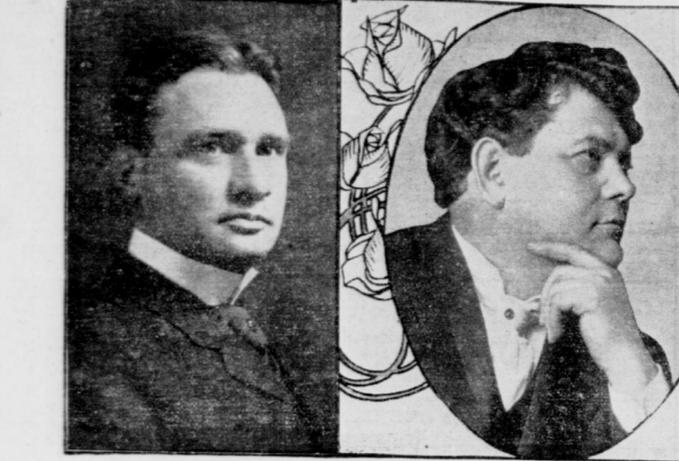


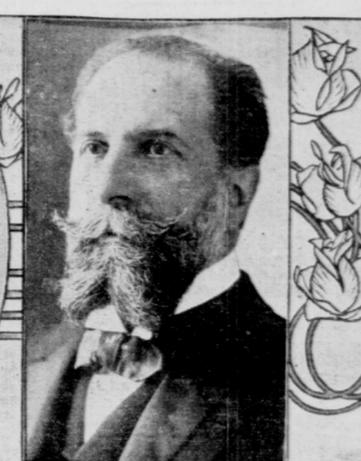
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F. S. CONVERSE.
An orchestral composition of his will be played next Saturday.



CHARLES W. CLARK.
Barytone who will give a song recital next Wednesday afternoon.



MME. SEMBRICH.
As Suzanne.
(Copyright by Aimé Dupont.)



MISS OLIVE FREMSTAD.
As Carmen.

WILHELM GERICKE.
For thirteen years conductor of the Boston Symphony Orchestra.

ALEXANDER SASLAVSKY.
Violinist who will play a new concerto by Milynsky at the next Russian concert.

THE WEEKLY CALENDAR.

Sunday—Carnegie Hall, 3 p. m., recital of piano-forte music by Josef Lhévinne; Metropolitan Opera House, 8:30 p. m., popular opera concert; Hall of the Institute of Musical Art, 8:30 p. m., recital of sonatas for piano-forte and violin by Mr. and Mrs. David Mannes; Hippodrome, 8:30 p. m., concert by Victor Herbert; Lyceum Theatre, 8:30 p. m., song recital by Yvette Guilbert.

Monday—Metropolitan Opera House, 8 p. m., Italian opera, "Le Nozze di Figaro"; Waldorf, 8:30 p. m., concert for charity.

Tuesday—Metropolitan Opera House, 7:30 p. m., German opera, "Götterdämmerung"; Mendelssohn Hall, 3 p. m., song recital by Charles W. Clark; Hotel Majestic, 3 p. m., concert of chamber music by Baglioni, Trippel and Trio; Broadway Tabernacle, 4 p. m., free concert of organ music by Walter C. Gale.

Wednesday—Metropolitan Opera House, 8 p. m., French opera, "Carmen"; Association Hall, Brooklyn, 4 p. m., lecture on the programme of the Boston Symphony Orchestra by Louis C. Elison; Holy Trinity Church, Brooklyn, 4:15 p. m., free organ recital by Samuel A. Baldwin.

Thursday—Carnegie Hall, 8:15 p. m., concert by the Boston Symphony Orchestra; William Gericke, conductor; Metropolitan Opera House, 8:30 p. m., German opera, "Hänsel und Gretel"; Cooper Union Hall, 8:15 p. m., concert of the People's Symphony Society; Church of the Ascension, 4 p. m., free organ recital by J. Warren Andrews.

Friday—Metropolitan Opera House, 8 p. m., Italian opera, "La Gioconda"; Grand Central Palace, 8:15 p. m., concert of the People's Symphony Society; College Hall, recital by Karl Grenander; Holy Trinity Church, Brooklyn, 4:15 p. m., concert of the Boston Symphony Orchestra.

Saturday—Carnegie Hall, 2:30 p. m., concert of the Boston Symphony Orchestra; 8:15 p. m., concert of the Russian Symphony Society; Metropolitan Opera House, last day of grand opera, 2 p. m., Italian opera, "Il Barbiere di Siviglia" and "Tosca"; 8 p. m., German opera, "Lohengrin"; National Arts Club, 8:30 p. m., Manuscript Society concert.

and one of the men whom he had brought to America, should come, as usual, to Vienna on his way to Ischl, where he had planned to spend the summer. But Mr. Svecenski, knowing nothing about the matter, broke his rule, made no stop in Vienna in that year, and Mr. Higginson pressing for an answer, Mr. Gericke cabled a declination. What Mr. Svecenski's report would have been it is easy to guess. Mr. Gericke was ever a hard taskmaster, but he created an esprit de corps in the orchestra which endured for many years, until it was spoiled by the spirit of unrest, nourished by latter day conditions, which have spared music a little as the other branches of art. What Mr. Gericke's plans are has not been divulged. He is sixty-one years old and has plenty of energy left for a decade of labor at least, but he may choose to retire from active life and spend his remaining years in peace and comfort in his native or adopted land. Who his successor will be is a subject of lively speculation just now. The indications seem to be that Mr. Higginson has his eye upon somebody who will not be free to come to America until a year has passed. He may fill the interim with some young man willing to abdicate in a twelvemonth, but how such a man can meet the Boston conditions nurtured by the babble of the revolutionists for whom the classics are becoming tedious it is not easy to perceive.

The last pair of Boston Symphony concerts of the present season in Carnegie Hall will be given this week on Thursday evening and Saturday afternoon. They will bring to an end the most successful season the orchestra has ever had in this city, for, despite the multiplicity of other orchestral concerts which have made this winter so notable, the Boston organization has more than held its own in the question of patronage, not only in subscription but in the sales for the individual concerts. Two programmes of artistic soundness have been prepared for the coming concerts. On Thursday evening the solo performer will be Mr. Henri Marteau, who will introduce here a violin concerto by Emil Jacques-Dalcroze, a Viennese by birth, but for the last fourteen years the professor of harmony in the Conservatory of Geneva, where Marteau came to know him. The orchestral numbers will be Bach's suite in D major, which the orchestra is playing on this trip for the first time in eleven years; Debussy's exquisite little tone picture, "L'Après-Midi d'un Faune"; and Beethoven's "Eroica" on Saturday afternoon Mr. David Bispham will sing a ballad for barytone and orchestra by Frederick Converse. The text used is Keats's "La Belle Dame Sans Merci." Mr. Converse is one of the most promising of the younger American composers. Lately his one-act opera, "The Pipe of Desire," was performed in Boston, and received most favorable notices. Mr. Bispham will also sing the aria, "An Jenem Tag," from Marschner's "Hans Heiling." The orchestral numbers will be Weber's "Freischütz" overture, Goethe's "Sakuntala" overture and Schubert's symphony in C major.

To-night's popular concert at the Metropolitan Opera House will be the last but one of the present season. Rossini's "Stabat Mater" will be sung by Mme. Rappold, Mme. Homer, Mr. Dippel and Mr. Pianpon. Miss Bessie Abbott is announced to sing in the choir part of the evening. Mr. Vigna will conduct.

The last week of opera at the Metropolitan Opera House is arrived. Its distinguishing features will be the addition of Mozart's "Nozze di Figaro" to the list (though only the Monday subscribers and transient patrons will be privileged to enjoy the work this season), the special performance of "Götterdämmerung" and a representation of "Hänsel und Gretel" for the benefit of the Legal Aid Society. This last was the performance which was to have been honored by the presence of President Roosevelt. It will take place on Thursday evening, and the visitor from Washington (says the agent of Mr. Conried) will be Mrs. Roosevelt. For "Le Nozze di Figaro," on Monday evening, the cast will be as follows:

La Contessa Mme. Eames
Susanna Mrs. Converse
Cherubino Mrs. Sembrich
Marcellina Miss Bagmeister
Figaro Mr. Scott
Pizarro Mr. Campenier
Don Bartolo Mr. Campenier
Don Antonio Mr. Elias
Don Curzio Mr. Duffice
Don Curzio Mr. Paroli
Don Curzio Mr. Frank will conduct.

Mme. Nordica, Mme. Homer, Miss Weed, Miss Aiken, Miss Ralph, Mr. Knote, Mr. Blass and Mr. Mühlmann will take part in the final representation of "Götterdämmerung" on Tuesday evening. "Carmen" will be repeated on Wednesday by the same artists concerned in last Monday's performance. "La Gioconda," on Friday, will enlist the services of Mme. Nordica, Mme. Homer, Mme. Jacoby, Mr. Caruso, Mr. Pianpon and Mr. Scott. A portion of "Il Barbiere" and "Tosca" will be the matinee bill on Saturday and "Lohengrin" in the evening. The casts will be as on previous occasions, including Miss Rappold as Marlo Cavardossi in "Tosca." Mme. Rappold will be the Elsa of the evening performance, and Mr. Knote the Lohengrin.

To the Editor of the Tribune:
Sir: Will the writer of your music reviews kindly inform those of us who enjoy the People's Symphony concerts more than those of any other orchestra in New-York City what is some of the "copious misinformation" which is so much of a nuisance to us? IGNORANT.
New-York, Feb. 19, 1906.

With pleasure—Mr. Arens having frankly stated that he thought that not only the lady who wrote the note, but others as well, would be pleased to have the information asked for. His answer to the request for permission to give the information asked for does Mr. Arens credit, though by his own confession he is one of those serenely poised musicians who "never read criticism and, therefore, he will be spared the twinges which might result from being brought to book. The enlightenment, moreover, is not likely to disturb the intellectual composure of one who enjoys the concerts of the People's Symphony Society more than those of the Philharmonic Society and the New-York Symphony and the Boston orchestras—provided that she hears these latter.

The phrase quoted by our correspondent occurred in a hurried résumé of a day's operas and concerts in The Tribune of February 13. Speaking of Tchaikovsky's fourth symphony the re-

viewer remarked: "In his verbal interpretation Mr. Arens quoted the composer's own analysis, and thus avoided the copious misinformation which has marked some of his other addresses." What was in the mind of the writer was this: In one of his concerts (it must have been at least two seasons ago) Mr. Arens performed Raff's "Lenore" symphony. This work, as is generally known, is based on Bürger's poem known to many who are unfamiliar with the original German through the spirited translation by Sir Walter Scott. Raff divided his symphony into three parts. The first, embracing the regulation first and second symphonic movements, he called "Liebeslied" (Happiness in Love); the second part he called "Trennung" (Parting); the third "Wiedervereinigung im Tode" (Reunion in Death). The programmatic scheme is obvious. The happiness of the lovers, delineated in the two movements of the first part, is interrupted by the parting which follows the summons of Wilhelm to military duty. Hence the "parting," which the composer tells us he wishes us to see in the picture called up by the second part—instead of the customary scherzo, this part is a march. In this march occurs a passionate and agitated minor intermezzo in dialogue style—most plainly the last embraces and farewells of the lovers; the march is resumed and dies away in the distance. The soldier-lover has gone to the wars. Mr. Arens in describing this simple piece of delineative music drew a picture of the return of the soldier without Wilhelm, seemingly having in mind the scene of the return of the pilgrims from Rome without Tannhäuser in Wagner's opera. Here was misinformation which was not only copious but stupid.

To the Editor of the Tribune:
Sir: The location of the final scene of "Martha" in Lady Harriet's park ("Il parco di Lady Caricetta") was taken from an old official libretto of Her Majesty's Theatre, London, the version used by Tietjens in the early days of her career, and later by Christine Nilsson. Of course the original German libretto takes precedence of this, so the Tribune was doubtless right in placing the action "outside Plunkett's farmhouse." The difference is immaterial, but the fair scene in the first act and the imitation of it in the last should not be identical. There is a manifest absurdity in using the public marketplace for the exploitation of Lady Harriet's love affair.
New-York, March 6, 1906. A. E. G.

The Russian Symphony Orchestra will play five compositions new to this city at its next concert at Carnegie Hall, Saturday evening, March 17, under Modest Altschuler's direction. Even the composers of these works are new to this organization's programmes. This indicates, the society believes, the ample resources of Russian music as the basis for a concert repertory.

The programme will be as follows:
Symphony Glier
Serenade for strings Sokoloff
Cossack Dance Sokoloff
Waltz Cui
Concerto for violin and orchestra Milnarisk
Alexander Slavsky.

The final number is the only one played here at previous concerts of the Russian Symphony Orchestra. Rimsky-Korsakoff and César Cui are well known veterans of the neo-Russian school. The others deserve a word of introduction. Reinhold Morissourth Glier was born in 1874 at Kiev, where he studied composition with Rim and the violin with Sevcik, the teacher of Kubelik. He was graduated in 1902 from the Moscow Conservatory, a pupil of Taniev and Ippolitoff-Ivanoff in composition. In that year his symphony, dedicated to Safonoff, was produced. He has also written a sextet and a quartet for strings and other concerted music. Nikolay Alexandrovitch Sokoloff was born in St. Petersburg in 1869. He was graduated from the Conservatory there in 1885, a pupil of Rimsky-Korsakoff, and has written extensively. Alexander Nikolayevitch Seroff was born in 1853 at St. Petersburg. He won the Paderewski prize in 1880. In 1881 he became a music critic, and in 1888 he travelled widely, meeting Liszt, Berlioz, Meyerbeer and Wagner. The last named influenced Seroff strongly, and after this he wrote the opera "Judith" and a tragedy, "Rogvedya." From a worshipper of Mozart, Seroff became a Wagnerite. He died in 1871, leaving considerable music to his credit. Emil Milnarisk, born 1870, studied with Auer in the St. Petersburg Conservatory, graduating 1889. He travelled in Germany and England in 1890, and in 1898 he won the Paderewski prize in Leipzig with his violin concerto, which Mr. Saslavsky will play here on March 17. At present Milnarisk is conductor of the Philharmonic Society of Warsaw.

J. Warren Andrews will give a series of free organ recitals in the Church of the Divine Paternity at 4 o'clock on Thursday afternoons from now till April 5. The organ music will be mixed with vocal solos by Miss Estelle Harris, Miss Eva Emmet Wyoff, Mrs. Viola Waterhouse, Miss Cornelia W. Marvin, Miss Florence La Salle Fiske, Miss Helen Jane Waldo, Albert

Continued on seventh page.

STUDIO NOTES.

Mme. Hervor Torpade will give a recitation with music in honor of Miss Ellen Beach Yaw this afternoon, the following artists participating: Miss Yaw, Miss Haskell, contralto; Miss Martina Johnson, violinist; M. Max Liebling, pianist.

A song recital will be given by Miss Emilie Batio, soprano, assisted by Edmund Severn, violinist, and Mrs. Edmund Severn, pianist, at the Severn Studios, No. 121 West 56th street, to-morrow evening.

Mrs. Anna Schwarz, concert pianist, and Paul Schwarz, vocal teacher, recently arrived from Germany, have taken a studio in No. 116 Carnegie Hall. Mrs. Schwarz teaches piano and theory according to the Leschetzky method. Mr. Paul Schwarz makes a specialty of ear training, correct breathing, German, French and Italian diction.

The third term of the endowed Institute of Musical Art, New-York, of which Frank Damrosch is director, will open Monday, March 19. The attendance, which has been surprisingly large this year, the first of the school's existence, shows a distinct increase for the coming term.

Three of the most remarkable numbers at Miss Rose Stange's concert were those rendered by her three youngest pupils. Miss Anna Weymouth sang

the aria and mad scene from Donizetti's "Lucia di Lammermoor"; little twelve-year-old Pauline Rogowski sang "The Spanish Overture," and Lily Breen played Liszt's Second Hungarian Rhapsody.

Dr. Howard Duffield, it is announced, will deliver a course of six lectures on "Eymnology," before the students of the Gullmant Organ School, beginning the latter part of March.

Miss Angela Edwards, No. 35 West 93d street, a graduate and medalist of the Royal Academy, London, sang at a musical given by Mrs. William Douglas, of No. 42 Riverside Drive, and was accompanied by Mr. Otto Torrington, with cello, and assisted by Charles Rabold and by a mandolin trio.

A piano and violin recital will be given at the Ellerslie Rooms, No. 85 West 125th street, on Wednesday evening next, by the pupils of Professor Francis Minutolo and of his brother, Achille Minutolo. Among those at the piano will be the Misses Gruber, Klein, Edinger, Voss, Scherz, Wolfer, Messrs. Bernstein and Jastera; and at the violin, Miss Silverstein, Messrs. Tobler, Tettelbaum, Schaefer and others.

Miss Agnes Sumner Gear, at a concert at the Waldorf-Astoria on Tuesday evening last, rendered a number of monologues, in addition to "The Song of the Camp," being supplemented in the latter by the Criterion Quartet, which sang "The Soldier's Farewell."

Mary E. Scott, No. 253 West 23d street, is busy. Among those who have recently been under her training are Georgia Carhart, Georgia Hill Jones, Miss La Salle, Emily Womthrop, H. Parkhurst and Mr. McKenzie. She has started a second accompanist's class Friday evenings, in which she has room for two more pupils.

Miss Emma Hayward has been appointed solo contralto of St. John's Episcopal Church, Jersey City. Miss Hayward is a pupil of Benjamin Monthew, whose studio is at No. 277 Fifth avenue.

Mrs. Antonia Sawyer sang three contralto solos, "L'Amoureuse" (Massenet), "Remember" (Hawley) and "God's Eternity" (Johnson), at the concert of the Women's Philharmonic Society of New-York on Wednesday evening last, at Carnegie Hall Chapter Room.

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