

WEEKLY MUSICAL COMMENT

Performances the Public Will Soon Have Opportunity to Enjoy.

Wassily Safonoff last week informed the Philharmonic Society by cable that he had conducted a symphony concert at Copenhagen with success and would arrive in New York Tuesday on the Kronsberg. Mr. Safonoff has spent the summer with his family in the Caucasus when not employed in conducting foreign orchestras or selecting new music for the approaching season of the Philharmonic Society. To honor the memory of Edward Grieg, who died last summer, the programme of the first two concerts, to take place at Carnegie Hall on November 15 and 16, has been chosen to include the suite "Peer Gynt" which is the most popular of the Norwegian composer's works. The suite, from the opera, op. 47, No. 2, will be conducted in order to meet the demand of new subscribers, the box office at Carnegie Hall will remain open continuously until the night of the first concert for the season for the sale of subscriptions to seats and boxes. The subscription for the afternoon concerts has never been so large in the history of the society as it is this year, says an official announcement.

Despite its thirty-four years of active work in New York's musical field, the Oratorio Society has managed to keep itself young. By admitting about twenty-five new members every autumn, to replace those who are retired from the chorus or resign from it, the society has been able to keep its body of tone fresh and supple and fit to cope with the difficult tasks imposed upon it. The loyal spirit of the members, which has helped to give the Oratorio Society a longer life than that of any other choral organization New York has had, is also exemplified in self-sacrifice. At frequent periods every singer in the chorus submits to a vocal examination by Dr. Frank Damrosch, the conductor, and only those who are deemed of full efficiency are allowed to retain membership. Such examinations were held a few weeks ago, in preparation for the important work of the present season, and Dr. Damrosch and the directors regard the chorus as now constituted one of the best in recent years. The membership, including new voices, remains at about three hundred. Active work is now in progress on the music for the first concert, which will take place on Wednesday evening, December 4, at Carnegie Hall. Two compositions new to the society's repertoire will be sung, the "New Life" by Victor Herz's cantata "The New Life," based on Dante's work, will be new to this country. The other will be Brahms's beautiful "Song of Destiny" in setting of "The New Life" for performance by the Oratorio Society the directors have maintained their plan of giving at least one new work each year selected from works of real significance, besides drawing upon the rich store of recognized master works. The choice of "The New Life" is in line with the policy that has given New York in the last five years a chance to hear such novelties as Sir Edward Elgar's "The Kingdom," Richard Strauss's "Fallerien" and "Gabriel Prome" and children's operas which would be denied an impressionist last season. The work thus far done by the Oratorio Society of "The New Life" has made the kind to be generally enjoyed at first hearing. "The Messiah" will be performed, as usual, on December 28 and the afternoon of December 28, and Bach's "The Passion According to St. Matthew" on April 25.

Paderewski's first New York recital will be given in Carnegie Hall on Saturday afternoon at 2:30 o'clock. His second New York recital will be given in Carnegie Hall on Sunday afternoon, November 3, and seats for these are now on sale. Paderewski was due to arrive in Hoboken on the Kaiserin Augusta Victoria yesterday. His New York headquarters will be, as in the past, at the Hotel Manhattan. His first concert will be in Bridgeport, Conn., tomorrow evening, on Tuesday, when he will give a recital in Baltimore. Then he will return to New York. The following week he will play at Stratford, Conn., and then with the Pittsburgh Orchestra in Pittsburgh. His first and only appearance with orchestra in New York will be on Saturday afternoon, December 7, when he will play with the Boston Symphony Orchestra in Carnegie Hall. His programme for that Saturday afternoon will be announced in a day or two. For his first two recitals he has made up a list of only three numbers of which he has used on his programmes in former seasons. It is as follows:

- Variations and Fugue, op. 25.....Paderewski
- Sonata, op. 27, No. 1, E flat.....Beethoven
- "Kaiser's March" for piano.....Schubert-Liszt
- Étude, op. 10, No. 5, A major.....Chopin
- Étude, op. 10, No. 9, F sharp major, op. 15.....Chopin
- Scherzo, B flat minor.....Chopin
- Polka, op. 34, No. 1, A major.....Chopin
- Rhapsodie, op. 13.....Liszt

There can be little doubt that Mr. Paderewski will include one or the other of his two new compositions in the programme of his first recital. Of the sonata something was said in this place last Sunday. The "Variations and Fugue on an Original Theme" had a hearing at the hands of Mr. Stojowski at a recital in Mendelssohn Hall last January, when the Tribune's reviewer said of it that it might be set down as "one of the soundest, most original and imaginative compositions" which Paderewski, the composer, had put to his credit. Since then it has been made accessible by publication, and the greater familiarity it has made possible has confirmed the good impression made by Mr. Stojowski's performance. It bears a later number than the sonata, op. 29, and is dedicated to Mr. William Adlington. Mr. Paderewski's personal manner. The third of the three is a study of the sound of an ancient Slavic battle hymn and is pompously announced as follows in almost naked octaves, above and below the notes as here printed:



This is combined at the close with the theme given out pompously as a *cantus firmus*.

Edward Gorman, the English composer, who is in New York, preparing for the production of his comic operetta "Tom Jones" by Henry W. Savage's people, will conduct his "Welsh Rhapsody" for orchestra at a concert of the New York Symphony Society at Carnegie Hall on the afternoon of November 17. Stanford's "Irish Rhapsody" will be given in the concert, which will have a folk song color throughout, the remaining two numbers being piano recital concertos, one by Eduard Ginz, and the "Peer Gynt" suite, in memoriam Edward Grieg.

Following is Mark Hambourg's programme for the pianoforte recital in Mendelssohn Hall next Friday afternoon:

- Sonata, op. 23.....Beethoven
- Ballade, in G minor.....Brahms
- Rubens in G flat, E flat and E minor.....Chopin
- Polonaise, A flat.....Chopin
- Rhapsodie Étude.....Liszt
- Polonaise, op. 26.....Liszt
- Paraphrase on "Eugene Onegin".....Tchaikovsky-Polka

To-night, at the Broadway Theatre, Victor Herbert and his orchestra begin the fourth annual series of special fall and winter Sunday evening concerts. The opening evening of the series to-night marks Mr. Herbert's appearance in a larger theatre than his organization has hitherto been heard in. For his first concert Mr. Herbert has made up a programme that abounds in interest and also provides some interesting novelties. Herby's overture "Carnaval Roman" is the opening selection, and will be followed by "A Lullaby" and "Kabato," two new compositions by Victor Herbert, and Liszt and Debussy also find representation, and in response to a number of requests Mr. Herbert will offer a number of his own compositions from his most recent popular successes of the light opera stage. Miss Blanche Duffield, a soprano who is well known, will be the solo singer, and one of her numbers is Batten's new "April Morn'."

Speaking of the many aspirants for artistic honors in Berlin, Mr. August Spanuth, in his weekly letter from Berlin to "The New Yorker Staats-Zeitung" of October 30, has this to say about a New York pianist: "I made a 'find' in the Beecham and the other day, where the pianist Ernest Schelling, of New York, gave a concert with



KARL KLEIN.
He will be heard at Carnegie Hall on November 5.

STUDIO NOTES.

William C. Carl has just secured places for several students of the Guildman Organ School. This week's list includes Roy J. Creagar as organist and choromaster of the Asbury Methodist Episcopal Church, Hartford, N. Y., and Mrs. Harold Baker as organist and choir director of the First Presbyterian Church, Elmhurst, N. Y.

H. S. Schweitzer has opened a new studio at No. 49 Patchen avenue, Brooklyn, where he will be pleased to meet his former pupils. Mr. Schweitzer is organist of the First Evangelistic Lutheran Church of Brooklyn.

Mme. Emma G. Beveridge may be seen every Wednesday afternoon from 2 to 4 o'clock at her studio, No. 1804 Carnegie Hall, by those who wish to consult her in regard to vocal instruction. Her season is opening well. Her pupils of last year have returned, many new ones have joined themselves under her care. Mme. Beveridge gives special attention to tone placing, not only in young voices but to those who have suffered from faulty instruction.

J. Warren Andrews announces the first vesper service of the season on Sunday afternoon, November 3, at the Church of the Divine Paternity, when Rossini's "Stabat Mater" will be sung. There will be no evening service. Mr. Andrews plays the organ at Convention Hall, Buffalo, today, and on Monday will play at the First Baptist Church, Rochester.

George S. Madden has been selected as the leading baritone in the new opera now in course of preparation by the Allied Arts Association of Brooklyn. Madden has opened a studio at No. 45 West 25th street, New York, in addition to his Brooklyn studio at No. 31 Decatur street.

Frank J. Benedict, organist of St. Paul's Methodist Episcopal Church, is located at the Long Acre Studios, Nos. 754 and 756 Seventh avenue.

Luigia Cappiani has returned to America and is again in New York, after four months spent in Switzerland. Her private residence and studio are now at No. 156 West 80th street.

Viola Waterhouse, soprano, sang in Pittsburgh last week with David Bliphan under the auspices of the Musical Art Society of that city. The programme which she sang consisted of "The Year of Wakenfield," by Liza Lehmann.

Agnes Sumner Geer, elocutionist and child impersonator, studio No. 131 East 16th street, appeared Saturday morning and afternoon at John Wannamaker and gave her child impersonations at many luncheon parties.

Hart Conway, actor and teacher of dramatic art, has returned from Europe and opened a studio at No. 257 West 45th street. Mr. Conway was formerly a member of the Augustin Day company.

Mrs. Carrie Martin Cowtan is busy in her studio, No. 200 West 52d street, preparing an operetta which she intends presenting shortly. Miss Whitaker, a pupil of Mrs. Cowtan's, sang at a concert four days ago at the South and West.

Mrs. Elizabeth Metcalf MacEvoy, a pupil of Mme. Marchesi, Reinhold Herman, Richard Strauss and the composer, of Haymarket, has opened a studio at No. 75 West 71st street, for voice production and vocal instruction.

Miss Helen True Winslow, singing and speaking voice teacher, reports enrolling a number of new pupils since she resumed work on October 1 at her studio, No. 470 West 157th street.

Frederick H. Haywood, organist and choirmaster of St. Paul's Church, Brooklyn, after a successful season at the National Summer School of Vocal Music with Edward J. Meyer, has resumed teaching at studio No. 155, Carnegie Hall, on Tuesdays and Fridays, and at No. 345 Clinton street, Brooklyn, for the remaining days of the season.

On Friday of last week G. Waring Stebbins, baritone, associated with Miss Frances Pelton, Jones, pianist, gave two recitals, afternoon and evening, at their studio in the Hotel Narragansett, 53d street and Broadway. Mr. Stebbins sang several songs and a number of his professional piano songs at each musical, interspersed with pianoforte solos by Miss Pelton. There was a good attendance at each and the affair in each instance passed off pleasantly.

G. Maguire Schultz, of No. 26 East 23d street, has begun work for the season, and has already a large list of pupils, many of them said to be prominent church and concert singers.

A piano recital will be given by Conrad Wirtz at the Wirtz Piano School Friday evening, November 1. The following programme will be given: Sonata, op. 30, Beethoven; Scherzo, op. 10, Chopin, and selections from Liszt, Strauss, Dvorak. Singing and recitation by Ed. Rosenman will play in concert by Walkill, N. Y., November 15. Mrs. Wirtz will accompany her pupil to Walkill on that occasion.

A popular singing class that has been organized in Brooklyn this season by Emma B. Sibley, No. 414 65th street, it partakes as much of a social function as that of a class study, yet the latter feature is by no means neglected.

Adalbert Fudge, who is said to have one of the largest ladies' choral societies in Brooklyn, has removed to No. 962 Jefferson avenue, where he has opened a studio in connection with his musical institute.

Miss Ella R. Albee is selecting with great care her classes for this season. A few more appointments may be made by applying either by letter or in person at her residence studio, No. 127 Bergen street, Brooklyn.

Virgil Gordon, director of the Virgil-Gordon Piano School, at No. 15 East 21st street, has opened the season with two recitals, afternoon and evening, and regular weekly musicals have been started. Special pupils' recitals are given frequently, and ticket may be had on application.

At her studios, No. 192 Carnegie Hall and No. 48 Lettice place, Brooklyn, Miss Mary Fidelity Burt has begun her course in sight singing, ear training and musical stenography, preparing church and concert singers in these lines.

S. C. Bennett, the voice teacher, desires to correct the misstatement that Vernon Stiles, the tenor in the "Madam Butterfly" company, studied for four years in Milan, Italy. He says that he has been the only teacher Mr. Stiles ever had, and that Mr. Stiles has never been abroad, either for study or pleasure. Mr. Bennett does not desire Europe to be down to work. Pupils will be received on Mondays and Thursdays.

H. Howard Brown has sent out the following announcement: "On account of ill health, I am compelled to



PADEREWSKI
He will give a pianoforte recital at Carnegie Hall next Saturday.
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leave New York, and have left my business in charge of Miss Eleanor McLellan.

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What is expected to be an important occurrence in musical circles is the forthcoming opening of the Morningside Conservatory of Music, at Manhattan avenue and 116th street. The directors are Adolf Whitehead and Jeanet W. Singerman. The conservatory is a branch of the Brooklyn Conservatory of Music. Every department of musical art is represented in its curriculum and special features are free recital concerts and recitals by the faculty and students to be given during the school year.

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