

TIMELY MUSICAL COMMENT



MME. SZUMOWSKA. Pianist who will play with the Adamowski Trio in Brooklyn on Tuesday.
LOUIS SVEGENSKI. Viola of the Kneisel Quartet.
FRANZ KNEISEL. Leader of the Kneisel Quartet Concert next Tuesday.
EMILE SAURET. Violinist. He will play with the Russian Symphony Orchestra in Carnegie Hall this afternoon.
JULIUS THEODOROWICZ. Second violin of the Kneisel Quartet.

THE WEEKLY CALENDAR.

Sunday—Carnegie Hall, 8 p. m., last concert of the Russian Symphony Society; Hippodrome, 8:15, concert by Sousa's Band.
Monday—Mendelssohn Hall, 3 p. m., recital of violin music by Henri Marteau.
Tuesday—Mendelssohn Hall, 8:15 p. m., last concert for the season of the Kneisel Quartet; Broadway Tabernacle, 4 p. m., free organ recital by Walter C. Gale; Association Hall, Brooklyn, concert of chamber music by the Adamowski Trio.
Wednesday—Carnegie Hall Studios, 4 p. m., historical song recital by Miss Margaret Goetz.
Friday—Hall of Cooper Union, 8:15 p. m., concert by the People's Symphony Society Auxiliary.

The sixth and last concert of the Kneisel Quartet will be given in Mendelssohn Hall on Tuesday evening, April 10, at 8:15 o'clock. The programme will be as follows:
 String quartet, Op. 64, No. 1, C minor, Brahms
 Quartet for piano and strings, Op. 80, A major, Chausson
 String quartet, Op. 27, G minor, Schubert
 In Chausson's quartet the piano part will be played by Rudolf Ganz. Brahms's quartet will be played for the first time by Mr. Kneisel in his New York concert. This and another one in a minor were issued together in 1873, as Brahms's Op. 51, and they were his first printed string quartets, though he had previously published several chamber works for other instrumental combinations. The history of this quartet is characteristic of Brahms's fastidious and relentless self-criticism. The work was finished as early as 1858, and Frau Schumann notes in her diary that he played it over to her in that year. He kept it by him, before he could devote and revision, for seven years at least. The two were played by strings first in the house of Dr. Billoreh, of Vienna, the famous surgeon, Brahms's intimate friend and admirer, to whom they are dedicated. The quartet in C minor was first played by Hellmesberger in Vienna on December 11, 1873.

Ernest Chausson, whose quintet is also played in New York for the first time by Mr. Kneisel, was one of the youngest French composers, pupil of César Franck, and an intimate friend of D'Indy, Fauré, Duparc and Bordes. He was born in Paris in 1855, and was killed while riding a bicycle on his estate at Lány, June 12, 1890. His family, like D'Indy's, was wealthy, and he was made to study law before he could devote himself to music. His work is not unknown here. His Symphony in B flat was played in New York for the first time last December by Vincent d'Indy. His "Poème" for violin and orchestra was played here a year ago by Mr. Ysaye, and several of his songs have been sung here.

The Adamowski Trio, composed of Timothee Adamowski, Josef Adamowski and Mme. Szumowska, will give a concert of chamber music in Association Hall, Brooklyn, on Tuesday evening of this week. The programme will include Tschakowsky's trio, composed in memory of Nicholas Rubinstein; the andante and scherzo from Goldman's trio, violinello solos by Colquhoun and Crossman, violin solos by Wlenski and Bazzini, and pianoforte solos by Chopin and Liszt.

Following is the programme of a recital of violin music by Henri Marteau in Mendelssohn Hall to-morrow afternoon:
 Sonata in F sharp minor, Op. 24, Max Reger
 Sonata (partita II) in D minor, for violin, J. S. Bach
 Fantaisie in Watercolor, Op. 3, Drasek
 Polka Op. 24, M. Godein
 Two Hungarian Dances, Op. 1, Brahms-Johann
 Romance, Op. 8, E. minor, Brahms
 Farfalla, Op. 1, M. Godein
 The sonata of Max Reger was composed for Marteau and played for the first time in Berlin by the author and Marteau in 1905.

The Russian Symphony Orchestra will distribute at its concert this afternoon at Carnegie Hall souvenir booklets containing a history of the orchestra's work for the three seasons of its existence and a complete set of its programmes. There will be, also, portraits and brief biographies of the composers whose music has been performed; it will go far toward summarizing the story of Russian music in America. The final programme will include Rubinstein's character sketch, "Don Quixote," two numbers from the "Sibousteia" suite of Aronko, who died a month ago; Act III of Rimsky-Korsakoff's opera ballet, "Mlada," and Tschakowsky's "Marche Slave." The solo work will be Dvorak's concert for violin, played by Emile Sauret, the famous French musician. M. Sauret, it is announced, will next year make his home in this city.

Before he resumes his concerts at the Hippodrome Victor Herbert will give the upper section of the city an opportunity to hear his orchestra in one of those programmes he is making so popular. This concert will be given in the Harlem Opera House on Easter night. The arrangement was brought about by mere chance. Negotiations were begun to take the orchestra out of town for Palm Sunday and Easter, when the Lambs requested Mr. Herbert to write the music for a private gambol. With characteristic little disregard of monetary possibilities, he put aside all business and set to work for his fellow Lambs. A rapid worker, Mr. Herbert quickly completed his labor of love, but, with time hanging heavily upon his hands, he was readily induced to again consider public entertainment, a state of mind his business manager lost no time in taking advantage of, with the Harlem Opera House concert as a result.

The final concert of the People's Symphony Auxiliary Club, the supplementary organization which makes a feature of chamber music, instrumental and vocal solo, will take place at Cooper Union Hall Friday evening, April 13. The programme will include the following numbers: Trio by Carl Venh, a trio by Godard, optical views of Norway, a trio by Godard, played by Carl Venh, first violinist; Leo Schulz, cello, and Mme. Thomson, pianist, and a group of cello solos by Mr. Schulz.

On Tuesday afternoon of next week Mr. and Mrs. Henry Holden Huss will give a concert with the help of the Kneisel Quartet. All of the music, save one movement from Schubert's quartet in E flat and a group of songs by Paradies, Arne, Bach, Wagner and Schumann, will be original with Mr. Huss. There will be six pianoforte pieces, five songs, a sonata for pianoforte and violin and a string quartet.

Miss Georgia Galvin, Mr. J. Humbird Duffey and Mr. Henry P. Schmitt will be the soloists at the next and concluding series of People's Symphony Concerts, which are announced to be

given on Thursday, April 19, at Cooper Union; Friday, April 20, at Grand Central Palace, and Saturday, April 21, at Carnegie Hall, at 8:15 p. m. The programme will be devoted entirely to Wagner, and will include, besides the "Tannhäuser" overture and the Kaisermarsch, the Good Friday Spell from "Parsifal," five excerpts from the "Ring of the Nibelungen"—Ride of the Valkyries, Fire Magic, Forest Life, Siegfried's Rhine Journey and Siegfried's Funeral March—and Hans Sachs's Address, from "Die Meistersinger." A considerably enlarged orchestra will be employed for these concerts.

Mr. Otto Floersheim writes in a letter to a friend in New York:

Paderewski, on his way from Leipzig to Paris, passed through Berlin, where he played for me his two new compositions, a piano sonata in E flat minor and a theme with variations and double fugue, soon to be published by Bote & Bock here. Both are works of a superior order, more especially the sonata, which is one of the grandest piano compositions which in my estimation has been written since Brahms's op. 5 and Liszt's B minor sonata.

Sousa, with his band and three soloists, interrupts his twenty-eighth semi-annual tour long enough to come into New York for one day

and give pleasure to his many admirers with a brilliant programme of music. This concert takes place to-night at the Hippodrome, beginning at 8:30 o'clock. The introductory number will be the "Robespierre" overture. Sousa numbers will be the bandmaster's own suite, "Three Quotations," his collocation of American hymn tunes under the title, "Songs of Grace and Songs of Glory," and finally his trumpet march, "Semper Fidelis," used by the United States Marine Corps as the official march. The closing number will be the "William Tell" overture. Three soloists will assist Mr. Sousa, Miss Elizabeth Schiller, soprano; Miss Jeanette Powers, violinist, and Mr. Herbert L. Clarke, cornetist.



ALWIN SCHROEDER. Violoncello of Kneisel Quartet.

The Manuscript Society's sixth and last private concert takes place on Saturday evening, April 14, at 8:30 o'clock, at the National Arts Club, Nos. 37 and 39 West 34th street. New manuscript string quartets by W. B. Emanuel (conductor of the Savoye English grand opera company), Louis Leonard (Lugano, Switzerland), and Carl C. Mueller will be played by the Venh String Quartet. Other new music consists of a serenade for voice, horn and strings by Frank L. Seal; a sonata for piano and violin by Samuel Hollinger (San Francisco), played by H. Brooks Day, pianist, and Carl Venh, violinist; and four songs for barytone voice by Percy Lee Atherton (Boston), sung by Frederick Wheeler.

Louis Arthur Russell announces this week that he will establish a normal course for teachers during June and July. These classes will be conducted especially for students or teachers of piano or voice who are using or preparing to use his various pedagogic works. He states that the establishment of this class is demanded by the many inquiries for personal normal instruction aroused throughout the country by his textbooks and general treatises.

Mrs. Susan Edson will on Thursday evening, April 19, sing the role of Santuzza in Mascagni's "Cavalleria Rusticana" at the German Club rooms, Stapleton, Staten Island, with Ray Youngman as Turiddu and Louis Samson as Alfio. She is the second part of the evening's programme Mrs. Edson will sing "A Lover in Damascus."

William C. Carl will give an organ concert before the New York State Teachers' Association at their convention, in Geneva, N. Y., and conduct a Round Table discussion on "The Development of Organ Technique."

The programme rendered at Mr. Mildenberg's studio, at Carnegie Hall, by his pupils and friends yesterday included piano solos by Alexander Berne, soprano solos by Miss Beatrice De Fure and Miss Beatrix Stevens, violin solos by Edwin Wickenhoefer and barytone solo by Charles Meehan.

On the evening of April 4 the pupils of Rudolf P. O. Gricks gave an entertainment at his studio,

No. 135 West 125th street. Among those participating were the Misses Goddard, Eckert, Brunstein, Bell, Constable, Henke, Schumacher, G. Reichenbach, A. Reichenbach and E. and R. Johansen; Messrs. R. Gricks, Gutsch and G. Hauser, and Messrs. W. Opperman, G. Knott and S. Isenberg.

The pupils of Mme. C. de Rignaud gave a musical in Carnegie Hall on Saturday evening, March 31, presenting a long and varied programme. Among those who took part were the Misses M. Telsay, M. Jacobs, E. Anglin, Olive Hampton and A. Braunmann, the Messrs. Ivan Manadyk, G. Frahl and Carl Menninger and Master Harry Durbin.

At the piano recital given by the pupils of Linda H. Pirsson, at her studio, at the Sherwood, No. 58 West 5th street, selections were rendered from the works of Rubinstein, Richard Strauss, Macdowell, Chopin and other composers.

Miss Emma Carroll, of No. 104 West 126th street, gave a musical on Saturday afternoon, April 7, at studio No. 112, Carnegie Hall, assisted by T. A. Hoek, piano soloist; Mrs. S. D. Edson, mezzo-soprano, and Arpad Rado, violinist.

COL. BAKER DEFENDED.

Attack on Memory of Civil War Hero and Statesman Answered.

To the Editor of The Tribune.
 Sir: The heroes of a nation are its most precious possessions. We fortify their entrances to our harbors. We maintain fleets to protect our commerce. Let us not be indifferent to the good name of our nation's heroes. In the roll of great, good, servicable men developed by the extraordinary period that culminated in the war for liberty and union, no more splendid and admirable character appears than Edward Dickinson Baker. The Hon. Edward Stanly pronounced him "one of the most remarkable men of modern times." Mr. McDougall, of California, speaking of Baker in the United States Senate in 1861, said: "In long future years, when our night of horror shall have passed, and there shall come again.

The welcome morning, with its rays of peace, young seekers after fame and young lovers of freedom throughout all this land, yea, and other and distant lands, will recognize, honor and imitate our late associate as one of the undying dead." Congressman Sargeant declared that "when history makes record of the heroic deeds done in this holy war the name of Edward D. Baker will be inscribed to sublime praise and his memory be preserved from age to age, like the sacred fire upon Vesta's altar." James Dixon, of Connecticut, than whom no more judicious and respected man ever sat in the national Senate, and who had known Baker many years, said, "He was, I have reason to believe, not only a great, but a good man." Yet this Baker, who valiantly served his adopted country—for he was born in England—first as a volunteer in the Black Hawk War, then as colonel in the Mexican War, and finally in the Civil War, while obeying an order which, when it was received, he declared was his "death warrant"—this Baker, an eloquent man as ever lived in any land in any age, as brave as he was eloquent and gentle as he was brave, was only recently malignantly asspersed by a writer in "The Washington Post," who masks his identity behind the sobriquet of "Savoyard." I—a returned Californian, who have witnessed Baker's popularity, have known his incomparable charm, and have somewhat studied his career—crave space to answer that communication.

The sympathies of "Savoyard" are betrayed through his praise of Judah P. Benjamin, Robert Toombs and Jefferson Davis, but the animus of the detraction of Baker is obviously a still cherished resentment for Baker's reply to the speech of John C. Breckinridge in the Senate in July, 1861. "Savoyard" disparages Baker's share in the debate and calls his speech "ruffianly." Charles Sumner praised this "ruffianly" speech in brilliant terms; James W. Nesmith, Democratic Senator from Oregon, spoke of it admiringly; and even Senator Latham, of California, who supported Breckinridge for President of the United States, said, "In my judgment his (Baker's) impromptu reply to Senator Breckinridge during our session in July was his ablest in the Senate." Mr. Blaine says in his book (Vol. 1, p. 345), "In the history of the Senate no more thrilling speech was ever delivered."

"Savoyard" refers to Baker's reply to Benjamin as "a stump speech," declines to mention it as an argument at all, except in the suggestive sneer of quotation marks, and adds that "as for argument, he did not know the meaning of the word." Charles Sumner, addressing the Senators, said, "You have not forgotten that speech. Perhaps the argument against the sophisms of secession was never better arranged

and combined"; and Senator Browning, of Illinois, said on the same occasion, "He stood the peer of any gentleman on this floor in all that constitutes the able and skilled debater and the classical, persuasive and enchanting orator." "Savoyard" says, "Baker, however superb an advocate, was a very poor lawyer." Senator Browning said, "Commencing the practice of law before he had reached the full maturity of manhood . . . among lawyers whose talents and learning shed lustre upon the profession to which they belonged, . . . he soon made his way to the front rank of the bar and maintained his position there to the hour of his death." Some of those lawyers were Browning, Logan, McClernand, Stephen A. Douglas and Abraham Lincoln.

Having arrayed these eminent witnesses to contradict and discredit "Savoyard" in respect of things concerning which they have spoken, I beg your further indulgence to enable me to refer to some matters with which I am myself familiar. "Savoyard," says Baker, "was a partisan and a factionist." A partisan, yes; long time a Whig; from the moment the Republican party came into existence a Republican; but a factionist, never. There were no factions where Baker was; he was the idol of all. "Savoyard" says, "Baker was now a Republican and violent in his advocacy of the Union." That word "violent" sufficiently indicates the temper of the man who could thus characterize one of the noblest advocates of a holy cause, who not only spoke for it, but who cheerfully died for it. "Savoyard" says, "Until the death of Broderick and the vigilance committee of San Francisco Baker does not appear to have figured very prominently in California politics." The ignorance of the anonymous writer in relation to California affairs is here disclosed. The vigilance committee ceased in 1856; Broderick was shot in September, 1859. Baker had been a candidate for State Senator in 1855 and a candidate for Congress previous to Broderick's death. In 1856 Baker stumped the state for Fremont, and he was the very life of several campaigns before the time "Savoyard" assigns to the beginning of his prominence. "He plunged into the criminal practice," says "Savoyard," "and cleared all the miscreants he defended—and they were not a few." This is a misrepresentation. That Baker appeared in some criminal cases that became celebrated largely owing to his genius needs no apology. But he was also pleading in civil cases. His fee in a case involving water rights is said to have been \$13,000, and in a bank litigation he once received \$25,000—great pay in those days, the larger sum being probably more than Daniel Webster ever earned in a year. "Savoyard" refers to Baker's assertion just quoted, "is what drove him to Oregon"—which is merely untrue. The case of Charles Cora, whom Baker defended, to which "Savoyard" refers as having provoked the people and caused Baker to leave, was tried in January, 1856; Baker went to Oregon in February, 1860. In the years that intervened between the Cora trial and the departure for Oregon Colonel Baker received many signal evidences of the affection and respect of his fellow townsmen, and when he departed "Savoyard" says, "He left behind him a large circle of admiring friends as any man in California can boast, and the loss of his presence among us will be regarded with general regret."

"Savoyard" asserts that Baker "fled" in fear of the vigilance committee—an entire misrepresentation. The community had overthrown, eradicated, the municipal government, including the courts. Colonel Baker's profound respect for law made it impossible for him to approve the substitution of the vigilance committee for the entire constitutional government. He would not try cases before the committee, where, indeed, he would not have been accepted as a juror. He went, for a few months, into other parts of the state and practiced where his services were in demand.

"Savoyard's" most offensive statement follows: Baker went to Oregon in February, 1860, leaving an oration." The flippant application to Senator Baker of a nickname that was never used during his lifetime is of no importance; but the insinuation that he left an oration, when he departed, is merely untrue. The flippant application to Senator Baker of a nickname that was never used during his lifetime is of no importance; but the insinuation that he left an oration, when he departed, is merely untrue. The flippant application to Senator Baker of a nickname that was never used during his lifetime is of no importance; but the insinuation that he left an oration, when he departed, is merely untrue.

Washington, April 7 (Special).—For the first time wireless telegraph messages have been received by means of kites. The experiments were conducted at Arlington, Va., under the joint auspices of Dr. Alexander Graham Bell, inventor of the telephone, and President Abraham White, of the American De Forest Wireless Telegraph Company. Dr. Bell is making extensive experiments with tetrahedral kites which possess great lifting power and unusual steadiness, and with which he hopes eventually to solve the problem of aerial navigation. The accompanying illustration shows a tetrahedral kite two thousand feet in the air, attached to a steel wire, and carrying an antenna wire four hundred feet in length. The messages were received through the antenna wire and the bodies of two men, one touching the wire and the other the receiver. Among the messages thus received was one from the steamer Bermuda, a hundred miles from Sandy Hook and three hundred and fifty miles from the kite.

TO MANAGE NEW CLIFFS HOTEL.
 Edwin H. Lee, at present manager of the Pine Forest Inn, of Summerville, S. C., has leased the New Cliffs Hotel, in Newport, R. I., one of the highest class summer resort hotels in the country, which has for several years catered to the most select and exclusive guests.
 The New Cliffs Hotel and cottages, in their appointments, decorations and furnishings, are on an equal footing with the luxurious homes of the wealthy, and proprietors, refined people who are not cottage owners are its guests year after year.
 Mr. Lee has had large experience in the management of summer and winter resort hotels, among them Princeton Inn, Princeton, N. J.; St. Hubert's Inn, in the Adirondacks, and Buena Vista Springs Hotel, Pennsylvania.

WHY HE RAN.
 Two men were out shooting; one had a license, the other hadn't. A keeper approached, and the one that had a license ran away.
 The keeper was a good runner, and an exciting chase ensued over a mile and a half of nice ploughed field. At last the keeper got up to the runaway.
 "Now, sir, where's your license?"
 "It was produced."
 "Then why did you run away?"
 "Oh, I'm fond of exercise," answered the man; "but don't you think you'd better ask my friend if he has one?"
 The friend was by this time about two miles off, and the keeper only whistled, then went on his way a sadder and a wiser man.—Tit-Bits.



RECEIVING WIRELESS TELEGRAPH MESSAGES BY MEANS OF KITES.

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Yoyard has created any. Starr King called Baker "the Christian patriot of California," and wrote from San Francisco to Pitts-Hugh Ludlow, when Baker died, "This coast has lost its crown of genius."
ELIJAH R. KENNEDY.
 New York, April 8, 1906.

GILMORE MEMORIAL CONCERT.
 Monster Entertainment in Honor of Famous Bandmaster Planned.

"Musio Master of the Masses," was one of the titles bestowed upon the late P. S. Gilmore by his many admirers. To Gilmore was probably due the elevation of the gentlest of arts in America more than to any other individual. Almost a generation has passed since he laid rest his baton, and through all the years it has never been out of the minds of his admirers that the show he has been given in New York a great memorial concert in honor of his memory.
 The proper time has at last arrived. In the opinion of his friends, and as a result a monster concert will be given at Madison Square Garden on Tuesday, May 15. Some idea of its magnitude may be had from the fact that one thousand musicians, contributed by the Musical Union, and one thousand singers, volunteered by the Choral Union, will take part. The concert will be given under the batons of America's four most distinguished conductors—John Philip Sousa, Walter Damrosch, Victor Herbert and Frank Damrosch. Practically every eminent soloist, instrumental and vocal, in the city has tendered his or her services, and the programme will be colossal and representative of the highest degree of the development of music in America.
 The Gilmore Memorial Concert Committee comprises, among others, Archbishop Farley, ex-President Grover Cleveland, Governor Higgins, Mayor McClellan, United States Senator Thomas M. Carter, ex-Senator Warner Miller, Seth Low, Robert A. Van Wyck, Thomas F. Gilroy, Hugh J. Grant, Morgan J. O'Brien, Recorder Goff, Perry Belmont, August Belmont, Austin Corbin, Lieutenant Colonel John J. Duffy and officers of the 68th Regiment, John J. Delany, Bronson Howard, Marc Kiaw, A. L. Zanger, Dan Frohman, David Helman, A. W. Dingwall, John J. McNally, William A. Brady, Tony Pastor and F. E. Proctor.
 Seats and boxes will be placed upon sale immediately at Tyson's and at Rullman's ticket agencies and at the leading hotels and downtown business districts, while subscriptions to the programme will be colossal and representative of the highest degree of the development of music in America.

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