MUSICAL NOTES and COMMENT

The Metropolitan.

"Lohengrin" and "Trovatore" on Week's Opera List.

General Manager Gatti-Casazza of the Metropolitan Opera House announces for the first special Tuesday evening performance of this season, this week, "Traviata," with Mme. Melba as Violetta. The Australian prima donna will have only two more appearances at the Metropolitan. Mr. Constantino will be heard for the second time at this house on this occasion, as Alfredo. An interesting feature of the evening will be the debut of the young Italian barytone, Carlo Galeffi, who will sing the role of the Father. Others in the cast will be Mmes. Maubourg and Mattfeld and Messrs. Rossi, Reschiglian and Begue. Mr. Podesti will conduct.

"Lohengrin" is announced for Monday evening, with Mr. Jadlowker in the title role, Mme. Morena as Elsa, Mme. Homer as Ortrud, Mr. Soomer as Frederick, Mr. Hinckley as the King and Mr. Hinshaw as the Herald. Mr. Hertz will conduct.

"Armide" will be repeated on Wednesday evening, with the original cast, including Mme. Fremstad, Mme. Homer, Mme. Gluck, Mme. Rappold, Mme. Sparkes and Mme. Mauborg, Mr. Caruso, Mr. Amato, Mr. Gilly, Mr. De Segurola, Mr. Reiss and Mr. Bada. Mr. Toscanini will conduct.

Mr. Slezak will be heard for the first time this season in the title role of "Trovatore" on Thursday evening, with Mmes. Rappold and Homer and Messrs. Amato, Reiss and Audisio. Mr. Podesti will conduct.

"Madama Butterfly," on Friday evening, will be given with Miss Geraldine Farrar, Mmes. Fornia and Mapleson, and Messrs. Martin, Scotti and the regular cast. Mr. Toscanini will direct.

The Saturday afternoon matinee will be "Cavalleria Rusticana" and "Pagliacci." In the former will be Mmes. Destinn, Maubourg and Mattfeld and Messrs. Martin and Gilly, while the latter will be sung by Mr. Caruso, Mme. Gluck (who will appear for the first time in this house as Nedda), and Messrs. Amato, Bada and Gilly. Mr. Podesti will conduct.

On Saturday evening the company will give "Tannhäuser" at the Academy of Music, Brooklyn, with Mr. Burrian in the title role, Mme. Morena as Elizabeth and Mme. Fremstad as Venus, Mr. Goritz as Wolfram and Mr. Hinckley as the Landgraf. Others in the cast will be Mmes. Sparkes and Messrs. Reiss, Hinshaw, Bayer and Gunther. Mr. Hertz will conduct.

MME. SEMBRICH'S RECITAL.

Song lovers who have been interested heretofore in the tentative efforts which a few singers have made in the line of folksong will have an opportunity to increase their interest to amazement and delight when they hear Mme. Sembrich's folksong recital in Carnegie Hall on the afternoon of December 6. Some six or eight years ago the prima donna, in her desire to widen the scope of her song recitals, devoted a third of one of her programme to folksongs, and ever since she has cherished the plan of culling the folksong literature of the principal countries of the world, and presenting her specimens in the manner which has always distinguished her lists over those of other song recitalists; that is: with regard to the beauty of the songs themselves, their value as characteristic expressions of their authors, effectiveness in respect of contrast and climateric development. In compiling the programme of the coming recital her familiarity with all the countries of Europe has stood her in good stead. She is as much at home in Russia, Germany, Austria, Great Britain and their dependencies, Italy and Spain, as she is in the United States, and familiar with the languages of half of the peoples whose songs she purposes to exploit; the others she has studied in order that she may utter not only the words but the spirit of the songs on her list.

In the group of songs from Teutonic countries she has included, besides German examples, the exquisite "Neckens polska," which forms the slow movement in the "mad scene" in the opera of "Hamlet," which she sang at the Metropolitan Opera House when Mr. Abbey was manager. This to represent Sweden. Norway's representation is a song from the mountain pastures, which Jenny Lind carried all over Europe and America sixty years ago. Great Britain contributes English, Irish, Scotch and Welsh songs, and the last will be given in the tongue of the ancient Cymri. The French songs will come from Bresse and Normandy, Canada and our own Louisiana. Mme. Sembrich having set a scientific, as well as an artistic standard, has chosen to pass over the popular minstrel songs of America, but to let such indubitable folksongs as "Gai lon la" and "Musiou Bainjo" stand for the form in America. The other Latinized countries drawn on are Italy and Spain.

In the final group are songs from Great and Little Russia, a cradle song and love song in modern Greek (noted down in Smyrna and set by the late Bourgault-Ducoudray), a Bohemian lament, a sentimental song and a roystering Krakowiak from the singer's native Poland, and two gems from Magyarland, the beauty of which so appealed to Brahms that he arranged them for orchestra as well as pianoforte. Mme. Sembrich's list embraces twenty-nine songs in fourteen different languages, not to mention dialects.

SCHARWENKA'S NEW CONCERTO

A Feature of To-day's Philharmonic Concert.

The Philharmonic Society, under the direction of Mr. Mahler, will give three concerts in Carnegie Hall this week. At the first, which will take place this afternoon, Mr. Xaver Scharwenka will play the solo part in his fourth concerto for pianoforte and orchestra. Twelve years ago Mr Scharwenka and his brother Philipp were residents of New York for a space and active in the city's musical affairs. In the German opera season of 1897 at the Metropolitan Opera House he produced an opera, "Mataswintha," and at a concert in Chickering Hall brought forward his pianoforte concerto in B-flat minor. He was one of the pallbearers at the funeral of Anton Seidl at the opera house on March 31, 1898.

Mr. Scharwenka's fourth concerto was composed in the summer of 1907 and, though it has had several performances in Europe at some of which the composer conducted, he will play it himself for the first time this afternoon. It is dedicated to the Queen of Rumania. To a friend who wrote asking for information about the composition Mr. Scharwenka, who, as his friends know, is a good deal of a wag, replied as follows:

"The first movement begins with a short tutti which introduces a motive of great importance to the thematic work. The pianoforte then enters with passages of weighty octaves, which lead through a climax up to the principal theme of the movement (tutti, F minor). The solo instrument takes up the exposition giving out the theme in A-flat major, and leading to an episode in which the motive of the introduction is chiefly employed in a modulatory manner. A quiet episode embroidered by a triplet figure in the left hand leads to the so-called second subject (A-flat major). It begins very quietly, like a song, is developed energetically with the help of the orchestra, but breaks off suddenly to give place to a figure of dalliance which twines itself around the second theme. Now there begins the development of another climax, dynamic and agogical; the music grows and grows until the thunderbolt falls and the first "solo" comes to an end (thank God!) with a brilliant octave passage for the pianoforte.

"An extended tutti (A-flat major) gives the solo performer time to mop the perspiration from his brow. After two handkerchiefs have been soaked the trouble is resumed. Passages of thirds and sixths for the pianoforte; in the orchestra thematic and modulatory work. Development and transition to F minor. Principal theme in the orchestra and transition to the second theme (in F major). Development as before, with some small variations, and introduction of the coda (F major), which brings forward a new motive which in association with the principal motive concludes the first part.

"After the pianist and conductor have measurably recovered their breath and the keyboard mopped dry (third handkerchief) there begins an intermezzo which has the character (in the beginning at least) of a gavotte—a trifle rococo and with a fine French odor (Pinaud, 3 francs per bottle). The dalliance is interrupted by an episode which brings back a reminiscence of things agone. As if from a distance come echoes of some of the motives of the first movement (second theme), but we are soon ushered back into the gavotte mood, and the little movement dies away pianissimo.

"The finale (Lento mesto) begins with an orchestral prelude in the manner of a funeral march (C-sharp minor). A brief transition leads from the cemetery into the open country, where a few modest flowers grow by the wayside. After a few changes of mood we are led into the final movement (F minor, 12-8 time), which has the character of a tarantella. The principal theme is modelled on the chief theme of the first movement. The movement is free in form. In the middle a merry episode of similar character in F major. At the close all the motival and thematic material is used to develop the climax. Scintillant conclusion. A low bow. Fourth pocket handkerchief used up. The public overjoyed that the piece has come to an end.

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—New Theatre, 3 p. m., concert of the Symphony Society; Carnegie Hall, 3 p. m., concert of the Philharmonic Society; College of the City of New York, free organ recital by Samuel A. Baldwin; No. 78 West 55th street, at 3:30 p. m., reading by Miss Amy Grant, "Parsifal"; Metropolitan Opera House, 8:15 p. m., concert.

MONDAY—Metropolitan Opera House, 8:15 p. m., German opera, "Lohengrin"; Mendelssohn Hall, 3 p. m., pianoforte recital by Ernest Hutcheson; Carnegie Hall, 8:15 p. m., concert by the Russian Balalaika Orchestra; Academy of Music, Brooklyn, lecture by Daniel Gregory Mason.

TUESDAY—Carnegie Hall, 8:15 p. m., concert of the Philharmonic Society; Metropolitan Opera House, 8 p. m., Italian opera, "Traviata"; Mendelssohn Hall, 3 p. m., song recital by Miss Alice Preston; Engineering Society's Building, 8:15 p. m., concert by the Fisk University Jubilee Quartet; New Amsterdam Theatre, afternoon, concert of the Russian Balalaika Orchestra.

WEDNESDAY—Metropolitan Opera House, 8 p. m., French opera, "Armide"; Mendelssohn Hall, 8:15 p. m., song recital by Miss Myrta French; Lyceum Theatre, afternoon, concert of the Russian Balalaika Orchestra.

THURSDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Il Trovatore"; Carnegie Hall, 8:15 p. m., concert of the Russian Symphony Orchestra; Mendelssohn Hall, 3 p. m., song recital by Mrs. Ben Lathrop; 8:15 p. m., concert by the Misses Harriet and Helen Scholder; New Amsterdam Theatre, afternoon, concert of the Russian Balalaika Orchestra; Academy of Music, Brooklyn, 8:15 p. m., concert of chamber music, by the Kneisel Quartet.

FRIDAY—Carnegie Hall, 3 p. m., concert of the Philharmonic Society; Metropolitan Opera House, 8 p. m., Italian opera, "Madama Butterfly"; New Amsterdam Theatre, afternoon, concert of the Russian Balalaika Orchestra.

SATURDAY—Metropolitan Opera House, 2 p. m., Italian opera, "Cavalleria Rusticana" and "Pagliacci"; Carnegie Hall, 2:30 p. m., pianoforte recital by Josef Hofmann; 8:15 p. m., concert of the Russian Balalaika Orchestra; Academy of Music, Brooklyn, 8 p. m., German opera, "Tannhäuser"; Mendelssohn Hall, 2:30 p. m., pianoforte recital by Xaver Scharwenka; Hotel Gotham, 8 p. m., concert by the Marum Sinzig Ensemble.

EMMY DESTINN.
In "Cavalleria Rusticana," at the Metropolitan.

RICARDO MARTIN.
In "Madama Butterfly," at the Metropolitan.

MME. ALMA GLUCK.
Metropolitan Opera House.
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DINH GILLY.
Metropolitan Opera House.
(Copyright by Aimé Dupont, New York.)

THE KNEISEL QUARTET.

The Kneisel String Quartet will give its second concert this season before the Brooklyn Institute of Arts and Sciences on Thursday evening in the Brooklyn Academy of Music, with Mr. Arthur Foote, of Boston, assisting artist.

The programme will consist of the Quartet in D minor, by Cherubini; the Trio No. 2 in B flat major, for piano, violin and 'cello, by Arthur Foote, and Grieg's G minor quartet. The composition by Cherubini is one of the brightest and freshest of all his chamber music works, in spite of the fact that it was written when Cherubini was in his seventy-fourth year.

NEW YORK SYMPHONY SOCIETY.

Henry Hadley, conductor of the Seattle Symphony Orchestra and one of the foremost of American composers, will conduct his third symphony at the concert of the Symphony Society of New York this afternoon in The New Theatre. Mr. Hadley is making a "guest" tour with several of his own compositions. He has already appeared with the Boston, Chicago and Philadelphia orchestras. This, however, will be his only appearance in New York. The symphony is a novelty here.

Another composer who may now be considered as an American is Frederick Stock, the conductor of the Theodore Thomas Orchestra in Chicago. He will be represented on the programme of this concert by his Symphonic Waltz. This number and the "Obstinate Note" movement from Moszkowski's third suite will be conducted, of course, by Walter Damrosch. The soloist will be Miss Hulda Lashanska, who will make her first public appearance.

Next Sunday afternoon the orchestra, under Mr. Damrosch's direction, will play Brahms's fourth symphony and two short numbers. Dvorak's "In the Spinning Room" and Johann Strauss's waltz, "Be Embraced, O Ye Millions." This waltz is included in this particular programme because it was dedicated by Strauss to Brahms. Kocian, the Bohemian violinist, will be the soloist on this occasion.

NEW YORK ORATORIO SOCIETY.

Eduard Greil, whose famous mass will be sung on Tuesday evening, December 6, by the Oratorio Society at Carnegie Hall, might be regarded as the typical German professor in music were it not for the freshness and inspiration that enriched his extraordinary scholastic attainments. This composer, who was born in Berlin in 1900 and died near that city in 1886, spent nearly sixty years of his long life at the Berlin Singakademie, whose former director, Zelter, was one of Greil's teachers. At seventeen he entered the institution, at thirty-two he became its vice-director, and from 1853 to 1876 he ruled as director. Other appointments were also his during this period and he was a fixed star in German musical life for all of this time.

Greil's creative gifts were manifested most abundantly in the mass, soon to be performed here, but he also wrote a "Te Deum," a series of motets and cantatas, musical settings in eight and eleven parts of certain psalms, an oratorio entitled "The Israelites in the Desert" and other considerable works. His steadying influence upon the music of the Catholic Church in Germany has been widely recognized and especially for his successful revival, in this solemn mass, of the contrapuntal style of three centuries earlier.

The melodic and harmonic beauty of the sixteen-voiced musical fabric in this mass is the more strikingly apparent because the singers are entirely unaccompanied. The Oratorio Society chorus has been divided into four quartet groups by Dr. Frank Damrosch for this occasion, and there will be sixteen additional voices for the solo quartets.

BOSTON SYMPHONY ORCHESTRA.

Josef Hofmann will be the soloist at each of the second pair of concerts of the Boston Symphony Orchestra, which will be given in Carnegie Hall on Thursday evening, December 8, and Saturday afternoon, December 10. On Thursday evening he will play Beethoven's concerto in G major, No. 4, and on Saturday afternoon he will play Liszt's concerto in E flat major, No. 1.

MUSIC NOTES

This is the programme of the Russian Symphony Orchestra's concert in Carnegie Hall on Thursday evening:

First Symphony ..... Tschaikowsky
Intermezzo, Night ..... Napravnik
Fireworks ..... Stravinsky
Violin concerto ..... Tschaikowsky
Miss Kathleen Parlow.
Two Caucasian sketches, In the Aul..... Ipolitow-Ivanow
(Viola obbligato by Jacob Altschuler).

The following is the programme of Josef Hofmann's piano recital in Carnegie Hall on Saturday afternoon:

Toccata and fugue ..... Bach-Taussig
Variations ..... Mozart-Goubron
Sonata, Op. 3 ..... Beethoven
Scherzo, C sharp minor..
Nocturne, C sharp minor. } ..... Chopin
Chants Polonaise .....
Fantasie, C major ..... Schumann
Characters Rizzen ..... Hofmann
Romance, B flat major } ..... Rubinstein
Etude .....

Miss Alice Preston, soprano, will give her first New York song recital on Tuesday afternoon, in Mendelssohn Hall. Miss Preston will have the assistance, at the piano, of Isidore Luckstone, in the following programme:

Adriano.
Bois Epais (air from Amadis) ..... (1684) Lully
Where the Bee Sucks ..... (1710) Dr. Arne
Des Veilchen ..... Mozart
Air de Laurette ..... Gretry
(From Richard Cœur de Lion.)
Mein Schoeuer Stern..} ..... R. Schumann
Er Ist's ..... }
Allerseelen ..... Strauss
Sandmannchen .....}
Die Mainacht ..... } ..... Brahms
Meine Liebe ist Grun..}
Pastorale ..... Bizet
Colomba (Italian folk song).
(Arranged by Kurt Schindler.)
Chanson Triste ..... Duparc
Mandoline ..... Dubussy
The Little Gray Dove ..... Saar
Ah, Love But a Day ..... Beach
A Japanese Lyric ..... Isidore Luckstone
Frühlingsfluten ..... Rachmaninow

Mme. Frances Alda has returned from her second Western concert tour, which included the principal cities between New York and Kansas City. Mme. Alda has been specially engaged for a series of operatic appearances in Montreal with the new Montreal Opera Company, after which she will resume her concert tour, these engagements being interspersed with her twenty operatic appearances with the Boston Opera Company.

The following is the programme of Mrs. Ben Lathrop's song recital in Mendelssohn Hall on Thursday afternoon:

Early Italian Airs.

Pingo per mio diletto ..... Eighteenth Century
Doh pin a me non v'ascondete ..... Bononcini (1640-78)
Se tu m'ami, se sospiri ..... Pergolesi (1710-36)
La Calandrina ..... Jomelli (1714-74)

Early and Modern French.

Invocation a l'Amour ..... Attribuée a Henry IV
Complainte de Marie Stuart ..... De Lisse
(Sur Le Mort de François II, sou Epoux.)
La Belle Menotte ..... Early French
Nell ..... Fauré
Le Bonnet de Suzon..} ..... Mathé
Retraction .....}
Excerpt from the Cantata "Paradise and the Peri"
Four songs from Op. 79 (dedicated to the young):
Der Abendstern.....
Schmetterling..... } Schumann
Kinderwacht.....
Zigeunerliedchen.....
Love me Little, Love me Long.....
Seventeenth Century
Shepherd! Thy Demeanour Vary..Thomas Brown
Air: "Go, Naughty Man" ..... Dr. Arne (1710-78)
(From the ballad opera "Love In a Village.)
The Rainbow ..... Henschel
Cradle-Hymn of the Virgin ..... F. Morris-Class
Spring ..... Tosti

In bringing the Imperial Russian Orchestra for a tour of the United States, Messrs. Klaw and Erlanger are introducing to music lovers of this country an organization which is said to have created a sensation in the musical centres of Europe. The orchestra gives its opening concert at Carnegie Hall on Monday evening.

As the Russian Imperial Orchestra is

Continued on third page.

ALICE PRESTON.
Song recital, Mendelssohn Hall, November 29.

HULDA LASHANSKA.
With the New York Symphony Orchestra at The New Theatre this afternoon.

GIRLS AS HORSE JOCKEYS

An English Horseman Predicts That They Will Come in Time.

"The Racing Calendar contains the name of only one woman as a jockey, Mrs. Thornton, who in the August of 1904 rode her husband's horse, Vinagrillo, at York before a tremendous crowd," writes a correspondent of "The English Gentlewoman. "She appeared in a leopard colored silk racing jacket with blue sleeves and blue cap. It is said that £200,000 changed hands over the race. Mrs. Thornton was beaten.

"On the Continent a couple of years ago a girl took out a license as a jockey, but, as yet, in England none of the sex feminine has done so. It only requires some trainer to apprentice one or two girls and 'put them up' for the profession to be open to them. And why not?

"Nine-tenths of the boys who go into racing stables know nothing about horses or riding. Eight-tenths of them never learn to use their hands properly, six-tenths of them never become horsemen and end their days as stable lads riding exercise work.

"Girls have far better heads than boys, they think more and are more observant. They would be able to give a trainer a few more helpful accounts of how a horse has gone in a trial or a race and they would ride a lighter weight. Generally speaking, they would be gifted with so much better hands that strength would not be so much required, for strong jockeys are often only necessary because boys with bad hands have been riding in private the horse they are to steer in a race in public.

"It may not be in our time, but I am confident girl jockeys will come and that they would be far more useful to trainers than many of the apprentices they put up, who have as much as ever they can do to 'stick on,' let alone get the most out of a horse. Woman's position on the turf is by no means stationary, great as have been the strides it has taken in recent years.

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