NOTES AND COMMENT FROM THE WORLD OF MUSIC

MUSIC FOR SHAKESPEARE FAIRY PLAY

Mendelssohn's Airs Replaced as Setting for "A Midsummer Night's Dream" by Folksong Music.

BY H. E. KREHBIEL.

MR. GRANVILLE BARKER has promised us something in his production of "A Midsummer Night's Dream" at Wallack's Theatre this week which brings it within the field of the musical reviewer as well as the dramatic critic. An old convention of much loveliness, but against which many sins have been committed, is to be superseded by an experiment which will challenge lively attention from students of musical history. Mendelssohn's incidental music is to be replaced by music culled from English folksong and adapted to the purposes of the comedy by Mr. Cecil J. Sharp, who has come from London with Mr. Barker to aid him in the production.

From one point of view it will be a pity to lose Mendelssohn's music, but its performance in the theatre has so long and often been a custom more honored in the breach than the observance that it is possible to think of its omission on this occasion with complacency. It can be left to the concert rooms, where its principal numbers are frequently heard under conditions impossible in the playhouse. Besides, it has so long been the custom to adulterate Mendelssohn's score that its admirers may well rejoice at its apparent neglect. They can at least be glad that they will not be forced to see the play extended and Mendelssohn's fine sense of artistic propriety set at naught by the inclusion of a transcription of one of the pianoforte "Songs Without Words" and excerpts from the composer's unfinished opera, "Lorelei," made by Victor Herbert, as was the case when Nat Goodwin experimented with the comedy in 1903. They will also count themselves more fortunate than Mr. Beerbohm Tree's patrons, who, in 1900, in London, were asked to hear "I Know a Bank" sung to the tune of "Auf Flügeln des Gesanges," though how words and music were consorted in this instance we cannot even imagine.

There is one aspect of the case, however, which will make one who loves Shakespeare and Mendelssohn with equal fondness always deplore the separation of the comedy from the music with which it has so long been associated. It was Hazlitt, we believe, who found an incongruity in the play because fairies six feet high were incredible. Now, nothing is better adapted to create the fanciful world in the minds of the spectators of the comedy in which such incongruities are dissipated than Mendelssohn's music, especially the overture, the Scherzo and the Nocturne. Our eyes do not bring troublesome realities before us when we are listening to the overture and the between-acts music. We can, if we wish, indulge in the fanciful speculation as to the number of fairies that could be accommodated with dancing places on the point of a needle. Everybody knows how beautifully the music of the overture prepares the minds of the hearers for the idyllic grace and beauty of the play from the moment when the opening chords, like "Horns from Elfland faintly blowing," usher us into the fairy-haunted wood. In the next instant the fancy is led captive by the gambols of the sprites which cease only to make way for an amusing but always musical characterization of Burly Bottom in his "translated" form. We shall be sorry to miss such inspiriting preparation for the play this week; and so, no doubt, will many others.

What Mr. Barker and Mr. Sharp intend to do for us to offset the loss of Mendelssohn's music we can contrive to guess in part from a publication entitled "A Midsummer Night's Dream. Songs and Incidental Music arranged and composed by Cecil J. Sharp, for Granville Barker's Production at the Savoy Theatre, January, 1914." This book does not contain all the music which is to be heard at Wallack's Theatre this week, but most of it is in its pages, and what with a preface written by Mr. Sharp and some little knowledge of Elizabethan and English folksong, it is possible to give some account of the musical investiture of the coming production.

Johannes Sembach and Margarete Matzenauer, in "Fidelio" at the Metropolitan Opera House

Antonio Scotti and Cherub, in "L'Oracolo"

Mme. Emma Calve, Concert, Aeolian Hall Thursday Afternoon

Leginska, the English Pianist at Aeolian Hall Sunday, Feb. 14,

SONGS AND DANCES OF WHICH MR. SHARP HAS MADE USE

In discussing the question how we are to treat songs like those in "A Midsummer Night's Dream," "of which not a single note of contemporary music has been preserved," Mr. Sharp answers that three ways lie before us—namely, (1) we may adapt Elizabethan music that was originally set to other words, (2) compose music in the Elizabethan idiom, or (3) commission a composer of our own day to write original music. The first plan Mr. Sharp rejects on the ground that in the songs of the period in question text and music are so closely interwoven that to substitute other words for the original ones would produce a mere patchwork. The second alternative he disposes of summarily by saying that to write such music would be to perpetrate a "fake." For the third method Mr. Sharp seems more or less willing to break a lance. Anachronism has no more terrors for him than it had for Shakespeare himself, of whom this writer said long ago, in discussing the music of the English virginalists, that the poet's Frenchmen, Italians, Greeks and ancient Britons are all sixteenth century Englishmen, who think, talk, sing, dance and conduct themselves like the Englishmen of Queen Elizabeth's court and her simpler subjects. Obviously believing the same thing, Mr. Sharp urges that to retain non-essential elements in the music of the comedy would be as pedantic as to insist upon the old roofless theatre of the period. The musician therefore is entitled to complete liberty in the matter, always recognizing that his way is bound, or is at least likely, to be superseded when time shall bring its inevitable change of style.

Such a fate, Mr. Sharp thinks, has overtaken Mendelssohn's music, which reflected the ideals of the German romanticism of sixty or seventy years ago, but sounds to us now like an echo of the past. In urging his objections to Mendelssohn's music he calls attention also to the fact that it fails to meet what might be called a Shakespearian want by making the meaning of the songs obscure and also by arresting the progress of the action of the play by frequent repetitions of words. So Mr. Sharp finally concludes that artistic aims would best be subserved in fitting out Shakespeare's plays with music by adapting English folk tunes, which in a sense are of no time because they are of all time, to the songs, and English folk music as well as movements to the dances.

Mr. Sharp's argument is ingenious; it sounds plausible and has much that is amiable in sentiment to commend it. Whether or not it is conclusive as to the attitude which music occupied toward the play in Shakespeare's time, or the attitude which the modern composer ought to assume, we shall not attempt to decide. If we were disposed to enter into a discussion of the matter we might be tempted, for one thing, to question the consistency of his conduct as well as the absolute accuracy of some of his historical statements. While condemning it, he has yet pretty persistently followed the plan of providing "A Midsummer Night's Dream" with music contemporary with the comedy's birth, unless we are to assume that by "Elizabethan music originally set to other words" he means only melodies known to have been composed by musicians of Elizabeth's time. Here a historical demonstration would be a very difficult matter indeed. He and every other folklorist in music would be hard put to it to prove that the melodies which have been preserved in connection with Shakespeare's songs were art products and therefore entitled to different treatment than the folksong tunes of the day. We do not know what tunes on which Byrd, Bull, Gibbons and other composers expended their superb skill were of their own creation or to what extent they were taken from the tongues of the folk. Neither can it be asserted that they would bear transferrence to other words less willingly than the folktunes which were common property so far as their use for popular songs were concerned. Neither are folksongs freer than art songs from reiteration of words. What category does the song in the first scene of Act IV of "Love's Labour's Lost" belong? We do not know; but we do know that as it was sung the words to fit the tune had to run, "Thou canst not hit it, hit it, hit it, Thou canst not hit it, my good man. An' I cannot, cannot, cannot, An' I cannot another can." We take the example at random. Mr. Sharp does not use any of the tunes preserved from the other plays in the songs in "A Midsummer Night's Dream," but he does not hesitate to do so in the dances, as shall appear presently. However, our purpose is not criticism, but exposition. Mr. Sharp's experiment is so novel and interesting that we wish it to be understood, and to that end we are going to take a glance through the musical pages of his book and tell the reader something of what they reveal.

SHAKESPEARE'S USE OF MUSIC.

"Shakespeare the man was an Elizabethan; Shakespeare the artist and dramatist belongs to all time," remarks Mr. Sharp. Very good; but there never was a dramatist more willing than Shakespeare to meet his public on all grounds where there was a possibility of their meeting. This is especially illustrated in his use of music in his plays. A scholar who has taken the pains to count them tells us that out of 37 of his plays 32 contain references to music and musical matters in the text, and that in 36 of the plays there are more than 300 stage directions referring to music. The majority of the musical references are in the comedies and most of them are quibbles or puns on musical terms. The fact testifies eloquently and convincingly to the universality of musical culture among the people who attended his plays. As he wrote for the whole people and made copious use of the popular music of his day, the songs and catches sung in the alehouses as well as the artistic music cultivated by gentle folk of education and refinement, it must be assumed that those who were called upon to enjoy the many fleeting allusions to the art and the songs which he took out of their mouths were near to him in taste and understanding. They were as "up to date" as he was and much more nimble minded than any audience to-day, else he would never have ventured to rattle off as many technical terms as he did or throw out so many mere hints concerning the songs of the day. A dramatist of to-day might venture an allusion to "It's a long way to Tipperary," but is there one who would dare to talk off-hand as he did of diapasons, minims, burdens, descant, frets, plainsong and a score of other musical things as he did? And as he did these things so he also used music for dramatic effect wherever he thought it desirable without as much concern, we fancy, as Mr. Sharp feels about holding up the progress of his play. We fancy, too, from what we have been told that Mr. Sharp has been less chary about distributing music throughout the fairy comedy than he has about avoiding repetition of words. At any rate we are going to hear music on the "tongs and bones," although we do not know that Bully Bottom's taste for this kind of art was gratified in Shakespeare's day. We are to hear flourishes on trumpets, too, and hunting music on horns, though these do not appear in the book. Trumpet calls are to prepare the audience to get ready for the scenes, and these calls are to be Bavreuthian in character, made up, that is, of motivi taken from the songs and dances of the play and also from tunes which Shakespeare's audiences would have recognized, but ours are not likely to. All this seems highly commendable and as much in the spirit of to-day as in that of the poet's.

Mr. Sharp's Songs and Dances.

A little chapter might be written around nearly every one of the nine set numbers in Mr. Sharp's book. There will be no overture, but in the second scene of the second act the fairies will trip it to one of the most popular of sixteenth century dance tunes. This is the piece known as "Sellenger's Round," also "The Beginning of the World." It is supposed to have been composed in 1580, and the modernness of its spirit so impressed Oscar Bie, a German historian of pianoforte music, that he described it as "perhaps the first perfect clavier piece on record which left its time far behind it." He even speaks of it as a prototype of Chopin's Ballade in F minor. Mr. Sharp uses only the first portion of the dance, and when his fairies begin to sing "You spotted snakes with double tongue" he makes use of an old English carol tune (modal, like nearly, if not quite all, his tunes). In the last scene of the comedy the portion of "Sellenger's Round" recurs. The time in which the comedy plays is not midsummer, as the title would seem to indicate, but a May morning, and there would seem to be a double propriety in Mr. Sharp's choice of the piece, since it certainly used to be danced around the Maypole, and in one of Oldham's satires directed against the Jesuits the song is assigned to the fairies, as see:

'Twas found a good and gainful art of old
(And much it did our Church's Pow'r uphold)
To feign Hobgoblins, Elves or walking sprites,
And Fairies dancing Salenger's o' nights.

Mr. Sharp's orchestra is a small one, consisting of a few violins, harpsichord, flutes and horns, but Bottom's song, "The ousel cock," which will be sung to a folktune of a type used for many a purpose by the folksingers of England, will be supported, we believe, only by a violin in lieu of the old rebeck, which was the viol's ancestor. For the "still music" of Act 4, scene 1, where Mendelssohn gave us his exquisite nocturne, with its forest horn slumber song, Mr. Sharp uses an old tune called "The Sprig of Thyme," for which we can find no association in Shakespearian music. When we reach the Bergomask dance of the first scene of the next act he leads us upon familiar ground. Here the tune is that of "Greensleeves," twice mentioned in "The Merry Wives of Windsor." When Mrs. Ford contrasts Falstaff's conduct with his professions she observes that they "do no more adhere and keep pace together than the Hundredth Psalm to the tune of Green Sleeves"; and when the Fat Knight himself makes his protestation of love in Act 5, scene 5, he goes into this transport: "Let the sky rain potatoes! Let it thunder to the tune of Green Sleeves, hail kissing comfits and snow eringoes, let there come a tempest of provocation, I will shelter me here." A fine old tune is "Greensleeves," which was licensed as early as 1580, but probably had been written before. It was, at any rate, so popular that within twelve days of its entry for license it was "moralized to the Scripture," that is, paraphrased for religious purposes. The custom of utilizing secular tunes for sacred purposes, which a few years ago seemed so shocking when done by the Salvation Army people, was much more common in England, France and Germany in the sixteenth century than it is now.

An English Tune Which Went to Germany.

As we shall lose the overture, scherzo, and nocturne, by Mendelssohn, we shall also lose a number which will be even more generally missed. Instead of the "Wedding March," of most amiable memory, we shall hear a march, not between the acts, but in the action, based on another famous old English tune, one that may be found in the manuscript volume which, till cruel criticism destroyed the fiction a few years ago, was fondly believed to have belonged to Queen Elizabeth herself. Then it was called "Queen Elizabeth's Virginal Book"; now it is prosaically "The Fitzwilliam Manuscript." In that collection it was called "Rowland," but later it was identified with a ballad which told about three English captains, the bravest of them Lord Willoughby, who fought in Flanders.

With fifteen hundred fighting men,
Alas! there was no more.
They fought with forty thousand
Upon the bloody Shore!

Here is a melody which was carried not only into The Netherlands, but also into Germany. On the Continent it was known as the "Rolandston," and the unexampled popularity which it won in Holland and Germany is quite irreconcilable with the notion of some historians that the influence of the English Virginalists of the Elizabethan period was either shortlived or confined to England. Not only did the English comedians who introduced farces with popular music into Germany and Holland set the fashion which created the German operetta ("Singspiel"), they also habilitated there the melodies of their native land. To the so-called "Rolandston" scores, perhaps hundreds of erotic, historical and religious songs were written in Germany and Holland.

In the first scene of Act V there is a simple stage direction, "Song and Dance." There are no words indicated, and Mr. Sharp has taken the liberty of introducing the bridal song, beginning, "Roses, their sharp spines being gone," from the old drama, "The Two Noble Kinsmen," which, in the first quarto edition of 1634 was described as the joint production of Fletcher and Shakespeare. For this beautiful poem Mr. Sharp has composed original music in the English folksong style. And with old dance tunes, "Chestnut" or "Dove's Figary," "Nonesuch," a Devonshire country dance known as "Step and Fetch Her," and a recurrence of part of "Sellenger's Round," the comedy will come to a close.

The bridal song from "The Two Noble Kinsmen" is not so familiar that it ought not to be reprinted. Here it is:

Roses, their sharp spines being gone,
Not royal in their smells alone,
But in their hue;
Maiden-pinks, of odor faint,
Daisies smell-less, yet most quaint,
And sweet thyme true;

Primrose, first-born child of Ver,
Merry springtime's harbinger,
With her bells dim;
Oxlips in their cradles growing,
Marigolds on death beds blowing,
Lark heels trim.

All dear Nature's children sweet,
Lie 'fore bride and bridegroom's feet,
Blessing their sense;
Not an angel of the air,
Bird melodious, or bird fair,
Be absent hence!

The crow, the slanderous cuckoo, nor
The boding raven, nor chough hoar,
Nor chattering pie,
May on our bridehouse perch or sing,
Or with them any discord bring,
But from it fly.

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Aeolian Hall, 3 p. m., concert by the Symphony Society; Carnegie Hall, 3 p. m., concert by John McCormack; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Century Opera House, 8:15 p. m., concert by the Russian Orchestra; Belasco Theatre, 8:30 p. m., concert of sonatas for violin and pianoforte by Mr. and Mrs. David Mannes; Little Theatre, 3 p. m., pianoforte recital by Miss Herma Menth; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; Broadway Tabernacle, 8 p. m., special service, Gounod's "Gallia" and Brahms's "A German Requiem"; Academy of Music, Brooklyn, 3:15 p. m., concert by the Philharmonic Society.

MONDAY—Metropolitan Opera House, 2 p. m., special performance of French opera, "Carmen," for the benefit of the Emergency Fund; 8 p. m., German opera, "Fidelio"; Little Theatre, 3 p. m., song recital by Clara Gabrilowitsch; Earl Hall, Columbia University, lecture recital on "Schumann," by John S. Van Cleve; Music Hall, Brooklyn, 8:15 p. m., pianoforte recital by Antoinette Szumowska.

TUESDAY—Aeolian Hall, 3 p. m., song recital by Christine Miller and George Hamlin; Bandbox Theatre, 3:30 p. m., pianoforte recital by Leo Ornstein; Aeolian Hall, 8:15 p. m., song recital by Kathleen Howard; Union Theological Seminary, historical organ recital by Clarence Dickinson.

WEDNESDAY—Metropolitan Opera House, 8 p. m., Italian opera, "L'Oracolo" and "Pagliacci."

THURSDAY—Metropolitan Opera House, 1:30 p. m., German opera, "Götterdämmerung"; 8 p. m., Italian opera, "Manon Lescaut"; Carnegie Hall, 8:15 p. m., concert by the Boston Symphony Society; Aeolian Hall, afternoon concert by Emma Calvé for the benefit of the French Red Cross and Lafayette Fund; 8:15 p. m., violin recital by Master William Kroll; Academy of Music, Brooklyn, 8:15 p. m., lecture by Carl Fiqué, on "The Programme of the Boston Orchestra."

FRIDAY—Metropolitan Opera House, 8 p. m., German opera, "Die Zauberflöte"; Aeolian Hall, 3 p. m., pianoforte recital by Theodore Henrion; 8:15 p. m., song recital by Mme. Ver Kerk; Horace Mann Auditorium, Columbia University, 8:15 p. m., song recital by Harriet Marple; Waldorf-Astoria, 3 p. m., costume recital by Miss Pelton-Jones and Paul Dufault of old music for harpsichord and voice; Opera House, Brooklyn, 8:15 p. m., concert by the Boston Orchestra.

SATURDAY—Metropolitan Opera House, 2 p. m., Italian opera, "Il Trovatore"; 8 p. m., Italian opera at popular prices, "Tosca"; Carnegie Hall, 2:30 p. m., concert of the Boston Orchestra; 8:15 p. m., concert by the People's Symphony Society.

THE WEEK'S RECITALS

Cecil Burleigh's "Ascension Sonata" will be the novelty to be presented by David and Clara Mannes at the second recital of their eighth New York season, this evening, at the Belasco Theatre. This composition is based on the life of Jesus, and the three divisions of the work carry a Scriptural text. The first movement quotation is from Isaiah ix, 6: "For unto us a child is born; and the government shall be upon his shoulders, and his name shall be called Wonderful." The second movement indicates the displeasure of the people at the teachings of Jesus as told in John vii, 12: "And there was much murmuring among the people concerning him." The final movement suggests the New Testament title in its quotation from Luke xxiv, 51: "And it came to pass, while he blessed them, he was parted from them, and carried up into heaven." The complete programme follows:

Sonata in E major, Op. 94 ..... Handel
Sonata in A minor, Op. 105 ..... Schumann
Suite, im Alten Styl in F major, Op. 93 ..... Reger
Ascension Sonata in A major, Op. 22 (new). Cecil Burleigh

Christine Miller and George Hamlin will give a recital in Aeolian Hall Tuesday afternoon. The programme will be as follows:

Nur wer die Sehnsucht kennt and Licht und Liebe ..... Schubert
Miss Miller and Mr. Hamlin.
Nicht, Das Geheimniss, Blauer Sommer, Hoffen und wieder verzagen and Wie sollten wir geheim sie halten ..... Strauss
Mr. Hamlin.
Liebeslied ..... Robert Schumann
Marienwürmchen ..... Robert Schumann
Mit deinen blauen Augen ..... Richard Strauss
Sie wissen's nicht ..... Richard Strauss
Heiss mich Geliebte ..... Gustav Mahler
Dank des Paris ..... Hugo Wolf
Miss Miller.
Le Soir descend sur la Colline ..... C. Saint-Saëns
Miss Miller and Mr. Hamlin.
The Crying of Water, from "Four Sea Lyrics" (Written for and dedicated to Mr. Hamlin) ..... Campbell-Tipton
The Glory of the Day Was in Her Face and A Prayer ..... Manuscript—H. T. Burleigh
O Bimba, Bimbetta ..... Sibella
Mr. Hamlin.
Trust and Agnes ..... Robert Kahn
Miss Miller and Mr. Hamlin.
On the Seashore of Endless Worlds ..... John Alden Carpenter
Morning Song ..... Horatio Parker
A Nocturne ..... A. Walker Kramer
(Dedicated to Miss Miller.)
Ferry Me Across the Water ..... Sidney Homer
A Birthday ..... Arthur Whiting
Miss Miller.
So lass uns wandern ..... Brahms
Miss Miller and Mr. Hamlin.

Tschaikowsky will be honored with an entire programme chosen from his works to-night at the Century Opera House, where the Russian Symphony Society of New York will give the second concert of its series, with Modest Altschuler as conductor. The soloist for this second Sunday night concert will be Mark Hambourg, pianist. Mr. Hambourg will play Tschaikowsky's piano concerto in B flat minor, and the orchestral features will be the same composer's Symphony "Pathetique," the Nutcracker Suite, scherzo from Symphony No. 4, Pizzicati Ostinato, the March Miniature and the overture "1812."

Clara Gabrilowitsch will sing songs in German, French, Italian and English at her recital in the Little Theatre to-morrow afternoon. Ossip Gabrilowitsch will play her accompaniments. The contralto's programme follows:

Sen vaga luna ..... Scarlatti
The Jugling Break ..... Gluck
O heiliger Mond, lach ..... Anonymous
Coll'rmo' la Zingarella ..... Paisiello
Du bist mich nicht—Die Post—Kriegerisch ..... Schubert
Wenn ich früh in den Garten geh—Frühlingsnacht ..... Schumann
Ballade ..... Duparc
Fleur jetée—Les Berceaux—Testament ..... Fauré
Wind for Love—A Maiden's Neck-Verse ..... Grieg
The Bells ..... Moussorgsky
The Little Fish's Song ..... Arensky

Mme. Phadrig Ago'n, dramatic soprano, will sing with the United German Singing Societies at Terrace Garden to-night. She will sing excerpts from "Oberon" and Götterdämmerung."

Miss Herma Menth will give a piano recital this afternoon at the Little Theatre. This will be her programme:

I
R-A-C-H ..... Liszt
Pastoral Varie ..... Mozart
Eccossaise ..... Beethoven-Busoni
Gavotte ..... Sgambati
II
Rhapsody, G minor ..... Brahms
Rhapsody, B minor ..... Brahms
Etudes, Op. 10, No. 3; Op. 25, No. 3, Op. 10, No. 5 ..... Chopin
The Waves ..... Moszkowski
Caprice espagnole ..... Moszkowski
III.
Ballade, B minor ..... Liszt
Étude de concert ..... Liszt
Rhapsody Hongroise, No. 11 ..... Liszt

Miss Kathleen Howard, contralto, of the Century Opera Company, will give a song recital at Aeolian Hall on Tuesday evening. Miss Howard will be assisted by C. V. Bos, accompanist, in the following programme:

Seven Gypsy songs ..... Brahms
Folk songs:
Land o' the Leal ..... Old Scotch
Ballinderry ..... Old Irish
Clair de Lune ..... Old French
Crepuscule ..... Massenet
Sing to Me, Sing ..... Homer
Nur wer die Sehnsucht kennt ..... Tschaikowsky
Im Walde ..... Sinding
Schnee ..... Ide
Aus dem Hohenlied ..... A. Mendelssohn
Zarathustras Nachtlied ..... A. Mendelssohn

Theo. Henrion will give this programme at his piano recital in Aeolian Hall on Friday afternoon:

Sonata, Op. 109, in E major ..... Beethoven
Twelve Preludes: C major, G major, B minor, C sharp minor, B major, F sharp major, B flat minor, A flat major, E flat major, B flat major, F major, D minor and Scherzo in C sharp minor ..... Chopin
Prelude in B flat major ..... Mendelssohn
Moment Musical in F minor ..... Franz Schubert
Ballade in F major and Danse in E major ..... Claude Debussy
Concert Etude, "Dans les Bois" and Rhapsodie No. XII ..... Franz Liszt

Mme. Celine Del Castilho Ver Kerk will give a song recital in Aeolian Hall on Friday evening. This will be her programme:

Rinaldo, Lascia Ch'io pianga ..... Handel
Se tu m'ami, se sospiri ..... Pergolesi
Lasciatemi morire ..... Monteverde
Almonte-mots ..... Saint-Saëns
Non t'credo ..... Widor
Novembre ..... Trémisot
La beau rêve ..... Fléglier
Ouvre tes yeux bleus ..... Massenet
Allerseelen and Ich trage meine Minne vor ..... Strauss
Wonne alumm ..... Braun
Voeglein, wenn? ..... Van Eyken
Jugend ..... Sinding
Bin Malentay ..... Marth
Junge Liebe ..... Van Rennes
Wiegenlieddie ..... Van Rennes
The Crying of Water ..... Campbell-Tipton
I Came with a Song ..... La Forge
Awake! It Is the Day ..... Barbour

An attractive programme has been arranged for the eighth and last of the Moments Musicales, in the Waldorf ballroom, next Friday afternoon. On that occasion the following soloists will appear: Regina Vicarino, coloratura soprano; Ottilie Schillig, dramatic soprano; Sergei Motlarsky, violinist, and Lawrence Goodson, pianist. Classic dances by the Baroness von Rottenthal and Marjorie Bentley and Edmund Makalli will be an added feature. General dancing will, as usual, complete the afternoon's entertainment.

FAREWELL APPEARANCES OF CARUSO OCCUR THIS WEEK

Caruso's last two appearances this season and the "revival" of "Il Trovatore" under Mr. Toscanini's direction will be the important features of the current week at the Metropolitan Opera House. The repertory, which includes nine different operas, is as follows:

"Carmen" to-morrow afternoon, with Miss Farrar and Mmes. Alda, Braslau and Garrison and Messrs. Caruso, Amato, Rothier, Bada, Leonhardt and Defrere; Mr. Toscanini conducting.

"Fidelio" to-morrow evening, with Mmes. Matzenauer and Schumann and Messrs. Urlus, Goritz, Middleton, Braun and Reiss; Mr. Hertz conducting.

"L'Oracolo" and "Pagliacci" Wednesday evening. The former opera with Misses Bori, Braslau and Bakoa and Messrs. Botta, Scotti, Didur and Rossi; The latter with Mme. Destinn and Messrs. Caruso (his last appearance this season), Didur, Tegani and Bada; Mr. Polacco conducting both operas.

"Götterdämmerung" on Thursday afternoon (beginning at 1:30 o'clock), with Mmes. Kurt, Matzenauer, Curtis, Schumann and Sparkes and Messrs. Berger, Weil, Braun and Goritz; Mr. Hertz conducting.

"Manon Lescaut" on Thursday evening, with Miss Bori and Mme. Duchêne and Messrs. Martinelli, Scotti, De Segurola, Rossi, Bada, Reschiglian, Ananian and Audisio; Mr. Polacco conducting.

"Die Zauberfloete" on Friday evening, with Mmes. Gadski, Hempel, Schumann, Curtis, Fornia, Robeson, Sparkes, Case and Mattfeld and Messrs. Sembach, Goritz, Witherspoon, Reiss, Althouse, Schlegel and Bayer; Mr. Hertz conducting.

"Il Trovatore" on Saturday afternoon, with Mmes. Destinn, Ober and Mattfeld and Messrs. Martinelli, Amato, Rothier, Audisio and Roschiglian; Mr. Toscanini conducting.

"Tosca" at popular prices on Saturday evening, with Miss Farrar and Miss Braslau and Messrs. Botta, Scotti, Rossi, Leonhardt, Bada, Begue and Reschiglian; Mr. Polacco conducting.

At to-night's concert Miss Beatrice Harrison, 'cellist, will play Tschaikowsky's variations on a rococo theme and a group of shorter numbers. Miss Frieda Hempel will sing arias from "Ernani" and "Mireille," and Mr. Botta will sing Gounod's "Ave Maria" and an aria from "Martha." The orchestra, directed by Adolf Rothmeyer, will play Weber's "Oberon" overture and Liszt's symphonic poem, "Les Préludes," and "Hungarian Rhapsody No. 2."

VARIED ITEMS OF NEWS OF MUSICIANS AND THEIR WORK

For some time a petition for the release of Dr. Adolph Brodsky, the distinguished violinist, who is interned in an Austrian concentration camp, has been in circulation among his fellow artists in this country. Musicians of all nationalities and sympathies have taken an interest in this plea for one whom they recognize as a master in his art, upon the broad ground that "art is international," but the signatures have been confined to those who are "Americans citizens or resident in America," as it is intended to have the petition presented to the Austrian government through our State Department.

Dr. Brodsky spent some years in this country, and was a favorite with all music lovers. Recently he has been the head of the Manchester College of Music, although he has continued his solo and ensemble playing in public, and he was the soloist at the Christmas concert of the Vienna Philharmonic Orchestra only a year ago. He is really a product of the Viennese school—although a Russian by birth—having received his musical education under the guidance of the famous Helmesberger, and his imprisonment in the country which he regarded as his home is one of the bitter and inexplicable incidents of this cruel war.

The petitioners include such distinguished artists as Rafael Joseffy, Victor Herbert, Josef Stransky, Rubin Goldmark, Professor Horatio Parker, Paolo Gallico, George W. Chadwick, Arthur Foote, Wallace Goodrich, Frederick S. Converse, Leo Schulz, David Bispham, Fannie Bloomfield Zeisler, Alfred Herz, Giulio Gatti Casazza, the Kneisel Quartet, the Flonzaley Quartet, the Olive Mead Quartet, such musical critics as Huneker, Krehbiel, Henderson, Aldrich and Halperson, in New York, and Hale, Elson, Downes and Parker, in Boston, and some fifty other prominent musicians who come within the limitations as to birth or residence.

They point out that Dr. Brodsky is in his sixty-fourth year, that his whole life has been devoted exclusively to his art and that he cannot be regarded as a military or political factor. While admitting the right of the imperial authorities "in the prevailing unfortunate conditions" to do what they may deem proper, the petitioners profess reliance upon the reputation Austria-Hungary has earned as a generous patron of art and the artist. The petition will be taken to the State Department shortly, with the request that it be presented to the Austrian government through our ambassador at Vienna.

A song recital by Augustus Schacht, contralto, will be given in Aeolian Hall Friday evening, February 26. Miss Schacht will be accompanied by Coenraad v. Bos.

The Bauer-Casals recital announced for Saturday afternoon, February 27, will be a benefit for Union Settlement—a charity in which both the pianist and the 'cellist have become deeply interested. The programme will include the Brahms Sonata in E minor, and the Rubinstein Sonata in D major, while each of the artists will have a solo number—Mr. Bauer playing the Schumann Fantasiestuecke and Mr. Casals the Locatelli Sonata in D major.

Herman Wasserman, a young Viennese pianist, makes his American debut in Aeolian Hall Friday evening, March 5. He will play the Bach-Busoni Chaconne, the Chopin Sonata in B minor, the Godowsky Abendglocken, Debussy's "Reflets dans l'eau," and two Liszt numbers.

The concluding concert of the Flonzaley Quartet's subscription series will be given in Aeolian Hall, Monday evening, March 8, the programme including the Brahms Quartet in C minor, Opus 51; Emanuel Moor's "Trois Preludes en forme de Suite" and the Beethoven Quartet in C sharp minor, Opus 131.

Mme. Sembrich, for her last song recital of the season in Carnegie Hall, on Tuesday afternoon, February 23, has prepared a programme of twenty-five songs, divided into four groups. The final group of the programme will be made up of a choice of folksongs selected from a programme of the compositions which Mme. Sembrich gave at a recital here several seasons ago.

Mr. Evan W. Williams will give his annual song recital in Aeolian Hall on Sunday afternoon, February 21. His programme will be sung in the English language, with the exception of a group of Welsh songs, which he will sing in their native tongue.

Ellis Island is to hear a concert at 2.30 o'clock this afternoon. It will be given in honor of Lincoln, for the benefit of the immigrants detained on the island on account of the European war, and under the auspices of Frederic C. Howe, Commissioner of Immigration. Among the performers will be the Clef Club orchestra and Wanamaker's Colored Jubilee Glee Club.

The third concert of the Adele Margulies Trio will take place in Aeolian Hall on Tuesday evening, February 23. The programme will include Dvorak's Quintet in A major, Op. 81, in the performance of which work the trio will be assisted by F. Lorens, violin, and Joseph Kovarik, viola.

On account of an unavoidable complication of dates of the Bandbox Theatre and the impossibility of securing another hall for February 16, Leo Ornstein will be unable to give his next concert until February 28, Sunday evening. The postponed concert takes place on Tuesday afternoon, March 16, instead of the date announced. Subscribers' tickets, however, will be honored on the March date.

Before her departure for Greece with her entire school Isadora Duncan will give two more "Dionysian" performances at the Metropolitan Opera House. On Thursday afternoon, February 25, and on Tuesday evening, March 2, Miss Duncan and her associated artists will be seen and heard in programmes inspired by the music of Gluck.

The third Biltmore morning musical will take place on Friday morning, February 26. On this occasion Mme. Frances Alda, soprano of the Metropolitan Opera House; Fritz Kreisler, violinist, and Giovanni Martinelli, tenor of the Metropolitan Opera House, will appear.

Sigismund Stojowski, the Polish pianist-composer, whose suite for orchestra was performed by the New York Philharmonic Society last week, has arranged with the Philharmonic Society to give a concert of his works in Carnegie Hall on the afternoon of March 1. On this occasion Mr. Stojowski will be heard in his new concerto, which will be played for the first time in America. The occasion will also bring to light a new concerto for the 'cello, which will be played by Willem Willeke, and the orchestra will play for the first time a new symphony, which will also have its first performance in America.

Calve Returns.

Mme. Emma Calve is to make her first American reappearance in public for a number of years at Aeolian Hall on Thursday afternoon. She is to appear in a concert given in aid of the Lafayette Fund, which is sending comfort kits to the French soldiers and the French Red Cross.

Mme. Calve will be assisted at this concert by Mr. Gusikoff, violinist, and her accompanist will be M. La Farge. The programme will be as follows:

Deux Mouvements from concerto in E minor ..... Mendelssohn
M. Gusikoff.
Stances de Sapho ..... Gounod
L'Esclave ..... Lalo
L'Appel des Bergers (old folksong, Pyrenees Mountains) ..... Bemont
Habanera "Carmen" ..... Bizet
Mme. Calve.
Chanson, "Méditation" ..... Cottenet
"Louis XIII" ..... Couperin
M. Gusikoff.
Plaisir d'Amour ..... Martini
Old French folksong, Provencal ..... Mistral
Le Clairon ..... Dereudale
Chanson Bohême, "Carmen" ..... Bizet
Mme. Calve.

Boston Symphony.

Dr. Muck has made some changes in the programmes which have been announced for the fifth pair of Boston Symphony concerts to be given in Carnegie Hall next Thursday evening, February 18, and, Saturday afternoon, February 20, respectively. The Spohr concerto for quartet of string instruments comes out of the Thursday programme, and in its place is Bach's double concerto for two violins and string orchestra in D minor. Bach's suite for flute and strong orchestra comes out of the Saturday afternoon programme and in its place is Haydn's symphony in G major, No. 6. The solo parts of the concerto by Bach will be played by Anton Witek, concert-master of the orchestra, and Sylvain Noack, assistant concert-master.

The programme for Thursday evening is as follows:

Symphony in G minor, No. 1 ..... Brahms
Overture, "Coriolan" ..... Beethoven
Double concerto for two violins and string orchestra, in D minor ..... Bach
(Solo violins, Messrs. Witek and Noack.)
Overture, "Leonore III" ..... Beethoven

The programme for Saturday afternoon is as follows:

Symphony in E minor, No. 1 ..... Sibelius
Overture, "The Magic Flute" ..... Mozart
Symphony in G minor, No. 6, "Surprise" ..... Haydn
Overture, "Der Freischütz" ..... Weber

Symphony Society.

Ethel Leginska, the pianist, appearing as soloist with the Symphony Society of New York, Walter Damrosch, conductor, this afternoon, in Aeolian Hall, at 3 o'clock, will play Liszt's Hungarian Fantasy, with orchestra. The programme of dance music is as follows:

Overture, "Roman Carneval" ..... Berlioz
Dances from "Carmen" ..... Bizet
Rhapsody "Espana" ..... Chabrier
Hungarian Fantasy for piano, with orchestra ..... Liszt
Miss Leginska.
Two Slavonic dances ..... Dvorak
Norwegian dances ..... Grieg
Polonaise ..... Beethoven
British folk dances—Molly on the Shore and Shepherds Hey
Waltz, "Roses from the South" ..... Strauss

Ferruccio Busoni, the Italian pianist, will be the soloist with the society on Friday and Sunday afternoons, February 26 and 28, at Aeolian Hall. The programme includes the Tschaikowsky Suite No. 3, Strauss's Symphonic Poem, "Death and Transfiguration," and Beethoven's E minor concerto (Emperor) for piano, with orchestra.

Philharmonic Society.

There will be no concerts by the Philharmonic Society in Carnegie Hall this week, as the orchestra will be on tour through New York State. On next Sunday afternoon, however, Fritz Kreisler will again be the soloist, this time pplaying Bruch's concerto in G minor. The orchestra, under Josef Stransky, will play the Brahms Fourth Symphony, the "Tasso" of Liszt and Smetana's "Bartered Bride" Overture.

Russian Ballets.

Another novelty will be produced for four of the six performances of the coming week by Miss Anna Pavlowa and her Russian Ballet at the Century

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