MUSICAL NOTES.

The New Concert Master of the Boston Symphony Orchestra.

The solo performer at the first concert of the Boston Symphony Orchestra at Carnegie Hall next Thursday evening will be E. Fernandez Arbos, Mr. Kneisel's successor as concert master of the band. He is a Spaniard, and was born in Madrid on Christmas Day, 1863, his father being a military bandmaster. A few of his childhood years were spent in Galicia, but war sent the family back to the Spanish capital, and there the boy began his studies at the Conservatory. At twelve years of age he took first prizes for violin, harmony and theory. His teacher, Monasterio, was a court musician, who introduced him to the Princess Isabel, aunt of the King of Spain, who took sufficient interest in him to give him an allowance to enable him to continue his studies in foreign lands. First he went to the Conservatory at Brussels, where he studied with Vieuxtemps and Gevaert and carried off a prize in 1879. Despite his exclusive training in the French school, he conceived an admiration for the German method exemplified in Joachim's playing, and went to Berlin, where he studied three years with that master, afterward playing with the Philharmonic Orchestra, and for two years more travelling as a virtuoso in Germany, France, Holland, Belgium, Spain, Portugal and Poland. The next few years were spent in teaching the violin first at Hamburg, then at Madrid, and in 1890 he went to London, where he has since lived, travelling on concert tours with men like Lloyd and Santley and doing the work of violin professor at the Royal College of Music. His name reached America last year in notices of Miss Maud MacCarthy, who is one of his pupils and will this season make a tour with the Boston Orchestra.

Mme. Sembrich is giving song recitals with great success in the West. Her first, at the Auditorium in Chicago, was heard by an audience of five thousand, and she will be heard twice more in that city before returning to New-York. Her second recital took place in the large music hall in Cincinnati, and was another triumph. She will open the opera season here with Signor Caruso in Verdi's "Rigoletto," but before then, on November 17, will give a recital in Carnegie Hall with a programme different in every number from those of her earlier recitals, though put together with the same design of illustrating the phases of song in which she is the finest living exemplar. The old Italian school will be represented by Pergolesi, Handel and Mozart, the classical German "Lied" by Beethoven, Schubert, Schumann and Brahms, the French school by Bizet, and the modern German romanticists by Hugo Wolf and Richard Strauss. Among the older numbers there will also be a song, "I've Been Roaming," by C. E. Horn, who, in the days of the English ballad opera, was conductor at the old Park Theatre. The sale of seats will begin on November 6 at Ditson's, and at the Music Hall.

To the Editor of The Tribune.

Sir: I was interested in your paragraphs on the translation of Wagner's "Parsifal" on last Sunday. Have you seen the new Klindworth pianoforte score with translation by Margaret Glyn? "By ruth his knowledge, the blameless Fool; him await, my chosen one." In the text edition the first line of the prophecy is, "By pity weakened," which I like better than "By pity 'lightened'," in which the apostrophe cannot be sung. I wish you would write a more extended article on "The Translation of Wagner." Such gems as: "Come, Eva, come, we ought to trot" (actually sung by the Castle Square company), and "Needful sticks in your gizzard," ought to have a wider circulation than they get in the Kleinmichel piano score. But if you want to see something real choice, the edition of the Wotan and Erda duet, published separately, takes first prize: "Erda, endless woman, awake! From heart of thy hollow swim the height! . . . . Sore strikes the song; strongly works the wonder. From watchful sleep J waken away: who sets my slumber wide? Thy summoner am J, and strains J open, with strength to startle what sloth of sleep hath stayed. . . . . Warfather fell on her fault, and her look he loaded with sleep on her height; she slumbers hard, she will not turn until she awake," etc. Respectfully,

W. H. HUMISTON.

New-York, October 27, 1903.

The invitation of our correspondent is alluring, but time and space do not allow compliance. It is pitiful that, despite the affinity between the German and English languages, and notwithstanding that that Wagnerian stumbling block, alliteration, was a common element of their poetic literatures, when they set out upon their separate ways, one cannot open an English version of a Wagner drama without being alternately amused and disgusted by the translator's lines. "Parsifal" is not cumbered with alliteration like "The Ring of the Nibelung," but contains a good deal of sane, sound, sweet poetry. It ought to be possible to turn it into English without resorting to such an awkward and bewildering archaism as "By ruth his knowledge." But a truce to this. Here is a specimen for our correspondent's collection of diverting curios. Patient study will disclose the meaning, but at first blush it seems to assume that watches and pickpockets were known to the denizens of the Rhine in Wagnerian days primeval:

Wellgunda (diving down to the rock)—How fares with your watch? (She tries to seize Woglinda.)
Woglinda (avoiding her by swimming)—Far from your reach!

Walter Damrosch, who has finished an engagement of two weeks with his orchestra at the Exposition Building, Pittsburg, leaves New-York tomorrow for a Western tour, lecturing on the Wagner music dramas, to be gone until November 14. He will first visit Minneapolis, after which he goes to St. Paul, Indianapolis, Chicago, Kansas City and Topeka. In addition to delivering a lecture in Kansas City, Mr. Damrosch has been invited to conduct the first concert of the Symphony Orchestra in that city, when the programme is to be made up entirely of Wagner numbers. In several of the cities which he visits the lectures are to be vocally illustrated by Mr. David Bispham.

At his first concert, in Carnegie Hall, with the New-York Symphony Orchestra, on November 18, Maurice Kaufmann will play Tschaikowsky's violin concerto, one of Beethoven's Romanzas and the andante and finale of the Mendelssohn concerto.

Mme. Clementine De Vere-Sapio, who is now singing in England, after a tour in Australia, will come to America to fill concert dates in January. Mr. Sapio is already here, as director of the Patti concerts.

At the first concert of the Mannes Quartet, in Mendelssohn Hall, on December 1, Mr. and Mrs. Mannes will play César Franck's sonata for pianoforte and violin.

David Bispham is to give a song recital in Mendelssohn Hall on the afternoon of November 18.

Otto L. Fischer, pianist, will play Schubert's "Wanderer" Fantasia at the first concert of the Brooklyn Arion next Sunday evening. He is a pupil of Arthur Claassen, Busoni and Teresa Carreño.

Arrangements have been completed by the Russian Symphony Society for six concerts of Russian music. They will take place at the Cooper Union Auditorium, on Thursday evenings, January 7, February 11, March 3 and 31, April 14 and May 5, 1904. Mr. Modest Altschuler, a graduate of the Imperial Moscow Conservatory, and not unknown to local audiences as a 'cellist, has been chosen conductor of the society. The programme of the first concert comprises the overture to Glinka's "Russlan and Ludmilla," Rimsky-Korsakow's "Scheherazade," a barytone aria from Borodin's "Prince Igor," besides minor numbers for string orchestra by Ippolitow, Ivanow and Napravnik. The prices have been made moderate, with a view to bringing the best possible music within the reach of the numerous music lovers of the city. The season's repertory will include many unknown numbers. Among others, Glazounow's fantasia "The Sea," Tschaikowsky's fantastic overture "The Tempest," symphonies by Borodin, Tschaikowsky, Tancew and Kalinnikow, Musourgski's "Night on the Bald Mountain," Rachmaninow's fantasia "The Cliff" and variations on an original theme by Arensky will be performed. For the closing concert Tschaikowsky's "Pathétique" will be the chief feature. Season tickets will be on sale at Ditson's after November 5.

The first concert of the Kneisel Quartet's twelfth season in New-York will take place in Mendelssohn Hall on next Thursday evening, when Mr. Harold Bauer will play Beethoven's sonata for pianoforte and violoncello with Alvin Schroeder. The other numbers will be Schubert's Quartet in D minor (with the ravishing variations on "Der Tod und das Mädchen," and Kopylow's Quartet in G major, which Mr. Kneisel and his associates introduced at their concert in Brooklyn last Thursday evening. Alexander Kopylow is but slightly known to local musical annals. Some years ago the Dannreuther Quartet played an ingenious andantino of his, the theme of which (B-flat, A and F) is a musical transliteration of the name of the publisher Belaieff (the young Russian composers are fond of such artistic fooling); the Kaltenborn Quartet has played two movements of one of the two string quartets with which Belaieff's catalogue credits him, and the Musical Art Society has sung one of his part songs. He is, to judge by these specimens of his skill, a representative of the young Russian school, though the quartet in G contains a scherzo of the Mendelssohnian fairy type. For want of more detailed biographical information we can only record the date of his birth, July 14, 1854, and print his portrait. The quartet in G is dedicated to Rimsky-Korsakow.

On the day after their last concert in New-York, on March 1, 1904, the members of the Kneisel Quartet will sail for Europe to give a series of concerts in Paris (March 15, under the auspices of the Nouvelle Société Philharmonique), London (two), Manchester, Liverpool, Holland (ten), and possibly in Rome and Norway. Mr. Kneisel, at least, will spend next summer at his home in Blue Hill, Me., and the second European trip of the quartet will be given during January, February and a portion of March, 1905. It will be seen that the widespread apprehension that the quartet intended to abandon the American field is without foundation. Mr. Kneisel, Mr. Svecenski, Mr. Theodorowicz and Mr. Schroeder are to remain Americans and give the lion's share of their work to America.

On Friday evening, November 20, and the four successive Wednesday evenings, Walter Damrosch will deliver a series of lectures on the dramas of Wagner's Nibelung tetralogy and "Parsifal," in Association Hall, Brooklyn. He will be assisted in the musical illustration of his explanations by Mrs. Caroline Mihr-Hardy, Mrs. Shanna Cumming, Mrs. Hissem-De Moss, Miss Helen Herbert, Miss May Walters, Emil Fischer and David Mannes.

Following is the programme of the Boston Symphony Orchestra's concert in Brooklyn next Friday evening:

ADELINA PATTI IN 1868.

Overture, "Euryanthe" .... Weber
Air from "Il re pastore" .... Mozart
Mme. Gadski.
Entr'acte from "Messidor" .... Bruneau
"Waldweben" .... Wagner
Air from "Le Cid" .... Massenet
Mme. Gadski.
Symphony in D, No. 2 .... Brahms

Mr. Walter Damrosch has put together an interesting and ambitious scheme for the five subscription concerts to be given in Carnegie Hall on successive afternoons, beginning on November 22. At the first concert Dvorak's "American" symphony will be played, and excerpts from "Parsifal," which will be explained by Mr. Damrosch. Mr. Bispham will sing "Amfortas's Lament," from the first act of the drama, and also a set of gypsy songs by Dvorak. The second concert will bring forward compositions by Brahms, Grieg, Georg Schumann and Lalo, with solos by Mrs. Fanny Bloomfield-Zeisler and Leo Schulz. The third concert, on December 6, will be a Berlioz memorial, and the programme will be made up of excerpts from "Benvenuto Cellini," "Beatrice et Benedict," "La Damnation de Faust," "Les Nuits d'Eté" and the overture to "King Lear." The fourth concert will be devoted to Tschaikowsky, and M. Thibaud will play at the fifth.

The programme of the first concert of the Chicago Orchestra's thirteenth season contains an announcement from which it appears that $341,273 is still needed to complete the fund of $750,000 on the creation of which the future existence is to depend. The deficit of last year has been assumed by the old guarantors, and also the risk of the season just begun, "in order to give time for a last effort to complete the permanent endowment, or Music Hall Fund, commenced last season." November 28 has been fixed as the date for the final decision.

Miss Laura J. Post, chairman of the Symphony Concerts for Young People, writes of the concerts provided for this year, which have been amply described in The Tribune:

The words "Young People," in the title of the concerts, are to be taken in a broad sense. The aim is to impart, in the pleasantest and most practical way, enough knowledge of the several historical schools of music, and of the essentials of form, to increase the listener's pleasure from that of the uninformed to that of the well equipped hearer. These concerts are not given to make money, but to give those who attend them a basis of appreciation and intelligent enjoyment. To help spread a knowledge of and a taste for the best music, teachers and scholars in the public schools of Manhattan and The Bronx have always had the privilege of subscribing at half the regular rates for the series. More than one thousand subscribers from the public schools attended these concerts last season. Public interest has steadily grown in these Symphony Concerts for Young People, and the committee is gratified with the present outlook. New subscribers for the coming series may obtain seats at the office of the Musical Art Society, No. 362 Fifth-ave., in the Æolian Building.

The plan of bringing over several well known European conductors to conduct the concerts of the Philharmonic Society has aroused great interest in the eight concerts and rehearsals to be given this season. The renewals of subscriptions have been larger than usual, and the number of new subscribers indicates that the present season will be the most successful in the history of the organization. The programme of the concert that Victor Herbert will conduct will include his own symphonic poem, "Ero and Leander." The other numbers will be Schubert's Unfinished Symphony and Dvorak's "Carnival" overture. Alfred Reisenauer will be the soloist, and it will be his first appearance in this country. Wasili Illitsch Safonoff will conduct the "Symphonie Pathétique" of Tschaikowsky when he makes his first appearance here. Safonoff is the present conductor of the Imperial Musical Society in St. Petersburg, and succeeded Nicolas Rubinstein in 1889 as director of the Imperial Conservatory in the same city. Mme. Schumann-Heink will be the soloist at this concert. Edouard Colonne, who will conduct the first rehearsal and concert on November 13 and 14, sailed yesterday from Havre on La Savoie. The

FERNANDEZ-ARBOS.
He will play at the concert of the Boston Symphony Orchestra next Thursday.

programme he has arranged includes an overture by Bizet, "Patrie." Jacques Thibaud, who will be the soloist, will play the first concerto of Lalo, which will be a novelty here.

With its membership virtually unaltered, the choir of the Musical Art Society has been rehearsing for the two concerts of its eleventh season, under the direction of Frank Damrosch. Many applications are made every autumn by singers wishing to join this limited choir, for the sake of the study of old ecclesiastical and secular music, but only a few places are available. The choir will number this winter, as before, seventy voices. The first concert, at Carnegie Hall, is set for December 17.

Edward Elgar's new oratorio, "The Apostles," produced under the composer's direction on October 14, at the Birmingham Festival, as has already been announced in this journal, will be a novelty of the present season in New-York. The Oratorio Society will sing it at a special concert, not included in its regular series, for the City History Club, in February. Rehearsals of the new work, which is rich in choral beauty and also has parts for six solo singers, are about beginning. The Oratorio Society is at the same time preparing Elgar's "Dream of Gerontius," which it introduced here last spring, for the first of its own concerts, on November 19, at Carnegie Hall. "The Apostles" is in two parts, and the composer, it is said, expects to add a third next year. Its text, compiled from Biblical sources, takes up the calling of the Apostles, striking incidents of their journeys with the Saviour, the betrayal, Golgotha and the ascension. At the Birmingham festival Mme. Albani sang the music of the Virgin and the Angel, allotted to a soprano; Miss Muriel Foster, contralto, was the interpreter of Mary Magdalene; John Coates, tenor, was the St. John; Kennerley Rumford and Andrew Black took the bass parts of St. Peter and Judas, respectively, and Ffrangcon Davies sang the bass music through which the Saviour speaks.

STUDIO NOTES.

What the Music Instructors Are Busy With.

S. C. Bennett, whose studio is in Carnegie Hall,

ALEXANDER KOPYLOW.

speaks highly of Miss Florence Hands's professional prospects. Miss Hands is a pupil of Mr. Bennett.

The extension centres of the Grand Conservatory of Music, No. 68 West Eighty-third-st., are increasing in numbers, and are now found in fifteen States. The last addition was Daniel Protheroe, who was last week appointed dean and examiner for the State of Wisconsin. Besides being a composer, Mr. Protheroe is the conductor of several orchestral organizations and vocal societies in Milwaukee.

M. R. De Bor, barytone and teacher, sings and demonstrates every Sunday morning at his studio in Carnegie Hall, giving his pupils an extra lesson between the hours of 11 and 12.

Adelaide C. Okell, pianist and teacher, of No. 57 West Eighty-fourth-st., is the certified pupil of Teresa Carreno. Miss Okell's aim is to impart to others the result of her own extended study.

Mrs. Wadsworth-Vivian gave the first of a series of monthly musicals at her studio, No. 11 West Twenty-second-st., last Tuesday afternoon, at which several of her pupils were heard to advantage.

Mme. Alberti has opened a studio in Carnegie Hall for the teaching of "personal culture and æsthetic training." The classes are just beginning.

William M. Semnacher, director of the National Institute of Music, at No. 179 East Sixty-fourth-st., has brought several of his pupils to public notice by their playing in many concerts. He is prepared to resume instruction for the winter term.

A recital was given by Charles and Fannie Heinline on Friday evening, in their banjo and mandolin studio, No. 126 West Twenty-third-st. Among those who took part was Miss Fannie Heinline, who pleased the audience by her banjo playing.

Mme. Delina Peckham, of No. 317 West Fifty-eighth-st., announces receiving a letter from William G. Stewart, director of the American School of Opera, congratulating her on her method of teaching.

D. M. Levett's "Memories," for the piano, recently published by Messrs. Breitkoff & Hartel, is on sale by all principal dealers.

Sig. A. Buzzi Peccia, who conducts a vocal studio at No. 572 Park-ave., receives applications and examines pupils for the Royal Conservatory of Music in Milan.

Signor Quintano's violin class embraces this season seventy-five pupils, and applications have been received from different parts of the country.

Frederick William Schalscha, violin virtuoso, who has been abroad for the last five years, has returned to the city, and is prepared to receive a limited number of pupils at his studio, No. 154 Madison-ave.

Platon Brounoff gave a lecture on "Opera and Wagner Music Drama Absurd Forms of Art" at

MISS FLORENCE HANDS.
A pupil of S. C. Bennett, Carnegie Hall.

the Bronx Progressive Circle on Saturday, October 24.

Mrs. Bessie Hester has been busy the last two weeks coaching and accompanying the Homer Lind Liederspiel Company, which opens at the Manhattan Theatre on November 10, for matinees only.

Mme. Ogden Crane, an exponent of the old Italian method of vocal instruction, has opened a studio in Carnegie Hall.

Perry Averill, the barytone and vocal instructor, has returned from a vacation abroad and resumed work at his studio, No. 220 Central Park South.

Gustav L. Becker's lecture-musicals for his pupils and their friends will be given this season at his home, No. 1 West One-hundred-and-fourth-st., on Saturday afternoons, from 3 to 5, instead of Saturday mornings, as has been the case for eight years.

E. C. Werner reports an increase of pupils this season at his violin studio, No. 76 West Thirty-fifth-st.

In addition to private teaching in his studio, No. 33 West Twenty-fourth-st., William T. Schneider is training an East Side glee club.

Miss Margaret Goetz has returned from a Western concert trip, and resumes teaching at her residence, No. 102 West Fifty-seventh-st.

THE CITY CHURCH.

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From The Chautauquan.

The city church has first of all a function to fulfil to the family life of the city. In so doing it not only gives what homes have a right to expect from it, but gets from the family that upon which its own perpetuity and progress must depend. For the family is the type of relationship to realize which the church exists. It is the primary social cell which divides and develops the other structures of society. In religion it is the central sphere which unites to itself and to one another all the spheres of human life within which the relationships of religion are to be realized. The family is, therefore, to be utilized by the church in two ways—to set the earthly type, standard and example of religious relationships Godward and manward, and to realize these relationships throughout the world by the use of home life, household equipment and the co-operation of family groups. The church has no higher social function than to co-operate with the family in fulfilling its function. If upon the family society depends for the reproduction of human life, the family has a right to look to the church for the sanctity of the marriage bond and the protection of infant life. If sex life can be legitimately filled only within the family, the church may be expected to teach and conserve sexual purity. As home is the only normal place for the nurture of child life, the right of the child to play, education, freedom from too early and excessive labor, guardianship and equality of opportunity is the church's own most sacred cause.

PULL.

The doctor was sanguine.
"We're going to pull you through," quoth he.
"By the leg?" querulously demanded the patient, a sordid man, whose soul, even in that extreme moment, brooded on the matter of expense.—(Puck.

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MRS. FRANKLYN KNIGHT, CONTRALTO. Oratorio, Concert, Recital.
MR. WYCKOFF SUYDAM, LYRIC TENOR. Oratorio, Concert, Recital.
MR. E. S. MARSH, DRAMATIC TENOR. Oratorio, Concert, Recital.
MR. WILLIAM N. SEARLES, JR., BASSO CANTANTE. Oratorio, Concert, Recital.
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