

# MUSICAL COMMENT

The musical collection in the New-York Public Library is not comparable in bulk with that in the Library of Congress, which has already been described in this journal, but it is far and away more interesting. The entire collection is now housed in the Lenox Library Building, where a good card catalogue makes its consultation easy. Before the union of the Astor, Lenox and Tilden Foundations in 1892 there were separate collections in the Astor and Lenox buildings. That of the former was chiefly of a practical character. It contained few rarities, but many publications like the collections made by the antiquarian societies of Europe. The Lenox collection, on the contrary, was noticeable for its wealth of rare and costly works. It came to the library as the bequest of Joseph W. Drexel, of Philadelphia, who had made its accumulation one of his hobbies for nearly a generation. Unfortunately, excellent as the combined collection is, now that each of its factors complements the other, additions are made to it very slowly, and it will not be long before it will be outstripped by the collections in Washington and Boston, unless there is a change of policy in respect of purchases.

The books, pamphlets and musical publications now in the library number about 10,000. There are about 125 volumes on the philosophy and aesthetics of music, about 1,800 periodicals, 175 dictionaries, encyclopedias, etc.; 600 volumes of biography, 400 volumes of critical essays, 600 treatises, 120 volumes on singing, 112 volumes on church music, etc. In the department of practical music there are 470 volumes of collected compositions of great musicians, 190 of national music, about 500 volumes of church music, 275 operas and dramas, about 250 orchestral scores and nearly 400 librettos.

Practically all the rarities in the collection came through the Drexel bequest. Mr. Drexel began collecting books on music in 1858, when he bought the library of a German musician named H. F. Albrecht, a man of scholarly tastes, who had come to America a decade before with the Germania orchestra. To this nucleus he added the collection of R. La Roche about the same time, and finally a large number of books and manuscripts which he bought at the auction sale of the library of Dr. Edward F. Rimbault in London in 1877. Among the books originally purchased were the rarities in the shape of medieval publications. As early as 1839, when Mr. Drexel published a check list, he had eight or ten volumes printed in the fifteenth century, and one printed in the sixteenth, forty-eight in the seventeenth and 453 in the eighteenth. The titles of these works would interest only the curious student. Mr. Drexel made no particular effort to acquire autographs, but there are in the collection, in addition to a score or more of letters, the following original pieces of music: A sketch for Beethoven's quartet in G, op. 18; two movements of a symphony and a song by Haydn, a leaf of sketches and a piece for organ by Mendelssohn, a composition by Bach and a symphony and aria by Mozart. Concerning other treasures of the library the following account will be given in the forthcoming Volume II of the new edition of Grove's "Dictionary of Music and Musicians," proof sheets of the article on musical libraries having been placed at our disposal:

Among the written books are two of great beauty and value, though more from an antiquarian and artistic point of view than as sources of music. The first is a magnificent Gradual on vellum, on which the calligrapher, a monk who called himself Brother Leonard of Aix-la-Chapelle (Leonardo di Aquilano), labored, according to his own statement, seven years. It bears the date 1494, and is supposed to have been commissioned by one of the princes who assisted at the coronation of Maximilian as King of the Romans. The second is a manuscript of 1695, once the property of Charles X of France, whose signature it bears. A valuable historical collection of sacred and secular music of the sixteenth century is contained in a volume entitled "Francis Sambrook his book," which came from the Rimbault collection. A note in the book, attributed to Mr. Albrecht, says that the music was "written out at the Vatican (or Pope's) Library at Rome." Francis Sambrook, says Dr. Rimbault, died in 1690, aged seventy years, and was buried in Salisbury Cathedral. His pages are damaged by water, but the book contains over three hundred compositions by Orlando Lasso and a score of other famous masters.

The new edition of Grove will also contain the following notice of the musical collection in the Public Library of Boston:

"The general library is one of the largest in the United States. It is only superior in the number of volumes to the Library of Congress. Until 1894 music was not a feature of special significance in the library, though efforts had been making forward that end for a generation. The most fruitful of these efforts was made in 1858, when Mr. Bates gave the de Kondek collection, containing five hundred volumes, some of them dating from the fifteenth, sixteenth and seventeenth centuries. These were purchased by Mr. Bates through A. W. Thayer, who added one hundred volumes on his own account. Soon thereafter twenty-eight quartets of music manuscript scores were selected and copied by Mr. Bates, and in the same year there were additions from time to time, till there was a reasonably good representation of musical literature. Still, in 1872, a committee was appointed to collect the rarities of the city, including as it is in orchestral scores." In 1894 Mr. Allen A. Brown came forward with a gift of 252 volumes, which at once raised the collection to a high rank, and made it in one respect unique in the world. Two conditions were imposed on the library with the gift. One was that the volumes were not to be taken from the library, and the other was that the donor should retain the privilege of extra illustrating the volumes as he had been doing for years, by putting into them programmes and criticisms—features which he has continued to add to the present writing, besides adding about three hundred volumes annually. The result of his beneficent and devoted industry is that the collection of contemporary records of musical history, as illustrated by the performances of high authorities of incalculable value. From the beginning of his work Mr. Brown made a point of having works added to his collection only in parts reduced to such a state that they might be used for the purposes of study. In 1880 he secured forty symphonies by Haydn which had thus been completely destroyed, and the collection now contains eighty-seven Haydn symphonies, not complete, but the department of opera and orchestral works he secured 175 scores in manuscript in 1893, and there is now, in consequence, almost a full representation of the latter part of the eighteenth and nineteenth centuries. An item which, perhaps hands alone in library annals is the possession of twenty full scores by Simon Mayr:

The Boston Symphony Orchestra announces for the coming season its usual two series of concerts in Carnegie Hall, the first on Thursday evenings, November 9, December 7, January 11, February 15 and March 15; the second on the Saturday afternoons of November 11, December 3, January 13, February 17 and March 17. Subscribers for last season may renew their subscriptions and secure their seats by sending their applications to C. A. Ellis, box office, Carnegie Hall, but these applications must be accompanied by checks or money orders payable to C. A. Ellis. The regular sale of seats for new subscribers will open on Monday morning, October 23, at the box office, Carnegie Hall; at Luskhardt Benders, No. 10, 17th-st., and at Tyson's. The prices for each of 17th-st., and as in past seasons, \$7.50, \$5, \$3 and \$2. Mr. Gertrude will conduct all the concerts except those in December, which will be directed by M. Vincent d'Indy, the distinguished French composer. Among the soloists will be Mrs. Gaddi, Miss E. H. Hoese, Mr. Reizenauer, Miss Marie Hall, Mr. Harold Barry, Mr. Henri Marteau and Professor Willy Hess.

Jan Kubelik, violin; Alfred Reizenauer, piano;

## Musical Collections in the Public Libraries of New-York and Boston—News Notes.

Giuseppe Campanari, barytone; Rafael Joseffy, pianoforte; Bessie Abbott, soprano; Rudolph Ganz, pianoforte, and Charles M. Loewler, violin, are among the solo performers already engaged for the series of eight Sunday afternoon and eight Tuesday evening concerts to be given this season by the New-York Symphony Orchestra, Walter Damrosch, conductor. Mr. Damrosch will personally conduct twelve of these concerts, and Herr Felix Weingartner, who will visit this country as Mr. Damrosch's guest, will direct the other four. All these concerts will be given, as usual, in Carnegie Hall. The first concert will be November 12 and 14, and at these Herr Reizenauer, whose first appearance in America it will be, will play the Liszt concerto in A, with which he made a remarkable success in New-York City two years ago. Signor Campanari, who has not sung in New-York City for two years, will sing "The Legend of the Sage Bush," from Massene's new opera, "Le Jongleur de Notre Dame." It was this excerpt, as sung by Fougere at the Opera Comique, Paris, that contributed greatly to the opera's success. Mr. Joseffy will play for the first time in New-York the first pianoforte concerto of Brahms. Bessie Abbott is the American soprano who went abroad to study at the suggestion of Jean de Reszke, who became greatly interested in her progress. On completing her studies she was immediately engaged for the Grand Opera, Paris. Of this she is still a member. Miss Abbott will be in this country for only a short concert season. Mr. Ganz's appearances will be on February 4 and 6, under the direction of Herr Weingartner. Mr. Loewler will play the Viol d'amore part in his own symphonic poem, "Le Mort de Tintagelle." Loewler, who is one of the most interesting of composers in this country, was a member of Dr. Leopold Damrosch's orchestra twenty-five years ago. He was then eight years old, and Dr. Damrosch was very fond of him and regretted his loss when Loewler left New-York to live in Boston. He and Walter Damrosch happen to have been born the same day, January 20, in the same year. M. George Barrere, the new French flutist of the New-York Symphony Orchestra, will play a suite by Bach for flute and orchestra, which has never been performed in this country. Each of the soloists mentioned will be heard at both a Sunday afternoon and a Tuesday evening concert.

The Adele Margulies Trio, composed of Miss Adele Margulies, pianoforte; Leopold Lichtenberg, violin, and Leo Schulz, violoncello, will give three concerts this season in Mendelssohn Hall, on the evenings of December 8, January 13 and February 24.

Four concerts of chamber music will be given in Mendelssohn Hall by the Olive Mead Quartet, composed of Miss Olive Mead and Miss Elizabeth Houghton, violins; Miss Gladys North, viola, and Miss Lillian Littlehale, violoncello. The dates set down are the evenings of November 14, January 9, March 6 and April 3. Novelties in the programmes will be Sinding's Quartet, op. 79; Tanelow's Quartet, op. 7, and a pianoforte quartet by Leku.

The Philharmonic Society of New-York has issued its prospectus for the present season—the sixty-fourth in its history—containing the names of the soloists to appear at the concerts this year. They include Olie Chew, a young English violinist of great reputation in Europe, who is to be heard for the first time in this country with the Philharmonic Orchestra, when she will play the Brahms violin concerto in D major; Henry Marteau, Raoul Pugno, Alfred Reizenauer, Jean Gerardy and Mme. Kirky-Lunn. The programmes of the season will contain: Symphonies—No. 4, D minor, and No. 2, C major, by Schumann; the "Pastoral" and the C minor, by Beethoven; "Manfred" by Brahms. Symphonic poems: "Ein Heldenleben" and "Don Juan," by Richard Strauss; "Francesca da Rimini," by Tschakowsky; "Scheherazade," by Rimsky Korsakoff. Overtures: "A Midsummer Night's Dream," by Mendelssohn; "King Lear," by Berlioz; "Egmont" and "Leonore" by Beethoven, and "Faust," by Wagner. Variations for orchestra, by Edgar Elgar. For string orchestra: Theme and variations from quartet in D minor, by Schubert, and serenade in G major, by Tschakowsky. The programme, containing portraits of the conductors for the present season, may be had on application to Felix F. Loeffler, secretary, Carnegie Hall. Subscribers of last season may renew their subscriptions at the box office of the Philharmonic Society, 100 Carnegie Hall, New-York, on Tuesday, October 10, on the Kaiser Wilhelm II. Mile, Waltham is a native of Havre, then began to teach, and her father, German. She was a concert singer with great success, and has been aiding Mme. Gerster at the latter's school in Berlin. The Institute of Musical Art, which will begin its first season next Wednesday, October 11. The enrolment is already very large.

George Henschel, the noted composer and singer, of Germany and England, who will teach voice culture at the endowed Institute of Musical Art, in this city, of which Frank Damrosch is director, arrived here on the Atlantic last Wednesday. Mr. Henschel has often been in the United States, and has with his wife given many recitals here. He will teach at the Institute of Musical Art exclusively. It will open next Wednesday.

Two extremely large and valuable libraries of music, which will be catalogued and installed within the year, are among the attractions of the endowed Institute of Musical Art, New-York City, Frank Damrosch, director, which begins its first session on Wednesday of this week. The large and excellent circulating library which the Schirmers have conducted for over thirty years, has been given to the Institute, and will continue to be a general circulating library. The reference library will have as a starting nucleus close upon two thousand volumes of works on music and musicians, and the scores of operas, oratorios, symphonies and the like, and will be held for the use of the student and faculty. A suite of rooms is being fitted up for these libraries.

**DAMROSCH IS BUSY.**  
Some Queer Applications for Money Reach Him.  
Even with a \$500,000 endowment fund and much more promised, starting a new school of music is no herculean task. This is what Frank Damrosch is doing, with the Institute of Musical Art, in the historic James Lenox mansion, at 5th-ave. and 12th-st., which already has a large enrolment of students. The first session begins on Wednesday of this week.

A curious thing, incidentally, is the attitude some persons have taken with regard to this endowment fund, the gift of James Loeb, in memory of his mother. The Institute of Musical Art has been receiving requests for slices of that \$500,000 from many sources, and for many alleged purposes, all for "the cause of music." One woman, for instance, wrote from the South that she was "very musical," specifying the instruments she played and the composers she chiefly favored, "and wouldn't the Institute let her know under what conditions and at what rate of interest it would lend her a part of the endowment fund to meet her living expenses for the coming year?" Another lot of trouble makers for the executive force at the school are those who want their tuition free. An endowed institution, they say, should charge nothing. As a matter of fact, the Institute's aim is to get the best teachers possible in every branch, and to do this its management feels that it must exact such payment as it does, and as practically every one of the richly endowed universities in the country does. Scholarships there are, of course. One of these has been awarded to a boy who came last week to be examined by Mr. Damrosch to see what class to put him in. The lad is absolutely un-

Wednesday afternoon, and every day at her residence studio, No. 217 7th-ave.

Thomas McIlvaine, Jr., barytone, has been engaged by the Laura Millard Opera Company, for "The Geisha." He is one of the pupils of Benjamin Monteith, whose studio is at No. 27 6th-ave.

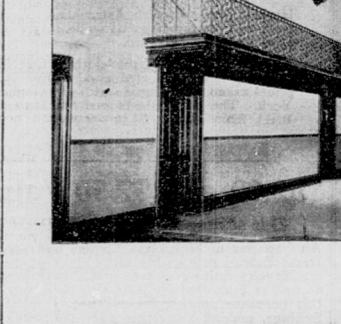
Arthur Barnett, basso, pupil of Mrs. Edmund Severn, has been engaged for the leading male role in Whitney's "Mayor of Kankakee," which opens in Chicago on October 15. The company expects to open in New-York in December.

Rose Stange, voice teacher, at No. 27 7th-ave., who makes a specialty of coaching for opera, and has placed many pupils with professional companies, is now busy trying voices to fill engagements. Her days are Mondays and Thursdays.

The opening reception of the fall term of the daily class, which marked the first term of the tenth year of the class, took place on Monday, October 2, at the Price-Cottle Conservatory of Music, No. 2105 7th-ave., corner of 12th-st.

Applications of students for voice trial and classification will be received at the headquarters of the Master School of Music, No. 108 Montague-st., Brooklyn, daily, from 10 to 12 a. m. The faculty of the school is headed by Mme. Aurelia Jaeger, of the Metropolitan Opera House School of Music, associated with whom is Victor Beigel and a strong corps of assistants. Among the vis-

CONCERT HALL OF THE ENDOWED INSTITUTE OF MUSICAL ART. In this room, at No. 53 5th-ave., the books of James Lenox were kept for years. They formed the nucleus of the famous Lenox Library.



FRANK DAMROSCH, Director of the institute which begins its first session on Wednesday of this week.

iting jurors of musicians are David Blapham and Mme. Marcella Sembrich.

Signor A. Carbone, the Metropolitan Opera singer and vocal teacher, opened at his studio, No. 240 5th-ave., on October 1, the winter course, with a large class of new, ambitious pupils.

Mme. Torpade Bjorksten has returned to her studio at Carnegie Hall, after a well earned vacation, and is prepared to receive pupils for her special method in voice training. Mme. Bjorksten also coaches for opera, oratorio, and concert.

It is reported that the anthem, "Our Flag," composed and arranged by Charles Geerken, of Brooklyn, is being introduced among the public schools of this and neighboring cities.

Mlle. Madeline Walthor, who will assist Mme. Etelka Gerster in voice culture instruction at the endowed Institute of Musical Art in New-York City, of which Frank Damrosch is the director, arrived in New-York on Tuesday, October 3, on the Kaiser Wilhelm II. Mile. Walthor is a native of Havre, then began to teach, and her father, German. She was a concert singer with great success, and has been aiding Mme. Gerster at the latter's school in Berlin.

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taught, yet he played the piano at sight so remarkably well as to astound Mr. Damrosch, despite his long experience in musical education.

Mr. Damrosch is still conductor of the Oratorio Society, the Musical Art Society, the Symphony Concerts for Young People and the Mendelssohn Glee Club, and director of the People's Choral Union and Singing Classes. He recently resigned as Director of Music in the public schools of Manhattan and The Bronx.

It is in connection with this position in the public schools that Mr. Damrosch tells of an amusing experience. Of the twenty-six assistant directors he had, one was a Miss O'Reilly, and when he visited her school on one occasion the children in the room were all between six and seven years old. Miss O'Reilly knew they were not familiar with Mr. Damrosch's face or name. "Good morning, Miss O'Reilly," the whole classroom said, in unison, as the two came in. "Good morning, children," replied the teacher; "but you ought to speak to the gentleman, too." The reply was immediate: "Good morning, Mr. O'Reilly!"

Considerable amusement has already been caused at the institute because of its polyglot character. The number of different nationalities represented, especially among the teachers, is surprisingly large. This is especially true with

less prattle of little Amoranza, the child of one of the vanquished enemies. He is enamoured of the idea of losing his roughness and hardness by yielding to the softness and tenderness of the child, and of completing his surrender to beauty and grace at the end of eight years, when there will be a maiden to be wooed and won. It is a poetic fancy worthy of being embalmed in blank verse; but it is not dramatic in its grip when carried out on the stage. A mediæval warrior spellbound in the presence of his enemy's child and with a mad, romantic passion for the woman, who will increase in charms and innocence while he is battling for empire and defeating kings, is an impossible stage figure. An incredible idealist in the first act, when he dreams of the potency of the child's influence on him, he becomes a thoroughgoing madman in the last act, when he spares his rival's life and stabs himself because he finds himself thwarted and disillusioned. A man infatuated with an idea and capable of seeing the coming woman in a ten-year-old child may be an interesting figure to read about in a library, but he is unintelligible on the stage.

Moreover, the construction requires the interruption of the main story in order to explain the coming and wooing of the successful rival as a case of mistaken identity. In the first act Morven is the conquering lord merciful to the child; and in the first scene of the next act he is returning in triumph to Abivard after eight years to claim his bride. Then the action is suspended for an act and a half in order that the rival, Sir Beauvise, may come in false guise, look on with the girl while the rustics are dancing, protect her while she is frightened by a thunderstorm and win her love by his youthful charm. There is a story within a story and the drama halts until the rival lovers meet in Amoranza's room during the final act. Then there is stirring movement, with genuine dramatic action, for the conqueror, after intimidating his rival and dazzling the girl with glimpses of captive monarchs and spoils of war, stabs himself to the heart and leaves the lovers free to marry in peace. There is a cross play of renunciation, the girl striving to save her young lover by offering to marry the rightful lord, and Morven in turn sternly resisting temptation and falling dead at her feet in a supreme act of self-sacrifice; and so affected is she by his fate that it is not quite clear whether it is the dead or the living lover who has finally conquered. The drama may leave the spectators cool, because it is so theatrical and artificial, but in the last act it does not drag, even if the conqueror's coming has been deferred unreasonably and he seems like an interloper breaking in upon the pretty idyl of youthful love.

It is not great drama with a genius for construction, sense of character and fine literary quality. Even when enacted with good stagecraft by Mr. Forbes-Robertson, Mr. Henry Ainley and Miss Gertrude Elliott it seems overloaded with superfluous episodes and miscellanea comic relief. Yet it deserves some of the contemptuous criticism directed against it as a ladylike composition of a sentimental school-girl dreaming of troubadours over her guitar and pink ribbons. The Duchess of Sutherland is not to be reproached for an honorable ambition of doing something besides playing a great part in royal functions like the coronation or in the splendor of English social life. She has wanted to be something more than a patron of letters and great causes, or the stately lady whose portrait the modern Van Dyck, Mr. Sargent, has painted for Stafford House. She has written several books; she has become a student of dramatic literature; she has labored ardently over a thoughtful, romantic play, which has ideas in it, even if the technique be crude. She has not asked for special favor as a great lady, but has been content to remain in the background and to take the risks of success or failure as an unknown author and inexperienced playwright. She has not attempted to force an entrance into the theatre of letters in social state and with a grand air, but has knuckled timidly at the door as a woman and a writer. Mr. Forbes-Robertson accepted and produced the play without knowing who wrote it, and the secret was Mr. Arthur Boucher's until the critics had done their worst without suspecting that their arrows were aimed at a dual crest.

I. N. F.

## A DUCHESS'S FANTASY.

Medieval Romance by a Great Lady at the Scala.  
London, September 25.  
It is not difficult to surmise why Mr. Forbes-Robertson chose "The Conqueror" as the opening play for the Scala Theatre. When he had had nothing but bad luck with plays of all sorts, Mrs. Ryley's "Mice and Men" enabled him to restore his fortunes, and naturally he has looked with favor upon another drama by a woman, in which the same theme, the substitution of a younger rival for a middle aged lover, is brought out. It is an old story as the Dantean romance of "Paolo and Francesca," and it generally appeals to a touch of youth. Mr. Forbes-Robertson, having succeeded once with it when he had failed with one play after another, might easily have inferred that he would have another run of good fortune with a drama of the same color. But why did he suppress the fact that the author of the new piece, for which costly scenery and costumes and graceful incidental music had been provided, was a duchess? The box office must have known that the name of one of the most beautiful and distinguished ladies in English society would have excited interest and disarmed captious criticism. Why was the pseudonym Mr. R. E. Fyffe retained without explanation? These questions may be answered easily. The Duchess of Sutherland, having written the play, wished it to stand on its merits without being propped up with the adventitious aid of her social graces and prestige. This preference was creditable to her, even if it exposed her play to rough criticism as a troubadourish, amateurish work, which might easily have been avoided by a disclosure of authorship.

The idea which the Duchess of Sutherland has worked out in fairly melodious blank verse is that of a ruthless conqueror pausing in a victorious career to have a little child led him and to have a restful dream of a tranquil heaven of love where he will himself be lord by innocence and simplicity. Her Morven, ruled by Abivard, is a mediæval Tamburlaine, without country, race or century, who suddenly forgets his passion for slaughter and conquest and becomes a sentimentalist when he hears the guile-

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