MUSICAL NOTES and COMMENT

AT THE MANHATTAN

Wagner's "Tannhaeuser" To Be Sung Friday Evening.

One of the most important moves made by Oscar Hammerstein since the establishment of his Manhattan Opera House is announced for this week, when, for the first time in the history of the institution, he will present an opera by Richard Wagner—"Tannhäuser." This work will be given in French on Friday evening. The title role will be impersonated by M. Zenatello, who devoted much of last summer to a study of the part which he will sing for the first time here.

The performance will also give the public its long expected opportunity of hearing the great French barytone, M. Maurice Renaud, as Wolfram. The Elizabeth will be M. Mariette Mazarin, while the Venus will be Mme. Augusta Doria. The Landgrave will be M. Vallier and the rest of the cast will include M. Lucas, M. Huberdeau, M. Scott, M. Venturini, Mme. Walter-Villa and Mlles. Vicarino, Severina, Gentle and Duchene; M. Henriquez de la Fuente, who, by the way, is an enthusiastic Wagnerite, and has mounted and directed Wagner operas at the Antwerp Royal Opera, will direct this performance of "Tannhäuser."

"Tosca," with Mme. Carmen Melis in the title part; Mr. Renaud as Scarpia, Mr. Zenatello as Cavaradossi, and Mr. Gilibert as the Sacristan, will be repeated on Monday evening, and "Les Cloches de Corneville" on Tuesday.

Gounod's ever popular "Faust" will be sung on Wednesday evening and Saturday afternoon, when Miss Mary Garden will appear for the first time in New York as Marguerite, though she sang a scene from the opera two years ago. Mr. Dalmores will be the Faust; Mr. Dufranne, the Valentine; Mr. Villa, the Wagner; Mlle. Vicarino, the Siebel, and Mme. Duchene the Martha. Mr. Vallier will be the Mephistopheles at the first performance and Mr. Huberdeau at the second.

Suppé's operetta, "Boccaccio," with Mme. Delormes in the title part, will be sung on Saturday evening.

COLUMBIA TO HAVE ORCHESTRA.

The department of music at Columbia University is considering plans for an organization which, it is hoped, will prove a useful addition to the musical activities of the city of New York in a field which is not now covered. The plan involved is the establishment of a university orchestra which would have, beside other objects, that of performing works which, for one reason or another, are seldom if ever heard in the concert hall. These would include the work of American composers, both those of established reputation and those whose work is unfamiliar; new music from abroad and classics which do not ordinarily find their way into concert programmes.

In the mean time the customary work of an orchestra would not be overlooked, and chorus and orchestra concerts of the more familiar type could be given with the assistance of the present Columbia University chorus of 180 voices, under the associated direction of Professor Rubner and Walter Henry Hall.

The head of the department of music, Professor Cornelius Rubner, will give the work his personal direction. Admission will be free to the general public, and it is expected that the direct and indirect influence of the university community will provide the vitality and prestige which are requisite for the successful carrying out of a plan of this kind.

ORCHESTRA IN BURLINGTON, VT.

A symphony orchestra of thirty musicians has been organized in Burlington, Vt., under the leadership of Alfred Larsen, with Bert Waterman first violin and concertmaster. The orchestra gave its first concert on November 26, playing, among other selections, Wagner's "Tannhäuser" March, a movement from Beethoven's First Symphony, "Ase's Death" and "Anitra's Dance" from Grieg's "Peer Gynt" suite, and the March of the Priests from "Athalie." The orchestra will give five more concerts during the year.

THE METROPOLITAN

Mme. Nordica in "Tristan und Isolde" Wednesday.

Massenet's "Manon" will be given to-morrow evening at the Metropolitan Opera House, with Miss Geraldine Farrar in the title role. Edmond Clément will make his operatic debut at the Metropolitan Opera House in the role of Des Grieux. Lescaut will be sung by Henry Dutilloy, the Comte des Grieux by Andrea de Segurola, and others in the cast will be Christine Hélianę, Roeina Van Dyck, Henrietta Wakefield, Lucette de Lievin, Albert Reiss and Georges Régis.

Possibly the most interesting announcement for the week is the appearance of Mme. Lillian Nordica on Wednesday evening as Isolde, in "Tristan und Isolde." Louise Homer, Carl Burrian, Pasquale Amato, Robert Blass, Adolf Mühlmann, Albert Reiss, Julius Bayer and Glenn Hall will sing the other roles. Arturo Toscanini will again conduct.

Thursday evening will bring "La Gioconda," with the usual cast.

Leo Slezak will again sing Manrico in "Il Trovatore" on Friday evening, with Johanna Gadski as Leonora, Marianne Flahaut as Azucena and Dinh Gilly as the Conte di Luna.

At the Saturday matinee Geraldine Farrar will appear as Madama Butterfly, with Antonio Scotti, Riccardo Martin and Rita Fornia.

"Faust," with Mr. Caruso, Bella Alten as Marguerite, Lenora Sparkes as Siebel, Dinh Gilly as Valentin and Adamo Didur as Mephistopheles, will be given on Saturday evening.

For Friday evening at The New Theatre there will be a repetition of Lortzing's "Czar und Zimmermann," with the same cast that met with such favor at its first rendition

The performance at The New Theatre on Thursday afternoon will consist of three different entertainments, opening with "Il Maestro di Capella," by Ferdinando Paër. This opera was written originally in two acts in French, and first performed on March 29, 1821. Subsequently it was given in Italian, and in 1894 it was revived as a one-act opera at the Scala, in Milan. A. Zanardini, who made the Italian adaptation, did so with a view of Antonio Pini-Corsi in the principal role of Barnaba, the Maestro di Capello (music master), in which he achieved a great success. In the forthcoming production at The New Theatre Pini-Corsi is also cast for the role, while the role of Benetto, his nephew, is in the hands of Angelo Badá, and Miss Alma Gluck will interpret the role of Gertrud, the cook. In the conductor's chair will be Vittorio Podesti.

The second part of the performance will be taken up by Miss Rita Sacchetto in her dramatic dances.

The bill will close with a performance of Mascagni's "Cavalleria Rusticana." Mme. Noria will be the Santuzza, Mr. Martin will sing Turiddu, Mr. Gilly will be Alfio, Miss Wickham is cast for Lola, and Mme. Matifeld for Mamma Lucia.

THE KNEISEL QUARTET.

The second concert of the regular series by the Kneisel Quartet will be given at Mendelssohn Hall on Tuesday evening, December 14, at 8:15 o'clock, with Messrs. Leo Schulz and Josef Kovarik as assisting artists. The compositions to be played are the quartet in B flat major, Op. 130, by Beethoven; "Le Passeur d'Eau," a sextet in one movement for two violins, two violas and two violoncellos by Charles M. Loeffler and a sextet in D minor by Tschaikowsky for two violins, two violas and two violoncellos, Op. 10.

PHILHARMONIC ORCHESTRA.

Miss Bella Alten, of the Metropolitan opera company, will be the soloist at the next concert of the Philharmonic Society, set for Wednesday night in Carnegie Hall. She will sing an aria from the "Creation" and another from Mozart's "Le Nozze de Figaro." This will be the first concert appearance of Miss Alten in New York for the present season. The orchestral portion of the programme, which is the second in the Historical Cycle, will include Mozart's "Jupiter" symphony and Beethoven's Fifth Symphony.

One week from to-day, in Carnegie Hall, a popular programme is to be played by the Philharmonic when Yolando Mérö, pianist, will be soloist. The Bach suite, already once repeated by request, is to have another hearing because of insistent demands by those who have missed its presentation on the two previous occasions.

ANDREA DE SEGUROLA.
In "La Gioconda" at the Metropolitan.
(Copyright, 1909, by A. Dupont.)

MME. SCHUMANN-HEINK.
With Boston Symphony Orchestra at Carnegie Hall Saturday.

ARNOLD VOLPE.
Conductor Volpe Symphony Orchestra.

EDWIN GRASSE.
At Mendelssohn Hall next Thursday.

MISS BELLA ALTEN.
Soloist with Philharmonic Society, Carnegie Hall, December 8.

NEW YORK SYMPHONY SOCIETY.

The soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, at this afternoon's concert at The New Theatre, will be Joseph Malkin, 'cellist. Mr. Malkin is a Russian, and was born at Odessa in 1881. The programme, which has been slightly changed from the original announcements, will be as follows:

Symphony No. 3, "Rhenish" ..... Schumann
Concerto in D major, for violoncello ..... Haydn
Joseph Malkin.
Variations on the Austrian National Anthem, (for string quartet) ..... Haydn
Played by the entire string orchestra.
Scherzo, Op. 45 ..... Goldmark

Mr. Damrosch will give his annual Wagner programme at The New Theatre on Sunday afternoon, December 19. David Mannes will be the soloist.

AS TO PADEREWSKI'S SYMPHONY.

The London music critics seem to be greatly divided regarding the merits of Paderewski's symphony, which was produced for the first time in England at the Queen's Hall, London, on November 9. Says "The Times": "It was perhaps inevitable that a work of modern date, dealing with such a subject (the Polish revolution), should be of very sombre hue. The slow movement is a purely lyrical number of exquisite quality, and the story of the revolution is told in the finale with an emotional and a dramatic power that carries all before it and excuses even the long and rather tedious battle scene, in which the well known orchestral effects are used."

"The Pall Mall Gazette" was disappointed. "We failed to trace any special distinction in the music; the thematic material was curiously unoriginal, never, perhaps, definitely suggesting other things, but nearly always carrying with it a flavor of the expected, almost at times to the verge of commonplace." It found the orchestration notable. "We take exception, though, to the thunder machine and the three sarrusophones, the effect being doubtful and somewhat ill judged, in that the novel sound was scarcely prominent or distinctive enough to achieve its object. . . . Altogether, the work is disappointing, and curiously so, except that perhaps from very earnestness of endeavor the composer may have become, as it were, too self-conscious to do his undoubted powers full justice."

The London correspondent of "The Glasgow Herald" doubted "if Paderewski really has the inventive inspiration for such a subject or the grasp of musical architecture for the writing of a symphony. His success as composer, and he has shown genuine talent, has been mainly in his smaller piano pieces."

"The Daily Telegraph" dodged the question: "He (Paderewski) is a master of technic—of that there can be no doubt; one is not easily blinded by such a galaxy of new or quasi new instruments as is included in his score; and he expresses that which he seeks to express with complete ease. But we are bound to confess that on a first hearing of his symphony it seems impossible to plumb the uttermost depths of music which clearly is not superficial 'Capellmeister musik,' and therefore we welcome the further opportunity that is to be afforded in December for hearing it again."

BOSTON SYMPHONY ORCHESTRA.

This week brings the second visit of the season of the Boston Symphony Orchestra, which will give concerts in Carnegie Hall on Thursday evening and Saturday afternoon. For the evening concert the orchestra will present as assisting artist Mme. Olga Samaroff, who will play the Schumann concerto.

The symphony on Thursday night will be D'Indy's No. 2, in B flat major. This work was last heard here in December, 1905, when the Boston Symphony Orchestra played it under the direction of the composer himself. Mr. Fiedler recently put it on a Boston programme, and its performance excited such genuine enthusiasm that he repeated it at last week's concert in Boston. The other orchestral number will be Tschaikowsky's "Nut Cracker" suite.

On Saturday afternoon there will be two assisting artists—Mme. Schumann-Heink and Georges Longy, the solo oboe of the orchestra. Mme. Schumann-Heink will sing the recitative and aria "Sextus," from Mozart's "Titus," and Gounod's "Stances de Sapho." Mr. Longy will play Handel's concerto for oboe and string orchestra. The symphony will be Tschaikowsky's No. 4. The following are the two programmes in their proper order:

THURSDAY EVENING, DECEMBER 9, AT 8:15.

Symphony in B flat major, No. 2, Op. 57 ... D'Indy
Concerto for pianoforte and orchestra in A minor, Op. 54 ..... Schumann
Suite for full orchestra taken from the score of the ballet "Nut Cracker," Op. 71 A. Tschaikowsky
Soloist, Mme. Olga Samaroff.

SATURDAY AFTERNOON, DECEMBER 11, AT 2:30.

Overture to the opera "The Bartered Bride," Smetana
Symphony No. 4 in F minor, Op. 36. Tschaikowsky
Recitative and aria "Sextus" from "Titus." Mozart
Concerto for oboe and string orchestra ... Handel
Stances de Sapho ..... Gounod
Overture to the opera "Rienzi" ..... Wagner
Soloists, Mme. Schumann-Heink and Georges Longy.

SOUSA'S CONCERT.

John Philip Sousa and his band will be at the Hippodrome next Sunday night. He will give a concert of favorite marches, with two new numbers—the Bacchanalian suite, "People Who Live in Glass Houses," and his latest march, "The Glory of the Yankee Navy." Sousa will be assisted by four soloists—the Misses Frances and Grace Hoyt, soprano and mezzo-soprano; Florence Hardeman, violin, and Mr. Herbert Clarke, cornetist.

MUSIC NOTES.

The choir of the Musical Art Society, under the direction of Frank Damrosch, will give the first concert of its seventeenth season on Thursday evening, December 23, at Carnegie Hall. The programme will contain the following numbers:

Six settings of the Vesper hymn "Ave Maria" by old and modern masters.
Palestrina, Vittoria, Arcadelt, Liszt, César Franck, Mendelssohn.
Hodie Christus Natus Est ..... Sweelinck
Rhapsody for alto, solo, male chorus and orchestra ..... Brahms
Pastorella, graziosella ..... Vecchi
Trois Chansons ..... Debussy
"Dieu! qu'il la fait bon regarder!"
"Quant j'ai ouy le tabourin."
"Yver, vous n'etes qu'un villain."
Sun and Moon ..... Gretchaninoff
Nänie ..... Brahms

The Fisk University Jubilee Quartet, which is now giving a series of concerts in New York City, is the present-day representative of the famous Fisk Jubilee Singers. The original company was sent out in 1871 and made a grand tour of the United States for four years and spent three years in Europe, returning with $150,000. This money built Jubilee Hall and purchased the campus of thirty-five acres, thus making possible the present Fisk University. The present quartet is in New York in the interests of the university, as that institution, in spite of its fine buildings and equipment, is practically without endowment. The singers present an unusually interesting and varied programme of negro folksongs, songs and readings from Paul Lawrence Dunbar and other selections of similar character. Their next concert is on Tuesday afternoon at No. 8 West 76th street, at the home of Mrs. Henry Clarke Coe, who has generously placed her parlors at the disposal of the quartet for that occasion.

Samuel A. Baldwin will give his usual free organ recitals in the great hall of the City College this and Wednesday afternoons at 4 o'clock. The programmes will be as follows:

TO-DAY.
Concerto in F major ..... Handel
Vorspiel, "Lohengrin" ..... Wagner
Concert Fugue ..... Krebs
The Curfew ..... Horsman
Marche Funèbre et Chant Séraphique ... Guilmant
Traumerei and Romanze ..... Schumann
Grand Choeur in A ..... Kinder

WEDNESDAY, DECEMBER 8.
Chromatic Fantaisie ..... Thiele
Air in D ..... ? Bach
Fugue à la Gugue ..... ?
Cantilene in D ..... Matthews
Suite in D, Op. 54 ..... Arthur Foote
Nocturne in E flat ..... Chopin
Prelude and fugue on the name "Bach" ..... Liszt

Felix Lamond will give a free illustrated lecture on Bach, Mendelssohn and Rheinberger at St. Paul's Chapel, Columbia University, on Thursday evening, December 9, under the auspices of the Germanistic Society of America.

The Volpe Symphony Orchestra, with Mme. Blanche Arral as soloist, will give the following programme this afternoon at Carnegie Hall:

Suite in D major ..... Bach
Aria, "Divinities du Styx" (Alceste) ..... Gluck
Symphony No. 4 ..... Beethoven
Overture, "Oberon" ..... Weber
Aria from "Der Freischütz" ..... Weber
A Roman Carnival ..... Berlioz

The second sonata recital of the series given by Mr. and Mrs. David Mannes at the Stuyvesant Theatre will take place on Sunday evening, December 12, at 8:30 o'clock, with the following numbers: Sonata in F minor, Op. 30, No. 2, by Locatelli; sonata in E flat major, Op. 12, No. 3, by Beethoven; sonatina in G major, Op. 100, by Dvorak, and sonata in E major (MSS., first time), by Joseph Henius, a pupil of Dvorak.

Mme. Lillian Nordica will make her first New York appearance this season at the benefit for the Loomis Sanatorium, to be

Continued on third page.

CALENDAR FOR THE CURRENT WEEK.

SUNDAY.—Carnegie Hall, 3 p. m., concert by the Volpe Orchestra; New Theatre, 3 p. m., concert by the Symphony Society, Walter Damrosch, conductor; Metropolitan Opera House, 2:30 p. m., popular operatic concert; Manhattan Opera House, 8:30 p. m., popular operatic concert; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin.

MONDAY.—Metropolitan Opera House, 8 p. m., French opera, "Manon"; Manhattan Opera House, Italian opera, "Tosca"; Opera House, Brooklyn, 7:45 p. m., German opera, "Lohengrin"; Hotel Astor, 3 p. m., benefit concert for Loomis Sanatorium.

TUESDAY.—Manhattan Opera House, 8 p. m., French operetta, "Les Cloches de Corneville"; Metropolitan Opera House, 2:30 p. m., Miss Lois Fuller and her pupils in dances; Mendelssohn Hall, 8:15 p. m., concert of chamber music by the Margulies Trio; No. 8 West 76th street, 3 p. m., Fiske Jubilee Quartet.

WEDNESDAY.—Carnegie Hall, 8:15 p. m., historical concert by the Philharmonic Society, Gustav Mahler, conductor; Manhattan Opera House, French opera, "Faust"; Metropolitan Opera House, 8 p. m., German opera, "Tristan und Isolde"; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; Waldorf-Astoria, 8:15 p. m., song recital by Miss Abbie Totten.

THURSDAY.—Carnegie Hall, 8:15 p. m., concert of the Boston Symphony Orchestra, Max Fiedler, conductor; Metropolitan Opera House, 8 p. m., Italian opera, "La Gioconda"; New Theatre, 2 p. m., lyric opera, "Il Maestro di Capella," ballet and "Cavalleria Rusticana"; Mendelssohn Hall, 3 p. m., violin recital by Edwin Grasse; St. Paul's Chapel, Columbia University, 8:15 p. m., lecture by Felix Lamond on "Bach, Mendelssohn and Rheinberger"; Academy of Music, Brooklyn, 4 p. m., lecture by Howard Brockway on the programme of the Boston Orchestra; 8:15 p. m., lecture by Daniel Gregory Mason on "Richard Strauss and Realism."

FRIDAY.—Manhattan Opera House, 8 p. m., opera in French, "Tannhäuser"; Metropolitan Opera House, Italian opera, "Il Trovatore"; New Theatre, 8 p. m., German opera, "Czar und Zimmermann"; Opera House, Brooklyn, 8:15 p. m., concert by the Boston Orchestra.

SATURDAY.—Carnegie Hall, 2 p. m., concert of the Boston Orchestra; Metropolitan Opera House, 2 p. m., Italian opera, "Madama Butterfly"; 8 p. m., French opera, "Faust"; Manhattan Opera House, 2 p. m., French opera, "Faust"; 8 p. m., French operetta, "Boccaccio."

GOOD ROADS COSTLY.

But Economical in the Long Run, as They Last Well.

Summarizing the report made at the meeting of the Massachusetts Highway Association as to the latest experience in good road building, "The Engineering Record" says:

"Where the tar was used the surface began almost at once to pick up at places, and required extensive repairs after passing through one winter; but the oil and asphalt, when used without an admixture of tar, were entirely satisfactory, and acted altogether differently from the tars. The oil came well to the surface and flushed up well under travel, so that the appearance was that of a mosaic pavement, and the road was elastic and comparatively noiseless in operation. During the summer the portion of the road on which the oil was used remained in good condition, and is still without signs of disintegration. The oil and tar disintegrated and ravelled badly during the winter. The sections treated with water gas were so bad that they had to be retreated immediately with a different material.

"The cost of one mile of bituminous oil and gravel road, having 8,800 square yards of surface, is about $1,600. The total cost, including maintenance of such a road for fifteen years, at $100 a year, comes to $3,000. To coat with tar or oil once a year and keep in repair a mile of macadam road for fifteen years would cost about $9,200, while to construct a macadam road would cost about $5,000. The total cost of the macadam for the fifteen years would then be $14,420.

"The cost of building a good gravel road is about $1,500 a mile, and this, if maintained at an average expense of $150 a year and resurfaced once, would give a total cost of $2,750 for the road a mile for its fifteen years. Such a road, properly built, would answer for comparatively light travel, with medium automobile traffic, say from 200 to 300 vehicles a day, without heavy teaming. A bituminous road of high class for heavy traffic can be built and maintained for a total of $12,000 a mile for fifteen years."

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