

# FAMILY MUSICAL COMMENT



HEINRICH GEBHARD. Pianist with the Boston Symphony Orchestra on February 17.



A CARICATURE OF SCOTTI BY MISS MARIE NARELLE. She will give a concert at the Waldorf-Astoria.



GUSTAV MAHLER. His fifth symphony will be played by the Pianist with the Boston Symphony Orchestra on February 15.

## THE WEEKLY CALENDAR.

**Sunday**—Carnegie Hall, 8 p. m., concert of the New-York Symphony Orchestra, under the direction of Felix Weingartner; Metropolitan Opera House, 8:30 p. m., concert performance of Verdi's "Requiem"; Liederkranz Hall, 8 p. m., private concert of the Liederkranz.

**Monday**—Metropolitan Opera House, 8 p. m., Italian opera, "Der Zigeunerbaron"; Carnegie Hall, 8:30 p. m., concert of the Banks Glee Club.

**Tuesday**—Carnegie Hall, 8:15 p. m., concert of the New-York Symphony Orchestra, under the direction of Felix Weingartner; Mendelssohn Hall, 8:30 p. m., private concert of the Mendelssohn Glee Club; Hotel Majestic, 8 p. m., concert of chamber music by the Mendelssohn Trio Club.

**Wednesday**—Metropolitan Opera House, 8 p. m., Italian opera, "Lucia"; Carnegie Hall, 8 p. m., song recital by Miss Emma Eames; No. 67 Park-ave., 11 a. m., recital of sonatas for pianoforte and violin by Mr. and Mrs. David Mannes; Association Hall, Brooklyn, 4 p. m., lecture on the program of the Boston Symphony Orchestra, by Charles M. Skinner.

**Thursday**—Carnegie Hall, 8:15 p. m., concert of the Boston Symphony Orchestra, Wilhelm Gericke, conductor; Metropolitan Opera House, 8 p. m., German opera, "Der Zigeunerbaron"; Hall of Cooper Union, 8:15 p. m., concert of the People's Symphony Society.

**Friday**—Metropolitan Opera House, 8 p. m., German opera, "Lohengrin"; Grand Central Palace, 8:15 p. m., concert of the People's Symphony Society; Baptist Temple, Brooklyn, 8:15 p. m., concert of the Boston Symphony Orchestra.

**Saturday**—Metropolitan Opera House, 2 p. m., Italian opera, "Marta"; 8 p. m., German opera, "Hannhäuser"; Carnegie Hall, 8:30 p. m., concert of the Boston Symphony Orchestra; 8:15 p. m., concert of the People's Symphony Society.

programme will be made to include a symphony by Mozart. It will be as follows:

Symphony in C ("Jupiter").....Mozart  
Concerto for violin.....Mendelssohn  
Scherzo (new, first time).....Joseph Suk  
Symphony in D.....Brahms

The Oratorio Society's revival of Handel's "Judas Maccabean" on Tuesday evening, February 20, at Carnegie Hall, will be accomplished under Frank Damrosch's leadership, with the following singers: Miss Laura Combs, soprano; Miss Elizabeth Elmer, contralto; Daniel Reddon, tenor, and Charles M. Clark, bass. The Oratorio Society's chorus and the New-York Symphony Orchestra will be the other forces concerned.

Repetitions will be the rule at the opera this week on all the subscription occasions and Saturday night, so that the production of Strauss's opera with vaudeville concert attachment on Thursday evening may have the momentous emphasis which so frivolous and degrading a performance deserves. A plea has been put forth that the opera be on the lists of the German opera houses. That is true, but only in a special sense. In most of the theatres grand opera, comic opera, operetta and the spoken drama are given in more or less regular alternation, but this cannot provide a standard for an institution like the Metropolitan Opera House, in which, under the best of circumstances, operetta cannot be effectively performed. The popularity which "Der Zigeunerbaron" had for a time in Vienna was due to the comic acting of Gerardi, who played the part of a Hungarian vulgarian grown rich on hog raising. The humor was local, and would be lost on all but Austrian and German, even if exploited in an appropriate theatre. It is utterly inartistic to present it at the Metropolitan Opera House, with grand opera surroundings.

The regular list for this week is as follows:

Monday, "La Traviata," with Sembrich, Caruso and Scotti; Wednesday, "Lucia di Lammermoor," with Sembrich, Caruso and Journet; Friday, "Lohengrin," with Rapoldi, Walker, Knott, Van Rooy and Journet; Saturday afternoon, "Marta," with Sembrich, Homer, Caruso and Pianon; Saturday evening, "Hannhäuser," with Jonell, Fremstad, Alten, Goritz, Blass and Mühlmann.

This is what the press agent of the Opera House has to say about "Der Zigeunerbaron":

On Thursday evening we shall have the much talked of special all star production of "Der Zigeunerbaron" ("The Gypsy Baron"), which during some weeks past has been in rehearsal at the Metropolitan. Light though it may seem to the visitor in Vienna, it is a good many years since this characteristic and fascinating three-act opera of Johann Strauss has been heard here, and this will be its first interpretation at the Metropolitan. Light though it may seem by comparison with the music dramas of Richard Wagner or of the modern Italian school, it is a favorite in many of the most dignified European opera houses, and seems likely to win fully as much attention as "Die Fledermaus," if not more. It abounds with tuneful music and picturesque incidents, while the costumes and the scenery provided by the management will doubtless enhance its attraction. The plot, as many of the older opera goers will remember, concerns the loves and adventures of Barinkay, the "Gypsy Baron." Saffi, his gypsy bride, and various other characters, among them Ottokar, who is courting Arsena, the daughter of a droll Hungarian landowner who raises hogs. In the third act of the opera we shall see the triumphant entry of the victorious Hungarians, including a gypsy regiment headed by Barinkay. In this act will come the "sensation" of the night—the appearance, in an interpolated episode, of the stars and popular singers not in the regular cast, among them Mmes. Abbott, Emma Eames, Fremstad, Jacoby, Jonell, Mulford, Nordica, Poehlmann, Ralph, Sembrich, Walker and Weed, with Messrs. Burgstaller, Egge, Caruso, Campana, Francis, Journet, Knott, Paris, Pianon, Paroli, Reiser, Rost, Scotti and Van Rooy. These artists will be introduced as captives of the victorious troops, in various costumes, and at the request of the Gypsy Baron, will sing solos, duos and other selections for their ransom. The cast chosen for the performance of the opera proper will include Miss Bella Alten as Saffi, Mmes. Marie Rapoldi and Adele Brunnstein as Arsena, Miss Bauermeister as Mirabella, Mr. Dippel as Barinkay, Mr. Blass as Count Carnero, Mr. Muehlmann as Homony, Mr. Bars as Ottokar, Mr. Duffrache as Paul and Mr. Hertz as the humorous part of the hog raiser, Zeupus. Miss Froehlich will head the ballet in the incidental dances, and Mr. Nahan Franko will conduct.

Verdi's "Requiem" will be performed under the direction of Mr. Vigna at the Metropolitan Opera House this evening. The solo will be sung by Mmes. Jonell and Walker and Messrs. Cavaradossi and Pianon.

To-morrow morning the public sale of seats for the second and last cycle of "Der Ring des Nibelungen" announced for this season will begin at the Metropolitan Opera House. The performances will be given on the evenings of February 27 ("Das Rheingold"), March 6 ("Die Walküre"), March 8 ("Siegfried") and March 13 ("Götterdämmerung"), with the casts headed by the first cycle of the season and under the musical direction of Mr. Alfred Hertz.

A concert of an entertaining character is that promised by the Vienna Quartet at Carnegie Lyceum on next Sunday afternoon. The quartet is composed of four graduates of the Vienna Conservatory—Schoenberg, violin; Ligej, second violin; Krftel, violoncello, and Zucker, pianoforte—who have been associated with each other for years for the purpose of providing music chiefly at private entertainments. They began their career in Vienna, spent the year 1900 in Paris and then came to New-York. The characteristic feature of their performances is refinement and finish. They purvey music of a lighter order, their specialty being the dance music of the Austrian capital, but always in an artistic manner. Their sentimental selections are operatic pot-pourris and so forth, but in selection and arrangement good taste is always subserved. The quartet has a host of friends, especially among the German music lovers of the city, though it has not given a concert in a public

hall. An afternoon of rare pleasure can be expected on next Sunday.

The programme of Heinrich Gebhard's pianoforte recital in Mendelssohn Hall on Tuesday afternoon, February 20, will contain Schumann's "Carnival" and pieces by Bach, Brahms, Chopin, Liszt, Debussy and Faure.

At its third concert of chamber music in the Hotel Majestic on Tuesday afternoon of this week the Mendelssohn Trio Club will play a trio by Mozart and Tschakowsky's Trio op. 50. Edwin Wilson will sing some songs and Mr. Saslavsky and Charles Gilbert Spross will play Dvorak's sonatina for violin and pianoforte, op. 100.

At the regular meeting of the Women's Philharmonic Society on Tuesday evening of this week in the Waldorf-Astoria, music will be furnished by Susan Douglas Edson, mezzo soprano; Ruth Anderson Reohr, violin; Milma Anderson, pianoforte, and W. G. Barker, tenor.

The second private concert of the German Liederkranz will take place in the society's hall this evening under the direction of Arthur Claassen. Mr. Henri Marteau will play Mendelssohn's violin concerto, Beethoven's Romanza in F and Saint-Saens's "Rondo Capriccioso." The principal choral numbers, with orchestra, will be Humperdinck's "Wallfahrt nach Kevelaar," Julius Weismann's "Fingerhütchen" and Carl Hirsch's "An das Meer."

The second of Mr. Beigel's concerts, which was announced for next Wednesday evening, has been postponed to March 21.

Programme of Mme. Emma Eames's song recital in Carnegie Hall on next Wednesday afternoon, Mr. Amherst Webber, accompanist:

Air from "Armida".....Gluck (1741-1787)  
Mein gläubiges Heiss.....Bach (1685-1750)  
Caro mio ben.....Giordani (1703-1784)  
"Cherry Ripe".....Hom (1786-1849)  
Gretchen am Spinnrade.....Schubert  
Traum durch die Dämmerung.....R. Strauss  
Zueignung.....R. Strauss  
Als die alte Mutter.....Dvorak  
Mein Liebste ist grün.....Brahms  
"Who is Sylvia".....Schubert  
"Spring".....H. Purker  
Comment disant.....Amherst Webber  
Deception.....Amherst Webber  
Intrigue.....Tchakowsky  
L'Intrigue.....Tchakowsky  
Tu (Hänschen).....S. Puente

Mme. Calvé's last concert in New-York this season will take place in Carnegie Hall on the afternoon of February 22.

The three concerts of the People's Symphony Society on Thursday, Friday and Saturday evenings of this week will present a programme

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What will be in many respects the most important musical novelty of the season will be offered by the Boston Symphony Orchestra at its next evening concert in this city on Thursday, February 15. It is the fifth symphony, by Gustav Mahler, which was played in Cincinnati last year, and, as revised by its composer, in Boston on February 2 and 3. Gustav Mahler, the composer, is known in New-York through his Fourth Symphony, which was played by the New-York Symphony Orchestra in the fall of 1904. Considering that he vies with Richard Strauss and Max Regner in being the most discussed man in musical Europe, this is all the more strange, for America is not as a rule so far behind Germany in the presentation of novelties. In American minds his name is almost entirely connected with conducting, for in the years he has been in Vienna he has made a reputation as an operatic conductor and operatic director second to none in the world. A man of forty-six years, his name has appeared on programmes as a composer for over ten years, but it is only within a comparatively recent time that his works have begun to march toward popular favor. Mahler is a most unusual personality. He seems to possess the characteristics which have made for him enemies wherever he has gone, even among those who admire his works. He is a mercilessly despotic and tyrannical master. Lacking tact, or scoring the greatest of all modern conductors, he has a tendency to possess about his person the sympathy of an operatic conductor and operatic director second to none in the world. A man of forty-six years, his name has appeared on programmes as a composer for over ten years, but it is only within a comparatively recent time that his works have begun to march toward popular favor. Mahler is a most unusual personality. He seems to possess the characteristics which have made for him enemies wherever he has gone, even among those who admire his works. 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