TIMELY MUSICAL COMMENT

The Weekly Calendar.

Sunday—Metropolitan Opera House, 8:30 p. m., popular concert, Rossini's "Stabat Mater"; Carnegie Hall, 3 p. m., violin recital by Kubelik.

Monday—Metropolitan Opera House, 2 p. m., German opera, Wagner's "Das Rheingold"; 8:30 p. m., German opera, "Hansel und Gretel."

Tuesday—Carnegie Hall, 3 p. m., song recital by Mme. Gadski; Mendelssohn Hall, 8:15 p. m., song recital by David Bispham.

Wednesday—Carnegie Hall, 2:15 p. m., concert of the Oratorio Society, Handel's "Messiah"; Metropolitan Opera House, 1:30 p. m., German opera, "Die Walküre"; 8 p. m., Italian opera, "L'Elisir d'Amore."

Thursday—Metropolitan Opera House, 1:30 p. m., German opera, "Siegfried"; Carnegie Hall, 8:15 p. m., concert of the Oratorio Society, Handel's "Messiah"; Mendelssohn Hall, 2:30 p. m., violin concert by Edwin Grasse; Baptist Temple, Brooklyn, violin concert by Kubelik.

Friday—Metropolitan Opera House, 1:30 p. m., German opera, "Götterdämmerung"; 8 p. m., Italian opera, "La Favorita."

Saturday—Metropolitan Opera House, 2 p. m., German opera, "Lohengrin"; 8 p. m., opera at popular prices; Carnegie Hall, 8:15 p. m., concert of the Russian Symphony Society.

To-morrow will see the opening of the sixth week of the grand opera season, which will be one of the busiest in the annals of the Metropolitan. Exclusive of to-night's popular concert, during the week there will be no fewer than nine performances—a fact which will not prevent the appearance of the company in Philadelphia on Tuesday evening. The most notable features of the week will be the complete performance of "The Ring of the Nibelung" tetralogy in serial form.

To-morrow afternoon, at 2 o'clock, "Das Rheingold," the prologue of the trilogy, will be performed under the musical direction of Mr. Alfred Hertz, with Miss Fremstad in the role of Fricka, Miss Weed as Freia, Mme. Jacoby as Erda and Mmes. Mulford, Call and Ralph as the Rhine Daughters. Mr. Burgstaller will reappear in the part of Loge, Mr. Goritz will impersonate Alberich, Mr. Van Rooy will be Wotan, Mr. Dippel will be Froh, Mr. Tony Franke will sing Donner and Mr. Reiss, as usual, will be seen as Mime. The giants, Fasolt and Fafner, will be impersonated by Mr. Mühlmann and Mr. Blass. In accordance with custom, there will be no intermission during the performance. The second part of the drama, "Die Walkure," will be performed on Wednesday afternoon. On this occasion the Brünhilde will be Miss Edyth Walker, Miss Olive Fremstad will again be heard as Sieglinde, Fricka will be Mme. Louise Homer, while the Siegmund of Mr. Burgstaller, the Wotan of Mr. Van Rooy and the Hunding of Mr. Blass will complete the list of principals.

"Siegfried" will follow on Thursday afternoon, when Miss Marion Weed will have her first large opportunity this season. She is announced to appear as Brünnhilde. The significant part of Erda will be intrusted to Mme. Jacoby, and Miss Bella Alten will sing the music of the Wood Bird. An admirable Siegfried is assured by Mr. Knote. Mr. Van Rooy will be the Wanderer, with Messrs. Goritz and Reiss as the dwarfs, Alberich and Mime, and Mr. Journet the Fafner. The afternoon "Ring" cycle will end on Friday with "Götterdämerung," with Mme. Nordica in her impersonation of Brünnhilde; Miss Marion Weed as Gutrune, Mme. Louise Homer as Waltraute, Miss Bella Alten as Woglinde, Miss Paula Ralph as Weligunde, Miss Mulford as Flosshilde. The Siegfried on this occasion will be Mr. Burgstaller, while Messrs. Blass and Mühlmann will reappear as Hagen and Gunther.

To-morrow evening, at 8:30, Humperdinck's fairy opera, "Hänsel und Gretel," will be presented as a Christmas offering. The cast will be the one already heard in that work. Mr. Nahan Franko will for the first time conduct the performance of the opera. On Wednesday evening the opera house will no doubt again be packed by those desiring to enjoy the marvellous singing of Mme. Sembrich and Mr. Caruso, together with the fine acting of Mr. Scotti and the humor of Mr. Rossi, in that most sprightly and tuneful of Italian buffo operas, "L'Elisir d'Amore." Mme. Sembrich will be the Adina, Miss Mulford will appear as Giannetta, Mr. Caruso will sing Memorino, Mr. Scotti will be the Belcore and Mr. Rossi will impersonate the quack doctor, Dulcamara. Conductor, Mr. Arturo Vigna. "La Favorita" is promised for Friday evening, December 29, with the cast already heard in the revival. Mr. Arturo Vigna will conduct. The attraction for Saturday afternoon will be "Lohengrin." Special features of the performance will be the first appearance of Mme. Marie Rappold as Elsa and the assumption by Miss Marion Weed of the role of Ortrud; Mr. Knote will be the Lohengrin of the afternoon and Mr. Goritz will impersonate Friedrich. The Heinrich will be Mr. Journet, and Mr. Mühlmann, as usual, will sing the part of the Herald. Conductor, Mr. Alfred Hertz.

For to-night's Sunday popular concert at the Metropolitan Opera House Mr. Conried announces a performance of Rossini's "Stabat Mater," with the co-operation of Mme. Rappold, Mme. Louise Homer, Mr. Dippel and Mr. Plançon, and under the direction of Mr. Arturo Vigna. It will be preceded by a miscellaneous concert, in which Miss Paula Ralph will sing. The orchestral numbers will include two interesting novelties, a descriptive composition by Bolzoni, entitled "Il Ruscello" ("The Brook") and a work of considerable importance by the Finnish composer Sibelius, entitled "Finnlandia." It has a patriotic and revolutionary meaning, suggesting in turn the misery of an oppressed nation, the appeal to revolt and the triumph of the rebels. The appearance of this composition on the programme at a moment when the Finns are struggling for liberty seems opportune. The overture to "La Favorita" will also be played. The entire Metropolitan orchestra and chorus will take part in the performance of the "Stabat Mater."

A timely little handbook recently published by Oliver Ditson Company, of Boston (New-York: Charles H. Ditson & Co.), is "A Guide to the Ring of the Nibelung, the Trilogy of Richard Wagner, Its Origin, Story and Music," by Richard Aldrich. The book, written in its author's serious but always lucid and interesting style, is divided into three parts, in the first of which the composition and sources of the trilogy are discussed; in the second the drama and its meaning are set forth, and in the third the reader is guided, with the help of examples in musical notation, through the mazes of Wagner's score. A Wagnerian bibliography and an index to the "music motives" is appended. We like Mr. Aldrich's concluding pages in his presentation of the meaning of Wagner's tragedy:

Brünnhilde is without doubt the most splendid of all Wagner's creations among his many great and winsome womanly characters. She is truly his creation, for she has, beyond her name, no recognizable prototype in the Sagas. In her character of Wotan's Wish Maiden she has devotion, tenderness, a heart of flaming fire; she is a woman, through all the aerial splendor of her divinity. There is a superb joy of freedom in her first appearance on the mountain peak with her Valkyrie cry; as she appears to Siegmund to announce his doom she comes as a proud representative of the will of Wotan. Now the majesty of her godlike attributes is foremost. Soon it is turned to burning sympathy, finding outlet in impetuous action—a sympathy born of her deep love for her father and of her impulse to carry out what she knows is his real will, the preservation of the hapless fugitive lovers, rather than of the purpose imposed upon him by Fricka. Through that comes her disobedience and its punishment, which is the penalty of her love. Wakening, in "Siegfried," emerging into her new state of mortal womanhood, she is at first fearful, dreading the growing passion of the ardent youth who has roused her, the fierce pride of the goddess now and again takes possession of her. But mortal woman she is, and as a mortal woman she gives herself to Siegfried, as the power of love enfolds her, too, the "mad, furious maid," in a splendid self-surrender. Let the Norns rend their strands of fate, let the gods succumb in darkness; they, too, have found each other, and they, laughing, will go down to death. In "The Dusk of the Gods" she is very humanly a woman, and she goes through the heartbreaking sorrows of that experience with certain womanly weaknesses as well as womanly strength. But in the last scene, when all is revealed to her, and all things she knows, she rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that "wise a woman might grow." Her eloquence is the eloquence of a phophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfil the last necessity that shall bring that day. Her sacrifice accomplishes the final retribution and atonement, and her last act accomplishes the affirmation of her last words, that love is the one eternal and enduring good.

Antoine Arensky, whose violin concerto will be played by Maude Powell at the concert of the Russian Symphony Society next Saturday evening, like Glazounow, but unlike the older men of the Russian school, such as Rimsky-Korsakow and Cui, began his musical career when young. He was born on August 11, 1861, at Novgorod. At eighteen years of age, after preliminary studies, he entered the Conservatory at St. Petersburg as a pupil of Johansen and Rimsky-Korsakow. When he departed in 1882, after three years of study, he carried with him a gold medal. Soon afterward he went to the Moscow Conservatory as professor of harmony and counterpoint, and there Mr. Modest Altschuler, conductor of the Russian Symphony Society, was among his pupils. From the Moscow Conservatory he went, by imperial command, to St. Petersburg to become director of the court choir, in which place he remained till 1901, when he resigned to devote himself wholly to composition and instruction at the St. Petersburg Conservatory. The concerto which Miss Powell will play is his fifty-fourth numbered work. It is simple in form, in a single movement and short, lasting only twenty minutes. After the principal themes have been introduced and their development begun, the progress of the free fantasia, as this portion of a composition is called, is interrupted by a short adagio, which is embroidered with charming arabesques by the solo instrument. The illustrative part of the first section is then continued and leads into a waltz, after which there is a return to the opening material, which debates with the waltz for supremacy and eventually carries the day. There is a cadenza, and the first theme breaks into the arpeggios of the solo instrument somewhat in the manner of the Mendelssohn concerto.

Mr. David Bispham, who made a good impression by his reading of Byron's "Manfred," with Schumann's music, at one of last year's concerts of the New-York Symphony Orchestra, has found a similar work for—this year of even greater dramatic effect. This is "The Witch's Song" ("Das Hexenlied"), a poem by the German dramatist, Ernst von Wildenbruch, for which Max Schilling, a young German composer of prominence, has written a highly descriptive and effective musical accompaniment. Mr. Bispham reads the text in an English translation. He has recently done this work in Chicago with the Chicago Orchestra, and the effect on the audience was so great that an extra performance had to be announced for the following Thursday evening, at which every seat was sold. "The Witch's Song" describes the confession of a dying monk, who in his youth had once been summoned to administer the last sacrament to a woman condemned for witchcraft to die by fire. He fails in his duty, but flees the temptation of the beautiful witch, whom he leaves to her fate. She dies singing the song which has caused her to be accused, while the monk, convinced at last of her innocence, is haunted ever after by the wild, sweet melody, and, dying, confesses his sin, expiring with her song upon his lips and a vision of the unhappy woman before his eyes. This reading will be given at the fifth concert of the New-York Symphony Orchestra, Mr. Walter Damrosch, conductor, Sunday afternoon, January 7, and Tuesday evening, January 9. The other soloist at both these concerts will be Ch. Martin Loeffler, who will play the viol d'amore in his own symphonic poem after Maeterlinck's drama entitled "La Mort de Tintagile."

Mr. Walter Damrosch is forming a "Wind Instrument Players' Club" from members of the New-York Symphony Orchestra after the model of the famous "Société des Instruments à Vent" of Paris, founded by Taffanel, the great flutist. The various players whom Mr. Damrosch brought over for his orchestra from Paris and Brussels have all been members of such organizations abroad, and there is a very interesting and charming repertoire ranging from Bach and Beethoven down to the modern composers which the club will cultivate. The composition of this little band will be as follows: George Barrère, first flute; John Roodenburg, second flute; Caesare Addimando, first oboe; Marcel Tabuteau, second oboe; Auguste Mesnard, first bassoon; W. Kirchner, second bassoon; Hermann Hand, first horn, and J. Chernoff, second horn.

Mr. Barrère was for years the leader of the Société des Instruments à Vent, Paris, succeeding Taffanel after his nomination to the conductorship of the Grand Opéra. The club will make its first appearance in this city in January.

Georges Longy, Heinrich Gebhardt and Charles Martin Loeffler will assist the Kneisel Quartet at its third concert on January 23,

Continued on seventh page.

SOLO SINGERS OF THE ORATORIO SOCIETY'S "MESSIAH" PERFORMANCES.

DAVID BISPHAM. Bass. (Copyright by Aimé Dupont.) — MRS. RIDER-KELSEY. Soprano. — MME. KIRKBY-LUNN. Contralto. — GEORGE HAMLIN. Tenor.

ANTON STEPANOVITCH ARENSKY.
Russian composer whose violin concerto will be given by Miss Maud Powell at the next two Russian Symphony Concerts at Carnegie Hall.

MME. GADSKI.
She gives a recital on Tuesday afternoon.
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STUDIO NOTES.

Two scholarships, each giving free tuition until the student has finished the prescribed courses, have been established by Mr. and Mrs. Thomas Tapper at the endowed Institute of Musical Art, this city, of which Frank Damrosch is director. Mrs. Tapper is one of the leading professors at the institute and will assume personal charge of the pianoforte instruction of the successful candidates. All applications for these scholarships must be sent by letter to Mr. Damrosch, giving briefly (not more than two pages) the candidate's age, sex and musical qualifications. The Institute of Musical Art is the school for which James Loeb gave $500,000 endowment.

S. C. Bennett, of Carnegie Hall, a specialist in voice production, is devoting his entire time to correcting errors in the voices of singers who are looking for more perfect methods of tone production, and will enroll no more beginners as pupils, excepting in his Asbury Park music school.

Agnes Sumner Geer, of No. 138 5th-ave., monologue entertainer and child impersonator, has engagements for nearly every afternoon and evening of the holiday week. On Tuesday night she took part in a benefit at the Jersey City Club.

F. W. Riesberg, organist and director of the Clinton Avenue Congregational Church, Brooklyn, has arranged a festival programme for to-day. He will be assisted by harp (Miss Gertrude I. Robinson) and violin (Miss Pauline Serhey), and the regular quartet choir, in a programme made up of anthems. "Bethlehem" (Bartlett), "The People That Walked in Darkness" (Rogers), "Calm on the Listening Ear of Night" (Marston), "Like Silver Lamps" (Barnby), "The Night Song of Bethlehem" (Buck); a carol, "O, Little Town of Bethlehem" (Neidlinger); duet, "Christmas" (Shelley); solo, "The Virgin's Cradle Song" (Buck); organ, harp and violin in a romance by Benedict; "Adoration," by Borowski, and organ solos.

Signor Cavaradossi, of Suite No. 112, Carnegie Hall, the Italian tenor and vocal specialist, claims to follow in his teachings the pure and natural methods of his country, including correct breathing, voice control, body poise and the preservation and development of tone quality.

Mrs. Edmund Severn's vocal pupils were heard at a recital Tuesday evening, December 12, at the Severn studios, No. 131 West 56th-st. Operatic arias and songs were sung by Lillian Weis, Clare Berger, Philopena Tyrrell, Marie Tyrrell, Miriam Holbrook, Emelie Batlo and Dorothy Dawson.

Albert Mildenberg was assisted at his Thursday afternoon recital at Carnegie Lyceum by Josephine Mildenberg, soprano; Thomas S. Gore, barytone; Harry H. McClaskey, tenor; while the instrumentalists were Franz Kaltenborn, violinist; Louis Heine, 'cellist; Maurice Arnold, viola, and Miss Haynes, organist. The varied programme included five of Mr. Mildenberg's piano pieces, six songs for tenor, four soprano numbers and five barytone songs.

Walter John Hall will give the second of the series of musicals in his studio in Carnegie Hall on Wednesday evening, December 27. The programme will consist of French songs and will be sung by two of his professional pupils, Mrs. Constance King, mezzo-soprano, and Miss Belle Tiffany, contralto. The programme will be veried by instrumental numbers.

Signor Vergara has engaged a number of foreign artists as instructors for the Vegara Studio, at No. 1,700 Broadway, and is preparing for a concert to be given early in January.

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