MUSICAL NOTES and COMMENT

Use of Enthusiasm

A Biography and a Novel—Maitland and Rolland.

The sharp contrast in spirit between recent works by two equally eminent musical critics, one English, the other French, invites a few words of comment. Mr. J. A. Fuller-Maitland, for many years (ever since the death of Dr. Hueffer in 1889, we believe), critic of "The Times" newspaper, editor of the new edition of Grove's "Dictionary of Music and Musicians," a prominent figure in the Folksong Society and author of several admirable books besides the edition in modern notation of the Fitzwilliam Virginal Book (written in collaboration with W. Barclay Squire), has issued a biography of Brahms through the publishing house of the John Lane Company (London and New York). Mr. Fuller-Maitland is an admirer of Brahms's music—a "Brahmin" as the enemies of the greatest master of absolute music since Schumann are fond of calling every one who loves the "German Requiem" and its many worthy companion pieces. In fact, Mr. Fuller-Maitland is so warm a "Brahmin" that he thought it necessary to make confession in an introductory note "On Enthusiasm." An admirable note it is—sweetly sane, suggestive, instructive, admirably calculated to blow the cobwebs out of minds that have ceased to be active, and to bowl over the furiously zealous ones who think that they must hate one master in order to show their love for another, even if the two work in fields wholly different and far apart. The note deserves to be reproduced in full since it sounds the keynote of a splendid piece of critico-biographical writing, one that cannot help but make for artistic righteousness:

> The following pages are certain to inspire distrust in the minds of some readers because of their "enthusiastic" tone. Now, although enthusiasm is no longer considered a dangerous form of insanity, as it was in the eighteenth century, yet its presence is still regarded as tending to obscure the judgment, and the word conveys, whether intentionally or not, some idea of a mood that is necessarily transitory. The lamp that is trimmed gives the brightest and purest light, and the very sound of "enthusiasm" suggests some of the unpleasant accompaniments of an untrimmed wick. But is "enthusiasm" rightly predicted of all eulogy? Is all eulogy to be distrusted on the ground that no opinion can be at once favorable and dispassionate? One sees how absurd the word sounds in regard to the supreme things of the world in art and literature. Enthusiasm about the Bible, Shakespeare, Dante, Michelangelo or Beethoven savors of a young ladies' seminary, and in a grown-up person is as unfitting on the one hand as "impartial" criticism would be on the other, although in the days shortly following the creation of the supreme things enthusiasm and impartiality were quite appropriately exhibited toward them. Surely a frame of mind exists in which admiration for the greatest things is unmixed with any restless anxiety to discover flaws, a frame of mind free from all feverish desire to "gush" over things which, having attained the position of classics, remain for the world's calm and steady delight. Perhaps the most recent of the incontestably supreme things in the world of music to call forth a display of "impartiality" was the life work of Beethoven, upon whose death there were written obituary notices which must amuse the modern critic, and should warn him against timid excess of coolness. The fact that the tone of many of the obituary notices of Brahms was unwittingly couched in the same kind of "temperate" language would of itself suggest the idea that that master's work was destined among the great things of the world. It may be well to make it clear that the following pages are not written with any desire to make unwilling converts, but to explain the writer's own personal conviction regarding the music of Brahms. For him it has always been difficult to get into the position of a person who finds Brahms puzzling or crabbed; from the date of the early performances of the first sextet at the popular concerts, the master's ways of expressing himself, his idioms, have always seemed the most natural and gracious that could be conceived. Not that any unusual degree of musical insight can be claimed, nor any desire felt to disguise the few occasions on which passages have not been absolutely clear at a first hearing; but it would be hardly honest to disarm criticism by adopting an artificial "impartiality" when the joy aroused by that first experience has spread and grown with unwavering steadiness for over thirty years, during which each new work, as it appeared, has been eagerly welcomed as a new revelation of a spirit already ardently loved. It may be remarked that on that first occasion of encountering the name of Brahms on a concert programme the music was allowed to make its own impression. Musically inclined elders, anxious to train the young in the orthodox ways, as orthodoxy was understood in the 70's, were accustomed, with the best intentions, to call Handel sublime, Bach dry, Mozart shallow and Mendelssohn sweet; of Beethoven, they spoke in tones that reminded the child of Sunday, telling him he could not expect to understand it till he was older, or to enjoy it till much later; thus, all unconsciously, they damped for many years any ardor he might have felt for the great masters. But Brahms was a new name and could not be "placed"; so that at once and for ever afterward he seemed to speak to the heart with a rare directness, to use phrases that seemed to come from the home of the soul, and to speak so intimately as even to destroy any wish for personal communication with the man, lest that might, perchance, detract from the eloquence of his music.

It is in the spirit of warm affection that Mr. Fuller-Maitland has written his biography, which stands almost alone among such writings in the small space devoted to rehearsing the facts of the composer's career and the space given to a study of his works. A single chapter of thirty-seven pages suffices the author to tell his hero's life story. It takes him just five times as many pages to discuss his position in the world of music and point out the characteristics of his compositions. We can recall only two related cases in the history of modern music, the comparatively uneventful life of Schubert and the quiet life of Franz. The latter had a would-be Boswell ever at his heels, but he preferred to let his music speak for him. So, it would appear, did Brahms, who was only too indifferent to what the world knew or thought of his doings and conduct. Mr. Fuller-Maitland, however, precedes the six chapters devoted to Brahms's compositions to a discussion of his artistic relations toward his contemporaries and the characteristics of his art—two chapters of real interest as well as value.

In his preface to the English translation of the musical novel "Jean Christophe," by Romain Rolland (published by Henry Holt & Co.), Gilbert Cannan, who made the English version, quotes Dr. Johnson as saying: "Every man has a right to utter what he thinks truth, and every other man has a right to knock him down for it." The novel is an extraordinary work in more respects than one, not the least being the manner in which a large integument of imaginative fiction is spread over a skeleton of historical fact. Jean Christophe, indeed, is a composite picture, his prototypes being chiefly Beethoven, Richard Strauss and Hugo Wolf. There are other biographical elements easily recognizable, and some of them show the critical spirit of M. Rolland, of whose brilliancy there can be no question, in a not altogether amiable light. The first part (or volume in the original French) is moulded over the last of Beethoven's life, the copy being so close as to make use of the letter which Beethoven's father wrote as a dedication of the first of the son's music. This is acknowledged in a note at the end of the English part. Later we find an excerpt from a letter which Mozart wrote to his father when he was boiling with rage and resentment toward the chamberlain of the Archbishop of Salzburg, who had literally and physically kicked him out of the anteroom where he was waiting for an interview with his august but unappreciative master. Here credit is not given. Mozart discussed what true nobility consists in, but not for long; he was too eager to get at the nobleman who had insulted him so that he might not only return the kick but add interest. He even talked of killing him. In another chapter use is made of the story told to illustrate the reticence of Schumann, of how he had spent an entire evening with a young woman of whom he was enamoured without either of them saying a word until the composer's departure, when he turned and thanked his companion for the happiness of an evening "in which they had fully understood each other." When the hero of Rolland's book begins his revolt against all existing German music he creeps for a space into the skin of Richard Strauss, but soon afterward discloses himself to be Hugo Wolf. Rolland wrote a book on Wolf, and in his novel becomes so completely his champion that not only in the character of Jean Christophe, but also in his proper person, he misses no opportunity to decry Brahms's music, thereby destroying a large part of the respect which his criticisms of Beethoven, Schumann, Schubert, Wagner, Strauss and others might have brought him because of their eclecticism. He even goes to the extreme of revamping the silly lie told about Hans Richter's deliberate spoiling of a rehearsal of an overture by Wolf in order that he might say to the orchestra: "Gentlemen, I should certainly not have let *that* be played through to the end if I had not wished to make an example of the gentleman who has dared to write offensively of the great Brahms." This, too, is "enthusiasm," but of an unamiable kind.

Apropos of Dr. Richter, the dream of him

MRS. PARKS-BROWNRIGG.
Coloratura soprano engaged for next season at the Metropolitan Opera House.

as the conductor of a series of concerts by the New York Philharmonic Society next season, which the musical gossip of The Tribune indulged in last Sunday, seems to have been too lovely for realization. Instead of a fulfilment of the hope that Mr. Leifels had been commissioned to engage him comes the report that Mr. Joseph Stransky, first conductor of the Municipal Theatre in Hamburg, has been engaged for next year's concerts. Herr Stransky is an unknown quantity so far as the people who have maintained the Philharmonic Society for many years are concerned. Close observers of foreign affairs in the world of music know that he has done good work with the Blüthner Orchestra in Berlin, but the concerts of this organization stand in relation to the Philharmonic Concert of Berlin about as the concerts of the Russian Symphony Society stand toward those of the Philharmonic Society of New York. This need not be interpreted in a spirit derogatory to the Russian Symphony Society; most values in this world are comparative, and while Mr. Altschuler's concerts seem to be wholly unnecessary in New York, where the season is overburdened with orchestra concerts, they are valuable and uplifting in the other cities to which he has succeeded in extending his ministrations.

But this is merely preliminary to the answer to a question put by a friendly correspondent, who wants to know what was meant by the remark in last Sunday's Tribune that if Dr. Richter were to come here he would "pay Vienna's debt to New York." The answer is to be found in the history of the Philharmonic Society printed on the occasion of the fiftieth anniversary of its foundation in 1892. We quote:

> The Philharmonic concerts in Vienna were established by Otto Nicolai, composer of the perennially fresh and delightful German opera, "The Merry Wives of Windsor." In 1833 V. Lachner had given a few subscription concerts with the same forces, but it remained for Nicolai to give the Philharmonic concerts stability and a name. The latter, it is surmised, he borrowed from the London institution which had been founded in 1813, and which will ever live in grateful memory for having extended a helping hand to Beethoven upon his deathbed. In the programmes of its concerts the chief stress was laid upon the symphonic numbers. It is the boast of the institution that Beethoven's Choral Symphony received first adequate performance at one of its concerts in 1843. Societies composed of amateurs had essayed the colossal work before then, but they had approached it timidly, and not until Nicolai came with his Philharmonic concerts was full justice done to it. He gave the symphony twice in 1847 and once again in 1848. During the administration of Nicolai the concerts marked the culmination of Vienna's musical achievements. When he laid down the baton in 1847 twelve concerts had been given. His departure resulted in the enterprise falling into a sad somnolency. One concert only was given in 1848, one in 1849, and no more until Carl Eckert revived the entertainments under the name given them by Nicolai in December, 1854. Two years before Eckert had made a tour through America with Mme. Sontag, and had been elected honorary member of the Philharmonic Society of New York. It is not a violent presumption that this fact had something to do with his reanimation of the Vienna Philharmonics.

Though the report of Herr Stransky has much probability behind it, Mr. Loudon Charlton says that a contract has not been signed. H. E. K.

NEW OPERA VENTURE.

Louis Zuro, formerly of the Manhattan Opera Company, announces a season of grand opera in Italian and French, at prices from 50 cents to $2, at the People's Theatre, No. 201 Bowery. The season will open on Monday evening, May 22, with "Aida." The musical director of the company is the impresario's son, the young conductor Josiah Zuro, who for four years trained the chorus of Oscar Hammerstein's famous opera house, and also achieved great success as musical director of "Hans the Flute Player." The operas will be produced with the greatest attention to detail. The chorus will number fifty, the ballet twenty and the orchestra forty.

MUSIC NOTES.

The Wage Earners' Theatre League announce another departure in the work of bringing the best music within the reach of the working people, which received a recent great impetus from the special Philharmonic concert for wage earners at Carnegie Hall. The present innovation is a vocal and instrumental concert designed especially and primarily for wage earners, with David Bispham as the principal artist of the occasion. This concert, the first event of such a nature ever organized in connection with the present movement, will take place at Carnegie Hall on Sunday evening, May 21.

Mr. Bispham, in addition to singing many of his best known selections in German and English, will give his recitation from "Robert of Sicily" to a special organ accompaniment. The assisting artists will be Leo Ornstein, the pianist who appeared with the Philharmonic Society at its wage earners' concert, and Maurice Nitke and Max Dolin, two violinists who are favorites among the people of the East Side.

The first meeting of the National Federation of Music School Settlements will take place at the parent school in New York, No. 51 to 55 East 3d street, on Sunday, May 21. This important educational movement to promote good citizenship has gained widespread attention in the last few years, and schools similar to the one in New York have been established in Albany, Boston, Brooklyn, Cleveland, Chicago, Kansas City, New Rochelle, Pelham, Philadelphia, Pittsfield, Mass.; Providence, Rochester, San Francisco and St. Paul.

Workers and interested friends are invited to inspect the workings of the New York school on this day. Speeches will be made by prominent workers in this field and an opportunity afforded for those engaged in building up schools to confer as to a solution of their own especial problems. The orchestras of the school, numbering 120 pupils between the ages of ten and twenty-two, will give a demonstration of the work already accomplished.

Following are the programmes for the free organ recitals by Samuel A. Baldwin at the City College this week:

SUNDAY, MAY 7, AT 4 P. M.

Sixth Symphony (two movements) ..... Widor
Prelude and fugue in A major ..... Bach
Chant du Soir ..... Rossi
Etude (for pedal alone) ..... De Bricqueville
Concert Rondo ..... Hollins
Elevation ..... Rousseau
Prelude and fugue on name "Bach" ..... Liszt

WEDNESDAY, MAY 10, AT 4 P. M.

Double Theme Varie ..... Rousseau
Nocturne from "Midsummer Night's Dream," ..... Mendelssohn
Toccata and fugue in C major ..... Bach
Cantilene in D ..... Matthews
Adagio and scherzo from Symphony in D minor ..... Lemare
Eventide ..... Harker
Waldweben, "Siegfried" ..... Wagner

The concert to-night at the University Settlement will fittingly mark the close of the season's series, which have all been held through the generosity of Mrs. John R. MacArthur, who has conducted these concerts for the people of the settlement for the last ten winters. The programme for to-night will consist of a recital by Mme. Nordica, assisted by André Benoist. Admission will necessarily be by ticket only, and the recital will be held in the spacious gymnasium of the settlement, No. 184 Eldridge street.

MUSICAL ENTERTAINMENTS.

Lillian Sherwood-Newkirk, singer and vocal teacher, is dividing her time between New York and Norwalk, Conn. On April 25 she gave a musical and reception at her home in Norwalk, Conn., at which David Bispham and Annie Louise Cary-Raymond were the guests of honor. Mr. Bispham presented a programme of songs, delighting his hearers by his art. Mrs. Newkirk's pupils, who have formed a chorus club, sang the soldiers' chorus from Gounod's "Faust," with good effect, which showed careful training. Mrs. Newkirk opened her summer class at Norwalk on May 1.

Miss Helen Reusch, soprano, will sing at Schwaben Hall next Tuesday, May 9, at a concert to be given for the benefit of the Ottilien Waisenhaus.

A concert in aid of the Congregational Church of Grantwood-on-Hudson will be given Friday evening, May 12, by the Philharmonic Choral Club of the Palisades, Emma Walton Hodkinson, conductor. A chorus of forty-five women's voices will sing the cantata "The Fishermaidens," with solos, trios, duets, quartets, etc. Gena Branscombe, a young composer, will accompany a number of her own compositions, which will be interpreted by R. Norman Jolliffe, a New York barytone. Mrs. G. Herbert Ekins will accompany all the choral work. The concert will take place in the church building.

A good-sized audience assembled at the studio of Miss Alice M. McIlvaine on the afternoon of Thursday, April 27, to hear a song recital given by six of her pupils. The numbers on the programme most appreciated by the audience were those given by Miss Selma Markels, Miss Bessie Kirby and Miss Ray Glaser. Miss Markels, who is a dramatic soprano, gave the "Lorelie," by Liszt, and two selections by Wagner with much effect. Miss Kirby's numbers were "Com e Bello," from "Lucrezia Borgia" and the "Ave Maria" by Gounod, with violin obbligato. Miss Glaser sang Massenet's "Elegie" also with violin obbligato. The obbligatos and two violin solos were played by Mr. Henry Koy, a promising young pupil of Christiaan Kriens.

The East Side Operetta Club, composed of young people from the East Side, under the direction of Walter L. Bogert, will present the "Chimes of Normandy" in costume, with professional orchestra, at Carnegie Lyceum on Thursday evening, May 11. The performance will be given under the auspices of the Thursday Musical Club.

A fashionable audience greeted Miss Veronica Govers and her pupils on Tuesday evening, May 2, at her annual song recital at the Waldorf-Astoria Hotel. Miss Govers was assisted by Miss Grace Upington, pianist, and Miss Helen von Sayn, the Russian violinist. An interesting programme was presented, each number being well rendered. Among those who took part were Miss Florence Larkin, who has been with Miss Govers but a short time, but who showed marked improvement; Miss Alice Castle, Carl Barton, Miss Adele Raitt and Miss Grace Upington. Miss Govers will give a specially arranged course, beginning May 15, which will be given in her studio, No. 121 Carnegie Hall, and is intended as preliminary to the regular fall work.

AT MUSIC STUDIOS.

Elizabeth Racine, teacher of expression, with studio in Carnegie Hall, gave a studio tea and a short and appropriate programme last Tuesday afternoon. Her hearers were delighted with her work and applauded her liberally.

At the recent Gould wedding Christiaan Kriens, violinist, played a solo in the church and conducted his orchestra at the reception. Mr. Kriens is having a busy season.

Dr. Howard Duffield began his annual series of lectures on hymnology before the students of the Gullmant Organ School last Thursday evening. Director Carl is busy completing the arrangements for the commencement season and graduation exercises, which will take place on Thursday evening, June 1.

Mme. Kitty Berger, zither virtuoso and teacher, sailed last Wednesday for London, where she is booked for several concerts during the coronation.

The Metropolitan Opera Company has entered into an arrangement with the Instituto of Musical Art whereby qualified students of the operatic department of the institute will receive opportunities to sing small parts at the Metropolitan Opera House. Examinations for admission to the operatic department will be held at the institute building, 122d street and Claremont avenue, at 11 o'clock on Monday, June 5. Accepted candidates will be placed in charge of Mme. Milka Ternina or M. Alfred Giraudet at the beginning of the school year of 1911-'12. Mr. Gatti-Casazza and Mr. Hertz have become members of the faculty council of the institute.

Luisa Villani, prima donna soprano, has been engaged by the Savage Opera Company to interpret the part of Minnie in the English production of "The Girl of the Golden West."

Gustav L. Becker, pianist and teacher, has decided to conduct a course for piano teachers at Steinway Hall this coming summer.

Music and a "yellow tea" proved a happy combination at Mme. Belcher's studio, No. 53 West 25th street, last Thursday evening. Supper was served from 6 to 8 o'clock at the daffodil decked tables, after which a programme of songs was rendered by the following pupils: Mrs. W. Platt, Miss Lillian James, Miss Amy Bruce and the Misses Schrack, Hilliker, Shier and E. James. Among the guests were Miss H. F. Winslow, a well known singing teacher, and Miss Margaret Love, a pupil of Mr. Mildenberg, who gave several piano solos in a delightful manner.

At the fourth annual entertainment of the Sunday School Teachers' Association of St. Chrysostom's Chapel, in the lecture hall, 39th street and Seventh avenue, which took place last Tuesday evening, several of Miss Irene Ackerman's pupils took part. They were Miss Mabel Frick, Miss Meta Heemsath, Miss Regina Weil, Miss Kathaleen Harding, Miss Ina Meekel, Miss Hanna Wyle, Miss Jennie Hale Whyte, M. A. Bigfard and Charles Catlin.

Theodore Van Yorx, tenor and teacher, has decided to keep his studio, at No. 434 Fifth avenue, open this summer for instruction and for those who find it difficult to get to New York during the musical season. His association for more than fifteen years in professional work with oratorio societies and orchestras and in concert and recital work should fit him to aid singers and teachers in all branches of vocal art.

Miss Bessie Blake, of Yonkers, N. Y., made her debut at Mme. Garrigue's Friday musical receptions last week, singing "With Verdure Clad," from the "Creation," and songs of Gounod, Ralf and Willoby. Miss Blake has only studied since January of this year and Mme. Garrigue has been her only teacher. This young pupil has been engaged as soloist at a pianoforte recital to be held on May 8, and has, according to her teacher, already proved her ability by substituting for one of Mme. Garrigue's best singers at a few hours' notice, learning the music called for by the programme and facing a theatre audience for the first time in her life.

Cecile Behrens recently introduced three of her new professional pupils. Erna Korn played for the Liederkranz, Josephine Curlap played for the Ladies' Club and Etta Schoelermann, another pupil, played at a musical given at St. Paul's Church. Mme. Behrens is meeting with success in preparing her young artists for the concert stage.

Mme. Pauline Hovemann, grand opera singer and teacher, who has taken up the work of her husband, who died about a year ago, is proving herself an adept mistress of her art. She is said to hold by her enthusiasm and patience the attention and good will of all her pupils, by which means she owes, she said, all her success in producing the many artistic singers she has presented to the public. Among her pupils who appeared in concert are Mrs. Collins, wife of General Collins; Mrs. Josephine Dant, Miss Hattie Kaufman, Miss Lillian Born and Miss Helen Simon. Mme. Hovemann, who has decided to spend her vacation in Europe, will sail about June 15.

GLASS THAT WON'T BREAK.

Baccarat, France, has the honor of producing the first glass that is unbreakable. The new process has been successfully applied to the manufacture of lamp chimneys for use in coal mines containing much fire damp. The glassmakers of Baccarat have also succeeded in increasing the elasticity of the glass. This they accomplish by adding magnesia and oxide to the ordinary crystal glass.—Success.

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In Fame's Spotlight

By Vincent Towne. (Copyright, 1911, the International Syndicate.)

IN INVERSE ratio to his influence is the length of a member's biography in the Congressional Directory. So the meagreness with which he biographizes himself in that document can be accepted as an index to the calibre of the new minority mahout, James Robert Mann, of Illinois.

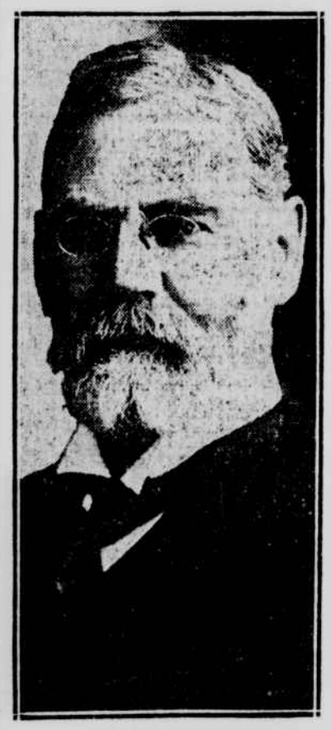
Perchance it is safe to assume that you haven't travelled far and wide in India and therefore do not know that in that empire the driver of an elephant is known by this melodious term, "mahout," to which title "Jim" Mann falls heir because his is the job of driving the Republican pachyderm through the 62d House of Representatives, the same which now sits under the big iron thimble at Washington. "Jim" Mann's direct predecessor in the mahoutship was "Tom" Reed, of Maine, who drove old Bolivar upon the floor during the reign of Charles F. Crisp, the last Democratic Speaker.

Your eye finds the new mahout by following the central aisle of the House and pausing at the end seat of the fourth row on the Speaker's left. It is the fourth row whichever way you count, whether from the front or the back of the chamber. Here sits, with elbows on desk, a stolid figure, gray both as to apparel and hirsute embellishment, and you are at once impressed by the fact that he is an almost exact double, an almost precise reproduction, of John Hay, the late Secretary of State. Although the species Mann hath flourished in this world for some time, but we will not climb higher in the family tree than that bough on which perched William Henry, the father of our Bolivar's mahout.

Old man Mann—namesake of "Tippecanoe"—was engaged, when James Robert was born, in subjugating a parcel of prairie soil near Bloomington, in northern central Illinois. Little "Jim" was not quite five when Beauregard started the Civil War, in which father Mann fought as a captain, and when that hefty lad was eleven the whole Mann family piked off some sixty miles to the northwestward, to a village called Gilman, which now boasts of something over a thousand inhabitants. Here another parcel of land was put to the plough, and that Captain Mann was a successful farmer is attested by the fact that he sent his three sons to college—Edward, the youngest, becoming a lawyer, and William, who stood next, an eye, ear and throat specialist of high standing.

When our friend "Jimmy," the eldest boy, was sixteen he packed his trunk, stuffed his pockets full of apples, bid a sorrowful farewell to the horses, the cows, the dogs and the family, and in the old spring wagon drove off to the nearest station for a trip to the village of Mason, where he entered the University of Illinois. Here he studied hard for four years, and, before he was yet twenty, the family assembled in Mason to beam proudly upon their James as he made his awkward, bashful bow and received his roll of sheepskin out of the hands of the austere prexy.

Every male young one of the Middle West comes into life with a ballot rolled up in



JAMES ROBERT MANN.
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