

IMMENSELY MUSICAL COMMENT



GEORGE BARRERE. Two recitals of modern French music this week with Mme. Sang-Collins.



MME. SANG-COLLINS. Two recitals of modern French music this week with Mr. Barrere.



SIR EDWARD ELGAR. He will conduct his oratorio, "The Apostles," at Carnegie Hall on Tuesday.



MISS DORA BECKER. She will give a concert next Tuesday evening.



CLAUDE CUNNINGHAM. Barytone, who will sing at the Oratorio Society's concert next Tuesday.



GEORGE HAMLIN. He will sing at the Oratorio Society's concert on Tuesday.

THE WEEKLY CALENDAR.

Sunday—Metropolitan Opera House, 8:30 p. m., popular operatic concert; Manhattan Opera House, 8 p. m., popular operatic concert.

Monday—Manhattan Opera House, 8 p. m., Italian opera, "Aida"; Hall of the Institute of Musical Art, 8:30 p. m., concert of modern French music for flute and piano, by George Barrere and Mme. Lillie Sang-Collins; No. 4 West 58th street, 3:15 p. m., song recital by Francis Rogers; Carnegie Chamber Music Hall, 8:15 p. m., song recital by Harriet Foster.

Tuesday—Carnegie Hall, 8:15 p. m., concert of the Oratorio Society, Sir Edward Elgar's "The Apostles," conducted by the composer; Metropolitan Opera House, 8:30 p. m., special performance of Wagner's "Das Rheingold"; Mendelssohn Hall, 8:15 p. m., concert by Dora Becker, violin; Earl Hall, Columbia University, 4:15 p. m., recital of pianoforte music by Cornelius Rühner.

Wednesday—Mendelssohn Hall, 3 p. m., pianoforte recital by Rafael Navas; Institute of Musical Art, 8:30 p. m., concert of modern French music for flute and piano, by George Barrere and Lillie Sang-Collins; Metropolitan Opera House, 8 p. m., Italian opera, "Madama Butterfly"; Manhattan

at which the conduct is about the same as in the more mundane school of scoffers." Dr. Baumfeld is inclined to excuse the majority of the prohibition upon the Protestant Episcopal Church, of which Mr. J. Pierpont Morgan is "a sort of one-third secular pope." Here is his final characterization of the incident: "As so often happens in America, the case is a brutal triumph of the millions. Not those millions which help to build up the greatness of the country; not those, but those other which seek to cloak their own sin by merciless antagonism of other sins which are not at all or badly gilded. This society fills the churches without standing in any other than a social relationship with their God. It fills the theatres because something must be found to kill the time between dinner and ball. The same society that thought it a heroic act to permit Maxim Gorky to wander from hotel to hotel at night, refusing him an asylum, the name of outraged morals. The same society that bestows its particular patronage to the most libidinous operetta, and which can find nothing poignant, daring or plain enough in French music for flute and piano, by George Barrere and Mme. Lillie Sang-Collins; Metropolitan Opera House, 8 p. m., Italian opera, "Madama Butterfly"; Manhattan

those on Saturday's programme are Bach, Haydn, Mozart and Beethoven. Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concert of March 1 and 2. The first part is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves," and the third, "Dialogue of the Wind and the Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on October 15, 1905, this concert being the twenty-fifth anniversary of the Concerts Lamoureux. Chevillard conducted. The sketches are impressionistic. The titles give the cue to the hearer. Mr. Converse's work is his orchestral fantasy entitled "The Mystic Trumpeter." The work is based on Walt Whitman's poem. It was composed in 1903-04, and had its first performance by the Philadelphia Orchestra in March, 1905. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture, "Carnaval Roman." The programme for Saturday afternoon will begin with Bach's third Brandenburg concerto for violin and piano. The second number will be Haydn's Symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute," and the concert will be brought to an end by Beethoven's Eighth Symphony.

brought Sir Edward Elgar from England a month in advance of the Carnegie Institute dedication in Pittsburgh, at which he had already promised to be a guest. Sir Edward has established cordial relations with the chorus of the Oratorio Society, and his suggestions as composer at rehearsals have been readily followed. In studying "The Apostles" he has aimed above all to secure expressive utterance of the text. For example, in the beautiful passages for soloists and chorus in which Christ enunciates the Beatitudes Elgar has told the singers something of the feeling that inspired him when composing this music, how he had sought to suggest the overwhelming effect on the original hearers of the then revolutionary ideas set forth by the Saviour. He asked the singers to forget that the Beatitudes had long been familiar to them, and to endeavor to look upon them as new, fresh truths in singing them in "The Apostles."

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MISS KATHARINE GOODSON. Pianist who will play with the Boston Symphony Quartet on Friday Afternoon.

Opera House, 8 p. m., Italian opera, "Rigoletto"; Mendelssohn Hall, 8:15 piano recital, by Simon Buchholz.

Thursday—Mendelssohn Hall, 2:45 p. m., violin recital by Raphael Kellert; Metropolitan Opera House, 7:30 p. m., German opera, "Die Walküre"; Carnegie Hall, 8:15 p. m., concert of the Boston Symphony Society; Manhattan Opera House, 8 p. m., opera in Italian, "Faust"; Metropolitan Opera House, 8 p. m., German opera, "Hänsel und Gretel"; Mendelssohn Hall, 8:15 p. m., song recital by Lillian Snelling.

Saturday—Carnegie Hall, 2:30 p. m., concert of the Boston Symphony Orchestra; Metropolitan Opera House, 2 p. m., last subscription performance of the season, Italian opera, "Tosca"; 8 p. m., last regular popular performance, "Frisian and Isolde"; Manhattan Opera House, 8 p. m., Italian opera, "Marta"; Mendelssohn Hall, 8:15 p. m., concert, by Anton Hekking, cellist, and Miss Swickard, soprano.

It is to be feared that Dr. Baumfeld is as poor an observer as he is inaccurate a reporter. The advance sale of tickets for the performances of "Salome" which were announced and withdrawn was notoriously small. No effort was made to blink that fact, even at the Metropolitan Opera House. The same was true in the other cities where the opera was announced. It is therefore disingenuous, to say the least, to proclaim that "Salome" was on the high road to the success of "Parsifal." Meanwhile it is not without significance that the newspaper which yields the better part of two pages to the incursions of Dr. Baumfeld has uttered, so far as we know, no word of protest against the prohibition of "Salome" at the Court Opera in Vienna, although the most popular plays at the Viennese theatres of late have been a couple of Oscar Wilde's and Mr. B. Shaw's celebration of bawdry, "Mrs. Warren's Profession." Instead, a timid paragraph recently announced that as reported by a private dispatch, an agreement had been reached between Director Weiss, of the German Popular Theatre in Vienna, and Dr. Löwe, director in Breslau, by which the latter, with his "Salome" forces, is to occupy the Popular Theatre for a space in the spring, while Dr. Weiss and his people give performances in Breslau.

Meanwhile, to add to the delightful paradox which "Salome" everywhere presents between precept and practice, Dr. Paul Marsop, a practical as well as theoretical stage manager, in an essay of considerable literary brilliancy in the monthly journal "Musik," rails in one breath against the hypocrites and prudes who object to the language and pictures of "Salome" and in the next protests against the exhibition of the severed head and Salome's slobberings over it, suggesting a new arrangement of the stage, with a hillock overgrown with bushes and crowned with the curb of the elstern. Then there would need to be only a momentary glimpse of the head, which Salome could receive and conceal in the shrubbery. The rising ground, too, would enable her to sing to it reclining instead of lying flat on her stomach. Of course, it is assumed that the public has no imagination, or that in defiance of spectacle and word, that imagination will be transported into exalted regions far away from the disgusting one conjured up by Wilde and glorified by Strauss by the orchestra. But if purpose and methods of dramatist and composer are to be disguised, why perform and defend them?

Mr. August Spanuth, for many years pianist, teacher and musical critic in this city, but now a resident of Berlin, has begun a discussion of the New York "Salome" case in the "Signale für die Musikalische Welt," published in Leipzig. In the first instalment of his essay Mr. Spanuth contented himself with setting forth the views of the local musical critics, and acquitted them of having in any wise urged the action which was taken. It is worthy of note that in the higher latitude of Berlin, with its clear Wilde cult, Mr. Spanuth manages to keep his brain at a lower temperature than does Mr. Philip Hale, in Boston, who is usually judicious.

The last pair of Boston Symphony concerts of the season will be given next Thursday evening and Saturday afternoon. These concerts will bring to a close the most successful season that the orchestra has ever enjoyed in this city. At each one of the evening concerts the house has been absolutely "sold out," and while the patronage at the matinee concerts has not been so uniformly large the difference in the gross receipts of the two series will be so trifling that it will scarcely be noticed. The one disappointment of the season came from the failure of Paderewski to come to America, but next year he will certainly be among the New York soloists of the orchestra, for he expects to reach America early in the season and stay until spring. An interesting feature of the orchestra's season in this city has been that the presence or absence of the soloists has made no difference in the attendance, and, as a matter of fact, the concerts where the greatest number of patrons were unable to get seats have been those when there was no soloist.

The question of conductor for next year is still unsettled, and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, no favorable reply has yet been received from Berlin, although the matter has been before the German Emperor personally for several weeks. It has been the hope of the management that, in the event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

For his last concert in New York Dr. Muck has arranged two strongly contrasted programmes. The composers represented on the programme of Thursday evening are Claude Debussy, Frederic S. Converse, Liszt and Ber-

lioz. Those on Saturday's programme are Bach, Haydn, Mozart and Beethoven. Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concert of March 1 and 2. The first part is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves," and the third, "Dialogue of the Wind and the Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on October 15, 1905, this concert being the twenty-fifth anniversary of the Concerts Lamoureux. Chevillard conducted. The sketches are impressionistic. The titles give the cue to the hearer. Mr. Converse's work is his orchestral fantasy entitled "The Mystic Trumpeter." The work is based on Walt Whitman's poem. It was composed in 1903-04, and had its first performance by the Philadelphia Orchestra in March, 1905. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture, "Carnaval Roman." The programme for Saturday afternoon will begin with Bach's third Brandenburg concerto for violin and piano. The second number will be Haydn's Symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute," and the concert will be brought to an end by Beethoven's Eighth Symphony.

The last programme of the season of the Boston Symphony Quartet will be played in Mendelssohn Hall on next Friday afternoon at 3 o'clock. The assisting artists will be Mme. Katharine Goodson, who at this concert will make her debut in New York, and Georges Grizez, the first clarinet of the Boston Symphony Orchestra. The programme comprises Debussy's Quartet in G minor, opus 10, a work which is characteristic of the genius of this French composer; Schubert's Trio for piano, violin and cello in B flat major, opus 90, and Mozart's seldom heard Quintet for clarinet and strings in A major (K. 581). Mme. Goodson is an English pianist who came to this country in January. She has had a very considerable success with the Boston Symphony Orchestra in Boston.

Raphael Kellert, violin, will give a recital in Mendelssohn Hall next Thursday afternoon. Miss Helen McGrew, solo soprano of the Church of St. Bartholomew, will add variety to the programme by singing opera airs and songs. The programme has been arranged as follows:

Sonata for pianoforte and violin, No. 1, op. 12, Beethoven
(a) From "Semele".....Handel
(b) "Ballo,".....Mozart
(c) Concert in G minor,.....Brahms
(d) "Shepherd, the demoniac variety,".....Brahms
(e) "Polonaise, G major,".....Chopin
(f) "Lied,".....Schubert

Professor Cornelius Rühner, of Columbia University, will interrupt the series of organ recitals which he has been giving in St. Paul's Chapel since the opening of the new organ with a recital of pianoforte music in Earl Hall next Tuesday afternoon, beginning at 4:15 o'clock. The programme will be as follows:

Pastorale (from op. 12).....Schumann
(a) Aufschwung.....Schumann
(b) Wägenwägen.....Schumann
(c) Grilchen.....Schumann
(d) In der Nacht.....Schumann
(e) Romanze in F sharp (op. 28).....Schumann
Songs (transcriptions by Rühner).....Schumann
(a) Waldmorgen.....Schumann
(b) Lorelei.....Schumann
(c) Schilflieder.....Schumann
(d) Der Nussbaum.....Schumann
(e) Trübsalnacht.....Schumann
Etude Symphonique, op. 13.....Schumann

Through the medium of a lecture by André Tridon and music played by George Bailhe, pianoforte, an endeavor will be made at the Hotel Astor on the afternoon of March 25 to evoke in their musical minds historical aspects of the gorgon's court entertainments of Louis XIV and the lighter diversions at Trion under the reign of Marie Antoinette.

Spencer Trask has invited a company to meet Arthur Nevin in a studio at the National Arts Club next Thursday evening and to hear a description and some of the music of Mr. Nevin's Indian opera, "Poina."

On the evenings of Monday and Wednesday of this week Mme. Lillie Sang-Collins and George Barrere, flautist of the New York Symphony Orchestra, will give two concerts of modern French music for pianoforte and flute in the recital hall of the Institute of Musical Art, No. 53 Fifth Avenue. Following are the programmes:

MONDAY.
Suite, op. 34.....Ch. M. Widor
Madrigal.....André Wormser
Allegretto, op. 119.....Benjamin Godard
Romance, op. 37.....Alfred Bruneau
Romance (No. 26 in A major).....Xavier Leroux
Variation.....(Sur un Thème de Mozart)
Trio.....Theodore Dubois
Fantaisie, op. 79.....Gabriel Favre

WEDNESDAY.
Sonata, op. 29.....Gabriel Piñero
Barcarolle Melancolique, op. 72.....George Lillo
Gigue.....Georges Lillo
Romanze.....Ch. Salis-Salins
Paysage.....Eugene Lacroix
Mélodie.....A Catherine
Petite Valse.....A Catherine
Cantabile et Presto.....George Enesco

Sir Edward Elgar, the distinguished English composer, will make his first New York appearance next Tuesday evening at Carnegie Hall, when he will conduct the Oratorio Society's performance of "The Apostles." On Tuesday evening, March 26, he will direct the first American performance of his latest choral work, "The Kingdom." This is a continuation of "The Apostles," which made a deep impression here two years ago.

The Oratorio Society's conductor, Dr. Frank Damrosch, suggested the invitation that has

Anton Hekking, the Dutch cellist, and Joseph Swickard, soprano, will give a joint recital at Mendelssohn Hall, on Saturday evening. The programme will be:

Andante.....Hekking.....Kaufmann
De vloed van Tantalus, "Le Nozze di Figaro".....Mozart
Mozart.....Miss Swickard
Intermezzo.....Hekking
Andante Fandango.....Sliding
Ritornelle.....Schubert
Glocken Lied.....Schubert
In Waldesruh.....Schubert
Arabian song.....Delibes
Andante Symphonique.....Stranger
Waldesruhe.....Hekking
Duet.....Dvorak
Andante by request.....Schumann
The Wanderer.....Bocherini
Aria, Seras with "Cello obbligato".....Handel
Miss Swickard and Mr. Hekking.

Miss Lillie Snelling, the contralto soloist of the Fifth Avenue Baptist Church, will give a song recital at Mendelssohn Hall on Friday evening. Her programme:

Gebet.....Bruckner
Vergeltung.....Bruckner
Vergeltung's Standchen.....Drahma
Ständchen.....Mendelssohn
In dem Schatten meiner Lecken.....Wolf
Requiem's die Salten.....Dvorak
Der Abendstern.....Kau
Der Wanderer.....Wagner
Die Jungfrau.....Schubert
Der stürmische Morgen.....Schubert
Ein Kriegerlied.....Schubert
Erlösung.....Schumann
Fingert's Song.....Tschakowsky
Fingert's Song.....Rachmaninoff
Ein Weidling.....Old English
Al, Love let a Day.....Pote
The Year at the Spring.....Mrs. Beach

A song recital will be given by Harriet Foster.

Continued on sixth page.

STUDIO NOTES.

Katherine S. De Hart, a pupil of Mrs. William S. Nelson, whose studio is at No. 1 East 40th street, sang at the annual luncheon of the Smith Alumnae at the Hotel Astor.

Miss Agnes Gardner Eyre was the piano soloist



WILLIAM C. CARL. He celebrates his fifteenth anniversary as organist of the "Old First" Church to-morrow evening.