incidentally correcting "some misstatements") that the "mother idea" of the piece might be found in a one-act Intermezzo written by Cervantes. The obvious purpose of this publication was to convey the impression that the libretto was not an adaptation of Offenbach's "Les Bavards," as some newspaper writers had said. It would doubtless be gratifying to M. Nutter, who wrote the book of Offenbach's operetta, to take the same view of the case; but this does not change the fact that it was he who developed the fundamental idea of the Spanish Intermezzo into a clever comedy, and Mr. Byrne who perverted it. Certainly every lover of "Don Quixote" must have felt indignant at the effort to connect Cervantes with "Castles in the Air," and every admirer of Offenbach have smiled at the thought that the textual stalking-horse which Mr. Kerker has hung his music upon and Mr. Hopper made the excuse for his buffoonery was "Les Bavards." It was the "mother idea" that was most desperately maltreated, a circumstance which Mr. Hopper may some day be ready to plead as an excuse for eliminating nearly everything from the piece except the musical numbers and the stage pictures. The scenic attire of the piece is original. Any place would serve as a theatre for the burlesque, but Martinique was chosen, presumably, for the sake of picturesqueness of effect; and this was gained, though at the usual sacrifice of truthfulness. The local color in the production, aside from a bit of architecture in the first act, was confined to the introduction of a few black servants of fast color.

Mr. Kerker will never be accused of having gone to "Les Bavards" for any of his music. His measures are as far from Offenbach's in style and spirit as can well be imagined. There are some effective numbers in his score (notably the finale of Act I, and a duet in the same act), but its monotony of color and its want of freshness militates against it. It might be characterized, on the whole, as a somewhat roily decoction of Millöcker, Genée, and Suppe (it was amusing to hear the reminiscence of the strikingly original romance in "Clover" in the instrumentation of the tenor's song at the beginning of the second act), with an occasionally less successful effort to reproduce the forms of Gilbert and Sullivan, and an echo of the popular music of the Bowery and Koster & Bial's.

HAMMERSTEIN'S OPERA HOUSE, HARLEM. "The King's Fool," brought forward by the Conried Comic Opera Company and continued for two weeks.

Thursday, Eighth.

METROPOLITAN OPERA HOUSE. Second concert of the Metropolitan Musical Society. "The Magic of Spring," Weinzierl; Duet, "Flow gently, Deva," Parry (Clinton Elder and W. E. Harper); "Rise! Sleep no more," Benedict; "Sleep, My Flower," Kjerulf; "The Wood Minstrels," Mendelssohn; Romance and Polonaise for Violin, H. H. Huss (Miss Maud Powell); "Love in her Eyes sits playing," Handel, and "Lend me your Aid," from "La Reine de Saba," Gounod (Edward Lloyd, his first appearance in New York); "Sanctus," Americo Gori (Alice M. Stoddard, soprano, Mrs. Carl Alves, contralto, J. H. McKinley, tenor, chorus and orchestra; first time); "O, my Love's like a Red, Red Rose," G. M. Garrett; Hungarian Rhapsody No. 4, and Waltz and Scene from "Faust," Liszt (Carl Faelten); "Ode on St. Cecilia's Day," C. Hubert H. Parry (first time; Miss Kathrin Hilke, soprano, W. E. Harper, baritone); Serenade, Schubert (Mr. Lloyd; violin obbligato, Miss Powell); March and Chorus, "Tannhäuser," Wagner. Conductor, W. R. Chapman.

Saturday, Tenth.

METROPOLITAN OPERA HOUSE. Concert by Hans von Bülow and Eugen d'Albert, assisted by a grand orchestra. "Scotch," Symphony, Mendelssohn; Concerto No. 2, Brahms, (Mr. d'Albert); Overture, "Oberon," Weber; Concerto for Two Pianos, C major, Bach; Overture, "Leonore," No. 3, Beethoven. Conductor, Dr. von Bülow.

ARION HALL. Concert of the Männergesangverein Arion, at which were performed two works thitherto unheard in New York, Marschner's operetta, "Der Holzdieb," and a burlesque oratorio, "St. Antonius," by F. Roesch. Conductor, Frank Van der Stucken.

May.]

THE MUSICAL SEASON 1889-1890.

Monday, Twelfth.

ACADEMY OF MUSIC. Revival for the summer season of "H. M. S. Pinafore," by the J. C. Duff Opera Company. Cast: *Sir Joseph Porter*, Digby Bell; *Captain Corcoran*, W. H. Clark; *Ralph Rackstraw*, Chauncey Olcott; *Dick Deadeye*, Frank Pearson; *Boatswain*, W. H. McLaughlin; *Josephine*, Gertrude Sears; *Hebe*, Katie Gilbert; *Little Buttercup*, Laura Joyce Bell. Conductor, Julian Edwards.

Tuesday, Thirteenth.

THE CASINO. 3 p. m. First of three farewell concerts, the others given on the two following days, of Eugen d'Albert and Pablo de Sarasate, assisted by Mme. Berthe Marx, the programmes made up chiefly of music played at their earlier concerts.

Wednesday, Fourteenth.

ST. BARTHOLOMEW'S CHURCH. Second service of the Church Choral Society. "Mors et Vita," Gounod (solo parts: Mrs. Theodore Toedt, Miss Hattie J. Clapper, Theodore J. Toedt, and Franz Remmert. The celestial chorus was sung by the vested choir of the Church of the Holy Trinity.) Organist, H. W. Parker; Conductor, Richard Henry Warren.

Saturday, Seventeenth.

CHICKERING HALL. 3 p. m. Farewell Concert of Mr. and Mrs. Pachmann. Fantaisie, op. 49, and Allegro de Concert, op. 46, Chopin (Mr. Pachmann); Variations Sérieuses, Mendelssohn; Barcarolle in G, No. 4, and "Le Bal," Rubinstein (Mrs. Pachmann); Nocturne, op. 37, Études, op. 10, No. 3, and op. 25, No. 1, Mazurka, op. 56, No. 2, Waltz, op. 34, No. 3, Chopin (Mr. Pachmann); "Waldesrauschen," Liszt, Rigaudon, Raff (Mrs. Pachmann); Ballade, op. 38, Impromptu, op. 29, and Scherzo, op. 31, Chopin (Mr. Pachmann).

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I. German Opera.

THE sixth season of Grand Opera in German at the Metropolitan Opera House began on November 27th and came to an end on March 22nd. The promises of the directors in their prospectus, issued in the Fall, were realized, so far as the number of performances and the list of artists were concerned. Fifty subscription nights and seventeen afternoon representations of opera were given, and there was besides an extra performance for the benefit of Madame Lehmann-Kalisch, who had stipulated for it in her contract in lieu of an increased honorarium demanded and refused. The sixty-seven performances were devoted to nineteen operas and lyric dramas, of which three were new to the Metropolitan repertory, and one was a complete novelty outside of Germany. The works added to the list, which were familiar from previous local performances in one shape or another, were: Wagner's "Flying Dutchman," and Verdi's "Un Ballo in Maschera"; the novelty was Cornelius's "Barber of Bagdad." At Madame Lehmann's benefit "Norma" was given, which had not been heard previously at the Metropolitan Opera House. The last three weeks of the season were devoted to representations in chronological order (barring an exchange of places between "Tristan" and "Die Meistersinger") of all the operas and lyric dramas of Richard Wagner current on the stages of Europe. The list began with "Rienzi" and ended with the last drama of the tetralogy. The works performed, the order of their production, the dates on which they were first brought forward, and the number of performances which each received may be learned from the following table:

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COMPOSER.	OPERA.	DATE FIRST PRODUCTION.	TIMES GIVEN.
Wagner	Flying Dutchman	November 27	5
Goldmark	Queen of Sheba	November 29	5
Mozart	Don Giovanni	December 4	2
Verdi	Il Trovatore	December 6	3
Verdi	Un Ballo in Maschera	December 11	4
Rossini	William Tell	December 13	2
Halevy	La Juive	December 20	2
Wagner	Lohengrin	January 1	5
Cornelius	Barber of Bagdad	January 3	5
Wagner	Tannhäuser	January 10	5
Verdi	Aïda	January 15	3
Wagner	Tristan und Isolde	January 22	5
Nessler	Trompeter von Säkkingen	January 31	4
Wagner	Götterdämmerung	February 7	5
Wagner	Die Walküre	February 12	3
Wagner	Rheingold	February 21	3
Wagner	Rienzi	February 26	1
Wagner	Meistersinger	March 7	3
Wagner	Siegfried	March 17	2

A new ballet, entitled "Die Puppenfee," was also brought out in connection with the new opera "Der Barbier von Bagdad." The performance of "Norma," for Madame Lehmann's benefit, took place on February 27th. Seven additions to the list had been promised in the prospectus, but counting in "Norma" and "The Flying Dutchman," (not mentioned specifically, but by implication, in the plan for a serial representation of Wagner's works,) only four additions were made. The works promised, but not given, were Lalo's "Le Roi d'Ys," Verdi's "Otello," Ponchielli's "Gioconda," and Marschner's "Templer und Jüdin." Inquiry into the reason for the non-fulfilment of the engagement of the directors with the public in respect of these works disclosed the fact that the cause was partly the inefficiency of the choral organization of the institution, and partly the epidemic of influenza which prevailed during the greater part of the winter and compelled the loss of extremely valuable time, postponing the first representation of "The Barber of Bagdad," for instance, from December 25th to January 3d. In the case of "Otello" all was in readiness except the chorus which

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consumed so much time restudying old works that the new ones had to be abandoned. The stage decorations and costumes for "Le Roi d'Ys" were nearly complete when work upon them was abandoned, because of the impossibility of preparing the choral part for performance. Embarrassments of this nature are created by the unstable organization of the operatic institution which has its home at the Metropolitan Opera House. The end of every season brings with it practically a complete disruption of the company; and each Fall witnesses its organization *de novo*. The stockholders do not seem yet to have convinced themselves that the opera has outlived its experimental stage. Nevertheless it has been demonstrated that it can command a greater degree of success than any other operatic venture could hope for; and this circumstance, it would seem, ought to suggest to far-seeing, practical men that it would be the policy of wisdom to fix a period during which Opera in German will be maintained, and thus lift the question of a possible change out of disturbing controversy. Though the period were fixed at no more than five years it would be of invaluable help in building up a repertory and recruiting the artistic forces of the institution. Such a proposition needs no argument to support it.

The relative popularity of the various works performed is indicated, so far as it is possible to arrive at it, in the following table, devoted to an exhibition of receipts and attendance. The plan adopted has been a comparison of average receipts. That such a criterion is not absolutely satisfactory need scarcely be said. For one thing, unpopular operas get the benefit of a *pro rata* distribution of the popular subscription received before it could be known what the order of the list would be; and for another it stands to reason that the number of times that a work was given ought also to be considered as an element in determining its popularity. An opera that shows an average in five representations only a few dollars less than an opera which the management thought it wise to withdraw after only two representations might justly be held to be more popular than the latter. Repetitions in the list were generally the result of Manager Stanton's judgment of the popular demand and his purpose to give the patrons of the matinees and particular nights an opportunity to hear the entire list. On the whole, an arrangement on the basis of comparative average receipts is about as satis-

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factory as any that might be contrived, and this shows the earning capacity of the various works given to have been as follows:

OPERA.	TOTAL RECEIPTS.	AVERAGE RECEIPTS.	TOTAL ATTENDANCE.	AVERAGE ATTENDANCE.
Siegfried	\$ 8,097 50	\$4,048 75	5,979	2,989
Don Giovanni	7,613 00	3,806 50	5,868	2,934
Meistersinger	11,109 00	3,703 00	7,369	2,456
Tristan und Isolde	17,676 75	3,535 35	13,526	2,705
Lohengrin	16,348 25	3,269 65	13,744	2,748
Rheingold	9,552 50	3,184 16	6,074	2,024
Barber of Bagdad	15,912 25	3,182 45	12,401	2,480
Tannhäuser	15,834 75	3,166 95	13,024	2,604
Flying Dutchman	15,844 25	3,168 85	12,794	2,558
Götterdämmerung	15,739 75	3,147 95	12,518	2,503
Queen of Sheba	14,955 00	2,991 00	12,724	2,544
William Tell	5,840 50	2,920 25	5,063	2,531
Aïda	8,607 75	2,869 25	7,654	2,818
Walküre	8,527 50	2,843 50	7,066	2,348
Rienzi	2,835 50	2,835 50	2,401	2,401
Il Trovatore	8,495 25	2,831 75	7,159	2,389
Trompeter von Säkkingen	10,965 75	2,741 43	9,750	2,438
Un Ballo in Maschera	7,833 25	1,958 31	7,941	1,985
La Juive	3,759 50	1,879 75	4,008	2,004

The total receipts on the operatic account (box office sales, subscriptions and privileges) were \$209,866.35; average receipts (the sum received for privileges being included), \$3,132.34. The total cost of producing the operas, not including scenery, costumes, properties and music, was \$352,990.32, or an average of \$5,268.52 each representation. On this showing the loss to the stockholders on the operatic account was \$2,136.18 per representation, which was covered by the annual assessment made for the maintenance of the institution. Since at least \$1,200 of the \$3,000 assessed against each of the stockholders would have been called for to meet the fixed charges against the building had no representations been given, it is obvious that the full amount of the deficiency between cost and receipts is not fairly chargeable as a loss on operatic account. In consideration of the \$1,800 difference between the fixed

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charge and the assessment, the stockholders had the use of the seventy-two boxes in the Opera House at sixty-seven representations of opera. The amounts paid for scenery, costumes and music were charged in previous years to Property Account; this year they were included in the General Expense Account and added \$13,317.28 to the cost of the opera for the year. The receipts from subscriptions and box office sales amounted to \$205,548, an average of \$3,068 per representation.

Had it not been for a short period of financial stress caused by the uncertainty attending the performances during the time when the company was embarrassed by the epidemic (and possibly also a little too long dalliance with the Italian list which began the season), there can be no doubt that the financial outcome would have been more brilliant than the history of the institution has to show. The parenthetical surmise seems to be justified by the fact that though the first eleven performances brought in the highest average receipts, the operas given in the period covered by those performances, with the one notable and praiseworthy exception of "Don Giovanni," all sank below the middle line in the table of individual averages. The fluctuations form an interesting subject of study. Up to December 14th the average was \$3,400. By the time the twenty-third performance was reached the average had fallen to \$2,850. This was the period of the epidemic of influenza, and under its influence, and that of other circumstances mentioned, the low-water mark was reached on January 18th, when the average was \$2,800. Yet the list had been freshened by the production of "The Barber of Bagdad," which maintains an excellent standing in the list, being surpassed by only one opera not Wagner's, and that Mozart's masterpiece. From that time there was a steady growth, and when the chronological Wagnerian list was entered upon, the \$3,000 mark was reached and maintained until the end of the season.

Circumstances lend value to the following table showing the comparative earning capacity of Wagner and the other composers whose works were performed in the course of the season :

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	SEASON 1886-1887.	SEASON 1887-1888.	SEASON 1888-1889.	SEASON 1889-1890.
Total representations	61	64	68	67
Wagnerian representa- tions	31	36	35	37
Non-Wagnerian repre- sentations	30	28	33	30
Total receipts	\$202,751 00	\$185,258 50	\$209,581 00	\$205,548 00
Average receipts	3,323 78	2,894 66	3,141 63	3,068 00
Wagnerian receipts	111,049 50	116,449 75	115,784 50	121,565 75
Non-Wagnerian rec'pts	91,701 50	68,808 75	93,796 50	83,982 25
Wagnerian average	3,582 21	3,234 72	3,308 13	3,285 54
Non-Wagnerian aver'ge	3,056 71	2,457 45	2,842 32	2,799 41
Difference in average in favor of Wagner	525 50	727 27	465 81	486 13

A few facts may be added to show the amount of work done in the artistic department to enable the institution to bring forward twenty operas (including "Norma") in seventeen weeks. Four hundred persons were kept upon the pay-roll, and rehearsals were held as follows: 370 pianoforte, 20 full, 23 orchestra, 56 arrangement, 4 pantomime, 6 scenery, 101 chorus, and 96 ballet. The administration of affairs was in the hands of the following officers of the Metropolitan Opera House Company of New York (Limited): President, James A. Roosevelt; Vice-President, George Henry Warren; Treasurer, Luther Kountze; Board of Directors, James A. Roosevelt, George Henry Warren, Luther Kountze, G. G. Haven, William K. Vanderbilt, William H. Tillinghast, Adrian Iselin, Robert Goelet, Edward Cooper, Henry G. Marquand, George N. Curtis, William C. Whitney, and George Peabody Wetmore; Secretary and Director, Edmund C. Stanton; Executive Committee, Adrian Iselin, G. G. Haven, Robert Goelet, William C. Whitney, and Edward Cooper; Stage Committee, G. G. Haven, Robert Goelet and William C. Whitney. Anton Seidl was Conductor; Walter J. Damrosch, Assistant to the Director; Theodore Habelmann, Stage Manager; Frank H. Damrosch, Chorus Master; Maurice Gould, Solo Accompanist; Clifford Smith and Henri Joubert, Concert Masters; Henry Dazian, Costumer; Giovanni Ambroggio, Ballet Master. Other heads of departments were: H. H.

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McLaren, Cashier and Auditor; Max Hirsch, box office; Henry E. Hoyt, Scene Painter; Arthur D. Peck, Master Machinist; A. J. Bradwell, Property Master and Armorer; James Stuart, Gas Engineer; Charles Brown, Stage Carpenter; A. S. McKay, Chief Engineer; A. A. Arment, Superintendent.

II. Italian Opera.

On March 24th Messrs. Henry E. Abbey and Maurice Grau, managers of an Italian Opera Company headed by Madame Adelina Patti and Signor Francesco Tamagno, which had been giving representations in the larger cities of the United States and in the city of Mexico throughout the Fall and Winter months, began a subscription season of Grand Italian Opera at the Metropolitan Opera House, vacated two days before by the German Company. The Company included Mesdames Patti, Albani, Nordica, and Signori Tamagno, Ravelli, Del Puente, besides artists of less repute, with Signori Arditi and Sapio as conductors. The subscription was for sixteen evenings and four matinees, which were to be covered in a period of four weeks; but the illness of Madame Patti compelled a postponement of one of the representations until the fifth week after the opening, and then to the twenty subscription performances a twenty-first was added as a "farewell" to Madame Patti. Seventeen operas were performed as follows: "Otello," "Semiramide," "Il Trovatore," "La Sonnambula," "William Tell," "Aïda," "Lakmé," "Martha," "Lucia di Lammermoor," "Faust," "L'Africaine," "Romeo and Juliet" (Gounod's), "Rigoletto," "Il Barbiere," "Les Huguenots," "Linda di Chamounix," and "Traviata." "Otello" was given three times, "Lucia" twice, and "Faust" twice. There was no novelty in the list, unless the fact that "Lakmé" was given in Italian transformed that opera into a novelty; but the performance was so desperately slipshod that it awakened only pity for Delibes's work, and this notwithstanding that Madame Patti impersonated the heroine. It would be extremely interesting as well as instructive to print a detailed statement of the financial outcome of the Italian season, similar to that which the courteous kindness of Mr. Stanton has enabled me to present concerning the German season. But here we are thrown largely on

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conjecture. The audiences on Patti nights and afternoons undoubtedly represented vast receipts to the management. If I were to venture an estimate based on a study of the audiences I would put the sum in round numbers at \$100,000 and feel certain that I had not underestimated it. But it was not without significance, as bearing on the artistic problem recalled by the succession of German and Italian opera, that on scarcely a single Patti performance were all the orchestra chairs sold, and there were always unsold boxes. The bulk of the money came from the occupants of the gallery and balconies. The musical and fashionable element in the city's population had comparatively small representation. The audiences were largely composed of curiosity-seekers, impelled by the desire to be able in the future to say that they, too, had heard the greatest songstress of the last generation of the nineteenth century. Considerable as the receipts were from the Patti representations, it is scarcely open to question that they were nearly or quite devoured by the "off nights," which were woefully neglected by the public (I was told on good authority that when Madame Albani sang in "Rigoletto," only \$150 was taken in at the box office), notwithstanding that, aside from the singing of Madame Patti, they were far and away the most interesting and delightful entertainments of the series. The significance of the phenomenon is not far to seek. Interest was monopolized by the artist instead of the art-work. Of course there are many things which might be urged to account for the public indifference to the opera outside of Patti. The company came at the close of a long season; the representations began in Lent; the prices were exorbitant; the performances were in no sense extraordinary. But even against these pleas it must be said that the evidences were plentiful that, perhaps unconsciously to themselves, a great many lovers of the opera have experienced a change of taste which has made them indifferent to the musical sweetmeats of the Italian operatic list.

III. Concerts and Novelties.

The concert season was on a par in respect of artistic interest with its predecessors for four years back. It did not offer so much as the season 1885-1886, when Mr. Thomas gave forty-eight Popular Con-

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certs in the Academy of Music ; but that season was so dreadfully overburdened that it produced a re-action which aided in the temporary retirement of Mr. Thomas as the giver of concerts on his own account. The Philharmonic Society pursued the even tenor of its way under the direction of Mr. Thomas and maintained its artistic prestige without loss of financial prosperity. The Symphony Society disclosed ambitious striving by increasing and improving its band, this being made possible by the engagement for the German opera of some of the best forces thitherto controlled by Mr. Thomas, the Metropolitan Opera House orchestra being also the bone and sinew of the Symphony Society's band. But the concerts were prevented from assuming increased importance from an artistic point of view by the inability of Mr. Damrosch to meet the requirements which so dignified a concert organization places before a leader. A gratifying surprise was the success of Mr. Thomas's Sunday evening concerts in the Lenox Lyceum. They seem to have rehabilitated the Popular Concerts with which, years ago, Mr. Thomas did yeoman's service in creating a love for the higher forms and ennobling public taste.

The number of visiting artists from abroad was unusually large, and their artistic character was distinguished. With Eugen d'Albert, Hans von Bülow, Madame Berthe Marx, Mr. and Mrs. Vladimir de Pachmann and the prodigy Hegner in New York at the same time, and the resident artists indisposed to conceal their lamps under a bushel notwithstanding the light emitted by such a galaxy of "stars," there was enough pianoforte music in the season to make one whose duties compelled him to be a constant attendant in the concert-rooms wish that the instrument had never been invented.

The list of novelties brought forward in the course of the season is somewhat shorter than the lists of the last four or five years. This was largely due to the fact that few new works of moment were produced by the singing societies, and only one new opera at the Metropolitan Opera House. In the following vocal list only such compositions are included as were sung with orchestral accompaniment :

FIRST PERFORMANCES, NEW YORK SEASON 1889-1890.

Operas, Operettas, Cantatas, etc.

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COMPOSER.	TITLE.	DATE.	PLACE.	CONDUCTOR.
Bruch, Max	Lied der Städte	Dec. 1	Arion Hall	F. Van der Stucken.
Bruch, Max	Wächterlied	Dec. 1	Arion Hall	F. Van der Stucken.
Cornelius, Peter	Barbier von Bagdad	Jan. 3	Metropolitan Opera House	Walter J. Damrosch.
Gori, Americo	Sanctus	May 8	Metropolitan Opera House	William R. Chapman.
Hopp, Julius	Morilla	May 2	Amberg Theatre	E. Pözl.
Huss, Henry Holden	Holy, Holy!	Jan. 9	Metropolitan Opera House	William R. Chapman.
Kerker, Gustave	Castles in the Air	May 5	Broadway Theatre	Adolph Nowak.
Liszt, Franz	Psalm XIII	April 9	St. Thomas's Church	Richard H. Warren.
Marschner, Heinrich	Der Holzdieb	May 10	Arion Hall	F. Van der Stucken.
Millöcker, Carl	Der Vice-Admiral	Oct. 24	Amberg Theatre	E. Pözl.
Millöcker, Carl	Die sieben Schwaben	Feb. 22	Amberg Theatre	E. Pözl.
Müller, Adolf, Jr.	The King's Fool	Feb. 17	Niblo's Garden	Paul Steindorff.
Parry, C. H. H.	Ode on St. Cecilia's Day	May 8	Metropolitan Opera House	William R. Chapman.
Roesch, Fritz	St. Antonius	May 10	Arion Hall	F. Van der Stucken.
Sullivan, Arthur	The Gondoliers	Jan. 7	New Park Theatre	P. W. Halton.

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Miscellaneous Works.

COMPOSER.	TITLE.	DATE.	PLACE.	CONDUCTOR.
Ansorge, C.	Symphony "Orpheus"	April 15	Steinway Hall	Theodore Thomas.
Bayer, J.	Die Puppenfee (ballet)	Jan. 3	Metropolitan Opera House	F. H. Damrosch.
Benoit, P.	Overture, "Charlotte Corday"	Mar. 30	Arion Hall	F. Van der Stucken.
Borodin, A.	Symphony in E-flat	Jan. 14	Steinway Hall	Arthur Nikisch.
Claassen, A.	Minuet, "Sans-Souci"	Oct. 7	Metropolitan Opera House	The composer.
D'Albert, E.	Overture, "Esther"	Dec. 12	Metropolitan Opera House	The composer.
D'Albert, E.	Pianoforte Concerto, B minor	Dec. 12	Metropolitan Opera House	W. J. Damrosch.
Draeseke, F.	Serenata in D	Nov. 23	Metropolitan Opera House	W. J. Damrosch.
Dvorák, A.	Quintet, op. 73	Feb. 18	Chickering Hall	
Fibich, Z.	Quartet, op. 8	Jan. 16	Chickering Hall	
Foote, Arthur.	Trio, C minor	Jan. 7	Chickering Hall	
Goldmark, C.	Overture, "Spring"	Dec. 14	Metropolitan Opera House	W. J. Damrosch.
Gouvy, Th.	Sextet	Jan. 7	Chickering Hall	
Herbert, V.	"American Fantasia"	Jan. 26	Lenox Lyceum	The composer.
Klughardt, A.	Quintet, op. 43	Jan. 16	Chickering Hall	
Kurth, Chas.	Suite (Sextet)	Feb. 18	Chickering Hall	
Lund, John	"Legende"	Oct. 7	Chickering Hall	
Mackenzie, A. C.	"Pibroch," for violin	Dec. 5	Metropolitan Opera House	The composer.
Paine, J. K.	"An Island Fantasy"	Jan. 9	Metropolitan Opera House	W. J. Damrosch.
Rietzel, J. C.	Festival March	Dec. 1	Metropolitan Opera House	Theodore Thomas.
Strauss, J.	"Kaiserwalzer"	Jan. 12	Arion Hall	F. Van der Stucken.
Tschaikowsky, P.	Quartet, op. 30	Jan. 13	Lenox Lyceum	Theodore Thomas.
Tschaikowsky, P.	Symphony No. 4	Mar. 13	Chickering Hall	
Tschaikowsky, P.	"Romeo and Juliet"	Feb. 11	Metropolitan Opera House	W. J. Damrosch.
Volkmann, R.	Overture, "Richard III."	Feb. 11	Steinway Hall	Arthur Nikisch.
		Mar. 17	Steinway Hall	Arthur Nikisch.

APPENDIX

AMERICAN CHORAL SOCIETIES AND CONDUCTORS.

BY H. E. KREHBIEL.

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No one who has not been, or is not, a member of a singing society can appreciate the significance which amateur choral culture has attained in this country as the promoter of musical love, taste, and understanding. Distantly it may be apprehended by such a one; fully understood and justly measured it cannot be. These singing societies which are springing up and flourishing throughout the sections of our country where the influences of New York and New England are felt, even in the sparsely settled States and Territories of the distant Northwest (Yankton, Dakota, heard "The Messiah" last April), are the characteristic feature of latter-day music culture; and they tell more of the spread of that gentleness and refinement of feeling which is the best fruit of music than any other artistic activity that our present civilization discloses. Under other circumstances I might say that the love and practice of chamber music are the truest touchstone of musical culture; but chamber music, in its best estate, is your aristocrat among musical forms, and its blessings are for the specially gifted few. The spirit of genuine artistic democracy is the inspiration of choral culture, however, and marvellously puissant is the influence which it exerts. It makes little difference whether the singing society be a proud metropolitan organization which piles up its hundreds of singers in terraces for the annual Christmas-tide production of "The Messiah," or a country choir that looks up to "Sound the Loud Timbrel" as the pinnacle of its wildest ambition, the influence which it sends through

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its community, like currents from so many galvanic batteries, is the most potent and healthful medium which the art of music has. It is thus potent and helpful because it is the best of all schools for teaching the things which the people most need. If every city, town, village, and hamlet in America were suddenly to become possessed of an earnest determination to be musical (in fact, not merely in affectation), there would be no need of swelling the number of music teachers already in the country by even one. Not one finger more would need be taught to walk "with gentle gait" o'er "dancing chips," not one poor head more would need to be bewildered by confusing talk of "registers" and "pharynx" and "larynx" and "vocal chords." The things truly needful might and should unconsciously be taught in the meetings of singing societies—love of music and the art of listening to it. To sing in a choir is the quickest, surest, and best way to become intimate with music, to get close to the seat of its emotional life, where its heart-throbs can be felt and heard; to "experience" it, as your good Methodist class-leader would say; to hold communion with its gentle saints and glorious heroes; and meanwhile to lay up a store of artistic treasures which neither moth nor rust can corrupt, and with which memory can delight itself even after the voice of the singer,

Turning again toward childish treble, pipes
And whistles in his sound.

Such are the gracious ministrations of singing societies; and those who have been under them for any length of time will forever after cherish that sentiment toward music which "passeth understanding," and does a world more good than those kinds of practical knowledge that are commonly looked upon as essential to good social form. I read in my newspaper to-day of thousands of Welsh miners gathering in various towns and villages in Pennsylvania for their annual competition in choir singing; I remember the enthusiasm with which a New York conductor, who had acted as adjudicator at one of these festivals, spoke of the singing of choir after choir composed of miners and factory "hands," and recall the tales I have heard of girls in Pennsylvania mills and factories refreshing themselves while at work by singing the soprano and contralto parts of choruses by Handel and Haydn, hour after hour, without book,

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and I feel the needlessness of asking whether such facts are or are not a truer evidence of musical culture than the possession of a box at the opera or the ability to twiddle the fingers amazingly over the keyboard of a pianoforte.

Practically amateur singing societies are the products of the nineteenth century, and they have flourished as luxuriantly on American soil as any other. Had it not been that the dominant religious spirit of New England and New York in the early colonial days was severely antagonistic to all ornate music, I am inclined to think that the honor of giving them birth would have belonged to this country instead of Germany.

It is said that Handel's "Messiah" was sung in Trinity Church, New York, with organ accompaniment, in the year 1770. If the statement be true, it is in the highest degree significant and interesting. The oratorio was then less than twenty-eight years old, and I greatly doubt whether it had ever before been sung by choristers who were amateurs in the same sense that the singers of Trinity were amateurs. The choir, I am inclined to believe, was then a volunteer organization chiefly recruited from the boys of the charity school. The statement has also been made, but not substantiated by proofs, that New York possessed choral societies as far back as the middle of the eighteenth century. It would be a feather in the cap of the city if this could be demonstrated, for choral societies, in the sense that we understand the term, were unknown at that time in Europe. Neither Handel nor Bach ever heard his choral works sung by a choir as large as is commanded by any one of five hundred choir-masters in the United States to-day. This is a reflection calculated to illustrate one phase of the tremendous change that has been wrought in musical culture by the introduction of volunteer choruses. In the operas of Handel, his predecessors and contemporaries, a chorus seldom, if ever, meant more than a union of all the solo singers. Bach produced his "Passions" in Leipsic with a dozen choristers, and I doubt whether Handel ever heard fifty voices unite in a performance of his "Messiah." Even at the great Commemoration of 1784 in Westminster Abbey, which was commemorated by Dr. Burney by the publication of a book, and was the most stupendous choral affair heard of up to that time, the choir numbered only 275 voices. It is therefore scarcely surprising that

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though there were singing societies in Boston before the Handel and Haydn Society, they left but a slight impression upon the sands of time, and served for little else than to show how strong was the amateur desire to supply the place of the professional organizations which did the choral work for Europe, and to prove the rule of the restrictive force of religious prejudice. Nearly two centuries of musical waste lie between the landing of the Pilgrims and the organization of the Handel and Haydn Society in 1815. Seventy-five years before this date the contest as to the righteousness or wickedness of singing psalm tunes by note was still raging in Boston, and there was no lack of pious persons who believed that the limit of musical enjoyment in divine service was that set by the Puritan Confession of Faith, adopted in 1572, which allowed unisonal, but not concerted, antiphonal, or accompanied singing, this style being described as "tossing the psalms from one side to the other, with the intermingling of organs." Billings, the "American Cyclops," as he was called because of his one eye, a fellow of amazing impudence and energy, but the crudest knowledge and taste in music, from whom descended the tribe of "convention leaders," not yet extinct, did little to improve popular taste, but much to create a liking for choir singing, and must be credited with yeoman service in clearing the way for societies like the notable Handel and Haydn, which threw off the crude old singing-book yoke and found their inspiration and reward in the classics.

In New York the situation was no better so long as the Dutch influence was dominant, and it must be remembered that the social régime of the Dutch outlived the political many years. Between the Puritanism of the New England colonists and the Calvinism of the Dutch and French Huguenot settlers of New York, music had little choice. But when Trinity Church became a social power, an amendment in the popular attitude followed, and, it would appear, very quickly—a fact due, probably, in a measure, to the more mixed character of New York's population, as well as to the artistic trend of the Episcopal service. The spread of choral societies through the sections of country which drew their inspiration from New York and New England was amazingly rapid; how rapid can be illustrated in no better manner than by appeal to the annals of Cincinnati as a representative city of the West. The first white settlement in the

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territory northwest of the Ohio River was made where Marietta now stands, in 1788, less than one hundred and two years ago. In December of the same year, Cincinnati, or Losantiville, as it was called for a time, was laid out by a party of men from New Jersey. When the nineteenth century opened, the town consisted of a few frame and log houses near a fort, to which a population of about seven hundred and fifty souls looked for protection from the Indians. In 1815 a John McCormick in Cincinnati was already advertising for subscriptions to a book of choral music to be called "The Western Harmonist," which the author had had in "contemplation for many years," and hoped would "furnish *the different societies* with the most useful tunes and anthems." In the year which saw the birth of the Handel and Haydn Society in Boston, therefore, there were already several singing societies in the brisk little town on the Ohio River. I confess the record staggers me; but everything is surprising in connection with the spread of choral music after the propriety of artistic singing in church had once been established. Four years later, in 1819, the Haydn Society, composed of the best singers of "the different societies" (church choirs, doubtless) to which Mr. McCormick had made appeal, gave a concert, and, besides a number of popular anthems of English composers, sang "The Marvellous Work," from Haydn's "Creation," an oratorio that had been sung in its entirety for the first time in America only two years before by the Handel and Haydn Society of Boston. All this happened, be it remembered, within a generation of the first settlement in the territory northwest of the Ohio River, and scarcely more than twenty years after the time when the members of the First Presbyterian Church in Cincinnati (who, however, were not active in the musical movement) were subject to fine, under a rule of the church, if they came to meeting without their rifles ready to resist an Indian attack.

Nearly three generations of Bostonians have been trained to love the choral classics by the venerable Handel and Haydn Society, which came into being in the hall of Gottlieb Graupner, early in 1815. Graupner was a German musician who had played in some of Haydn's concerts in London. He then came to America, living for a time on Prince Edward Island, and in Charleston, S. C., before taking up his abode in Boston. Mr. Laurence Hutton, writing

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a few months ago in *Harper's Monthly Magazine*, discovered him to be the original American negro minstrel, quoting a mention in an old book to the effect that "a Mr. Graupner" had sung "The Gay Negro Boy" in character, accompanying himself on the banjo, at the end of the second act of "Oroonoko," on December 30, 1799, at the Federal Street Theatre. This record suggests a bit of curious inquiry, and illustrates the pervasiveness of this German musical pioneer's influence. He was the leading piano-forte teacher in Boston eighty years ago, was a professional hautboyist, played the double-bass in the orchestra which took part in the early concerts of the Handel and Haydn Society, was one of the founders of this society, and kept a music shop. Now, as if this were not enough, Mr. Hutton is seeking also to present him in the character of "the father of negro song." It must be confessed that he is not uninteresting even in the light of these honors. He married a musical lady of Charleston, and it was doubtless in that city that he became acquainted with the banjo. He had been a resident of Boston only a year when he is represented as singing "The Gay Negro Boy," and was at the time not only fresh from his observations of slave music, but perhaps also sufficiently in need of money to be willing to try to mend his fortunes by singing negro songs and playing the banjo in public. Mr. Dwight, and all the historians of musical Boston, agree in doing him honor as an influence of great potency in the betterment of the crude taste which came over from the last century.

Two circumstances can be quoted from the early history of the Handel and Haydn Society to accentuate the great change that has been wrought in artistic and social methods within three-quarters of a century. In the first years of the society women played an exceedingly small rôle in its activities. The admission of half a dozen of them in 1817 caused considerable controversy in the councils of the society, and, strange as it may sound to the ears of the choristers and choir-masters of to-day, even after they had been admitted in large numbers, they did not help the artistic effect of the singing. This was not because they had poor voices, but because the custom of distributing the voices as nature designed them to be distributed had not yet gained foothold. In the first oratorio performances in Boston the treble part was sung by boys and men, and the tenor

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part was given to the women. The use of boys to carry the treble was not novel, but borrowed from European practice (as near as I can make it out from the old records, there were only thirteen women in the two hundred and seventy-five choristers of the Handel Commemoration in 1784); but I fancy that tenor women were a New England invention. They survived in the smaller towns and villages until not many decades back. I myself was startled a few years ago by hearing the strange effect in a home in the Naugatuck Valley, where a family party was singing a hymn. The employment of tenor voices to carry the soprano seems to me also a New England phenomenon. The second circumstance will not appear quite so startling to those who remember how universal was the custom of drinking spirits two generations ago. It was part of the duty of the superintendent at the rehearsals of the Handel and Haydn Society, in its early years, to provide liquor for the men in an anteroom. Thither the male members repaired in the intervals of rest to "tune up," as the slang of that day had it.

So rapid was the progress of the Handel and Haydn Society, so wise its early administration, that within eight years of its foundation its friends felt it to be strong enough and dignified enough to justify an invitation to Beethoven to compose an original oratorio for it. The evidence is exceedingly meagre in the premises, but there is no doubt that Beethoven seriously considered the proposition for a while (though, I fear, more in the light of a pot-boiler than otherwise), but eventually permitted other work to drive it out of his head. It chanced to come to him at the time when the idea of composing music for Goethe's "Faust," suggested by Rochlitz, was filling his brain. This project, however, like that of the Boston oratorio, was sacrificed to the Ninth Symphony and the last quartets. There can be no doubt that much of the progress of the society from the crude ideals and mistaken methods of the early days to the lofty ideals and achievements which it attained within two or three decades after its foundation was due to the influence of German musicians, beginning with Graupner, just as it reached the high-water mark of its efficiency and influence for good under the artistic direction of the German who is still at the post which he accepted in September, 1854. For more than a generation Carl Zerrahn has, by virtue of his position as conductor of the venerable Boston So-

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ciety, been the most conspicuous chorus leader in America. He came here as flautist of the Germania Orchestra, which, under Carl Bergmann, made a tour of the country in the early thirties. When the orchestra disbanded, Bergmann recommended him as conductor to the Handel and Haydn Society, and that office he has filled ever since. At its concerts, and the festivals given annually in Worcester and other New England towns, as well as in Petersburg, Virginia (where the enthusiasm and energy of a German merchant and musical amateur are developing a beautiful activity in choral culture), his tall and martial figure, firm beat, and inspiring word of command have often stimulated his forces to an enthusiastic charge up the choral hill to a sonorous climax, or indicated a gentle descent down to the plain where lie the tents of a restful and refreshing closing cadence. Mr. Zerrahn was born in Malchow, grand duchy of Mecklenberg-Schwerin, on July 28, 1826.

In the West, some of the finest achievements in choral song have been due directly to the influence of the Germans, but this is not true of New York, except so far as that influence has come from professional musicians. The Oratorio Society, which must have ranked high among organizations of its kind the world over, was called into existence by Dr. Damrosch, a German (or, to be exact, a Germanized Hebrew), who, moreover, had been brought to America by the Männergesangverein Arion, a distinctively German organization; but it is only a manifestation of a spirit that has existed in the city ever since the early years of the century, and that has had more incarnations than Vishnu. Its immediate predecessors were the Church Music Association (which died of too much aristocracy, and a tendency imported from England, through one of its conductors, Charles E. Horsley, to give the lie to its name by singing scenes from operas), the Mendelssohn Union, and the Harmonic Society. I mention only these three as being all within the recollection of the present generation. From the Harmonic Society the Oratorio Society accepted the beautiful mission of giving a performance of "The Messiah" every year, in Christmas week. But though the Oratorio Society now embraces the elements (or their natural successors) of the societies which preceded it, it is almost unique in its genesis. It was not created by a schism, as such choirs usually are, but was developed originally from a small party of Dr. Dam-

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rosch's friends, who met in his house in the spring of 1873. Only fifteen or eighteen persons took part in its first study meeting, but they were earnest music lovers, and an influence which has lived in this department of musical culture for over a century—the influence of Trinity Church or its parishes—soon enlisted elements which brought it to public notice. Dr. Damrosch's beautiful zeal and intelligent administration of the artistic affairs of the society cared for the rest, and when he died, in February, 1885, the society was perhaps more firmly grounded than any of its predecessors had ever been. In its twelve years of existence it had produced Bach's mighty "Passion, according to St. Matthew;" Berlioz's "Messe de Morts," Brahms's "German Requiem," Handel's "Messiah," "Judas Maccabæus," "Alexander's Feast," "L'Allegro," etc., and "Israel in Egypt;" Haydn's "Creation and Seasons;" Mendelssohn's "St. Paul and Elijah;" Rubinstein's "Tower of Babel," and Schumann's "Paradise and the Peri," besides two cantatas composed by Dr. Damrosch, and a large number of smaller works and parts of works. No feature of a conductor's work exacts so many qualities as the training of a choral society. The work of the singers is voluntary and wearisome; upon the conductor devolves the duty of keeping up their interest while putting them through weeks and months of drudgery. This is impossible, unless the leader be a man of complete devotion to his art, of broad, human sympathies, liberal tastes, and one with the ability to enforce discipline and sway the minds as well as the emotions of the singers. All these qualities Dr. Damrosch possessed in a marked degree. He knew well how to impart the love he felt for the masterpieces of musical art to those whom he was training. It was his habit to interlard technical instruction with expositions of the contents of the work under study. When the music was of a kind which appealed powerfully to his musical sensibilities, it was not at all infrequent that he worked himself into a state of great emotional exaltation, which communicated itself to the singers and made them forget all about the physical weariness produced by study and practice. There was an affectionate feeling between him and his singers, to which, unquestionably, the rapid growth of the Oratorio Society in numbers and efficiency was greatly due. His mantle fell upon the shoulders of his son Walter, who had associated himself with his father in the artistic work of the

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Oratorio Society in 1877, when he became accompanist. There has been much that is factitious, and adventitious also, in the rapid advance which young Mr. Damrosch has made to one of the most influential and significant positions in the country; and careful observation of his work, from its beginning down to the present moment, has compelled me to believe that in his case what might be is better, truer, more beautiful, and more pregnant with honor than what is; but it is a pleasure to bear witness to so brilliant a demonstration of capacity as a chorus leader as he gave last season, when the Oratorio Society performed Eduard Grell's unaccompanied mass in sixteen parts; and, further, to record the fact that the society has lost nothing in strength of organization or popularity during the five years that he has been at its head.

In New York the German influence, which I have mentioned as being peculiarly potent in some of the phases of choral culture in the West, has borne fruit of a pleasant kind by encouraging the cultivation of part-songs for men's voices. Organizations like the Mendelssohn Club exist in nearly all the large cities of the country, but I know none that compares in performance with the Mendelssohn Club. Except in the matter of virility and dramatic forcefulness, when those qualities are demanded by the music, the club's singing is as perfect as any one can ever expect to hear. For this much credit is due to Mr. Joseph Mosenthal, who has been its leader for many years. Considerations of health have taken him abroad, but he is still nominally the conductor of the club, and his methods of training are perpetuated by Mr. Arthur Woodruff, who is leading the club this year. Mr. Mosenthal, for a full generation, was a highly influential organist of the Episcopal Church in New York, but resigned from Calvary Church rather than yield to the fashionable craze for boy choirs, a craze which, I may be permitted to say in passing, is working great injury to the artistic quality of the musical services in the American metropolis, and, I doubt not, elsewhere. He is also a violinist, and came to New York from Cassel, where he was a pupil of Spohr, and his name will always be associated with the names of Theodore Thomas, William Mason, and Frederick Bergner in the history of chamber music in America. The existence of such clubs as the Mendelssohn, and its most formidable rival, the Apollo of Brooklyn, is due directly to the love for male

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chorus music introduced into America by the Germans. The attachment of the German to the institutions of his fatherland is exemplified more forcibly in the Männerchöre and Liedertafeln, to be found wherever there is a considerable community of citizens of German birth, than in anything else. To New York the sentiment has given two of the most prosperous social clubs of which the city boasts (the Liederkranz and the Männergesangverein Arion); but these clubs differ from the ordinary social club of America in that their purpose is not only to promote the congeniality and good-fellowship which the German loves, in a manner which does not preclude the participation of his wife and children, but also to cultivate the art to which as a people the Germans are most devoted. Both of the clubs mentioned support choruses—the Liederkranz one of mixed voices, conducted by Mr. Reinhold L. Herman; the Arion one of men's voices, conducted by Mr. Frank Van der Stucken. Since 1849, when the first festival of German singers was held in Cincinnati, a Sängerfest has been held in some city of the Union nearly every year.

The North American Sängerbund aims to hold a festival biennially. Popular interest has died out in these great gatherings to some extent, but festivals have been held in which as many as three thousand singers participated. Candor compels the confession that at most of these festivals the worship of Gambrinus was more industriously cultivated than the worship of Apollo, but they have, nevertheless, done great service in spreading musical culture throughout the country. Indirectly, Cincinnati, where the German festivals started, and which now enjoys the reputation of being pre-eminently the festival city of America, through the merit of her great biennial music festivals, established by Theodore Thomas in 1873, owes her Music Hall, Festival Association, Exposition Buildings, College of Music, and Art Museum to the influence of the German Sängerfests. A hall built for one of the Sängerfests proved to be so useful a structure that it was preserved. The Expositions were called into being to occupy the hall. Then Mr. Thomas developed the festival idea, and after two festivals had been given, with great success, the public spirit of Cincinnati's citizens brought forth the fine fruit of the permanent buildings which are now one of the chief ornaments of the city. And so the good work went on. Originally the festi-

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vals (of which the ninth will be held next May) relied for their chorus on the co-operation of the various singing societies of the city and adjacent country, but very soon a permanent choral organization was formed, and ever since, this organization, which numbers about five hundred voices, has been the festival choir. It was the May festival that brought Mr. Otto Singer to Cincinnati. He had come to New York in 1869 on the recommendation of Liszt, to take a position in the Conservatory of Music projected by Theodore Thomas and William Mason, and when that educational enterprise was abandoned in 1873, Mr. Thomas sent him to Cincinnati to train the festival chorus. In New York he was the accompanist and assistant of Mr. Thomas in the conduct of the Mendelssohn Union, which is no longer in existence. His activities in the choral line since 1880 have been devoted chiefly to some of the German societies of Cincinnati. Mr. Singer is a native of Saxony, was born in 1833, and was a pupil at the Leipsic Conservatory from 1851 to 1854. He is a radical of radicals in his musical creed, and has labored hard to advance the Liszt cult in America. The choral successes of the Cincinnati festivals of 1882, 1884, and 1886 were largely due to the zeal and capacity of Mr. Arthur Mees, who has, since the year last mentioned, found a congenial and profitable field for his labors in New York. Mr. Louis Ehrgott, a young musician native to Cincinnati, is now the trainer of the chorus.

The Cincinnati festivals have been productive of much good in encouraging the giving of festivals and elevating the standard of choral work throughout the country. In some notable instances the influence of the festivals was transmitted directly through persons concerned in the affairs. Thus the most ambitious of Philadelphia's choral efforts for many years have been due to Cincinnati's example and the practical encouragement extended by the Cincinnati Association to one of Philadelphia's musicians. In 1881 the Cincinnati Festival Association offered a prize of one thousand dollars for the best choral work by an American composer. The prize was awarded to Mr. W. W. Gilchrist, teacher, organist, conductor, and composer, of Philadelphia, for his "Forty-sixth Psalm." In May, 1882, Mr. Gilchrist heard his music performed, and, as may be imagined, returned to his eastern home full of enthusiastic purposes. He was at the time conductor of the West Philadelphia Choral So-

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ciety, Amphion Society of Germantown, and a small society called The Arcadian. At his suggestion these three societies organized the Philadelphia Music Festival Association, which gave two festivals in the Academy of Music in 1883 and 1884, under the leadership of Mr. Gilchrist and Mr. Charles M. Schmitz, with a chorus of five hundred and fifty voices. In organizing this chorus, a Cincinnati experience was repeated. It cost the life of the societies that had called it into existence; but though financial failure compelled the abandonment of festival-giving, the choir survives in the Philadelphia Chorus, whose concerts are highly creditable to the city, as well as to the society. At the performance of "The Messiah," under the direction of Mr. Gilchrist, on December 20th, the choir, reinforced for the occasion, numbered six hundred voices, and its performance was described as the best ever heard in Philadelphia. Mr. Gilchrist was born in Jersey City, in January, 1846; he is wholly American in education, and has devoted himself exclusively to music since he was twenty years old. He conducts, in addition to the Philadelphia Chorus, the Mendelssohn Club, the Germantown Choral Society, and the Tuesday Club of Wilmington, whose singers united with the Philadelphia Chorus in this year's Christmas-tide performance of "The Messiah." The musical life of Philadelphia contains one feature which is very suggestive of food for reflection. This is the choir of children in the Gethsemane Baptist Church. This unique organization furnishes a solution of the question which confronts choir masters in some communities: "How shall the choir be recruited?" It was organized fifteen or twenty years ago under the pastorate of the Rev. L. P. Hornberger, now dead, at whose request it was called the "The Pastor's Choir." As many as two hundred children are taught the rudiments of singing and music in this choir by Mr. Henry J. Keely, and from it not only the choir proper of the church, but many other musical organizations have been recruited. It occupies a gallery of its own in the church during service, and contributes greatly to its artistic beauty and devotional impressiveness. It is a profound pity that the sound principle underlying this organization has not more general recognition in the churches. If it had, much greater praise would be challenged by the worship music of New York than can be given it under existing circumstances.

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As a matter of fact, the instances in which music sung in the churches can be called worship music even by courtesy are few. The Episcopal churches are eaten up by the rage for surpliced choirs, which are increasing in number and decreasing in efficiency with every year. The fact that they please the eye is supposed to make amends for their frequent assaults on the ear. There are quite a number of the churches of other denominations which employ choruses, but the rule is still the solo quartet, and really efficient chorus choirs of mixed voices (which stand for the highest and best things in this department of art) are comparatively few, and are maintained with great difficulty. How to keep up the interest of volunteer singers in work which does not hold out even the little reward to be found in the exciting incidents of a public concert is the great problem confronting choir masters. Wealthy churches do fairly well by hiring the singers, but I fancy that if it were generally known how much interest might be aroused by the arrangement of choir lofts so as to admit of effective antiphonal services (as in the case of the Gethsemane Church), and the cultivation of such services, the result might be very considerably to stimulate interest in worship music.

Social considerations play a great rôle in choral culture, and cannot be overlooked even by the most zealous devotee of pure art. Among the most notable examples of what can be done by appeal to the feeling of exclusiveness and the promise of social brilliancy in connection with choir singing which the history of music in America can boast, stand two of the societies in New York which are directed by Mr. William R. Chapman. These are the Rubinstein Club, devoted exclusively to part-songs for women's voices, and the Metropolitan Musical Society, a mixed choir. The concerts of these two organizations, which are yet new, excite predominantly a social interest. Full-dress in the concert-room, admission only to subscribers, and the disposition of the singers on a stage transformed into a bower of beauty by the florist's skill are in the mind of their patrons the distinguished characteristics of the concerts of these societies. They ought not to be so, in view of the loveliness and significance which the performances have in a great degree, and might have in a greater; but if the social prop were pulled away the artistic edifice would probably fall, for the

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simple reason that the members of the choirs are largely professional concert and church singers. Of course they must be treated with the greatest delicacy, and the patrons having other than artistic objects in view, programmes must be arranged to meet their tastes instead of to promote high ideals. There is only one choir that I have ever listened to that produces a body of tone equal in quality to that of the Metropolitan Musical Society, and that is the Apollo Club of Chicago, directed by William L. Tomlins.

The artistic aims of Mr. Tomlins and his singers, however, are loftier than those of the New York organization, and their work must be accounted of greater significance by the student of musical progress. Such a statement is in the nature of a confession, from a New York point of view, and its grievousness is intensified by a knowledge of the fact that the literature of choral music, from the old Netherland contrapuntists to the composers of to-day, sets no task which the Metropolitan Musical Society might not perform with much credit to itself and great good to the art.

It is manifestly impossible to refer to all the societies in the country that are laboring intelligently and earnestly to promote love for choral music, but I should be sorry to end even a fragmentary record without mention of the Boylston Club of Boston, conducted by George L. Osgood; the Apollo Club and Cecilia of the same city, under the bâton of B. J. Lang; the Oratorio Society of Baltimore (conductor, Fritz Finke), the Amphion and Choral Society of Brooklyn (C. Mortimer Wiske), the Apollo Club and College Choir of Cincinnati (B. W. Foley), the Cleveland (Ohio) Vocal Society (Alfred Arthur), the Philharmonic Society of Montreal (G. Couture), the Mendelssohn Union of Orange (Arthur Mees), the Mozart Club of Pittsburgh (J. P. McCullum), the Arion Club of Providence (Jules Jordan), the Loring Club of San Francisco (D. W. Loring), the St. Louis Choral Society (Joseph Otten), and the Toronto Philharmonic Society (F. H. Torrington, who likewise conducts the efficient chorus choir of the Metropolitan Methodist Church of Toronto).

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II.

SURVEY OF AMERICAN WORK DURING THE SEASON.

ALBANY, NEW YORK. Concerts of the *Schubert Club*. Chorus of men's voices ; fifth season ; Arthur Mees, Conductor. November 14th : "Alpine Hymn," Gomes ; "Fair Maid," Herbeck ; "Life's Spring-time" and "The Dew-drops fall," Max Spicker ; "The Last Chief-tain," Homer N. Bartlett ; "Santa Lucia," William Rees ; "Japanese Serenade." January 23d : "Gipsy Love" and "Love Song," Arnold Krug ; "Lady Only," and "Serenade," Jan Gall ; "Salamis," Gernsheim ; Two Styrian Songs, Pommer ; "The Alpine Hunter's Song," Raff. March 20th : "The Merry Wayfarer," Mendelssohn ; "The Vesper Hymn," Beethoven ; "The Spectres of Tydal," Hegar ; "The March of the Monks of Bangor," George E. Whiting ; "Fair Rothraut," Veit ; "Forsaken," Koschat. May 29th (projected) : "The Vain Suit," and "Parting," Brahms ; Pilgrims' Chorus from "Tannhäuser," Wagner ; "In the Storm," Schultz ; "Vale Carrissima," Attenhofer ; "The Dew Drops fall," Spicker ; "Sunday in the Alps," Koschat.

BALTIMORE, MARYLAND. *Oratorio Society*. Chorus of mixed voices ; organized December 20, 1880 ; Conductor, Fritz Fincke. December 27th : Handel's "Messiah." February 6th : Two Choruses from "The Golden Legend," Sullivan ; Excerpts from "The Pilgrimage of the Rose," Schumann. March 27th : Excerpts from "The Pilgrimage of the Rose," Schumann ; "Bird Wooing," Arens, and "Maggie," Dickson (these two part-songs were composed by two young women, members of the Society). May 2d : "The Golden Legend," Sullivan.

BIRMINGHAM, ALABAMA. *The Mendelssohn Club*. Mixed chorus ; sixty-five voices ; third season ; Conductor, A. M. Burbank. November 18th : "The Legend of Don Munio," Dudley Buck. April 10th : Part-songs by Mendelssohn : "On the Sea," "Departure," "Oh Fly with me," "One Night there came," "Over their Grave," "The Nightingale," "The Lark."

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BOSTON, MASSACHUSETTS. *The Handel and Haydn Society.* Mixed chorus; four hundred voices; seventy-fifth season; Conductor, Carl Zerrahn. December 22d: Handel's "Messiah." Seventy-fifth Anniversary Festival. April 6th: Mendelssohn's "Elijah." April 8th: Parts I and II from Bach's "Christmas Oratorio" and "Saint John," a cantata composed for the occasion by J. C. D. Parker; April 10th: Gounod's "Redemption." April 13th: Handel's "Israel in Egypt."

Apollo Club. Male chorus; seventy-five voices; Conductor, B. J. Lang; nineteenth season. December 6th and 9th: "Damon and Pythias," E. Prout; "Reveries," A. M. Storch; "Estudiantina," Lacombe (arranged by Margaret Ruthven Lang); "Annie Laurie" (harmonized by Dudley Buck); Double Chorus from "Ædipus," Mendelssohn. February 19th and 24th: "The Knights and the Naiads," G. Templeton Strong; "By Celia's Arbor," Horsley; Chorus of Dervishes from "The Ruins of Athens," Beethoven; "A Venetian Serenade," Kremser; "A Cannibal Idyl," W. T. Taber; "Henry of Navarre," George E. Whiting.

Boston Singers' Society. Choir of one hundred and ninety mixed voices; first season; President, J. Montgomery Sears; Vice-president, Arthur Astor Carey; Treasurer, George R. Minot; Secretary, Frank H. Ratcliffe; Conductor, George L. Osgood. December 27th, January 3d, and January 6th: "Requiem," Palestrina; "Gracious Lord," Johann Christoph Bach; "Song of the Nuns," Jensen; "The Chorale of Leuthen," Liebe; "A Bird one Day," Kjerulf; "Listen, Lordlings," Osgood; "Question and Answer," Max Zenger; "Now are the Days of Roses," Möhring; "Only Thou," Lassen; "The Sea Fairies," W. W. Gilchrist; "Styrian Dance," P. Scharwenka. February 27th: "Elegy," Raff; "As the Lotus Flow'r" (scene from "Moses" for women's voices), Rubinstein; "The Desert," F. David; Psalm CXLIX, Dvořák. April 23d and 25th: "Presentation of Christ in the Temple," Johann Eccard; Two Canons, "Lacrimosa" and "Ave Maria," Mozart; "Come Live with Me," Bonifazio Asioli; "Benedictus," Mozart (from a MS. preserved in a Catholic chapel at Amsterdam); Selections from a "Stabat Mater," Boccherini; "I know that my Redeemer Liveth," Johann Christoph Bach; "O Who will o'er the Downs" ("Hickenstein's Song") Pearsall; "In the Woods," Arthur Weld; "The Roses of Hildesheim," Rheinberger; "The Nightingale," Russian Song; "Dreamy Lake,"

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Schumann; "May Song," Franz; "Italian Barcarolle," Brahms; "A Night in the Greenwood," Rheinberger; "Drinking Glee," Brahms.

The Cecilia. Choir of mixed voices; fourteenth season; Conductor, B. J. Lang. December 2d: "The Spectre's Bride," Dvořák. January 23d: Selections from "The Seasons," Haydn. March 27th: "The Wreck of the Hesperus," Arthur Foote; "The Song of Fate," Brahms; "Eve," Massenet. May 22d: Psalm XIII, Mendelssohn; "Nanie," Brahms; "Dutch Lullaby," E. Nevin; Barcarolle, MacDowell; "The Nixie," Rubinstein; "Matona, lovely maiden," Orlando Lassus.

BROOKLYN, NEW YORK. *Amphion Musical Society.* Male chorus and amateur orchestra; tenth season; Conductor, C. Mortimer Wiske. December 16th: "Canadian Boat Song," Gottschalk; "They Kissed, I saw them Do it," Hawley; "Hope," Mohr; "By the Sea," Schubert; "I wish to tune my Quiv'ring Lyre," Walmisley; "Japanese Serenade." February 24th: "Rhine Wine Song," Mendelssohn; "Serenade," Beschnitt; "Sunset," Vandewater; "The Forest Mill," Nessler; "Night Song," Storch.

Brooklyn Choral Society. Mixed chorus; fourth season; Conductor, C. Mortimer Wiske. "Riding together," Booth; "Sailor Song" (men's voices), Wiske; "Matona, lovely Maiden," Orlando Lassus; "The Norman Baron," Anderton; "Song of the Vikings," Faning. February 18th: "Rebekah," Joseph Barnby; "From Oberon," Stevens; "Last Night" (women's voices), Kjerulf; "Hallelujah," from the "Mount of Olives," Beethoven.

The Cecilia. Chorus of women's voices; sixth season; Conductor, C. Mortimer Wiske. December 19th: "May Song" and "On a Lake," Mendelssohn (mixed voices); "Softly Flow," Hill; Dance Song, Weinzierl; "The Feast of Adonis," Jensen; "Spanish Gypsy Girl," Lassen; "Song of the Triton," Molloy, (mixed voices). February 10th: "The Dragonflies," Bargiel; "Good Night," Leslie; "The Lord is my Shepherd," Bargiel; chorus from "The Dream," Costa; "Through Murm'rous Leaves," G. Bartel; "Hearts Light as Air," J. B. Wekerlin.

Combined Choirs of the Amphion, Cecilia, and Choral Societies, under Mr. Wiske. March 11th: Gounod's "Redemption."

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St. George's Choral Union. Choir of one hundred and fifty mixed voices; organized October 1, 1889; Conductor, J. E. Van Olinda. January 9th: "He that hath a Pleasant Face," Hatton; "Selections from "Rebekah," Barnby; "O Father, whose Almighty Power," from "Judas Maccabæus," Handel; "Lullaby," Barnby; "Farewell," German Folksong; "Unfold, ye Portals," from "The Redemption," Gounod. April 29th: Third Messe Solennelle ("De Pâques"), Gounod; "Ave Maria," from "Loreley," Mendelssohn; "The Rhine Raft Song," Pinsuti; Shepherds' Chorus from "Rosamunde," Schubert.

Apollo Club. Choir of men's voices; twelfth season; Conductor, Dudley Buck. December 10th: "The Winds," from "Ernani," Verdi; "On the Seashore," Eisfeldt; "The Singer's Harp;" Chorus of Vintagers from "Die Loreley," Bruch; "Moonlight," H. Zöllner; "Huntsman's Joy," Rubinstein; "Good Night," Dudley Buck. February 11th: "The Winds," from "Ernani," Verdi; "Twilight," Buck; "The Rhine," Wilhelm Sturm; "The Birth of Love," John Hyatt Brewer; "At the Window," Koschat; "Undismayed," C. Feintheil. April 15th: "Martial Song," Gomes; "Wanderer's Night Song," Lenz; Chorus of Spirits and Hours from "Prometheus Unbound," Buck; "Spring's Return," Max Spicker; "The Farewell of Hiawatha," Arthur Foote; "Farewell," Mendelssohn.

BUFFALO, NEW YORK. *The Vocal Society.* Chorus of mixed voices; third season; Conductor, Joseph Mischka. January 21st: "There is Music by the River," Pinsuti; "Bells of Aberdovey," Welsh air; "The Bee and the Dove," Cowen; "The Brooklet," Rheinberger; "Jack and Jill," Caldicott; "The Miller," Macfarren; "Brier Rose," Jensen (quartet of men's voices); "When Winds Breathe Soft," Webbe; "Holy Christmas Night" (women's voices), Lassen; "New Year's Song," Tours. April 16th: "Life's Happiness," Weber; "Marguerite," Jensen (men's voices); "Arise, Sweet Love," Leslie; "Come, Dorothy, Come," Suabian Folk-song; "Moonlight," Faning; "Gypsy's Chorus," Lassen (for women's voices); "The Harp that once," "The Blue Bells of Scotland," "March of the Men of Harlech" and "Old Folks at Home," Popular Songs; "In the Merry Spring," Ravenscroft; "Song of the Vikings," Faning.

The Buffalo Liedertafel. Choir of mixed voices (originally Männerchor); forty-second season; Conductor, Joseph Mischka. November 26th: "Salamis," Gernsheim (men's voices); "Styrian

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Dance," Ph. Scharwenka ; Serenade, Witt (men's voices) ; " Fair Rothraut," Veit ; " The Magic Cloak," Gernsheim. March 11th : " Battle Prayer," Möhring (men's voices) ; " Sunday Morning," and " Spring Weather," Nessler ; " Ave Maria," Abt (men's voices) ; " Elise," Mögele (men's voices) ; " Spring's Magic," Weinzierl. May 9th : " Spring's Magic," Weinzierl ; " Moonlight," Brambach (men's voices) ; Drinking Song, A. de Kontski (men's voices) ; " Elise," Mögele (men's voices) ; " Song of May," Beer ; " Bridal Song," Jensen.

CHICAGO, ILLINOIS. *The Apollo Musical Club.* Chorus of mixed voices ; eighteenth season ; Conductor, William L. Tomlins. December 25th and 28th : Handel's " Messiah." January 31st and February 1st : Part I. of " St. Paul," Mendelssohn, and Selections from " Judas Maccabæus," Handel. March 21st and 22d : Part Songs. May 26th and 27th : " The Dream of Jubal," A. C. Mackenzie.

CINCINNATI, OHIO. *Musical Festival Association.* Ninth biennial festival under the direction of Theodore Thomas. May 20th : Handel's " Messiah." May 21st : Dvorák's " Stabat Mater." May 22d : " The Deluge," Saint-Saëns ; Spinning Chorus from the " Flying Dutchman," Wagner. May 23d : " The Passion, according to St. Matthew," Bach. May 24th : " Requiem," Verdi ; " Hallelujah," Handel.

The Choir of the College of Music. Mixed chorus ; Conductor, B. W. Foley. December 5th : " Song of the Norns," H. Hofmann ; " I hear a Harp," " Come Away," " Greetings " and " The Death of Trenar," Brahms ; Serenade, Schubert ; " Holy Christmas Night," Lassen ; " Hear, O Lord," J. H. Cornell (adapted to Chopin's thirteenth prelude) ; " My Polly Wog," Hiller ; " The Gypsies," P. Viardot (adapted to Brahms's Hungarian Dances). March 5th : " God in Nature," Schubert ; " Rhyme Play," Rheinberger ; Chorus of Angels, Costa ; " Song of the Birds," Rubinstein ; " The Wheatfield," Hallén ; " In our Boat," Cowen ; " The Bobolink," S. A. Emery ; " The Smiling Dawn," Handel. April 17th : " The Lady of Shalott," Wilfred Bendall ; " Summer Night," Gade ; " In the Dell and Dingle," George Bennett ; " Fair Luna," Oliver King ; " Sweet the Angelus is Ringing," Smart ; " In our Boat," Cowen ; " The Gypsies," Brahms.

CLEVELAND, OHIO. *The Cleveland Vocal Society.* Choir of mixed voices ; seventeenth season ; Conductor, Alfred Arthur. December

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5th: "Hymn of Praise," Mendelssohn; "The Tower of Babel," Rubinstein. December 30th: Handel's "Messiah." April 3d: "The Damnation of Faust," Berlioz.

DAYTON, OHIO. *The Philharmonic Society*. Choir of mixed voices; sixteenth year; Conductor, W. L. Blumenschein. December 16th: "Sleighting Song," Arens; Serenade, Schubert; "A Peasant Wedding," Koschat. April 10th: Thirteenth Psalm, Mendelssohn; Selections from "The Creation," Haydn. Underlined for a Concert in May, "The Bride of Dunkerron," Smart.

ELMIRA, NEW YORK. *The Beethoven Club*. Choir of sixty mixed voices; organized November 1, 1889; Conductor, Mark C. Baker. February 13th: Mass in D, Ganss; "The Sea hath its Pearls," Pinsuti; "The Stars in Heaven," Rheinberger; Bridal Chorus from "The Rose Maiden," Cowen. Projected for June 3d: "Lay of the Bell," Romberg; "Twilight," Abt (women's voices); Soldiers' Chorus from "Faust," Gounod (men's voices); Bridal Chorus from "Lohengrin," Wagner.

GREENWICH, CONNECTICUT. *The Greenwich Choral Society*. Choir of one hundred mixed voices; second season; Conductor, Alfred Hallam. March 4th: Psalm XCV, Mendelssohn; Selections from "The Creation," Haydn; "Heaven," Henry Smart (women's voices); "Gloria" from the Twelfth Mass, Mozart. Projected for a concert in June, Mendelssohn's "Athalie."

HARTFORD, CONNECTICUT. *Hosmer Hall Choral Union*. Choir of mixed voices; tenth season; Conductor, Waldo S. Pratt. Chorale from "Die Meistersinger," Wagner; "The Dawn," Bruch (women's voices); "Advent Hymn," Schumann; "The Fairies' Realm," Carter; Festival Anthem, "Sing to the Lord," Smart. May 9th: "Judith" by C. Hubert H. Parry. May 10th: Mendelssohn's "Hymn of Praise."

KINGSTON, NEW YORK. *Kingston Philharmonic Society*. Choir of mixed voices; Conductor, George F. Hulslander. January 29th: "How lovely are the Messengers" from "St. Paul," Mendelssohn; "Agnus Dei" from the "St. Cæcilia Mass," Gounod; "The Lord is my Shepherd," Schubert (women's voices); "O World, Thou art wondrous fair," Hiller; "Evening Song," Abt; "In Moonlight fair," Raff. Second Festival of the Society, May 7th, 8th and 9th: "A Hymn of the Homeland," Sullivan; "Spring's Message," Gade;

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"The Miller's Wooing," Faning; "Redemption Hymn," Parker; "Night," Rheinberger; "Under blossoming Branches," Meyer-Helmund; "The Dream," Costa; "We Worship God, and God Alone," from "Judas Maccabæus," Handel.

LOUISVILLE, KENTUCKY. *The Musical Club*. Choir of men's voices; Conductor, C. H. Shackleton. July 26th: "On the March," Becker; "The Rose of Worthensee," Koschat; "The Owl and the Pussy Cat," Ingraham; "Lady Bird," Cowen; "More and More," Seifert; "R. R. R.," Paine. April 29th: "O hail Us," from "Ernani," Verdi; "Come follow me," Driffield; "The Death of Trenar," Brahms (women's voices); Heini von Steier; "The Nightingale," Russian melody (women's voices); "Come, rosy Morn," King; "The Wreck of the Hesperus," Anderton (with the help of women's voices).

MINNEAPOLIS, MINNESOTA. *The Gounod Club*. Choir of mixed voices; sixth season; Conductor, Charles H. Morse. January 21st: Handel's "Messiah." Two other concerts were planned—one for the middle of February, at which Bruch's "Fair Ellen" and Barnett's "Ancient Mariner" were to begin, and one for the middle of April, at which Gounod's opera, "Faust," was to be sung in concert style.

MONTREAL, CANADA. *Montreal Philharmonic Society*. Choir of mixed voices; fifteenth season; Conductor, G. Couture. December 20th: Handel's "Messiah." April 16th: Mendelssohn's "Elijah." April 17th: "The Damnation of Faust," Berlioz. April 18th: "Daniel Before the King," C. A. E. Harriss; "Stabat Mater," Rossini.

NEWARK, NEW JERSEY. *The Schubert Vocal Society*. Choir of mixed voices; eleventh season; Conductor, Louis A. Russell. December 4th: "Night Winds that so gently Blow," Calkin; "Autumn Song," Jensen; "The Creation," Haydn. February 26th: Selections from "The Fall of Babylon," Spohr; "An Elegy," Raff; "Sweet Night her Veil is Spreading," Gounod; "The Sea hath its Pearls," Pintsuti; "The Stars are Shining," Rheinberger; "A Morning Sere-nade," Krug (women's voices); "Hymn to Music," Buck; "Waken Lords and Ladies gay," Hecht. Projected, May 30th: Mendelssohn's "St. Paul" and Hiller's "Frühlingsnacht."

NEW BRUNSWICK, NEW JERSEY. *The Musical Association*. Choir of mixed voices; fourth season; Conductor, Charles T. Howell. December 19th: Gounod's "Redemption." May 14th: "Men of Har-

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lech," arranged by Gounod; Solo and Chorus from "Gallia," Gounod; "Lullaby of Life," Leslie; Selections from "Elijah," Mendelssohn; "The Holy City," Gaul.

NEWBURGH, NEW YORK. *The Monday Night Club*. Men's voices; third season; Conductor, C. B. Rutenber. December 17th: "Tragic Tale," Rheinberger; "Slumber Song," Taubert; "The Blind King," Parker; "Spin, Spin," Jüngst; "They Kissed, I saw them do it," Hawley; Serenade, Beschnitt; "The Parting Kiss," Pinsuti-Nevin. March 18th: "Kerry Dance," Molloy; "Simple Simon," Macy; "Fare Thee Well," Beschnitt; "Little Jack Horner," Caldicott; "A Sensible Serenade," Brewer; "Good Night," Witt.

NEW ORLEANS, LOUISIANA. Twenty-sixth Sängerbund of the *North American Sängerbund*. February 12th: "Festival Ode," Mendelssohn; "Song of Union," Mozart; "Freedom of Song," Marschner; "At the Altar of Truth," Mohr. February 13th, 1 p. m.: "Sunrise," C. J. Brambach (singers from Columbus, O.); "Life's Springtime," Spicker (Beethoven Männerchor, of San Antonio, Texas); "Cecilia's Song," E. Buschner, and "Wanderer's Song," Albert Dietrich (Socialer Sängerbund of St. Louis); "The Hero's Grave," L. Liebe (Singers from Cincinnati); "Vom Rhein," Bruch (Singers from Cleveland). February 13th, 8 p. m.: "Rosebud in the Meadow," Werner, and "Farewell," Silcher (full chorus of the Sängerbund); "The Night," Schubert, and "The Heavens are Telling," Beethoven (full chorus); "Frederick Barbarossa," Podbertsky (full chorus); "The Storm," Mohr (singers from Chicago); "Arise, O Song," R. Schwaln (full chorus). February 14th, 1 p. m.: "Winter's Grandeur," A. Sartori (Louisville Liederkrantz); Chorus from "The Love-feast of the Apostles," Wagner (Milwaukee Musikverein); "Mine," Härtel (St. Louis Liederkrantz); "Hymn to Art," Wagner (Harmonie of Cincinnati). February 14th, 8 p. m.: "The Brown-eyed Maid," Jüngst, and "There Stood down the Vale," Dregert; "Hymn to Jehovah," V. Lachner; "The Chapel," Kreutzer; "Victory Song," Abt (all these choruses by the full choir).

NORWICH, CONNECTICUT. *Musurgia*. Choir of mixed voices; fifth season; Conductor, W. Mc. Ransom. December 11th: "The Last Hymn," George A. Kies; Christmas Carol, George L. Osgood; "Moonlight," Holländer, and "Morning Song of the Shepherdess," Abt (women's voices); "The Flight into Egypt," Bruch; "Morning Song," Raff. February 17th: "Evening Hymn," Reinecke, "Song of the Nixies," Weinzierl (women's voices); "The Haunted Stream,"

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Phelps (men's voices); "The Winter Mountaineer," Schubert (women's voices); "O Golden Moment," Jensen; "The Lord is My Shepherd," Schubert (women's voices); "Sanctus" from "Messe Solennelle," Gounod; Bridal Chorus, Cowen. April 18th: "On the Water," Raff; "The Wheat-field," Hallén (women's voices); "On Upper Langbathsea," Engelsberg; "Shades of Evening," Saint-Saëns; "On the Shore," Kjerulf (tenor solo and women's voices); "Thou'rt like a Lovely Flower," Rubinstein; "Sweet and Low," Barnby; "Intermezzo," Lassen.

NYACK-ON-HUDSON, NEW YORK. *Nyack Choral Society*. Choir of mixed voices; Conductor, G. D. Wilson. (Projected) Festival on June 11th, 12th, and 13th: Haydn's "Creation," Rossini's "Stabat Mater," and Mendelssohn's "O, for the Wings of a Dove." June 20th: "Athalie," Mendelssohn; Scene from "Joan of Arc," Gaul; Scene from "The Light of Asia," Buck.

OAKLAND, CALIFORNIA. *The Oakland Choral Society*. Choir of mixed voices; third season; Conductor, David W. Loring. October 18th: "Gypsy Life," Schumann; "Night," Rheinberger; "Spring Night," Bargiel; "Lullaby of Life," Leslie; "Psyche," Gade.

OGDENSBURG, NEW YORK. *The St. Lawrence International Musical Union*. Mixed choir; eleventh season; Conductor, Carl Zerrahn. Annual Festival. January 21st: "Song of Victory," Hiller; "Serenade," Schubert. January 22d: "Miserere," from "Il Trovatore," Verdi; "The Rose Maiden," Cowen; "The Miller's Wooing," Fanning. January 23d: "Redemption Hymn," J. C. D. Parker; "Judas Maccabæus," Handel; "Hallelujah," from "The Mount of Olives," Beethoven.

ORANGE, NEW JERSEY. *The Orange Mendelssohn Union*. Choir of mixed voices; ninth season; Conductor, Arthur Mees. December 16th: "An Old Romance," Mendelssohn; "The Mystic Lake," Rheinberger; "Tafellied" (Drinking Glee), Brahms; "Far from Me" (men's voices), Engelsberg; "Gather Ye Rosebuds," Blumenthal; "The Hunter," Hirsch. March 3d: "Bridal Song," Jensen; "Hymn to St. Cecilia," Spohr; "Salamis" (men's voices), Gernsheim; "A Wanderer's Song," Herman; Waltz Songs, Fromm. May 5th: Mendelssohn's "Elijah."

PEACE DALE, RHODE ISLAND. *Narragansett Choral Society*. Choir of mixed voices; Conductor, N. B. Sprague. December 18th: "The

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Wreck of the Hesperus," Anderton; "Cradle Song" (women's voices), Taubert; "The Maiden of the Fleur de Lys," Sydenham. February 26th: "The Miller's Wooing," Fanning; "Peasants' Wedding March," Soedermann; "Song of the Tritons," Molloy; "The Little Bird" (tenor solo and women's voices), Soederberg; "Gallia," Gounod. May 7th: "The Erl King's Daughter," Gade; Bridal Chorus from "The Rose Maiden," Cowen; "Gentle Sleep," Sprague; "Italian Barcarolle," Brahms; "Davy Jones" (men's voices), Molloy.

PETERSBURG, VIRGINIA. *Petersburg Musical Association*. Choir of mixed voices; Conductor, Carl Zerrahn. Ninth musical convention, and seventh musical festival. May 26th to 30th (projected): "Stabat Mater," Rossini; "Arminius," Bruch; Spring Song from "The Pilgrimage of the Rose," Schumann (children's voices); Spinning Song from "The Flying Dutchman," Wagner (children's voices); "Song of the Birds," Rubinstein (children's voices); "Elijah," Mendelssohn.

PHILADELPHIA, PENNSYLVANIA. *The Philadelphia Chorus*. Choir of mixed voices; fifth season; Conductor, W. W. Gilchrist. January 16th: "Elijah," Mendelssohn. April 24th: "Jerusalem," an oratorio by Hugh A. Clarke.

The Philadelphia Chorus united with the Mendelssohn Club of Philadelphia, the Germantown Choral of Germantown, Pa., and the Tuesday Club of Wilmington, Del., on December 20th, in a performance of "The Messiah."

PITTSBURGH, PENNSYLVANIA. *The Mozart Club*. Choir of mixed voices; twelfth season; Conductor, James P. McCollum. December 22d: "Cinderella," H. Hofmann. February 25th: "Requiem," Mozart. (Projected) May 9th: Mendelssohn's "Hymn of Praise," and May 20th: "In Constant Order," Weber.

PITTSFIELD, MASSACHUSETTS. *The Berkshire Musical Society*. Choir of mixed voices; Conductor, George A. Mietzke. December 2d: Mass in G, George A. Mietzke. February 7th: "Joan of Arc," Alfred R. Gaul. May 21st (projected): Festival Motet, Mietzke; "Fair Ellen," Bruch; "Spring Greeting," Gade.

PROVIDENCE, RHODE ISLAND. *The Arion Club*. Choir of mixed voices; tenth season; Conductor, Jules Jordan. December 10th: "St. Paul," Mendelssohn. February 11th: "If Doughty Deeds,"

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Williams ; "Ave Maria," Faure (soprano solo and chorus) ; "Cruise-keen Lawn," Stewart ; "Hark ! 't is the Horn," Mackenzie ; "Unfaithful Shepherdess," Lahee ; "Eldorado," Pinsuti ; "The Sun Worshippers," A. Goring Thomas. April 8th ; "A Night Service," Jordan ; "Dragon-flies," Bargiel (women's voices) ; "The Bells of St. Michael's Tower," Stewart ; "The Caravan," Pinsuti ; "Serenade," Neidlinger ; "The Cloud-capped Towers," Stevens ; "Cruise-keen Lawn," Stewart ; "Salamaleikum," from "The Barber of Bagdad," Cornelius ; "Gallia," Gounod. May 12th : "The Redemption," Gounod. May 26th : "Morning Song," Raff ; "Fairest of Lands," Thomas ; March from "Tannhäuser," Wagner ; "Serenade," Neidlinger ; "Discovery," Grieg (men's voices) ; "Gallia," Gounod.

RUTLAND, VERMONT. *Rutland Music Festival Association*. Seventh annual festival, June 5th, 6th, and 7th ; Conductors, Carl Zerrahn and George A. Mietzke. Selections from "The Messiah," Handel ; "The Creation," Haydn ; "Elijah," Mendelssohn ; "Narcissus," Massenet ; "Requiem," Verdi ; Chorale from "Die Meistersinger" and march from "Tannhäuser," Wagner.

SALEM, MASSACHUSETTS. *The Salem Oratorio Society*. Choir of mixed voices ; twenty-second season ; Conductor, Carl Zerrahn. April 16th : "Eli," Costa. (On January 27th the society gave a performance of "Elijah" in Melrose, Massachusetts.)

SAN FRANCISCO, CALIFORNIA. *The Loring Club*. Choir of men's voices ; thirteenth season ; Conductor, David W. Loring. September 4th : "Thou Bright, Sunny Earth," Rheinberger ; "Wanderer's Night Song," Lenz ; Serenade, Appel ; "Spring's Net," Goldmark ; "Salentin von Isenberg," Rheinberger ; "A Gallant Hero is the Spring," Esser ; "The Wild Rose," Dregert ; Serenade, Eisenhofer ; "Rhine Wine Song," Mendelssohn ; "Silent Night," Weber ; "The Boy and the Owl," Chadwick ; "O wert Thou in the Cauld Blast," Kücken ; "Night in the Forest," Schubert ; "The Trumpeter," Templeton Strong ; "Good Night," Hermann Goetz ; "Beloved, I wait for Thee," Debois ; "Evening at Sea," F. H. Hofman ; "Proposal," G. L. Osgood ; "Longbeard's Saga," C. H. Lloyd ; "Evening Song," Dregert ; "Good Night, Farewell," Kücken ; "Oh, Earth, Thou art Wondrously Fair," Dregert ; "Student's Song," Liszt. February 5th : "Were the Atlantic Main," Zöllner ; "The Water Lily," Abt ; "Italian Salad," Genée ; "Hymn to Music," Lachner ; "Thou Delphic Rock" from "Œdipus Tyrannus," Paine ; Scenes

APPENDIX.

I and IV from "Frithjof," Bruch; "I am so Nervous," Kücken; "A Wood Morning," Becker; "Heini von Steier," Engelsberg. April 30th: "The Haunted Mill," Templeton Strong; "Morning in the Woods," Rheinberger; Prayer from "The Battle of the Huns," H. Zöllner; "Heinz von Stein," A. W. Thayer; Bacchic Chorus from "Antigone," Mendelssohn.

SARATOGA, NEW YORK. *The Choral Union*. Choir of mixed voices; Conductor, George A. Mietzke. March 25th: Selections from "The Messiah." May 22d (projected): Selections from "The Messiah," and Gaul's "Joan of Arc."

SPRINGFIELD, MASSACHUSETTS. *The Orpheus Club*. Choir of men's voices: sixteenth season; Conductor, George W. Sumner. December 4th; "Song of the Viking," Chadwick; "Love, Thine Eyelids Close," Groesbauer; "The Thunder Storm," Mohr; "Suomi's Song," Franz Mair; "Dearest, Awake!" Storch; "They Kissed, I saw them do it," Hawley; "King Olaf's Christmas," Buck. February 12th: Selections from "Odysseus," Bruch; "Where the Bee Sucks," Arne and Jackson; "Lullaby," Brahms; "Now are the Days of Roses," Möhring; "You Spotted Snakes," from "A Midsummer Night's Dream," Mendelssohn; "Tar's Song," Hatton; "Evening," Lassen; "As the Bee, Bird and Fish," Taubert; "The Night hath a Thousand Eyes," Nevin; "The Little Sandman," W. Kienzl; "To Arms!" from "Arminius," Bruch (at this concert the Club had the help of women's voices). April 11th: "Salamis," Gernsheim; "Spring's Net," Goldmark; "Strike the Lyre," Cooke; "Italian Salad," Genee; "Good Night," Weinzierl; "A Cannibal Idyl," W. T. Taber; "To the Sons of Art," Mendelssohn.

Hampden County Musical Association. Choir of mixed voices; third season; Conductor, George W. Chadwick. December 27th: Handel's "Messiah." Second festival of the Association, May 5th, 6th, and 7th: "St. John," J. C. D. Parker; "Hymn of Praise," Mendelssohn; "Lovely Rosabelle," G. W. Chadwick; "Discovery," Grieg (men's voices); "Fair Ellen," Bruch; "The Redemption," Gounod.

STAMFORD, CONNECTICUT. *Stamford Oratorio Society*. Choir of mixed voices; second season; Conductor, Alfred Hallam. January 16th: "The Messiah," Handel. April 29th: "Athalie," Mendelssohn. June 17th (projected): Part II of "The Creation," Haydn; Psalm XLII, Mendelssohn.

APPENDIX.

ST. LOUIS, MISSOURI. *St. Louis Choral Society*. Choir of mixed voices ; tenth season ; Conductor, Joseph Otten. December 2d : "The Damnation of Faust," Berlioz. December 27th : "The Messiah," Handel. March 6th : "The Crusaders," Gade. Projected for a concert in May : "The Dettingen Te Deum," Handel.

THOMPSONVILLE, CONNECTICUT. *The Enfield Choral Society*. Choir of mixed voices ; Conductor, Denslow King. January 2d : "Hear my Prayer," Mendelssohn ; "Hallelujah," from "The Messiah," Handel ; "The Holy City," Gaul. April 29th : "Rebekah," Barnby ; "The Crusaders," Gade.

TORONTO, CANADA. *Toronto Philharmonic Society*. Choir of mixed voices ; eighteenth season ; Conductor, F. H. Torrington. February 13th : "Arminius," Bruch. May 20th : Selections from "The Flying Dutchman," "Rienzi," "Tannhäuser," "Lohengrin," and "Die Meistersinger," Wagner.

Toronto Choral Society. Choir of mixed voices ; eleventh season ; Conductor, Edward Fisher. "Coronation Mass," Mozart ; "The Sea-King's Bride," F. d'Auria (composed for the Society). May 1st : "Spring's Message," Gade ; "Gypsy Life," Schumann ; "Praise the Lord," Hiller.

WASHINGTON, DISTRICT OF COLUMBIA. *The Choral Society*. Choir of mixed voices ; seventh season ; conductor, H. C. Sherman. February 12th : "Arminius," Bruch. March 12th : "A Song of Thanksgiving," Cowen ; "A Finnish Love Song," Engelsberg (men's voices) ; "Lord Ullin's Daughter," Hamish McCunn ; "Brier Rose," Vierling (women's voices) ; "Song of the Vikings," Faning. (Mr. McCunn's cantata was sung on this occasion for the first time in America.)

WORCESTER, MASSACHUSETTS. *The Worcester County Musical Association*. Thirty-second Annual Festival, September 23d to 27th inclusive ; Conductor, Carl Zerrahn. "St. Paul," Mendelssohn ; "The Golden Legend," Sullivan ; "A Song of Victory," Hiller ; "The Creation," Haydn.

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IT is a pleasure again to call the attention of lovers of music to Mr. Krehbiel's constant proof of his fitness for the position he holds among musical critics. He writes frankly, fairly, and calmly out of the fulness of a wide and sound knowledge of the tone art, and of a sincere devotion to it. Even those who do not agree with him will not fail to respect the moderation of his manner and the breadth of his views. An added pleasure is the pure and wholesome English in which he expresses his ideas. The "Review" we can warmly recommend to music lovers everywhere, and it is to be hoped that each recurring season will witness the publication of another volume.—[*The Times, New York.*]

THE literary grace which characterizes Mr. Krehbiel's pages, the knack of taking up a topic and making its consideration entertaining without being superficial, and instructive *sans* pedantry to the general reader, are as peculiarly a charm of this volume as of its predecessor. Its critiques have little in common with the work of the average musical editor, capable and practiced as he may be; for one recognizes here the mind and hand of the scholar whose culture and taste in the entire field of art and letters are remarkable in a specialist of such complete attainments.—[*The Independent, New York.*]

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Vom Verfasser dieser Rundschau, Herrn Krehbiel, weiss ich nicht zu sagen, ob er ein Deutscher oder ein eingeborener Amerikaner ist; sein Name war mir bisher unbekannt, sein Buch kam mir aus zweiter Hand zu. Aber seine Besprechungen habe ich mit grossem Vergnügen gelesen; sie lassen überall den musikalisch gründlich gebildeten und einsichtsvollen Beurtheiler erkennen; man begegnet fast auf jeder Seite richtigster durchdachter Auffassung und glücklichen Einfällen. Er steht ganz auf dem Boden der neuen Anschauungen, behält jedoch immer die allgemeinen Knüttgesetze im Auge. Seine Besprechungen bezeugen gleichzeitig seine gründlichen Kenntnisse wie seine Verdienste um den Sieg deutscher Musik in New York.—[*Dr. Ehrlich in the Tageblatt, Berlin.*]

IN these, as in the course of the REVIEW where there is criticism as well as record, Mr. Krehbiel's exceptional catholicity of thought is most pleasingly developed. It is indeed a great and abiding satisfaction to read a book of this sort, in which the writer, who is known to be a man of general culture as well as of special training in the art whereof he writes, shows a capacity to discover the beauties of a work or to detect its artistic worthlessness regardless of its origin.—[*The Evening Transcript, Boston.*]

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His writing is distinguished throughout by rare acumen, and, though his sympathies may lie in a modern direction, he speaks with enthusiasm of older masterpieces, and his criticism of Wagner's works, though properly appreciative, is no less just and discriminating.—[*The Athenæum, London.*]

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Musical Record and Review

All music
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HENRY EDWARD KREHBIEL,

See page 12.

Photo by Davis and Sanford, New York.

H. E. Krehbiel

—Henry D. Chorean.

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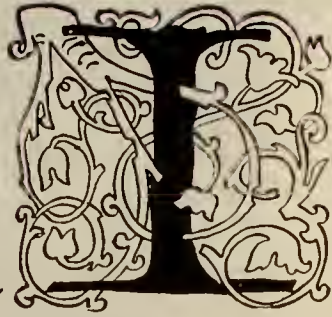
even the wisest man thinks

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is astonishing



All music
It is not the oboe and the cornets—it is not the oboe nor the beating drums, nor the notes
of the baritone singer singing his sweet romanza—nor those of the men's chorus, nor those
of the women's chorus,
It is nearer and farther than they.

WALT WHITMAN.

Music has as little association with the other arts in respect of its contents as it has in respect of its materials. It has in its best and true estate no object of imitation, and, because of this, as well as for other reasons, it stands isolated from all the other products of the human mind. On the one hand are the things which are projected, grasped, comprehended by the intellect; on the other, in awe-inspiring solitude, outside the domain of reason, and therefore beyond its reach, stands music, bodying forth "the forms of things unknown." It is a pure expression of the will; the most individual, the most lawless of the arts and the one most subject to change. Its very existence is transient and contingent upon the concurrent and harmonious coöperation of three factors—creator, interpreter, and hearer.

H. S. Kuhlrich

A Wandering Capellmeister— His Chronicle

By Thomas Tapper

The Man in the Tribune Office



R. HENRY EDWARD KREHBIEL, music critic of the New York *Tribune*, of genial nature, and of pleasing topography, is the best equipped and most cheerful proposition in American music journalism. Naturally well endowed, thoroughly experienced in journalistic work, with clear music insight, and an unbiased judgment, he gives to his opinion a value that lifts it immeasurably above the status of a daily makeshift report. While his scholarship and perception enhance his regular newspaper writing, they elevate his book-work to a permanent place.

Mr. Krehbiel has been music critic of the *Tribune* since 1880. In his years of service he has witnessed and made record of an advancement in music that is significant in our national history.

The causes that have contributed to the rapid advance we have made in music during the two last decades are many; but among them we must not lose sight of that influence which a few music writers—foremost of whom Mr. Krehbiel is—have exerted.

Ask him the purpose of his work and he would say, with no hesitation,—to make the public better able to listen to artists, great and small, with juster appreciation.

Success in this undertaking is necessarily slow. As a music listener the public is a peculiar bird. Primarily, it is inspired to attend concerts and the opera by premiums which are not mentioned in the program. But faith is entering us and waxing stronger; we are learning to love music for its own sake, seeking social recognition at strictly social functions; true music pleasure at music functions.

For, after all, the business of attending a concert is to listen. Mr. Krehbiel has not observed artists all his life without now and then casting a sympathetic glance upon the public; realizing what a great, helpless thing it is, yet a worthy and deserving joint-stock company. No effort to extend a helping hand to music lovers in general has been so warmly welcomed as the very help Mr. Krehbiel offers in his book "How to Listen to Music." To begin with, the book is well named; and according to the proverb, is consequently half sold. But better yet, it is admirably written out of many years of observation and a sympathetic knowledge of the needs of the patient. Still further, Mr. Krehbiel's book is the first of its kind in the field, and it came at a propitious moment. All contributing causes are these to explain its hearty reception; but beneath them all, as a foundation, is the fact that the writer knows whereof he speaks, speaks intelligently and encouragingly, and has the happy art of entertaining while yet he directs. This trait he also displays in his lectures.

II

Mr. Krehbiel has been at work many years. He has dropped a book by the wayside now and again, as an earnest of the thought-stuff out of which he weaves his daily stint. "How to Listen to Music" appeared in 1896; it was preceded by "An Account of the Fourth Cincinnati Musical Festival" (1880); "Notes on the Cultivation of Choral Music" (1884); "Review of the New York Music Seasons 1885-1890," in five volumes; "Studies in the Wagnerian Drama" (1891); and "The Philharmonic Society of New York" (1892).

Since the publication of "How to Listen to Music" there has appeared "Music and Manners of the Classical Period" (1898), and there has been announced for publication, in the near future, "The Pianoforte and Its Music." This book develops the subject under its three natural divisions: (1) The Instrument, (2) The Composers, and (3) The Players. Abundantly illustrated, it promises to be an indispensable working-tool with

every player of that instrument which in a moment of pessimism, a capable man dubbed the perfected drum.

Besides the above books which mark a distinct and original literary effort Mr. Krehbiel has done an abundance of that general literary work which falls to the lot of a man prominently placed and skilled in the technics of his craft. He has translated "The Technics of Violin Playing" (Carl Courvoisier), "Manru" (Opera-book by Dr. Alfred Nossig), being the text of the recently performed opera by Ignace Paderewski; he has edited "Annotated Bibliography of Fine Arts," and E. Lavignac's work "Music and Musicians."

While this catalogue of permanent works is extensive there must yet be added to it the countless fugitive "articles" contributed to newspapers and magazines; an extensive lecture field and such special envoy work as is instanced later in this article.

Few people, not situated so as to observe the critic at his daily stint, fully realize what a boon he would regard a week of eight days, each day being of twenty-eight hours. Travel, concert attendance, the effort to receive each new experience as a fresh impression,—here are the causes of wear and tear to professional feelings that make a Maine retreat a necessity; particularly when it is recognized that the individual is pursuing a definite line of self-expression, and keeping that expression distinct.

III

Mr. Krehbiel was born in 1854, in the pleasant university city of Ann Arbor, Michigan. After graduating from the public schools he began the study of law. Men gifted in music seem to have talent for getting into law for the purpose of deserting it later on in favor of the fair art. In his twentieth year Mr. Krehbiel became music critic of the *Cincinnati Gazette*. That was in 1874. His term of service with that paper continued to the time of his taking a place on the *New York Tribune*.

This briefly told and inadequately exploited biography is sufficiently clear, however, to point a leading question: What does Mr. Krehbiel's work suggest? Incidentally it offers, as well, the query: What honor has been paid him?

As to the suggestion of his work:

Mr. Krehbiel has been so long identified with the music interests of the United States that it may be safely said he has viewed it in the years when it has manifested its strongest characteristics and taken on its most potent qualities. One who has known it so intimately, who has watched it so sympathetically, should do more by it than to contribute to the times a daily stint of report, however much the value of that report may be enhanced by the skill and insight of the writer. The *zeitgeist* is not evident in a day by day scrutiny. And that is what most of us give it. It runs through the day. While the day's weaving shows no pattern it contributes a spot of color which fills an indispensable place; making the design evident in the fabric made from "the run of days."

Such volumes as the five above mentioned—Review of the New York Musical Season—will one day be invaluable. It is a pity they were ever discontinued. The spirit of many such years lies less in the daily report than in the memory and growing perception of the writer of the daily report. If Mr. Krehbiel desires to take an active part in the celebration of his twenty odd years with the *Tribune* he should mark it by the preparation of a volume on "A Quarter Century of Music Progress in America." No other writer we have can do it so authoritatively or so entertainingly. This would be no common work. Besides relating what has taken place, it would find its greater value in how it would proceed to develop the suggestion of its own subject-matter. Here is an opportunity for accuracy, judgment, philosophic deduction, and prophetic forecast. Whatever volumes Mr. Krehbiel may have in mind to continue the series he has already begun so successfully, no one would find readier acceptance or have greater value than this which it is his to make by right of place and knowledge.

What honors have been bestowed upon our hero in the development of the plot?

To begin with, the greatest honor a man may have is his,—that of being regarded as more and more valuable in the responsible position he assumed many years ago. In the critic's calling, the day's work, to be satisfactory, must carry with it freshness, good judgment, skilled opinion sympathetically expressed; it must be free from pessimism and that dash of the commonplace that is just far enough removed from vulgarity to keep its skirts free.

Year by year Mr. Krehbiel has enlarged his circle. Meeting the musical public less intimately in his literary work, he has also met it more and more intimately through his lectures and through such official labors as he performed at Paris in 1900, where he served as a member of the International Jury of Awards, for which service the French Government bestowed upon him, Jan. 17, 1901, the Cross of the Legion of Honor.

V

In conclusion, there should be another and a longer chapter to this recital. The scene would be laid where a man gathers in summer that which he leans upon in winter as a sustaining remembrance. And this none the less thankfully, although he gathers it in with his coat off, the editorial ink-pot still circulating mockingly within reaching distance.

There are hidden causes for thankfulness in the background of all undertakings and achievements. The *Tribune* and its readers owe no little to the inspiration of a loftily placed home on the Maine Coast, which dispenses geniality as well as the joys of the mind; and delights to enjoy in its turn the exhilarating atmosphere of good neighbors. It is a place which makes one think, as he trudges up the wood-path, of the optimistic Walton and the words of benediction with which he closes the Fifth Day: "And many other like blessings we enjoy daily. And for most of them, because they be so com-

mon, most men forget to pay their prices; but let not us, because it is a sacrifice so pleasing to Him that made the sun and us, and still protects us, and gives us flowers and showers, and stomachs and meat, and content and leisure to go a-fishing.'"

In turn, let us not fail to be thankful for a good critic. He is — if he writes for the Sunday Edition — a daily blessing.

The Third Longy Club Concert

1

Here is a modern program: —

- CAMILLE SAINT-SAËNS. Caprice sur des airs Danois for Flute, Oboe, Clarinet, and Piano.
- VINCENT D'INDY. Trio for Piano, Clarinet, and Violoncello. Op. 29.
- ARTHUR BIRD. Serenade for two Flutes, two Oboes, two Clarinets, two Horns, and two Bassoons, in E^b major.

This program possesses many points of interest. To begin with, a series of works for such combinations of instruments as the first and third especially is not commonly heard. Regarding the composers individually, the works of Saint-Saëns are interesting at all times, particularly now after the prominent presentation of *Les Barbares*. Vincent d'Indy is a man of pronounced individuality, and the few of his works which we have heard show him to be a disciple worthy of his master, César Franck. Arthur Bird is a less well-known man. Born in Cambridge, Mass., in 1856, he has been for many years a resident of Berlin. He has written much. More than the ordinary interest in an American composer's works centered upon his *Serenade* because of the fact that it was the chamber-music composition which won the Paderewski prize in the recent competition which granted Mr. Hadley and Mr. Parker honors, the former for his symphony, *The Four Seasons*, the latter for his choral work entitled *A Star Song*.

11

There is ever a temptation to epitomize music experiences, and to attempt to describe them in a word. Yielding to that

temptation here, one must confess that the task is not difficult. The Saint-Saëns *Serenade* is the garrulous Frenchman pure and simple. Dubbed by a German writer as a *genialer componist*, we must confess that the truth is less generous than the christening, for he is often not even *genial*.

When the English critic (was it Matthew Arnold?) described Victor Hugo as "the old man grandiloquent," he described Saint-Saëns. The *C-minor Symphony* is a just measure of the man. Pompous, forever reminding one of the *se vanter* principle of poor human nature, it talks and talks, and after one's twenty or thirty minutes' listening there is no message in its wordiness. However, one may not say of every composer nor of every writer that he is capable of being verbose in a single sentence.

The *Trio*, by Vincent d'Indy, is a bit of type-music which, like much of the work of modern composers, seems at first hearing pessimistic. It may be the music of pessimism, or the music of despair, or it may be the utterances of a man groping for the light. It has not the buoyancy of spirit nor the genial optimistic warmth which seems to be more akin to Dvorák, if one may cite a living composer. Even had the *Trio* been played with less rigidity, with more suggestion of the intimate relation of the parts and better balance, it is a question if the essential message of the music would not yet have been one of complaint. But it is the music of a man who is straightforward in his expression and full of interest in his method. If he desire to speak of pessimism, or of despair, there is no reason why he should not do so. The subjects may properly be brought before the meeting.

As we have turned to the *C-minor Symphony* of Saint-Saëns and found the measure of the man, so may we turn to that of d'Indy—*Symphony on a Mountain Air*. It favors his greater qualities. It is a poetic and substantial work. We should welcome it again, not that many hearings are necessary to make it comprehensible, but it is good music and we would have it again for the pleasure.

FOLDOUT BLANK

