"LA TRAVIATA" AN OPERATIC VERSION OF "CAMILLE"

Dumas's Consumptive Heroine Done Into Song by Verdi—Questions of Music, Morals and Costumes.

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In music it is not invariably true that "Familiarity breeds contempt." In the case of compositions of the highest order familiarity generally breeds ever growing admiration. In this category new compositions are slowly received; they make their way to popular appreciation only by repeated performances. It is true that the people like best the songs as well as the symphonies which they know best; but even this rule has its exceptions. It is possible to grow indifferent to even high excellence because of constant association with it. Especially is this true when the form—that is, the manner of expression—has grown antiquated; then, not expecting to find the kind of quality to which our tastes are inclined, we do not look for it, and though it may be present, it frequently passes unnoticed. The meritorious old is, therefore, just as much subject to non-appreciation as the meritorious new. Let me cite an instance:

Not long ago duty called me to the two opera houses of New York on the same evening. At the first I listened to some of the hot blooded music of an Italian composer of the so-called school of "verismo." Thence I went to the second. Verdi's "Traviata" was performing. I entered the room just as the orchestra began the prelude to the last act. As one can see without observing, so one can hear without listening—a wise provision which nature has made for the critic—and a kind one; I had heard that music so often during a generation of time devoted to musical journalism that I had long since quit listening to it. But now my jaded faculties were arrested by a new quality in the prelude. I had always admired the composer of "Rigoletto," "Il Trovatore" and "Traviata," and I loved and revered the author of "Aida," "Otello" and "Falstaff." I had toddled along breathlessly in the trail made by his seven league boots during the last thirty-five years of his career; but as I listened I found myself wondering that I had not noticed before his modernity had begun before I had commenced to realize even what maternity meant—more than half a century ago, for "La Traviata" was composed in 1853. The quivering atmosphere of Violetta's sickroom seemed almost visible as the pathetic bit of hymnlike music rose upward from the divided viols of the orchestra like a cloud of incense which gathered itself together and floated along with the pathetic song of the solo violin. "Music, moody food for us who deal in love." The work of palliating the character of the courtesan had begun, and on it went with each recurrence of the sad, sweet phrase as it punctuated the conversation between Violetta and her maid, until memory of her moral grossness was swallowed up in pity for her suffering. Conventional song forms returned when poet and composer gave voice to the dying woman's lament for the happiness that was past and her agony of fear when she felt the touch of Death's icy hand; but where is melody more truthfully eloquent than in "Addio, del passato," and "Gran Dio! morir so giovane"? Is it within the power of instruments, no matter how great their number or harmony, with all the poignancy which it has acquired through the ingenious use of dissonance, or of broken phrase floating on an instrumental flood, to be more dramatically expressive than in these songs? Yet they are in a way uncompromisingly formal, architectural, strophic, and conventionally Verdian in their repetition of rhythmical motives and their melodic formularies. This introduction to the third act recalls the introduction to the first, which also begins with the hymnlike phrase, and sets the key note of pathos which is sounded at every dramatic climax, though pages of hurdy-gurdy tune and unmeaning music intervene. Recall "Ah, fors' è lui che l'anima," with its passionate second section, "A quell' amor," and that most moving song of resignation, "Dite all giovine." These things outweigh a thousand times the glittering tinsel of the opera and give "Traviata" a merited place, not only beside the later creations of the composer, but among those latter day works which we call lyric dramas to distinguish them from those which we still call operas with commiserating emphasis on the word.

That evening I realized the appositeness of Dr. von Bülow's remark to Mascagni when the world seemed inclined to hail that young man as the continuator of Verdi's operatic evangel: "I have found your successor in your predecessor, Verdi," but it did not seem necessary to think of "Otello" and "Falstaff" in connection with the utterance; "La Traviata" alone justifies it. Also it was made plain what Verdi meant, when after the first performance of his opera, and its monumental fiasco, he reproached his singers with want of understanding of his music. The story of that fiasco and the origin of the opera deserve a place here. "La Traviata," as all the world knows, is based upon the book and drama "La Dame aux Camélias," by the younger Dumas, known to Americans and Englishmen as "Camille." The original book appeared in 1848, the play in 1852. Verdi witnessed a performance of the play when it was new. He was writing "Il Trovatore" at the time, but the drama took so strong a hold upon him that he made up his mind at once to turn it into an opera. As was his custom, he drafted a plan of the work and this he sent to Piave, who for a long time had been his librettist in ordinary. Francesco Maria Piave was little more than a hack-writer of verse, but he knew how to put Verdi's ideas into practicable shape, and he deserves to be remembered with kindly interest as the great composer's collaborator in the creation of "I due Foscari," "Ernani," "Macbetto," "Il Corsaro," "Stiffelio," "Simon Boccanegra," "Arnoldo" (a version of "Stiffelio") and "La Forza del Destino." His artistic relations with Verdi lasted from 1844 to 1862, but the friendship of the men endured till the distressful end of Piave's life, which came in 1876. He was born three years earlier than Verdi (in 1810), in Burano, of which town his father had been the last podesta under the Venetian republic. He went mad some years before he died, and thenceforward lived off Verdi's bounty, the warm-hearted composer not only giving him a pension but also caring for his daughter after his death. In 1853 Verdi's creative genius was at flood tide. Four months was the time which he usually devoted to the composition of an opera, but he wrote "La Traviata" within four weeks, and much of the music was composed concurrently with that of "Il Trovatore." This is proved by the autograph, owned by the house of his publisher, the Ricordis, and there is evidence of the association in fraternity of phrase in some of the uninteresting pages of the score. (See "Morrò! la mia memoria" for instance, and the dance measures with their trills). "Il Trovatore" was produced at Rome on January 19, 1853, and "La Traviata" on March 6 of the same year at the Fenice Theatre in Venice. "Il Trovatore" was stupendously successful; "La Traviata" made a woful failure. Verdi seems to have been fully cognizant of the causes which worked together to produce the fiasco, though he was disinclined at the time to discuss them. Immediately after the first representation he wrote to Muzio: "'La Traviata' last night a failure. Was the fault mine or the singers'? Time will tell." To Vincenzo Luccardi, sculptor, professor at the Academy of San Luca in Rome, one of his most intimate friends, he wrote after the second performance: "The success was a fiasco—a complete fiasco! I do not know whose fault it was; it is best not to talk about it. I shall tell you nothing about the music, and permit me to say nothing about the performers." Plainly, he did not hold the singers guiltless. Varesi, the barytone, who was intrusted with the part of the elder Germont, had been disaffected because he thought it beneath his dignity. Nevertheless he went to the composer and offered his condolences at the fiasco. Verdi wanted none of his sympathy. "Make your condolences to yourself and your companions who have not understood my music," was his somewhat ungracious rejoinder. No doubt the singers felt some embarrassment in the presence of music which to them seemed new and strange in a degree which we cannot appreciate now. Abramo Basevi, an Italian critic, who wrote a book of studies on Verdi's operas, following the fashion set by Lenz in his book on Beethoven, divides the operas which he had written up to the critic's time into examples of three styles, the early operas marking his first manner and "Luisa Miller" the beginning of his second. In "La Traviata" he says Verdi discovered a third manner, resembling in some things the style of French opéra comique. "This style of music," he says, "although it has not been tried on the stage in Italy, is, however, not unknown in private circles. In these latter years we have seen Luigi Gordigiani and Fabio Campana making themselves known principally in this style of music, called da camera. Verdi, with his 'Traviata,' has transported this chamber music on to the stage, to which the subject he has chosen still lends itself, and with happy success. We meet with more simplicity in this work than in the others of the same composer, especially as regards the orchestra, where the quartet of stringed instruments is almost always predominant; the parlanti occupy a great part of the score; we meet with several of those airs which repeat under the form of verses; and, finally, the principal vocal subjects are for the most part developed in short binary and ternary movements, and have not, in general, the extension which the Italian style demands." Campana and Gordigiani were prolific composers of romanzas and canzonettas of a popular type as solos, duets, trios, etc. They are drawing room music, very innocuous, very sentimental, very insignificant and very far from the conception of chamber music generally prevalent now. How they could have been thought to have influenced so virile a composer as Verdi it is difficult to see. But musical critics enjoy a wide latitude of observation. In all likelihood there was nothing more in Dr. Basevi's mind than the strophic structure of "Di Provenza," the song style of some of the other aries to which attention has been called and the circumstance that these, the most striking numbers in the score, mark the points of deepest feeling. In this respect, indeed, there is some relationship between "La Traviata" and "Der Freischütz"—though this is an observation which will probably appear as far fetched to some of my critics as Dr. Basevi's does to me.

There were other reasons of a more obvious and external nature for the failure of "La Traviata" on its first production. Lodovico Graziani, the tenor, who filled the role of Alfredo, was hoarse and could not do justice to the music; Signora Salvini-Donatelli, the Violetta of the occasion, was afflicted with an amplitude of person which destroyed the illusion of the death scene and turned its pathos into absurdity. The spectacle of a lady of mature years and more than generous integumental upholstery dying of consumption was more than the Venetian sense of humor could endure with equanimity. The opera ended with shrieks of laughter instead of the lachyrmal flood which the music and the dramatic situation called for. This spirit of irreverence had been promoted, moreover, by the fact that the people of the play wore conventional modern clothes. The lure of realism was not strong in the lyric theatres half a century ago, when laces and frills, top boots and plumed hats helped to confine the fancy to the realm of idealism in which it was believed opera ought to move. The first result of the fiasco was a revision of the costumes and stage furniture, by which simple expedient Mr. Dumas's Marguerite Gauthier was changed from a courtesan of the time of Louis Philippe to one of the period of Louis XIV. It is an amusing illustration of how the whirligig of time brings its revenges that the spirit of "verismo," masquerading as a desire for historical accuracy, has restored the period of the Dumas book—that is, restored it in name, but not in fact—with the result, in New York and London at least, of making the dress of the opera more absurd than ever. Violetta, exercising the right which was conquered by the prima donna generations ago, appears always garbed in the very latest style, whether she be wearing one of her two ball dresses or her simple afternoon gown. For aught that I know, the latest fad in woman's dress may also be hidden in the dainty folds of the robe de chambre in which she dies. The elder Germont has for two years appeared before the New York public as a well-to-do country gentleman of Provence might have appeared sixty years ago, but his son has thrown all sartorial scruples to the wind and wears the white waistcoast and swallow tail of to-day.

The Venetians were allowed a year to get over the efforts of the first representations of "La Traviata," and then the opera was brought forward again with the new costumes. Now it succeeded and set out upon the conquest of the world. It reached London on May 24, St. Petersburg on November 1, New York on December 3 and Paris on December 6—all in the same year, 1856. The first Violetta in New York was Mme. Anna La Grange, the first Alfredo Signor Brignoli and the first Germont père Signor Amodio. There had been a distinctive competition between Max Maretzek's Italian company at the Academy of Music and a German company at Niblo's Garden. The regular Italian season had come to an end with a quarrel between Maretzek and the directors of the Academy. The troupe prepared to embark for Havana, but before doing so gave a brief season under the style of the La Grange Opera Company, and brought forward the new opera on December 3, three days before the Parisians were privileged to hear it. The musical critic of The Tribune at the time was Mr. W. H. Fry, who was not only a writer on political and musical subjects but a composer, who wrote an opera, "Leonora," in which Mme. La Grange sang at the Academy about a year and a half later. His review of the first performance of "La Traviata," which appeared in The Tribune of December 5, 1856, is worth reading for more reasons than one:

The plot of "La Traviata" we have already given to our readers. It is simply "Camille." The first scene affords us some waltzing music, appropriate in its place, on which a (musical) dialogue takes place. The waltz is not specially good, nor is there any masterly outworking of detail. A fair drinking sing is afforded which pleased, but was not encored. A pretty duet by Mme. de la Grange and Signor Brignoli may be noticed also in this act; and the final air, by Madame de la Grange, "Ah! fors' e lui che l'anima," contained a brilliant, florid close which brought down the house, and the curtain had to be raralsed to admit of a repetition. Act II admits of more intensified music than Act I. A brief air by Alfred (Brignoli) is followed by an air by Germont (Amodio) and by a duet, Violetta (La Grange) and Germont. The duet is well worked up and is rousing, passionate music. Verdi's mastery of dramatic accent—of the modern school of declamation—is here evident. Some dramatic work, the orchestra leading, follows—bringing an air by Germont, "Di Provenza il mar." This is a 2-4 travesty of a waltz known as Weber's Last Waltz (which, however, Weber never wrote); and is too uniform in the length of its notes to have dramatic breadth or eloquence. A good hit is the sudden exit of Alfred thereupon, not stopping to make an andiamo duet as is so often done. The next scene introduces us to a masquerade where are choruser of quasi-gypsies, matadors and picadors—sufficiently characteristic. The scene after the card playing, which is so fine in the play, is inefficient in music. Act III in the book (though it was made Act IV on this occasion by subdividing the second) reveals the sickroom of Traviata. A sweet air, minor and major by turns, with some hautboy wailing, paints the sufferer's sorrows. A duet by the lovers, "Parigi, O cara," is especially original in its peroration. The closing trio has due culmination and anguish, though we would have preferred a quiet ending to a hectic shriek and a doubly loud force in the orchestra.

Goldsmith's rule in "The Vicar" for criticising a painting was always to say that "the picture would have been better if the painter had taken more pains." Perhaps the same might be said about "La Traviata"; but whether it would have pleased the public more is another question. Some of the airs certainly would bear substitution by others in the author's happier vein. The opera was well received. Three times the singers were called before the curtain. The piece was well put upon stage. Madame La Grange never looked so well. Her toilet was charming.

The principal incidents of Dumas's play are reproduced with general fidelity in the opera. In the first act there are scenes of gayety in the house of Violetta—dancing, feasting and love-making. Among the devotees of the courtesan is Alfredo Germont, a young man of respectacle Provençal family. He joins in the merriment, singing a drinking song with Violetta, but his devotion to her is unlike that of his companions. He loves her sincerely, passionately, and his protestations awaken in her sensations never felt before. For a moment she indulges in a day dream of honest affection, but banishes it with the reflection that the only life for which she is fitted is one devoted to the pleasures of the moment, the mad revels rounding out each day, and asking no care of the moment. But at the last the voice of Alfredo floats in at the window, burdening the air and her heart with an echo of the longing to which she had given expression in her brief moment of thoughtfulness. She yields to Alfredo's solicitations and a strangely new emotion and abandons her dissolute life to live with him alone.

In the second act the pair are found housed in a country house not far from Paris. From the maid Alfredo learns that Violetta has sold her property in the city—house, horses, carriages and all—in order to meet the expenses of the moral establishment. Conscience smitten, he hurries to Paris to prevent the sacrifice, but in his absence Violetta is called upon to make a much greater. Giorgio Germont, the father of her lover, visits her, and by appealing to her love for his son and picturing the ruin which is threatening him and the barrier which his illicit association with her is placing in the way of the happy marriage of his sister persuades her to give him up. She abandons home and lover, and returns to her old life in the gay city, making a favored companion of the Baron Duphol. In Paris, at a masked ball in the house of Flora, one of her associates, Alfredo finds her again, overwhelms her wth reproaches, and ends a scene of excitement by denouncing her publicly and throwing his gambling gains at her feet.

Baron Duphol challenges Alfredo to fight a duel. The baron is wounded. The elder Germont sends intelligence of Alfredo's safety to Violetta, and informs her that he has told his son of the great sacrifice which she had made for love of him. Violetta dies in the arms of her lover, who had hurried to her on learning the truth, only to find her suffering the last agonies of disease.

In the preface to his novel Dumas says that the principal incidents of the story are true. It has also been said that Dickens was familiar with them, and at one time purposed to make a novel on the subject; but this statement scarcely seems credible. Such a novel would have been un-English in spirit and not at all in harmony with the ideals of the author of "David Copperfield" and "Dombey and Son." Play and opera at the time of their first production raised questions of taste and morals which have remained open ever since. Whether the anathema periodically pronounced against them by private and official censorship helps or hinders the growth of such works in popularity there is no need of discussing here. There can scarcely be a doubt, however, but that many theatrical managers of to-day would hail with pleasure and expectation of profit such a controversy over one of their new productions as greeted "La Traviata" in London. The Lord Chamberlain had refused to sanction the English adaptations of "La Dame aux Camélias," and when the opera was brought forward (performance being allowed because it was sung in a foreign language), pulpit and press thundered in denunciation of it. Mr. Lumley, the manager of Her Majesty's Theatre, came to the defence of the work in a letter to "The Times," but it was more his purpose to encourage popular excitement and irritate curiosity than to shield the opera from condemnation. He had every reason to be satisfied with the outcome. "La Traviata" had made a complete fiasco on its production in Italy, where no one dreamed of objecting to the subject-matter of its story; in London there was a loud outcry against the "foul and hideous horrors of the book," and the critics found little to praise in the music; yet the opera scored a tremendous popular success and helped to rescue Her Majesty's from impending ruin.

H. E. K.

GIUSEPPE VERDI.

GERALDINE FARRAR AS VIOLETTA.
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FRANCESCO MARIA PIAVE.
Librettist of "La Traviata."

SOCIAL ACTIVITIES AT STAMFORD, N. Y.

Stamford, N. Y., Sept. 18.—The guests here continue their social activities, and many pleasant affairs have taken place this week. On Wednesday evening the guests of the Ingleside enjoyed a peanut stab party. The same house was the scene of a progressive euchre Saturday night. A double affair of dancing and cards was on the bill at the Atchinson House Saturday evening. A progressive five-hundred party was given in the West Hall parlors of Churchill Hall one evening last week. At a dance held in the Music Hall Thursday evening the room was prettily trimmed with autumn leaves. For the second Wednesday night in succession a pleasant dance was given at the Ivanhurst.

TRICKS OF THE TRADE.

Friend—What on earth are you doing to that painting of yours?

Dauber—Can't you see? I'm rubbing a piece of raw meat over the rabbit in the foreground. Mrs. Alshoddie will be here to-day, and when she sees her pet dog smell of that rabbit, she'll buy it.—Judge.

TO PRODUCE "LOUISE"

Manhattan to Give Opera Its First Rendition of Season.

Charpentier's opera of Parisian life, "Louise," will be given for the first time this season at the Manhattan Opera House next Friday evening. Mlle. Alice Baron will take the title part, Jean Duffault will be Julien, Mlle. Berthe Soyer the mother, and William Beck the father. Mr. Hammerstein makes much mystery as to the identity of the tenor who will sing on Thursday and Saturday evenings, when "Aida" and "Trovatore" will be given, respectively. In the cast of "Aida" will be Mlles. Baron and Soyer and MM. Scott and Pignataro, and in that of "Trovatore" Mme. Griffon and Mlle. D'Alvarez.

"Rigoletto," with Mr. Beck in the title role, Mr. Carasa as the duke, and Mlle. Lana-Miranda as Gilda, will be given on Monday evening and Saturday matinee.

The double bill, "Cavalleria Rusticana" and "Pagliacci," will be repeated on Tuesday evening with the same cast, except that Mlle. Alice Baron will sing Santuzza instead of Mme. Sylva, who, however, will sing Nedda in "Pagliacci." Mme. Sylva, who has had a most strenuous week, will be seen again next Wednesday evening in "Tosca" with the same cast as on Saturday night—Mr. Beck as Scarpia, Mr. Carasa as Cavaradossi and Mr. Nicolay as the Sacristan.

At to-night's popular concert, among the artists to appear will be Mmes. Sylva, D'Alvarez, Baron, Laila-Miranda, Walter-Villa and Vicarino, and MM. Duffault, Di Bernardo, Nicolay, Villa, Russo and Beck, with the entire Manhattan Opera House orchestra, with MM. Sturani and Nicosia conducting.

OPERA AT THE ACADEMY OF MUSIC.

Italian Company There Will Add Largely to Repertory This Week.

Three more operas will be added to the repertory of the Italian Grand Opera Company at the Academy of Music this week. "Il Barbiere di Siviglia" will be sung for the first time this season on Tuesday evening and will be repeated at the Saturday matinee. Mme. Makaroff will be heard in the role of Rosina, Mr. Armanini as Almaviva, Mr. Caronna as Figaro, Mr. Lucenti as Basilio and Mr. Barocchi as Bartolo. Mr. Angelini will be the conductor.

"Carmen" will be given on Wednesday and Saturday evenings, with Mme. Ferrabini in the titular role. Mme. Villani will be the Micaela, Mr. Battaini the Don José, and Mr. Segura-Tallien the Escamillo. Mr. Jacchia will conduct.

"Tosca" will be the opera on Friday evening, with Mme. Adaberto in the role of the Roman singer. Mr. Armanini will sing the part of Mario and Mr. Segura-Tallien will be the Scarpia. The other artists who will appear will be MM. Sampiert, Barocchi and Maini. Puccini's opera will be sung under the musical direction of Mr. Jacchia. "Cavalleria Rusticana" and "Pagliacci" will be sung as a double bill on Monday and Thursday evenings. The principal roles in both operas will be sung by Mmes. Adaberto, Villani and Fox and MM. Battaini, Caronna, Montella and Maini. The conductors will be Mr. Jacchia and Mr. Angelini.

The first popular concert will be given on Sunday evening. "La Traviata" will be sung in its entirety in concert form, and the soloists will be Mme. Makaroff and MM. Armanini and Caronna. The conductor will be Mr. Jacchia.

THE KNEISEL QUARTET.

The Kneisel Quartet opens the twenty-fifth season of its organization and the sixteenth season of concerts in New York with the announcement of its regular series of chamber music concerts to be given at Mendelssohn Hall, No. 119 West 40th street, on Tuesday evenings, November 23, December 14, January 4, January 25, February 15 and March 8. Two matinees will also be given at the same hall on Tuesday afternoons, March 15 and April 5. The assisting artists for the series will be announced later.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra is making more than usually extensive plans for the coming season, the twenty-ninth since its foundation. Mr. Ellis, its manager, has so far arranged a total of 111 concerts, and it is expected that at least two more will be added. These concerts will be given between October 8, when the first public rehearsal of the Boston series takes place, and April 30.

The orchestra will give its usual twenty-four public rehearsals and twenty-four concerts in Boston, ten in New York, eight in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn; four in Providence, three in Worcester, Hartford and New Bedford, while other cities in New England to be visited are Brockton, Springfield, Waterbury and Bridgeport. The usual Western trip will be made in the week of January 20, when concerts will be given on successive evenings in Buffalo, Detroit, Cleveland, Erie, Rochester and Syracuse. Max Fiedler will again be the conductor.

Max Fiedler, the conductor of the Boston Symphony Orchestra, who will sail from Liverpool for this country on September 25, is bringing with him much new music, which is to be played by the orchestra in the coming season. In a letter to Mr. Ellis, the manager of the orchestra, Mr. Fiedler said that he thought he had a number of novelties which would compare favorably with those that have been brought out in recent years. Noticeable on his list are four works by Frederick Delius, "Paris," "Appalachia," "In a Summer Garden" and "Brigg Fair." The Finnish composer Sibelius is also represented by four works new to Boston at least and probably new to most of the country. They are the "Swannevit" suite, Opus 54; "En saga," symphonic poem; "Night Ride and Sunrise," symphonic poem, Opus 55, and "The Swan of Tuonela." One of the interesting features of the season will be a performance for the first time in Boston of Richard Strauss's tone poem "Macbeth." Mr. Fiedler also purposes performing "Don Quixote," which Mr. Gericke brought out some eight years ago. He also announces the "Sinfonia Domestica," which Dr. Muck did two years ago, and the suite for woodwind instruments.

In general, Mr. Fiedler has marked out an interesting season for the Boston concerts. He will do the First, Second, Fourth, Sixth and Ninth symphonies of Beethoven, the Fourth of Brahms, the Seventh of Bruckner, Goldmark's "Rustic Wedding," Haydn's Symphony in E flat major, Mozart's symphonies in E flat major, G minor and C major, Schumann's B flat major symphony and Tschaikowsky's "Manfred." It is planned to have fourteen soloists in the twenty-four programmes, this to include the quartet needed for the performance of the Ninth Symphony.

NEW YORK SYMPHONY'S TOUR.

Walter Damrosch will celebrate his twenty-fifth anniversary as conductor of the New York Symphony Orchestra by making a commemorative tour of the principal cities of the East and Middle West during the month of January. The entire orchestra of one hundred men will travel in a special train, having its own sleepers, dining cars, baggage and observation cars. In April Mr. Damrosch will take the orchestra on its annual spring tour, this year visiting the Pacific Coast. The tour will take him to South Atlantic points, across the State of Texas into California, thence north to Washington and Oregon, reaching Denver about June 1, and returning to New York about the middle of that month.

MUSIC NOTES.

The Volpe Symphony Orchestra will hold its New York concerts this season in Carnegie Hall on Sunday afternoons, December 5, January 9, February 6 and March 13.

The Olive Mead Quartet will give its series of concerts this season, as usual, in Mendelssohn Hall on January 13, January 21 and February 24.

Mme. Lillian Blauvelt has been engaged at the Opera in St. Petersburg for the season beginning January 1.

Leopold Stokovski, the newly elected conductor of the Cincinnati Symphony Orchestra, is expected to arrive in America toward the end of this month to prepare for the coming season, which will be his first as a symphony conductor in this country. The orchestra has been entirely reorganized, the subscription guarantee of $50,000 for five years making it possible to engage all the musicians outright for the season.

The programme which David Bispham has arranged for the recital of sacred and classical songs with which he will open the season at Carnegie Hall on Sunday afternoon, October 10, includes selections by Bach, Mozart, Beethoven, Schumann and Schubert. Brahms will be represented by the "Four Serious Songs." These Mr. Bispham was the first to sing in England and in this country, soon after they were written and shortly before Brahms's death. Mr. Bispham is following his policy of combining with the masterpieces of musical literature songs by American composers which seem to him worthy. Mr. Bispham will close his programme with a recitation of Longfellow's "King Robert of Sicily," the setting to which has been composed by Rossiter G. Cole and dedicated to Mr. Bispham. The barytone will be assisted at the piano by Mr. Woodruff Rogers.

Fritz Kreisler has arranged to sail for this country on October 12, on the Kaiser Wilhelm der Grosse. His tour will open with two recitals in Carnegie Hall on Saturday afternoons, October 23 and 30. Other appearances in the city will be with the New York Symphony Orchestra, and three in the Metropolitan Opera House.

Rachmaninoff is to conduct the Boston Symphony Orchestra in his appearance with this organization on its first tour of the season. Following his appearance in this city with the Boston Symphony Orchestra on November 12, he will give a recital in Carnegie Hall on Saturday afternoon, November 20.

The music festivals during the coming Hudson-Fulton celebration will be an important part of the ceremonies and the different organizations have spared no pains to choose the best artists available for the concerts. The United Singers of New York, for their concert in the Hippodrome on Sunday evening, September 26, have Mrs. Corinne Rider-Kelsey and Claude Cunningham as their soloists, while on the following Tuesday evening Mme. Schumann-Heink will be the star of the concert arranged by the Arion Society for Carnegie Hall, with Frederick Weld, barytone, assisting. On the same evening the Liederkranz will give its concert in the Metropolitan Opera House, with Mrs. Corinne Rider-Kelsey as the soloist and Carl Schlegel assisting. The Brooklyn festivities include a song recital by Mme. Schumann-Heink at the Academy of Music on Wednesday evening, the 29th.

STUDIO NOTES.

The normal classes of Louis Arthur Russell will open September 24 in Carnegie Hall. Mr. Russell devotes the time of these classes to the teaching of professional students, teachers and artists. Twenty-six teachers and music schools throughout the country were recently added to the long list using the principles and the books of Mr. Russell. Some of those who have adopted the Russell books are the St. Cecelia Academy, of Nashville, Tenn.; the Browne Music School, of Palo Alto, Cal., and Forth Worth, Tex.; the entire music academy system of the Dominican Order centring at Columbus, Ohio; the vocal department of the Fenner Music School, Newport News, Va.; the vocal and pianoforte departments of the Lexington Avenue Dominican Academy, Manhattan; the Agnes Petring studios, of St. Louis; Carl Schmidt's classes in Brooklyn Institute and Brooklyn high schools; Professor Alexander's vocal classes in Lombard College, Illinois, and in many other localities.

Mme. Melanie Guttman-Rice will resume her work in vocal instruction at her studio, No. 210 West 107th street, on September 15.

Mme. Amelia Seebold announces that her pupil, Miss Ethel A. Post, has been engaged by John Cort to appear in his opera company, which will open the new Cort Theatre in Chicago about October 10. Mme. Seebold had to defer her vacation this summer, owing to the many demands made upon her by her professional pupils. Her studio is at No. 137 West 49th street.

Walter L. Bogert, barytone and teacher, has spent this summer travelling in Europe. His trip included Christiania, through the Telemarken and the Jotunheim Mountains of Norway to Stockholm; the district of Dalecorlia, in Sweden; St. Petersburg, Moscow, the great fair at Nijni-Novgorod, the River Volga, Kieff, the "Holy City" of Russia; Odessa, Constantinople, Smyrna (in Asia Minor), Athens, thence by way of Sicily to Naples, whence Mr. Bogert will sail for New York on October 1 by steamer, which is due on October 12, when he will resume his work at his studio, No. 844 Madison avenue.

Henry Litt and his orchestra will continue to be heard in the court garden of the Park Avenue Hotel until October 1, which will be the latest that this garden has ever remained open. Mr. Litt has arranged special programmes for the Hudson-Fulton celebration to entertain the large crowds that have been attentive listeners to his music.

M. Idella Campbell-Betts, of Norwalk, Conn., a concert pianist and teacher of piano and musical theory, with certificate by Dr. William Mason, has opened a studio at No. 282 Manhattan avenue. Miss Betts says that several of her pupils from Norwalk will come to her New York studio for lessons. Pupils' recitals will be one of the features of her work at her New York studio.

Miss Margaret Anderton, of Carnegie Hall, who has been giving musical recitals in the last month in Nova Scotia, has booked another engagement for the coming week at Yarmouth, N. S., besides several dates during the ensuing season in the States." Miss Anderton expects to be back in New York soon to resume teaching, and also to arrange the entries for her ensemble sight reading (instrumental) classes.

Frank Woelber, violinist and teacher, will resume teaching on September 11 at his studio, No. 566 Park avenue. Mr. Woelber is also connected with the faculty of the New York College of Music.

Paul Dufault, tenor and vocal teacher, has returned from Canada and has resumed teaching at his studio, No. 339 West 23d street.

"La Senorita," the Spanish two-step written by S. Macauley, of Carnegie Hall, was played by many of the orchestras in the White Mountains in the last season. The publishers say it promises to be popular in town.

William Kittredge, the tenor, of Carnegie Hall, while passing his vacation at Little Boar's Head, N. H., has spent two days each week teaching in Boston, where he formerly had a studio. After fulfilling several engagements to sing in September, Mr. Kittredge will return to New York and open his new studio, No. 404 Carnegie Hall, on October 1.

Alexandra Hall, at No. 152 West 72d street, offers inducements to young women specializing in music, art and drama. It is announced that pupils can have the privilege of engaging outside masters and attending the opera and concerts. Miss McFee is director of this enterprise.

The Grand Conservatory of Music is prepared for a busy season. Among the lately enrolled are students from the West Indies, Jamaica, the Barbados, Cuba and Porto Rico. The director, Mr. Eberhard, expects this to be one of his best seasons.

NATIONAL GUARD NEWS.

In the parade of the National Guard of greater New York incident to the Hudson-Fulton celebration next Thursday week, General George Moore Smith, of the First Brigade, will be in command of all the troops, as Major General Charles F. Roe is the grand marshal of the parade. The place of General Smith as commander of the First Brigade will be taken by Colonel Daniel Appleton, of the 7th Regiment, and the latter organization will be in command of Lieutenant Colonel Willard C. Fisk. The parade will start promptly at 1 o'clock from 110th street and Central Park West. The line of march will be along Central Park West to 59th street, to Fifth avenue, to 4th street, whence the organizations will proceed to their armories. Governor Hughes will review the column from a stand on the west side of Fifth avenue, near 41st street.

Squadron A will act as escort to General Roe, Squadron C to General Smith, the First Signal Company to Colonel Appleton and the Second Signal Company to General John G. Eddy, commanding the Second Brigade.

The organizations will pass as follows: Grand Marshal, General Roe and staff, Squadron A; detachments of the United States army; sailors and marines of foreign navies, sailors and marines from United States warships, naval militia of New York, General Smith and staff, Squadron C, 22d Engineers, Brigadier General David E. Austen and staff, commanding the coast artillery; Major David Wilson and staff, field artillery, and the 1st, 2d and 3d Light Batteries, First Brigade, Colonel Appleton; Second Brigade, General Eddy; 9th Company of Coast Artillery from Connecticut, Albany Burgess Corps, Italian Volunteers, Old Guard, Irish Volunteers, United Spanish War Veterans, Sons of Veterans and the Grand Army of the Republic. The latter will form near the grand stand and act as a guard of honor to the distinguished guests at the reviewing stand.

All the foot troops will parade with sixteen files front, and the mounted troops with twelve. General Roe will review the troops at the Washington Arch.

Ambulances will be placed along the route of the parade at points indicated by flags, under command of Lieutenant Colonel W. G. Le Boutillier, on the staff of General Roe. Lieutenant Colonel F. T. Leigh, signal officer on the staff of General Roe, will arrange for a signal service along the route.

The National Guard of New York will be represented at the convention of the National Guard Association of the United States, which meets in Los Angeles the later part of this month, by Major Fred. A. Wells of the 23d Regiment, and Major N. E. Turgeon, of the 74th Regiment.

Charges have been preferred by Colonel John H. Foote of the 14th Regiment against Lieutenant Develin, of Company I, who is charged with desertion during the manœuvres in Massachusetts. Lieutenant Colonel W. L. Garcia, who sustained an injury to his knee during the manœuvres and now has to use a crutch, has filed a claim against the state.

A handsome bronze trophy has been presented to the 12th Regiment by Colonel George R. Dyer, which will be awarded yearly to the company having the best percentage in all duties. The trophy, which will be known as the Dyer Trophy, represents a Roman warrior ready to defend the flag, which he holds in his left hand, while in his right hand is a sword.

Four hundred members of the Second Brigade are desired to man the floats in the historical parade in Brooklyn on October 1. There will be no compensation, but each man will get two tickets for a stand.

Captain Jacob W. Miller, commanding the naval militia, and who will also command the marine parade on September 23, will use the Gloucester, belonging to the Second Naval Battalion, as his flagship.

Company D of the 23d Regiment will open the social season by a beefsteak dinner on the night of October 4. Second Lieutenant C. W. Sexton, of Company A, has been elected first lieutenant, Colonel Norton has appointed Sergeant Major J. B. DeMott, a battalion quartermaster. William E. Bettle, a former first lieutenant in the regiment, has been appointed inspector of small arms practice. From present indications no election for lieutenant colonel will be ordered for some time, as Colonel Norton, it is said, is not satisfied with the outlook. It is known that he is opposed to the election of Major Wells, who has been passed over several times for the lieutenant colonelcy.

Practice for qualification for the grade of marksman, for the troops of Greater New York, will be held at Sea Girt, (provided Governor Hughes approves the plans,) commencing on October 4. Each regiment will be allowed one day's practice except the 7th and 13th, which will each be allowed two days.