TIMELY MUSICAL COMMENT

The Weekly Calendar.

Sunday—Carnegie Hall, 3 p. m. concert of the Russian Symphony Society; 8:30 p. m., Watch Night concert by Victor Herbert and his orchestra; Metropolitan Opera House, 8:30 p. m. popular opera concert.

Monday—Metropolitan Opera House, 2:30 p. m., German opera, "Hänsel und Gretel"; 8 p. m., Italian opera, "Rigoletto"; Carnegie Hall, 8:15 p. m., concert by Kubelik.

Tuesday—Mendelssohn Hall, 2:30 p. m., pianoforte recital by Reisenauer; 8:15 p. m., concert of chamber music by the Boston Symphony Quartet.

Wednesday—Metropolitan Opera House, 8 p. m., French opera, "Faust"; No. 67 Park-ave., 11 a. m., recital of pianoforte and violin sonatas by Mr. and Mrs. David Mannes for the benefit of the Music Settlement.

Thursday—Carnegie Hall, 8:15 p. m., concert by the Volpe Orchestra; Hall of Cooper Union, 8:15 p. m., concert of chamber music by the Marum Quartet; Mendelssohn Hall, afternoon, song recital by David Bispham; 8:15 p. m., pianoforte recital by Miss Bessie Shay.

Friday—Carnegie Hall, 2:30 p. m., public rehearsal of the Philharmonic Society; Metropolitan Opera House, 7:45 p. m., German opera, "Tristan und Isolde"; Hall of Cooper Union, 8:15 p. m., concert of chamber music by the People's Symphony Auxiliary.

Saturday—Metropolitan Opera House, 2 p. m., Italian opera, "La Sonnambula;" 8 p. m., German opera, "Lohengrin"; Carnegie Hall, 2:30 p. m., concert of the Young People's Symphony Society; 8:15 p. m., concert of the Philharmonic Society.

Wasili Safonoff, director of the Imperial Russian Conservatory of Music at Moscow, will conduct the fourth public rehearsal and concert of the Philharmonic Society, in Carnegie Hall, next Friday afternoon and Saturday evening. The programme will consist of Mendelssohn's overture to "A Midsummer Night's Dream"; Tschaikowsky's "Manfred" symphony; a concerto for violoncello, by Joseph Jongen, and Beethoven's overture to "Egmont." The violoncello concerto will be played by Jean Gerardy. The composer is professor of harmony and composition in the Conservatory at Liege, Belgium, and one of the most admired of the younger school of Belgian composers. He is about thirty years old, and has won a Prix de Rome. Among his compositions is a symphony which has been played with success at the Ysaye concerts in Brussels. From the circumstance that he has composed a symphonic poem, entitled "Wallon," and a suite on themes from ancient Walloon melodies, it seems fair to assume that he is a Walloon—that is, a descendant of the old Gallic Belgæ, who held their own in the fastnesses of the Ardennes Mountains when the Germans overran Gaul, and who have provided many statesmen to modern Belgium. M. Jongen has also made essays in the field of chamber music, and one of his trios is enjoying wide popularity at the present time. The concerto for violoncello was composed for Jean Gerardy, and its title page bears an inscription to him. It is in three movements. The composer employs the device of community of theme, material developed in all the movements being presented in the introduction to the first.

The Philharmonic Society announces two extra concerts under the direction of Wasili Safonoff on the afternoon of January 12 and the evening of January 13, in Carnegie Hall. Three compositions by Tschaikowsky will make up the programme—the Serenade in C for strings, the first concerto for pianoforte (played by Adele Aus der Ohe) and the "Pathetic" Symphony. Miss Aus der Ohe played the concerto under the direction of the composer at the concert in St. Petersburg, in which the "Pathetic" Symphony had its first performance. The story of that performance is more pathetic than the symphony. Tschaikowsky was not satisfied with the manner in which it was played or with its reception by the public. He asked the Imperial Music Society to set it down again on its next programme. His request was complied with, but before the day arrived he was dead.

There is to be an extra performance of "Hänsel und Gretel" at the Metropolitan Opera House to-morrow afternoon with the cast employed in all the performances heretofore. On Wednesday the current list will be increased by the addition of "Faust," and on Friday by "Tristan und Isolde." The other representations will be devoted to repetitions of operas already given this week: "Rigoletto" on Monday, "La Sonnambula" on Saturday afternoon and "Lohengrin" on Saturday evening. Mme. Sembrich and Signor Caruso will sing in "Rigoletto" and "La Sonnambula," and Signor Caruso will make his first essay in "Faust," which is to be sung in French on Wednesday in order to enable Mme. Eames to effect a re-entrance on the Metropolitan stage. Miss Jacoby as Siebel, Miss Bauermeister as Martha, Mr. Plançon as Mephistopheles, Mr. Scotti as Valentine and Mr. Bégué as Wagner will complete the cast. Signor Caruso will conduct the performance. In "Tristan und Isolde," to be conducted by Mr. Hertz, the parts will be taken by Mme. Nordica, Miss Walker, Mr. Burgstaller, Mr. Van Rooy, Mr. Blass, Mr. Mühlmann and Mr. Reiss.

The singers at to-night's Metropolitan Opera House concert will be Miss Olive Fremstad, Miss Florence Mulford, Mr. Pol Plançon and Mr. Taurino Parvis. The orchestra will be under the direction of Mr. Nahan Franko. Among the vocal selections promised are an aria from Puccini's "Tosca," sung by Miss Fremstad; an air from Ambroise Thomas, sung by Mr. Plançon, and an air from "Samson et Dalila," by Miss Mulford. The orchestral selections will include the overtures to "Si j'étais Roi" and "Tannhäser," Chabrier's "Rhapsodie Espagnole," Grieg's "Peer Gynt" suite, "Gillet's "Loin du Bal," the "Valse lente" and "Pizzicato" of Delibes, and Berlioz's "Rakoczy."

At the concert of the Boston Symphony Quartet in Mendelssohn Hall on Tuesday evening Mr. Sigismund Stojowski will present himself in the character of a composer, as which he is well known in Europe, especially in Paris where in 1891 he produced a pianoforte concerto in F sharp minor, and in 1893 (at a Colonne concert) a symphony in D minor. Mr. Stojowski, when he came to New-York as professor of the pianoforte at the Institute of Musical Art, was hailed as a pupil of Paderewski. He did study with that artist, but it was after he had pursued to a finish regular courses in Cracow under Zelenski, and at the Paris Conservatoire where in 1887, 1888 and 1889 he was a pupil of Diemer in pianoforte playing and Delibes in composition. At his first concours he carried off the first prize in both classes. Besides the symphony and concerto mentioned he has composed the sonata for pianoforte and violin which he will play with Mr. Willy Hess next Tuesday, another sonata for pianoforte and violoncello, a set of variations for stringed instruments, an orchestral suite, many pieces for pianoforte, of which a serenade has been played in public by Paderewski and a piece for chorus and orchestra entitled "Le Printemps." Mr. Stojowski was born in Strelce, Poland, on May 2, 1870.

Mr. Stojowski's sonata is in G major and is in three movements, the finale being a series of variations on a melody in moderate tempo. The second movement, a scherzo, is said to have a Polish tinge. The other pieces to be played at the concert of the Boston Symphony Quartet are Beethoven's Quartet in B flat, op. 18, No. 6, and Brahms's sextet in the same key for two violins, two violas and two violincellos. The quartet will have the help in this number of Max Zach and Josef Keller, also of the Boston Symphony Orchestra.

The Olive Mead Quartet will give the second concert of the series in Mendelssohn Hall on Tuesday evening, January 9. Miss Augusta Cottlow, pianist, will be the assisting artist.

The third pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 11, and on Saturday afternoon, January 13. The soloist at the Thursday concert will be Alfred Reisenauer, and on Saturday afternoon, Professor Willy Hess, Mr. Reisenauer playing Weber's "Concertstück," and Mr. Hess, Spohr's Ninth concerto for the violin. The other numbers on Thursday evening's programme will be Rubin Goldmark's overture, "Hiawatha," Tschaikowsky's "Francesca da Rimini" and Brahms's Symphony No. 2, in D major. The orchestral numbers for Saturday afternoon will be Schumann's Symphony No. 1, in B flat, Richard Strauss's "Till Eulenspiegels lustige Streiche" and Elgar's overture "In the South."

A violin concerto in E minor composed by Emil Paur thirty years ago, when he was a pupil of Hellmesberger at the Vienna Conservatory, was brought forward by Luigi von Kunits at concerts of the Pittsburg Orchestra on December 22 and 23. Several of the conductors of American concert orchestras were violinists at the beginning of their professional careers.

Wilhelm Gericke, of Boston, though chiefly the pupil of Dessoff at the Vienna Conservatory, played the violin in the Court Opera Orchestra for a time before entering upon his first conductorship at Linz. Fritz Scheel, of Philadelphia, was an orchestra player and still keeps up the practice of his instrument. Walter Damrosch studied the violin quite as assiduously as he did the pianoforte as a boy, enjoying the excellent tuition of his father. Victor Herbert also belongs to the string players, though his solo instrument was the violincello. When Frank Damrosch lived in Denver he picked up the same instrument in order to join some musical friends in the performance of chamber music for their own edification. The brothers Sam and Nahan Franko are both violinists.

Henry K. Hadley's symphony, "The Four Seasons," to which was awarded the Paderewski prize for an orchestral work four years ago, was played in the Circle des Etrangers at Monte Carlo at the fourth classic concert under the direction of Léon Jehin on December 14. Mr. Hadley has been studying in Paris and Germany for a year or more, and is acquiring experience both as composer and conductor. In February he will conduct concerts of the Kaim Orchestra in Munich and Mannheim, and will produce a new symphony of his own composition.

Programme of Alfred Reisenauer's recital of pianoforte music in Mendelssohn Hall next Wednesday afternoon:

Präludium und Fuge, D major ..... Bach
(Aus dem wohltemperierten Clavier.)
Pastorale, E minor, and Capriccio, E major ..... Scarlatti
Fantasia, D minor ..... Mozart
"Die Wuth über einen verlor'nen Groschen, ausgetobt in einer Caprice," G major, op. 129 ..... Beethoven
Sonata, B minor, op. 58 ..... Chopin

WASILI SAFONOFF.
He is to conduct the concerts of the Philharmonic Society next Friday and Saturday.

THE BOSTON SYMPHONY QUARTET.
They will give a concert in Mendelssohn Hall next Tuesday evening.

R. M. GLIERE.
A Russian composer, one of whose compositions will be played by the Marum Quartet next Thursday.

Impromptu, A flat major, op. 90, No. 4 ..... Schubert
Two "Lieder ohne Worte":
"Spring Song," A major ....
"Spinning Song," C major ..... Mendelssohn
Barcarolle, F sharp major, op. 60 ..... Chopin
Valse Impromptu, A flat major ....
Hungarian Rhapsody, E major ..... Liszt

Programme of Mr. David Bispham's second song recital in Mendelssohn Hall on next Thursday afternoon:

Dem Unendlichen, Du Bist Die Ruh, Fruehlingsglaube ..... Schubert
Die Lotosblume, Nachtlied, Liebesfeier, Die Heile Sonne Leuchtet ..... Franz
Les Roses d'Ispahan ..... Faure
L'Heure Exquise ..... Hahn
Désir d'Amour ..... Saint-Saëns
Weltflucht, Mit Einem Ringe, Der Schwur ..... Louis Saar
Recitation to music:
"Magdalena," or "The Spanish Duel" ..... Max Heinrich

Mr. and Mrs. David Mannes will give a series of recitals of sonatas for pianoforte and violin at the home of Mrs. Charles T. Barney, No. 67 Park-ave., on the forenoons of January 3, 10 and 17, and February 7 and 14, for the benefit of the Music School Settlement.

Mme. Sembrich, assisted by M. Gillibert and M. Pugno, will give a recital in the studio of A. A. Anderson on next Thursday afternoon for the benefit of the work of the Music School Settlement, No. 55 East 3d-st.

After the recital a reception will be given to Mme. Sembrich.

Programme:

PART I.

(a) "Novembre" ..... Trémisot
(b) "Le Roi d'Ys" ..... Lalo
M. Gillibert.
Gavotte ..... Händel
Sonatina ..... Scarlatti
Rondo Brillante ..... Weber
M. Pugno.
(a) "Batti, batti" (aria from "Don Juan") ..... Mozart
(b) "C'est mon ami" ..... Marie Antoinette
(c) "Nymphs and Shepherds" ..... Purcell
Mme. Sembrich.

PART II.

(a) "Plaisir d'amour" ..... Martini
(b) "La Vierge a la Creche" ..... Perilhon
M. Gillibert.
(a) "Die Forelle" ..... Schubert
(b) "Nussbaum" ..... Schumann
(c) "Frühlingsnacht" ..... Schumann
(d) "Ständchen" ..... Strauss
Mme. Sembrich.
Impromptu, A flat ..... Chopin
"Sérénade à la Lune" ..... Pugno
Eleventh Rhapsody ..... Liszt
M. Pugno.
Duo, "Laci darem la mano" ..... Mozart
Mme. Sembrich and M. Gillibert.

Kubelik's final appearance in New-York before going on a long Western trip will be made at Carnegie Hall to-morrow evening. The Bohemian violinist will have the assistance of Ludwig Schwab, accompanist, and Agnes Gardner Eyre, solo pianist. Programme:

Sonate No. 4 in D minor ..... Bach
Kubelik.
Piano soli:
(a) Gavotte ..... Saint-Saëns
(b) Barcarolle ..... Rubinstein
(c) Ludges Tweerges ..... Grieg
Miss Agnes Gardner Eyre.
Violin soli:
(a) Serenade Melancholique ..... Tschaikowsky
(b) Rondo Capriccioso ..... Saint-Saëns
Kubelik.

Piano solo, Rhapsodie Hongroise No. 13 ..... Liszt
Miss Agnes Gardner Eyre.
Violin soli:
(a) Witches' Dance ....
(b) Moto Perpetuo ..... Paganini
Kubelik.

The third Symphony Concert for Young People will be given on Saturday afternoon next in Carnegie Hall. The soloist will be Sigismund Stojowski, the head of the piano department in the Institute of Musical Art. Programme:

Symphony in E major, "Lenore" ..... Joachim Raff
Concerto No. 4 in C minor ..... Saint-Saëns
Sigismund Stojowski.
Selections from Suite in C major ..... J. S. Bach
(For string orchestra, two oboes and bassoon.)
Barcarolle, A minor ..... Rubinstein
Polonaise, E major ..... Liszt
Sigismund Stojowski.
Overture, "Anacréon" ..... Cherubini

The entire programme for the fifth concert of the New-York Symphony Orchestra, Walter Damrosch, conductor, Sunday afternoon, January 7, and Tuesday evening, January 9, will be as follows:

Symphony No. 3 (Scotch) ..... Mendelssohn
"La Mort de Tintagile" ..... Loeffler
(Symphonic poem after Maeterlinck's drama.)
(The viol d'amore obbligato played by the composer, Charles Martin Loeffler.)
"The Witch's Song" ("Das Hexenlied") ..... Max Schillings
(Poem by Ernest von Wildenbruch. A musical recitation, with orchestra. New. First time in New-York.)
David Bispham.

Herr Felix Weingartner, the famous German conductor, who visits this country for one month on Mr. Damrosch's invitation, sails on December 30 on the Carmania. He will begin rehearsals immediately on arriving here, and he will make his first reappearance in New-York on Sunday afternoon, January 14, and Tuesday evening, January 16, at the sixth concert of the New-York Symphony Orchestra.

One of the closing events of the year will be a popular price concert at the New-York Hippodrome, where Ted D. Marks presents Walter

Continued on seventh page.

STUDIO NOTES.

A special musical service will be held this afternoon at 4 o'clock, at the Church of the Incarnation, at Madison-ave. and 35th-st., under the direction of W. R. Hedden. No cards of admission are required.

The endowed Institute of Musical Art, of which Frank Damrosch is director, begins its second term on Wednesday, January 3. The enrolment of students is already certain, it is said, to be larger than the big enrolment of its first term. Mme. Etelka Gerster, the well known singer from Europe, will on the day mentioned begin her duties as one of the professors of singing.

Max Wertheim gave his first pupils' recital at his studio, No. 269 West 113th-st., on December 15.

It is announced that the faculty recitals of the New-York Institute of Music, at No. 560 West End-ave., will begin soon after the holidays with a harp recital by Mme. Edith Davies-Jones.

Bessie Tudor, the soprano, sang in Gaul's "Holy City," at Morristown, N. J., on December 17, and in a special holiday programme on December 23, at Briarcliff Manor, N. Y.

John Henderson, basso, expresses himself as gratified with his success as a teacher and as a singer, he having received word from his manager, A. M. Henderson, of Youngstown, Ohio, of a series of engagements through the Middle West, to occupy about ten days during the spring.

M. Nitke, one of New-York's younger violinists, is a director of a string quartet which plays at the Madison Avenue Church every Sunday, and has recently been engaged as musical director of the Progressive Stage Society.

R. Thomas Steele makes a specialty of treating voices that have become worn, or are defective in any way, and is willing to give a careful diagnosis without charge.

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