NOTES AND COMMENT FROM THE WORLD OF MUSIC

"HEIL KAISER" NOT INSPIRING

It May Be Necessary for Wilhelm Himself to Make German Lyric Oriflamme.

By H. E. KREHBIEL.

MONTHS ago The Tribune's music reviewer, in a spirit of gentle reproach and admonition, urged Germany to throw aside its national hymn, with its borrowed plumes, and create a lyric oriflamme of its own. It ought not to have required an awful war with perfidious Albion to arouse a people from whose loins Bach, Gluck, Haydn, Mozart, Schubert, Schumann, Wagner, Brahms, Strauss and Schonberg were sprung to a sense of humiliation at the fact that its national hymn was a mere paraphrase in text and a copy in music of the national anthem of the land it hates the most.

At last, it would seem, however, the country's pride has been touched. We read this announcement in a catalogue of Breitkopf & Härtel, a publishing house that first issued some of the music of the great musical Germans: "Very old is the demand for an original German national hymn which should expel the English interloper. No wonder that the call for the banishment of the English melody has now become louder than ever, and recently Baron von Gagern again urged in 'Der Tag' that we, the people of Beethoven, Mozart, Schumann, Wagner and other heroes of music, ought not to borrow the melody for a German hymn from a foreign people. So poets and composers have of late created German hymns, of which one bears this title: 'Heil, Kaiser, Dir!' a National Hymn by Karl Pätzhold set to music by Fritz Lubrich the Elder."

Eagerly we made search for the hymn which was to emancipate Germany from its ignoble thraldom and found a tune no more worthy, no less commonplace, than a dozen with the Committee on an American National Hymn examined in the competition established by the Pittsburgh International Eisteddfod last year. All had been sent in so that the United States might be rid of "America" and its attendant tune.

STANZAS FROM "HEIL KAISER" IN AN ENGLISH RENDITION

Here are a pair of specimen bricks in English paraphrase of the German product:

Hail, Kaiser Wilhelm, hail!
All Germany doth kneel
Around thy throne.
From Belt to Switzerland,
From Rhine to Memel's strand,
Loud rings the joyous song:
Hail, Kaiser, hail!

Hail, Kaiser Wilhelm, hail!
God's blessings without fail
Be with thy house!
God's hand is over thee,
In love we bow the knee,
All sing we loud and free:
Hail, Kaiser, hail!

And so on for three more stanzas. Our paraphrase does not do full justice to the original text, but original sentiment is just as bald and commonplace. Even that is a matter of little consequence; lofty thought is not a characteristic of national hymns. What is deplorable, apart from the fact that the music is not worthy of "the people of Beethoven, etc.," is that the land of Goethe and Schiller and Koerner could not produce in the present stress a different verse-form from the old. It is that perfidious Englishman Carey again! Russia did better. Austria did better. So did Servia and Bulgaria and Montenegro. We renew our pleadings that the Kaiser's poets and musicians pull themselves together and expel all of the Anglican interloper, not merely two-thirds of him. The Kaiser could do it. Witness his "Sang an Aegir." But he's too busily occupied with other tasks.

From the hands of the authors, J. Dyer and J. A. Dyer, of Margate, England, we have received, with their compliments, a political song which discloses a lofty appreciation of the plenary and prodigious powers of the German Kaiser. Inasmuch as it is stated on the title page that the song may be sung in public "without fee or license," we assume that, though it is copyrighted, the authors will not object to a reprint of one stanza. The music, by "H. G. Oke, A. R. A. M. and L. R. A. M.," makes use not altogether respectfully of the tune of "Die Wacht am Rhein" and other national hymns, including the English. Here we shall respect the author's rights:

Oh, Kaiser, give these nations time
And others, like enslaved,
To learn from thee thy godly kult,
That they may yet be saved.
And when all nations on the earth
Shall with thy kult be leaven,
Stay not the blessings of thy hand
But grant a share to heaven!

There are two numbers, one churchly, one secular, on the programme of the concert to be given by the Musical Art Society next Thursday evening, which are likely to enlist a lively interest on the part of the hearers especially occupied with a serious view of the unusual music to the cultivation of which the choir is devoted. The first of these is a composition from the first decade of the seventeenth century, beginning "In Ecclesiis benedicite Domino," by Giovanni Gabrieli; the second is an arrangement for voices, brass instruments and drums of an English folksong, "I'm Seventeen Come Sunday," which was heard in purely vocal setting at a concert of the Schola Cantorum a year or more ago and then gave a great deal of pleasure. Aside from the purely musical value of the Gabrieli piece, which can scarcely be called a motet, and probably for that reason was called a "sacred symphony" by its composer, it has a large historical interest from the fact that it is one of the earliest examples extant of the employment of orchestral instruments in association with voices in ecclesiastical music. The orchestra was but coming into existence when Gabrieli lived, and yet in this composition it is employed in independent movements as well as to accompany the voices. In arranging it for performance Dr. Frank Damrosch has tried to solve a much more difficult problem than that presented by Bach's music, with its instruments that are now obsolete, or the others which have undergone changes which make their manipulation in the old manner impossible. Gabrieli's band consists of three "cornetti," a viol da gamba and two trombones. The programme announces simply "wind instruments," for it appears that Dr. Damrosch is still experimenting with various instruments in order to give a performance which in tone color or tone character shall approach as nearly as possible to that which was heard in the Church of St. Mark's, in Venice, three hundred years ago. If the cornetto of that day was like the cornet of to-day the problem would be easily solved; but it was not. It was a wooden instrument with finger holes, the straight variety of which had the size and appearance of a modern oboe, but which was played by means of a cup-shaped mouthpiece. The manner of producing the tone was therefore like that employed on the trumpet, but the material and bore were like those of the modern wood wind instruments. The use of the cornetti (they were called zinken in Germany) ceased in the time of Handel, though the contrabass of the family, the so-called serpent, endured in rural parts till pretty deep down into the last century. Dr. Damrosch's experiments have been devoted to making modren brass instruments approximate them in tone. The outcome will be awaited with curiosity.

Concerning "I'm Seventeen Come Sunday," Mr. Grainger writes in a private communication: "Mr. Fred Atkinson, the Lincolnshire man from whose singing I collected the tune, was a roadworker and farm laborer, and perhaps the youngest man I have ever collected English folksongs from, being about forty-five years old, and was the possessor of one of the loveliest tenor voices I have ever heard. The tune and words are enormously widespread over Great Britain and Ireland, in almost unrecognizably diverse variants. There is hardly a genuinely agricultural village in any part of the United Kingdom where most of the older men of the farm laborer class cannot sing this song." "I'm Seventeen Come Sunday" was also collected by Cecil J. Sharp in Somersetshire for the English Folksong Society, and not having Mr. Grainger's Lincolnshire version at hand we print three stanzas of Mr. Sharp's; the variations are insignificant:

As I walked out one May morning,
One May morning so early,
I overtook a handsome maid,
Just as the sun was rising.
With my rue dum day, fol the diddle dol.
Fol the dol, the diddle dum the day.

Her shoes were bright, her stockings white,
Her buckles shone like silver;
She had a black and rolling eye,
And her hair hung down her shoulder.
With my rue dum day, etc.

How old are you, my fair, pretty maid?
How old are you, my honey?
She answered me quite cheerfully,
"I'm seventeen come Sunday."
With my rue dum day, etc.

CONCERTS AND RECITALS OF WEEK OFFER GREAT VARIETY

Formal and pantomime dances and dance music will make a cheerful and happy afternoon for the audience at the sixth Symphony Concert for Young People to be given next Saturday afternoon in Carnegie Hall. The dances will be illustrated by members of the Metropolitan Opera House ballet, under the direction of Mme. Pauline Verhoeven, ballet mistress. This will be the last concert of the season. The programme is as follows:

Overture, "Roman Carneval" ..... Berlioz
Rhapsody, "Espana" ..... Chabrier
Two Slavonic Dances ..... Dvorak
Rondalle ..... Beethoven
Scenes from "La Cid" ..... Massenet
Waltz, "Roses from the South" ..... Strauss
And the following dances by a selected corps from the Metropolitan Opera House Ballet, under the direction of Mme. Pauline Verhoeven, ballet mistress:
Barcarolle from "Tales of Hoffman" ..... Offenbach
Invitation to the Waltz ..... Weber
Minuet ..... Paderewski
Pavlova Gavotte ..... Time of Louis XV
Valse ..... Chopin

This evening the two English artists May Mukle, 'cellist, and Herbert Fryer, pianist, will give their second sonata recital at the Bandbox Theatre. The programme will be as follows:

Sonata in F ..... Brahms
Violoncello solo
Sonata in A ..... Boccherini
Sussex Mummers' Christmas Carol ..... Grainger
Old English Melody ..... Fryer
Sonata in B flat ..... Chevillard

Emily Gresser, an American violinist, will play the following programme at Aeolian Hall on Friday evening, March 12:

Sonata in E major, for violin and piano ..... Bach
Concerto in A major ..... Mozart
Transcriptions from the eighteenth century, by Sam Franko:
Tambourin ..... Rameau
Pavane ..... Marcello
Pantomime ..... Mozart
Rigaudon ..... Monsigny
Symphonie Espagnole ..... Lalo

Harold Bauer will give a piano recital in the Brooklyn Academy of Music this afternoon. Mr. Bauer has chosen an all-Chopin programme, along the lines of one that met with special favor in Aeolian Hall early in the winter. The programme follows:

Etude in C minor, Op. 25—Three posthumous etudes
Fantaisie, Op. 49.
Sonata, Op. 35.
Ballade in F minor—Ballade in A flat.
Barcarolle—Nocturne in C minor—Scherzo in B flat minor.

The success of the Bauer-Casals recitals is indicated by the fact that the fifth joint appearance of the English pianist and the Spanish 'cellist is announced for Thursday afternoon, March 11, in Aeolian Hall. The programme will include the Bach sonata in G major, the Beethoven sonata in C major, Op. 102, No. 1; the Beethoven variations in E flat upon a theme by Mozart, "La Dove prende amor," and the Grieg sonata in A minor. On each joint appearance this season a capacity house has been the rule.

Miss Julia Heinrich, the dramatic soprano, will make her first New York appearance after several years' absence abroad at the Little Theatre on Tuesday afternoon. Miss Heinrich will have the assistance of C. V. Bos in the following programme:

Care Selve (from opera "Atalanta") ..... Handel
Im Frühling ..... Schubert
Frauenmaliches Lied ..... Schumann
Der Sonnenstrahl sei in die Rose verliebt ..... Franz
Abschied ..... Franz
Er hat sich so lieblich im Leide ..... Brahms
Tambourliedchen ..... Brahms
Auf dem Kahn ..... Hetrich
Youth Comes Dancing Over the Meadow ..... Bauer
Ah, Love but a Day ..... Beach
Dutch Serenade ..... de Lange
The Lark Now Leaves His Watry Nest ..... Parker
Frühlingslied ..... Mendelssohn
Fischerknabe ..... Liszt
Bonnen Deutung ..... Dvorak
Der Traumend See ..... Bruckner
Vectar ..... Brackler
Liebeslieder ..... Weingartner

Mme. Sembrich has prepared for her second and last recital to be held at Carnegie Hall on next Thursday afternoon an unusually varied and comprehensive list of songs. In response to numerous requests she has restored to her programme a group of classical opera airs and songs, and in it will be found compositions of Handel, Mozart and Beethoven. Loewe, Grieg, Jensen and Schumann are represented in the romantic group. Composers of the modern school hitherto unknown on the programmes of Mme. Sembrich are Rimsky-Korsakoff and Chausson, while Richard Strauss's "Allerseelen," always one of the most popular songs on any of the recital programmes of the famous soprano, will be heard.

There have been many requests for the folksongs which Mme. Sembrich once sang at a previous recital, and one division of the programme will be devoted to them. Hungarian, Russian, Polish and modern Greek songs will be sung, as well as "Gai lon la," the French-Canadian example so well liked in previous seasons. Mme. Sembrich will sing for the first time here "Annie Laurie" and "My Heart Is Sair for Somebody" as specimens of the Scotch school. Richard Epstein will be at the pianoforte. Here is the programme in full:

Oh! had I Jubal's Lyre (from Josua) ..... Handel
Ich liebe Dich and Neue Liebe, neues Leben ..... Beethoven
With her Runneth My Sweet Heart ..... Bartlet
Non so piu cosa son, cosa faccio ..... Mozart
(from Le Nozze di Figaro.)
Glockenblumen ..... Tschaikowsky
Stille Thränen and Roseleln, Roseleln ..... Loewe
An ihr der Mauranaras ..... Jensen
Schone Fremde ..... Schumann
Ein Traum ..... Grieg
Qu'ils meurent ..... Tschaikowsky
Sylvan Roundelay (Snegourotchka) ..... Rimsky-Korsakoff
Les Papillons ..... Chausson
Allerseelen and Einkehr ..... Strauss
Nar Jag dor ef alfston ar, Annie Laurie, My Heart Is Sair for Somebody; Aide, Aide, Gut, lon, la, Hye, U ausda; Krakowiak; Cellaj elg ..... Folk songs

Albert Spalding, the violinist, who has just returned from a Pacific Coast tour, will be heard for the fourth time in New York this season next Saturday afternoon in Aeolian Hall. For this concert he has made up a programme consisting mostly of dance music, as follows:

Sicilliane ..... Bach
Menuet and Gavotte ..... Vecchini
Gigue ..... Corelli
Chanson Louis XIII and Pavane ..... Couperin-Kreisler
Variations on a Gavotte by Corelli ..... Tartini
Sarabande, Gigue and Chaconne ..... Bach
From the Sonate in D minor for violin alone.
Hungarian Dance No. 20 and Hungarian Dance No. 1 ..... Brahms-Joachim
Mazurek ..... Dvorak
Liebeslied and Liebesfreud ..... Kreisler
Alabama ..... Spalding
Spanish Dance No. 4 ..... Sarasate

Lucy Gates will sing "Ah non giunge" from "La Sonnambula," and the mad scene from "Hamlet"; Alexander Block will play Wilhelmj's arrangement of the Wagner "Romanze" for the violin, and the Wieniawski "Polonaise," and Thuel Burnham will play Chopin's "Trois Preludes," MacDowell's "Polonaise" and Rachmaninoff's "Prelude" at a concert to be given on Tuesday at 3 o'clock at the Princess Theatre, for the benefit of the Manassas Industrial School for Colored Youth. Tickets may be had from Miss M. R. Walter, 20 Vesey Street, and at box office. The school, located on the battlefield of Bull Run, has been ministering to the needs of five counties of Northern Virginia for the last twenty years.

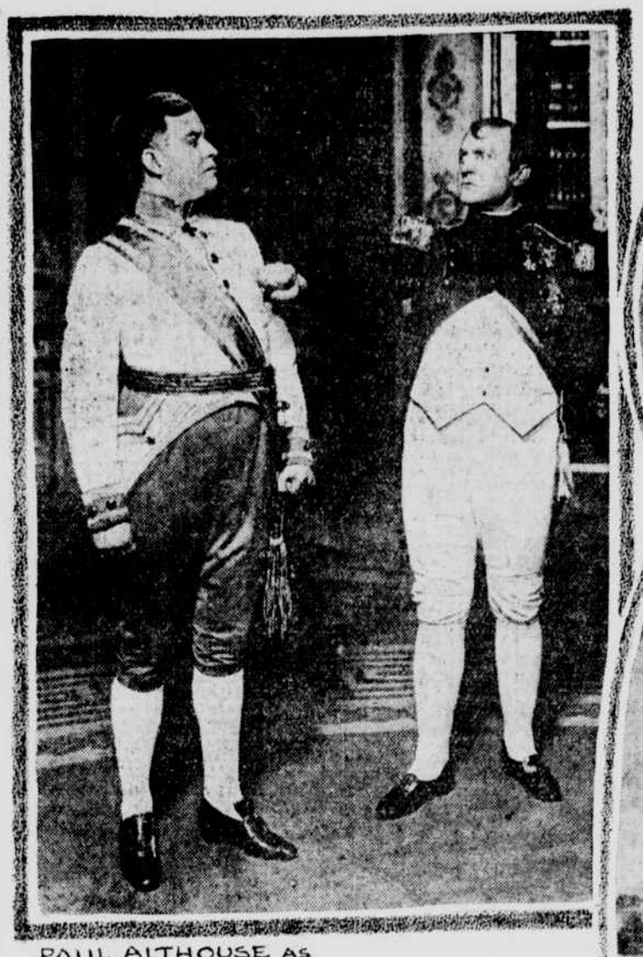
The fourth and last concert of the Campus Concert Course, at New York University, will be given to-morrow evening by the University Heights Choral Society, under the direction of Reinald Werrenrath. The assisting soloist will be Miss Florence Hinkle. The programme will be miscellaneous in character, ranging from the chorale from Wagner's "Die Meistersinger" to Deems Taylor's cantata, "The Chambered Nautilus," repeated from last year's concert by request.

Marguerite De Forest Anderson, flautiste, will give an evening of music in the art studios of Rozel Oertle Butler, 47 Washington Square, next Thursday evening. She will be assisted by Edna Frandini, soprano; Regina Hassler Fox, contralto; Percy Richards, Swedish barytone, and the Sinsheimer Quartet.

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

SUNDAY, MARCH 7, AT 4 O'CLOCK.

Toccata and Fugue in C major ..... Bach
The Large ..... Handel
Sonata No. 2 in A minor ..... Faulkes
Allegretto ..... De Boeck
Will o' the Wisp and A Midsummer Serenade ..... Nevin



PAUL ALTHOUSE AS NEIPPERG AND PASQUALE AMATO AS NAPOLEON IN "MADAME SANS-GENE"

JOHANNES SEMBACH AS WALTHER IN "DIE MEISTERSINGER" METROPOLITAN OPERA HOUSE.

MISS MINNIE EGENER IN "MME SANS-GÊNE" METROPOLITAN OPERA HOUSE

Photo by Mishkin

PABLO CASALS AEOLIAN HALL THURSDAY AFTERNOON

Prelude in C sharp minor ..... Rachmaninoff
Elevation ..... Rousseau
Elsa's Bridal Procession, "Lohengrin" ..... Wagner

WEDNESDAY, MARCH 10, AT 4 O'CLOCK.

Festival Prelude on "Ein' Feste Burg" ..... Faulkes
Andante in D ..... Silas
Prelude and Fugue in A major ..... Bach
Introduction to third act "Die Meistersinger" ..... Wagner
Pavane ..... Johnson
Legend (A Deserted Farm) and Pastorale (To a Wild Rose) ..... MacDowell
Symphony No. 3 ..... Widor

This is the programme of Oscar Seagle's song recital in Carnegie Hall to-morrow afternoon:

Non piu andrai—from "Nozze di Figaro" ..... Mozart
Il Mio Bel Foco ..... Benedetto Marcello
Deh pio a me non t'accondate ..... Bononcini
Musette, Chanson a danser and Chanson a Manger ..... Sixteenth century French
Serenade Italienne ..... Chausson
Mandoline ..... Debussy
Recueillement ..... Debussy
Le Lazzarone ..... Ferrari
Si Tetais Roi ..... Cui
Nacht und Träume ..... Schubert
Aufenthalt ..... Schubert
Standchen ..... Schumann
Sehnsucht nach der Waldgegend ..... Schumann
Provenzalisches Lied ..... Schumann
Would God I Were the Tender Apple Blossom ..... Old Irish
Old Irish
Baltimore Ballad ..... Edward Horsman, jr.
The Bird of the Wilderness ..... Blair Fairchild
A Memory ..... Frank Bibb
A Bouquet of Spring

The Russian Symphony.

The Russian Symphony Society will to-night begin a series of popular Sunday concerts at the Park Theatre. The programme will not be confined to Russian music, and Wagner will predominate for the opening night. The "Tannhäuser" overture will be the first orchestral number. David Bispham, the barytone, will be heard in "Wotan's Farewell," and Frederik Fradkin and orchestra will give a study from "Tristan and Isolde." Mme. Harriet Scholder-Edlin will make her first concert appearance since her return from Europe, and will be heard in Liszt's piano concerto in A major. A novel feature of these concerts will be a demonstration of the various instruments of the orchestra and their relative values, introduced by a study of the strings, with violin, 'cello and viola solos, and Miss Margaret Wycherly, of dramatic fame, will interpret the "Ode to the Strings" as a poetic interlude.

Musical Art Society.

The Musical Art Society, with choir of seventy singers, under the direction of Frank Damrosch, will give its "Easter concert" in Carnegie Hall next Thursday evening. Palestrina's lovely "Three Responses" will again be heard, and a new and interesting number will be the "In Ecclesiis," written by Gabrieli in the sixteenth century. In this motet we have one of the earliest examples of a union of vocal and instrumental art. The performance of this composition presents several difficult problems, due chiefly to its archaic style and to the fact that some of the instruments, the cornetti, called for in the score are obsolete. Mr. Damrosch will employ cornets, using a device which will, he believes, produce very closely the effect of the old wooden instruments. The psalm, "Wie bist du doch schoen," by Grieg, is one of this master's most exquisite compositions for chorus. Its text is a free adaption of a part of the "Song of Songs." It is not at all churchly in treatment or spirit, but full of the tenderest feeling and charm. Percy Grainger's arrangement of the old English song, "I'm Seventeen Come Sunday," has never been heard in New York before with its complete original setting for chorus, with accompaniment of full brass band. The programme:

Three Responses ..... Giovanni Palestrina (1529-1594)
"In monte Oliveti," "Tristis est anima mea" and "Ecce quomodo enim."
(For chorus of mixed voices.)
Jesu Dulcis memoriae ..... Tommaso Vittoria (1540-1603)
(Motet for four voices.)
Crucifixus ..... Antonio Lotti (1667-1740)
(For eight voices.)
Passionsgesang ..... Gustav Schreck (1849)
(Hymn for four voices.)
Cherubim Song ..... Sergei Rachmaninoff (1873)
(For chorus of mixed voices.)
In Ecclesiis ..... Giovanni Gabrieli (1557-1612)
(For double chorus, with accompaniment of three cornets, three trombones and organ.)
Psalm: "Wie bist du doch schoen" ..... Edvard Grieg (1843-1907)
(For mixed chorus.)
Enticing Sounds ..... Halfdan Kjerulf (1815-1868)
Flax ..... Alexander Gretchaninoff (1864)
(For chorus of mixed voices.)
Death on the Hills ..... Edward Elgar (1843)
(Choral song for four voices.)
Serenade (by request) ..... Edward Elgar (1843)
(Choral song for four voices.)
I'm Seventeen Come Sunday ..... Percy Grainger
(For chorus, with accompaniment of brass instruments and drums.)

The New York Symphony.

The last Aeolian Hall concert of the season given by the Symphony Society of New York (Walter Damrosch, conductor) will take place this afternoon at 3 o'clock. An all-Beethoven programme will be presented and Elena Gerhardt will be the soloist. The complete programme is as follows:

Overture ..... King Stephen
Clarchen's Songs from "Egmont"
Wonne der Wehmut
Freudeoll und leidvoll.
Die Trommel gerühret.
Die Himmel rühmen des Ewigen Ehre.
Elena Gerhardt.
Three movements from Ninth Symphony (D minor)
Allegro ma non troppo, un poco maestoso.
Scherzo; molto vivace.
Adagio; molto cantabile.

The fourth concert of the Master Composer Series will take place in Carnegie Hall Tuesday afternoon. Beethoven will be the composer honored and the soloist will be Leonard Borwick, the English pianist. Mr. Borwick will play the concertos in C minor and in G for piano, with orchestra. The complete programme is as follows:

Symphony No. 7, in A.
Concerto in C minor, for piano, with orchestra.
Leonard Borwick.
Ballet music from "Prometheus."
Concerto in G, for piano, with orchestra.
Leonard Borwick.

Flonzaley Quartet.

Richard Wagner wrote a remarkable interpretation of the Beethoven Quartet in C sharp minor, which will be a feature of the Flonzaley Quartet's final concert in Aeolian Hall Monday evening, March 8.

Other features of the Flonzaley programme will be three preludes by Emanuel Moor, for violin alone, to be played by Alfred Pochon, and the Brahms Quartet in C minor, Op. 51, No. 1. The latter work was Brahms' first attempt at quartet composition, though it was not published until after seven years of effort, when the composer was well established in his career. As studies he wrote no less than twenty quartets which were never published. The work is believed to have been inspired by the death of the composer's mother, and it represents the more serious side of his genius.

Schola Cantorum.

Folksongs of the Austrian Slavs are among the offerings of the Schola Cantorum, Kurt Schindler, conductor, which announces its only concert of this season for the afternoon of Thursday, March 18, at Aeolian Hall. The settings, by Josef Suk, son-in-law of Dvorak, and formerly violinist of the world-famous Bohemian String Quartet, comprise characteristic songs and love lyrics of the Slavonic, Austro-Silesian, Galician, Polish and Servian races, and there will be a momentous interest attached to their presentation, since they bring to us a direct message of those races now involved in the war struggle, who use such tunes to inspire and hearten them on the field of battle.

Folksongs of the Allies are likewise represented on the Schola programme by a French-Breton roundelay and by the British and Irish tunes of Percy Grainger, which the composer himself will conduct.

The Schola is thus rounding out its purpose of popularizing the folksongs of the nations of the world, as begun last season with the Russian and negro melodies.

By request, the programme will open with d'Indy's choral ballad, "Sur la Mer," a Breton sea picture, which was performed three seasons ago, and in which Miss Adelaide Fischer will sing the soprano solo. Five selected women's voices will give Schumann's "Meerfey," and George Harris, jr., will sing the soli in the Percy Grainger numbers.

Philharmonic Society.

Ossip Gabrilowitsch will play Chopin's E minor concerto at the Philharmonic concert, Josef Stransky, conductor, this afternoon in Carnegie Hall. Josef Stransky will do honor to the memory of Carl Goldmark, recently deceased, by playing his "Country Wedding" symphony. The other numbers are Mendelssohn's "Fingal's Cave" overture and Beethoven's "Leonore No. 3."

Percy Grainger will be the soloist at the Friday afternoon concert, playing the Grieg concerto. Mr. Grainger was a pupil and intimate friend of Grieg, who had engaged to play this concerto, with himself as conductor, on a tour which never took place because of the composer's death. Mr. Stransky will conduct at this concert Schubert's Symphony in C, the "Love Scene" from Richard Strauss's "Feuersnot" and Dvorak's "Carneval" Overture.

On March 13 will occur the third of the popular-priced Saturday evening programme, entirely devoted to Tschaikowsky. The "Pathetique" Symphony will be played and the favorite "Andante Cantibile" for strings; the "Romeo and Juliet" Overture, Theme and Variations from the Third Suite and the "Italian Caprice" make up the rest of the programme.

The Boston Symphony.

The final Boston Symphony concerts of the season will be given in Carnegie Hall—one on Thursday evening, March 18, and the other on Saturday afternoon, March 20. The feature of Thursday evening's programme will be the "Harold in Italy" symphony of Hector Berlioz. Emile Ferir will play the viola obbligato. The other numbers on the programme will be Frederick S. Converse's symphonic poem, "Ormazd" and Tschaikowsky's "Romeo and Juliet" Overture.

A very interesting feature of the programme for Saturday afternoon will be Vincent d'Indy's Fantasia for oboe and orchestra. The solo part in this will, of course, be played by Georges Longy, first oboe of the orchestra. The symphony will be Schubert's in C major and the other number will be Dvorak's "Carnival" overture.

MUSIC NOTES.

Miss Isadora Duncan will start a season of a month at the Century Opera House on Monday evening, March 15, at popular prices. In order that her art and her ideas of what the theatre should be may reach people in all walks of life, Miss Duncan has instituted for her season a scale of prices from 10 cents to $3.

On Monday evening she will present a programme of dances, with music of Schubert, Beethoven and Brahms, with a symphony orchestra of seventy-five. Tuesday evening will be devoted to Chopin. Miss Duncan will dance the entire programme, assisted by an eminent pianist. On Wednesday afternoon "Œdipus Rex" will be presented, with Augustin Duncan as Œdipus and Miss Duncan's pupils as a dancing chorus, assisted by a symphony orchestra conducted by Edward Falck. On Wednesday evening Miss Duncan and her ensemble will be seen in scenes and dances from Gluck's "Iphigenia in Aulis" and on Thursday evening "Iphigenia in Tauris," of the same composer, will be given. On Friday evening "Œdipus" will be repeated, and on Saturday evening the Schubert-Beethoven-Brahms programme will be given again. Saturday's matinee will be a repetition of the Chopin programme.

Walter Damrosch, conductor of the Symphony Society of New York, will begin his series of six explanatory recitals at the piano on Wagner's Nibelungen Trilogy in Aeolian Hall on Wednesday afternoon at 3 o'clock, and continue for the Friday and Wednesday afternoons of the month. "Rheingold" will be the subject of the first explanatory talk on the afternoon of the 10th, followed by "Walküre" on Friday, March 12. The first act of "Siegfried" will be the subject on March 17, and Acts II and III of "Siegfried" on March 19. On Wednesday afternoon, March 24, "Gotterdämmerung," Act 1, and the series will close March 26 with the second and third acts of "Götterdammerung." The entire proceeds of this series of explanatory recitals will be donated by Mr. Damrosch to the Vacation War Relief Committee. The advance sale for this series of lecture recitals has been exceedingly heavy, owing no doubt to the fact that thousands of Wagner enthusiasts all over this country owe their first acquaintance with Wagner's works to these illuminating and fascinating expositions of words and music. Seated at the piano, Mr. Damrosch briefly describes the important scenes with great dramatic skill and fervor. The Vacation War Relief Committee serves the double purpose of helping to employ the unemployed in this country and at the same time help the victims of the war in Europe. This committee aims to give employment to women who have lost their places because of war conditions and to the wives and daughters of reservists, to find permanent positions for these women and to make garments and furnish supplies for the European hospitals and refugees.

John McCormack's programme for his next concert, which will be given at Carnegie Hall next Sunday afternoon, March 14, will feature a group of English translations of Schubert's songs and a group of Moore's Irish melodies. In the latter group will be Moore's version of "The Coulin," better known by the title "Though the Last Glimpse of Erin." It is slightly different from that given by Mme. Sembrich at a recent recital. Numbers by Handel, Hamilton Harty and Coleridge-Taylor will also appear on the programme.

Walter Damrosch evidently believes that a change of occupation is the only vacation which a man in good health should allow himself, for as soon as his present arduous concert season is over, the dean of American conductors will begin writing the incidental music for two Greek plays which Miss Margaret Anglin will produce, with a special company of players, in the Greek Theatre of the University of California, at Berkeley, next August. The plays for which Mr. Damrosch will compose the incidental music are "The Medea," of Euripides, and "The Electra," of Sophocles. Miss Anglin will also produce the "Iphigenia in Aulis," for which Mr. Damrosch will arrange the music from Gluck's opera of the same name. The music to be composed by Mr. Damrosch will include the preludes and interludes and music which will accompany the recitation of the Greek chorus, which will, however, not be sung, but recited. Mr. Damrosch will go to California in July, and will personally direct the musical part of the three preformances.

George Copeland, who met with favor on the occasion of his New York appearance a fortnight ago, will give a second piano recital in Aeolian Hall on Monday afternoon, March 15. A special feature of his programme, which will contain compositions of Bach, Mozart, Chopin, Schumann, Enesco and Chabrier, will be a Debussy group, including the "Berceuse Heroique," a composition bearing the dedication "To render homage to King Albert of Belgium and his soldiers."

At the Music School Settlement for Colored People, 6 West 131st Street, this afternoon the Rev. Charles Winfred Douglas, canon of the Cathedral Fond du Lac, will deliver a discourse on "The History of Church Music."

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Carnegie Hall, 3 p. m., concert of the Philharmonic Society; Aeolian Hall, 3 p. m., concert by the Symphony Society; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Bandbox Theatre, 8:30 p. m., concert by May Mukle, violoncello, and Herbert Fryer, pianoforte; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; Academy, Brooklyn, 3 p. m., pianoforte recital by Harold Bauer; Park Theatre, 8:15 p. m., concert by Russian Symphony Orchestra.

MONDAY—Metropolitan Opera House, 8 p. m., German opera, "Tannhäuser"; Aeolian Hall, 8:15 p. m., concert of chamber music by the Flonzaley Quartet; Carnegie Hall, 3 p. m., song recital by Oscar Seagle; Auditorium of the University of the City of New York, 8:15 p. m., concert by the University Heights Choral Society; Opera House, Brooklyn, 8:15 p. m., concert of Brahms music by the Symphony Society and Leonard Borwick.

TUESDAY—Carnegie Hall, 3 p. m., special concert of Beethoven's music by the Symphony Society; Little Theatre, 3 p. m., song recital by Julia Heinrich; Brooklyn Opera House, 8 p. m., Italian opera, "Tosca"; Princess Theatre, 3 p. m., concert for benefit of Manassas School.

WEDNESDAY—Metropolitan Opera House, 8 p. m., Italian opera, "L'Amore dei tre Re"; Aeolian Hall, 3 p. m., lecture by Walter Damrosch on "Das Rheingold"; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin.

THURSDAY—Carnegie Hall, 3 p. m., song recital by Mme. Sembrich; 8:30 p. m., concert by the Musical Art Society; Metropolitan Opera House, 2 p. m., special performance of "Hänsel und Gretel" and ballet; 8 p. m., Italian opera, "Madame Sans-Gêne"; Aeolian Hall, 3 p. m., 3 p. m., lecture on "Die Walküre" by Walter Damrosch; Horace Mann concert by Marguerite de Forrest Anderson and others.

FRIDAY—Metropolitan Opera House, 7:45 p. m., German opera, "Die Meistersinger"; Carnegie Hall, 3 p. m., concert of the Philharmonic Society; Hotel Biltmore, 11:30 a. m., morning musical; Aeolian Hall, 3 p. m., lecture on "Die Walküre" by Walter Damrosch; Horace Mann Auditorium, Columbia University, 8:15 p. m., joint recital by Mr. and Mrs. T. Foster Why.

SATURDAY—Metropolitan Opera House, 2 p. m., Italian opera, "Aida"; 8 p. m., German opera at popular prices, "Lohengrin"; Carnegie Hall, 8:15 p. m., special concert of the Philharmonic Society; Aeolian Hall, 3 p. m., violin recital by Albert Spalding.

"TANNHAEUSER" AND "SANS-GENE" ON METROPOLITAN'S SCHEDULE

"Tannhauser" will open the seventeenth week of the Metropolitan Opera season to-morrow evening. It will be sung by Mme. Kurt, as Elizabeth; Mmes. Matzenauer and Sparkes and Messrs. Urlus, Weil and Braun, Mr. Hertz conducting.

The other operas of the week will be:

"L'Amore dei tre Re," Wednesday evening, with Mmes. Bori, Duchene, Robeson and Egener and Messrs. Ferrari-Fontana, Amato, Didur and Bada, Mr. Toscanini conducting.

A special matinee of "Haensel und Gretel," followed by Ballet Divertissements, on Thursday afternoon. The opera wil be sung by Mmes. Schumann, Mattfeld, Braslau, Garrison and Robeson and Messrs. Reiss and Schlegel. Miss Rosina Galli and the entire corps de ballet will take part in the divertissements. Mr. Hageman will conduct.

"Madame Sans Gene," on Thursday evening, with Miss Farrar and Mmes. Braslau, Sparkes, Fornia, Egener and Curtis and Messrs. Martinelli, Amato, De Segurola, Althouse, Bada, Tegani, Leonhardt, Reschiglian, Begue and Bloch, Mr. Toscanini conducting.

"Die Meistersinger," for the first time this season, on Friday evening, with Mmes. Hempel and Mattfeld and Messrs. Sembach, Weil, Goritz, Braun, Schlegel, Reiss, Leonhardt, Ruysdael, Ananian, Audisio, Bloch and Bayer, Mr. Toscanini conducting.

"Aida," at the Saturday matinee, with Mmes. Destinn, Ober and Sparkes and Messrs. Martin, Scotti, Didur, Rossi and Audisio, Mr. Polacco conducting.

"Lohengrin," at popular prices, Saturday evening, with Mmes. Gadski, and Matzenauer and Messrs. Urlus, Goritz, Witherspoon and Middleton, Mr. Hertz conducting.

The programme of to-night's opera concert will be divided between Puccini and Verdi. Mme. Emmy Destinn will sing arias from "Madama Butterfly," "Tosca" and "Il Trovatore"; Miss Anna Case will sing arias from "La Bohème"; Miss Sophie Braslau, an aria from "Il Trovatore"; Paul Althouse, aria from "Tosca." The quartets from the third act of "La Boheme" and "Rigoletto" will be sung, the former by Miss Case, Mme. Schumann, Mr. Althouse and Mr. Tegani, and the latter by Miss Case, Miss Braslau and Messrs. Althouse and Tegani. Richard Hageman will conduct the orchestra.

MUSIC NEWS.

William C. Carl has edited an album of organ music for the Lenten and Easter season, which has just been published. The collection contains five numbers suitable for the Lenten season, five for Holy Week and five for Easter Day. The pieces are all new to this country.

Clifford Demarest, organist, will devote an entire programme to American composers at his free organ recital, to be given at the Church of the Messiah, Park Avenue and Thirty-fourth Street, on next Thursday afternoon at 4 o'clock. Among the composers represented will be Day, Parker, Woodman, Foote, Bartlett, Truette and Demarest. Mr. Demarest will present his new piece, entitled "Sorrow and Joy," which is still in manuscript. On Tuesday afternoon at 3 o'clock, at the Wanamaker Store Auditorium, Mr. Demarest will give a concert of his own compositions, assisted by Miss Rosalie Wirthlin, contralto, and Gordon Kahn, violinist.

George Henry Day will give an organ recital at St. Peter's Church, West Twentieth Street, near Ninth Avenue, on next Wednesday at 8 o'clock. Alfred Carson, basso, will be the soloist. The programme follows:

Concert overture ..... Hollins
Woodland Sketches ..... MacDowell
To a Water Lily and From an Indian Lodge.
Fantasia and Fugue in G minor ..... Bach
It Is Enough ("Elijah") ..... Mendelssohn
Liebestraum ..... Liszt
Symphony in D minor ..... Guilmant
Barcarolle ..... Offenbach
Sunset ..... Fendelein
Will o' the Wisp ..... Nevin
Coronation March ("Le Prophete") ..... Meyerbeer

Mrs. Frank Woelber, chairman of music of the Iowa New Yorkers, presented a splendid programme at the meeting held in the Hotel Astor on Friday afternoon, February 26. Tennyson's "Enoch Arden," with the Strauss music, was given by Miss Esther Wolfe, reader, and Miss Viola Palmer, pianist. The rendition, both dramatically and musically, was of high order, and made a deep impression on the listeners. Jerome Uhl, barytone, sang with good effect Wagner's "Evening Star" and Homer's "How's My Boy?" being obliged to respond to several encores. Edward Locke, author of "The Climax" and "The Case of Becky," gave a humorous talk on "Plays and Their Photos," completing a most enjoyable programme.

Carolyn Beebe, the concert pianist, with a studio at Steinway Hall, gave the second of a series of Lenten morning musicals at the house of Mrs. William M. Ivins last Wednesday, with the assistance of Vera Poppe, violoncellist, and the patronage of many well known women. At the first musical of this season Miss Beebe had the assistance of William Wade Hinshaw, the noted barytone, and at the third and last musical, to be given on next Wednesday, she will be assisted by Gustav Langenus, clarinetist, with other members of the New York Symphony Orchestra and Paul Kefer, violoncellist.

An hour of organ music will be given in St. Thomas's Church, Fifty-third Street and Fifth Avenue, this evening at 8 o'clock by Daniel R. Philippi. The