

AMPLY MUSICAL COMMENT

THE WEEKLY CALENDAR

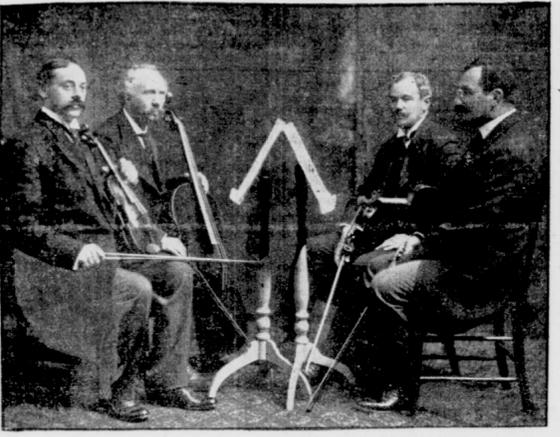
Sunday—Daly's Theatre, 8:30 p. m., concert by Victor Herbert and his orchestra; Hippodrome, 8:30 p. m., concert by Creator and his band; Carnegie Hall, 3 p. m., concert of the New York Symphony Orchestra, Walter Damrosch, conductor.

Monday—Garden Theatre, 8 p. m., first performance in New York of Puccini's opera "Madam Butterfly" in Italian. Being four performances in New York.

Tuesday—Mendelssohn Hall, 8:15 p. m., concert of chamber music by the Kneisel Quartet, assisted by Dr. Neitzel.

Wednesday—Mendelssohn Hall, 8:30 p. m., song recital by Mme. Niessen-Stone.

Thursday—Carnegie Hall, 3 p. m., concert by M. Camille Saint-Saëns and the New York Symphony Orchestra; 8:15 p. m., concert of the Russian Symphony Orchestra; Mendelssohn Hall, 8:15 p. m., recital of violin-cello music by Carl Griener; Waldorf-Astoria, 11 a. m., concert of the Haerlem Philharmonic Society; Haydn Temple, Brooklyn, song recital by Miss Marcella Benwick; Mendelssohn Hall, 8:15 p. m., first evening concert by the Philharmonic Society; Carnegie Lyceum, 8:15 p. m., concert by Mme. Anna Arnaud.



THE KNEISEL QUARTET. At Mendelssohn Hall next Tuesday evening. (Photograph by Gastford.)

The first afternoon concert this season of the Philharmonic Society will take place next Friday in Carnegie Hall. Lhévitine will play Rubinstein's pianoforte concerto in D minor, which the composer introduced to the Philharmonic's schemes in 1872. Familiar orchestral numbers will be Beethoven's "Coriolan" overture and Tchaikovsky's fifth symphony. A novelty to the Philharmonic repertory is Mozart's "Eine Kleine Nachtmusik," a serenade for strings. Concerning it the official annotator of the program has this to say:

This composition has been variously classified by music publishers as a string quartet, being four voices and for strings, it has been listed among the composer's string quartets, and is so set down in Köchley's "Handbuch," the fact that it calls for a contra-bass as well as a violoncello has led to its being called a string quintet; its descriptive title places it among the serenades of which Mozart composed a hundred. There are other forms with which it might have been associated. Were it not that strings only are employed in it, an easy argument might be made in favor of placing it among the symphonies. As a matter of fact, it belongs to the class of serenades, divertimentos and cassations which the composer wrote in the form of an occasional "music" and which differ very little from each other, if at all, except, possibly, in the use to which they were put. All of these works consisted of any desired number of movements and any desired combination of instruments, both elements depending, apparently, on circumstances. There might be string instruments alone, or wind instruments alone, or string and wind instruments combined. One composition of the kind, to which Mozart gave the title "Serenata Notturna," is written for a solo band of strings, and the added peculiarity of a part for kettledrums. Another, which he called "Notturno," has strings and two horns. It may serve for popular and general description to say that the divertimentos and cassations were written for indoor as well as outdoor entertainment by day, and serenades for outdoor entertainment by night. In the last part of the eighteenth century it was still as customary as it had been in the sixteenth for a lover to bring the tribute of a musical performance to his mistress, and it did not always take the form of a "woful ballad" sung to the eyebrow. Frequently musicians were hired, and the tribute took the form of a nocturnal concert. In Shakespeare's "Two Gentlemen of Verona," Proteus, prompting Thurio what to do to win Silvia's love, says:

Visit by night your lady's chamber window With some sweet concert to their instruments. Tune a deploring dump; the night's dread silence Will well become such sweet complaining grievance. It was for such purposes that the serenade was invented as an instrumental form. Sir Thomas's musicians were to play out of doors, and therefore they would have used wind instruments. The oldest serenades were composed for above and bassoons, and a ripieno band, like a concerto grosso, with the added peculiarity of a part for kettledrums. Another, which he called "Notturno," has strings and two horns. It may serve for popular and general description to say that the divertimentos and cassations were written for indoor as well as outdoor entertainment by day, and serenades for outdoor entertainment by night. In the last part of the eighteenth century it was still as customary as it had been in the sixteenth for a lover to bring the tribute of a musical performance to his mistress, and it did not always take the form of a "woful ballad" sung to the eyebrow. Frequently musicians were hired, and the tribute took the form of a nocturnal concert. In Shakespeare's "Two Gentlemen of Verona," Proteus, prompting Thurio what to do to win Silvia's love, says:

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Monday evening at the Garden Theatre by the company Henry W. Savage has gathered to perform it in English. It will be repeated there every evening and Wednesday and Saturday afternoons for an indefinite season. The text is an operatic adaptation of John Luther Long's pathetic Japanese narrative made by the Italian librettist, Signors Illica and Giacosa. The appeal of the opera springs as much from the libretto as from the music with which Puccini has sought to intensify it. The Italian book has been rendered into English by R. H. Elkin, of London, for Mr. Savage's production of the work in this country. There are two stage settings, both Japanese, and the atmosphere of life in the Flowery Isle is maintained in the costumes and decorations as well as in the dramatic action of the story.

Much of the first act music is deliberately Japanese. There is a prelude of a few measures of Japanese melody given entirely to the stringed instruments, with here and there the sounding of the taiko drum. The curtain rises on a series of tableaux illustrative of the tragic trend of the dramatic-musical recital. As these



S. COLERIDGE-TAYLOR. Recital in Mendelssohn Hall on Friday evening.

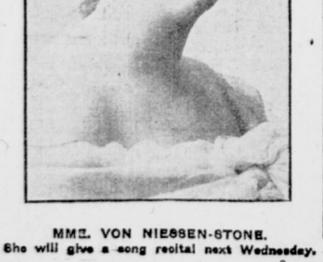
pass away there is disclosed a gay landscape, with a view of Nagasaki and its harbor. The picture ranges from the fragile little wistaria embowered bamboo house to the roads of the bay, covered with men-of-war and craft of all kinds.

The story of "Madam Butterfly" follows: An American naval officer who thought himself immune from the charms of Japanese maidens succumbed to the fascinations of Butterfly, the Getelisa girl, while his ship was stationed at Nagasaki. He married her with all the ceremonies dictated by Japanese custom and took her to a little villa set amid the purple wistaria and fragrant cherry blossoms. There he passed the time of his furlough, amused and distracted by the pretty airs and graces of his winsome girl-wife. Butterfly was devoted and planned her life to please his every whim. She sent away her friends and kindred, renounced the religion of her fathers, secluded herself from all associates and sacrificed her right of protection from her family. But her happiness was brief. Her hero gaily sailed away at the expiration of his term, with an idle promise to return "when the robins nest again."

Desertion constitutes divorce in Japan, and the officer considered himself released from his wedding contract. But Butterfly was devoted. "An innocent Benjamin Frankleone Feenke-ton," she exclaimed, "and some day he come for his little Butterfly. Say so, Suzuki!"

Sitting day by day in her picturesque little home, she laughed and chatted with her maid, and lovingly awaited Pinkerton's return. Then came the beautiful golden-haired little boy, whose blue eyes reminded her a thousand times a day of the absent lover.

As the nesting time of robins came and passed Butterfly was assailed with doubts, but bravely crushed them down. Three years went by, and she became more and more despondent with no news from Pinkerton. Disowned by her family, scorned by her former associates, attended by her maid Suzuki, who alone remained faithful, she waited until one day the boom of a ship's gun announced the return of her lover's ship. Then Butterfly's heart bounded with joy. She then robbed her poor little garden of every blossom to decorate the house. All night long, with her child and Suzuki, she stood at the shojo and



MME. VON NIESEN-STONE. She will give a song recital next Wednesday.

STUDIO NOTES.

"The Japanese Girl," to be given on December 17 by the pupils of Helen Augusta Hayes, is intended as an illustration of the progress made by her pupils, in place of the ordinary song recital.

Greenville Kläiser, elocution instructor at No. 129 Broadway, has recently issued a textbook on elocution and public speaking, which, he states, has already been adopted in several colleges.

Mr. Clement's student choir of the Embury Memorial Methodist Episcopal Church, Brooklyn, rendered Gounod's "Galla" to a large audience on Sunday evening, October 28. Miss Selma Drobbin was soloist.

A newcomer to Carnegie Hall is Mme. Treppin, pianist, of Paris and Brussels. Her specialty is teaching the interpretation of modern composers of France, Russia, Scandinavia, Germany and other countries.

Many of the former pupils of C. De Macchi, whose studios are at No. 517 West End avenue, have made a reputation as singers, several of them now singing in important theatres and opera houses.

Walter A. Hudson, vocal instructor, is now located in his new studio in Carnegie Hall. His teaching is in accordance with the old Italian method, particular attention being given to correct breathing and enunciation.

The Passaic Choral Society had its first rehearsal for the season last Thursday evening, at which there was a full attendance. Mendelssohn's oratorio "Elijah" will be sung at the first concert and Rossini's "Rabat Mater" at the second. Benjamin Montebell, whose studio is at No. 277 Fifth avenue, is the conductor.

William C. Carl opened the annual concert and lecture course in Binghamton, N. Y., on Friday evening with an organ concert, his third appearance in that city, and has just been engaged for a concert tour of the South. Mr. Carl will soon be heard in a series of concerts in this city.

Mrs. Edward H. Canfield, the vocal teacher, begins her year with a full season and two churches to look after in Tenafly, N. J. Every other Wednesday



MME. ANNA ARNAUD. She gives a concert at Carnegie Lyceum on November 17. (Copyright by Aimé Dupont.)

day afternoon she gives an informal students' musical at her studio, in Carnegie Hall.

Mme. Giscone Minkowski has resumed teaching at the Minkowski studios, No. 519 to 525 Carnegie Hall.

At the concert given on Friday evening in the Methodist church, in South 2d street, Brooklyn, for the opening of the new organ given by Mr. Carnegie, a new composition by Eugenio Pirani, "Nightingale," for two sopranos, was sung for the first time.

The chief aim of Anna Elliott Mulliner's coaching in her studios of expression, at Carnegie Hall, is to establish criteria of vocal and gesture expression to develop imagination, concentration and continuity of thought in the student, and also awaken and strengthen artistic power through the study of art in general, and the literary art in particular.

Mme. Anna Arnaud, late of the Metropolitan Opera House, announces a concert at Carnegie Lyceum on November 17. The first part of the programme will consist of a recital by Mme. Arnaud, who will sing from "Alceste," "Les Noces de Figaro," "Jean d'Arc," "Mignon" and "Carmen." The second part will be devoted to a well known comic opera by the composer Poise, entitled "Les Surprises de l'Amour." The four parts will be sung by Miss Cozeau, Miss M. Robinson, C. V. Rogers and V. Ballard. The rehearsals of the opera have been directed by Mme. Arnaud, who will conduct in person.

Frederic C. Baumann, pianist and teacher, has begun his fifteenth season of instruction at Steinway Hall. Mr. Baumann is a pupil of the late S. B. Mills and Dr. Lebert, of the Stuttgart Conservatory. Some of Mr. Baumann's pupils will be heard in recital work this season. Katherine Eymann, a thirteen-year-old pupil, gave an interesting piano recital recently, assisted by Michael Bannar, violinist, and Mr. Baumann as accom-

pianist. Mr. Baumann is the director of the University of Music of New Jersey.

Mrs. Antonia Sawyer, of No. 201 West 93rd street, will be at home to her friends musically on the second and fourth Tuesday evening of the month, as formerly.

The Vega Studios of Music, No. 46 West 49th street, near Fifth avenue, will hold their first recital for the grand opera oratorio and ballade concert on Monday evening, December 3, at the Carnegie Lyceum. A feature of this concert will be the debut of Senorita Fenita de Sorio, who will sing selections from Mozart's "Don Giovanni."

Agnes Gardner Eyre, the pianist who toured with Kubelik as soloist last season, is now established here. She teaches at the Institute of Musical Art and has two half days at Steinway Hall.

Lillie Machin's pupil Ida Kerr sang at a benefit concert at Ridgely, N. J., on October 30.

Adolf Roemermann, pianist of the Wirtz Piano School, is to give a recital soon in which he will play a Beethoven sonata, op. 22; polonaise in A major, Chopin, and the "Rigoletto Fantaisie," by Liszt.

Joseph C. Elliott, whose vocal studio is at No. 122 East 23d street, has been engaged to take charge of the vocal department of the Scientific School of Music at Allentown, Penn., on Monday of each week.

The first recital of the season at the Institute of Musical Art will be given on Monday afternoon, November 12. Sigismund Stojowski will play the following programme: Andante in F major, Beethoven; fantasia, C major, op. 17, Schumann; and variations and fugue on an original theme, B flat minor, Paderewski. The last named composition will receive its first public performance on this occasion. The students of the institute enjoy every season a series of recitals given to them, exclusively by members of the faculty, including solo chamber music recitals by the Kneisel Quartet, as well as fine piano, violin and song recitals given by the other artists of the faculty.

The Women's Philharmonic Society concert, which takes place at Carnegie Hall Chapter Room on Monday, offers an attractive programme to music lovers. Among those who will appear are two pupils of Mme. Canfield, Miss Clementina Tetedoux and G. Magnus Shutz.

FALSE TEETH COST MORE. As the result of a scarcity of platinum the price of false teeth is mounting at an alarming rate. Within the last thirty days the increase has amounted to over \$1 per set, and the end is not in sight. Should the crop of platinum fall entirely it is asserted that false teeth will become as scarce as proverbial hen's teeth.

In view of the upward tendency of the market local dentists are obtaining supplies of near molars in order to carry out contracts already on their books. New customers will have to pay the higher prices demanded or put up with last year's styles.

Since dentistry has reached its present plane of perfection it has been almost impossible to supply the increasing demand, and without platinum there will be no teeth—that is, artificial teeth.—Milwaukee Evening Wisconsin.

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