ARIANE A SUCCESSFUL WIFE

WHY THE FIVE OTHERS WERE ALL FAILURES.

Go to the Metropolitan on Wednesday Evening and Then You Will Know Why—You Will Also Uncover the Past of That Creature Mélisande.

One of the most interesting things about the musical life of this city is that it has so little relation to the opera. The thousands and thousands of people who pour their money into the pockets of the pestiferous gang of speculators who hold such large numbers of tickets for the opera know almost nothing that goes on in the real world of music. The activities of these organizations which put blood into the veins of the real musical existence of the town are to them as sealed books. They probably cannot even name these organizations. What do they know of the doings of the Philharmonic and Symphony societies, of the Musical Art, of the Boston Symphony Orchestra, of the Kneisel Quartet, of the Oratorio Society?

Do not imagine this is the aimless generalization of a man with a grievance. THE SUN'S observer of musical doings in this village is not suffering from any grievance. It does not concern him that mere operagoers are unmusical and that they never go to concerts. But like any other person whose business calls him year after year into the same places he is familiar with many of the faces which are to be seen in those places. And that is how he knows that year after year he sees at the opera hundreds of estimable persons whom he never sees in the concert halls.

Hence when it is announced that an opera by one Paul Dukas is about to be produced at the Metropolitan Opera House by Mr. Gatti-Casazza, the chronicler knows that the majority of operagoers will mutter: "Who on earth is Paul Dukas? Is he another of these American composers?"

That is why this observer hastens to reassure the half frightened operagoer. No, he is not an American composer, and his opera is not an opera in English. He is a Frenchman and his opera will be given with the original text, and with music made in France, and there are no Indians in the opera.

Although the dilettanti of the opera house may not be acquainted with Mr. Dukas and his music, the concertgoers know him and have learned to be pleased to find his name on a programme. His orchestral scherzo, "L'Apprenti Sorcier," has been heard here often and is a favorite composition. The scherzo was suggested by a ballad of Goethe. It is a musical description of the doings of a sorcerer's apprentice, who, when the master is out, attempts to perform feats in magic. He starts certain things going, but at the critical instant forgets the important word with which they are to be checked in their progress and the result is disastrous. This story provides a good foundation for an orchestral scherzo, and Dukas has given the world a really delightful piece of music.

Mr. Dukas is also the composer of a symphony, but that should not prejudice operagoers against him. They are not obliged to hear it. The work was produced here on February 5 by the Symphony Society at the New Theatre. This symphony, like most of the recent French compositions in the symphonic form, is in three movements, the scherzo being omitted. The first movement is *cesi* in the familiar mould of the classics, and is ingenious in its development. The second movement, the slow one, is somewhat more rhapsodic in style, and much is made of its second theme, which is choral in style. The finale is a brilliant allegro, in which the composer shows his skill in counterpoint, in his interweavings of the leading thoughts. In this symphony Dukas shows admirable facility in the handling of his materials. He has all the French "savoir faire." He shows finesse in the employment of the latest harmonic progressions, but he does not produce the effect of bizarrerie so common in contemporaneous French music. On the whole his symphony, without displaying any uncommon power of invention in its thematic ideas, is the work of a genuine artist laboring in an entirely congenial field.

Mr. Dukas became a student in the Paris Conservatoire in 1882. In 1888 he received the second Prix de Rome for his cantata "Velleda." While a student he wrote two overtures, "King Lear" and "Goetz von Berlichingen," which were not produced. His overture "Polyeucte," given by Lamoureux on January 24, 1892, was his first introduction to the public. The symphony was brought out at the concerts of the Opera on January 3, 1897. Dukas has also written a sonata for piano performed by Edouard Risler at a concert of the Société Nationale on May 11, 1901. He wrote a lyric drama called "L'Arbre de Science," but it is not published.

His opera "Ariane et Barbe Bleue" was produced at the Opéra Comique on May 10, 1907, with the following cast: *Ariane*, Georgette Leblanc; *La Nourrice*, Miss Thevenet; *Selysette*, Miss Brohly; *Mélisande*, Miss Demellier; *Ygraine*, Miss Guionic; *Bellangère*, Miss Berg; *Alladine*, Miss Badet; *Barbe Bleue*, Mr. Vieuillex.

In this city the rôle of *Ariane* is to be in the hands of Geraldine Farrar. Of course Miss Farrar will make it extremely interesting, but it is impossible to avoid recalling at this point the imaginative words of Fierens-Gevaert on Georgette Leblanc in the second act of "Carmen":

"Miss Leblanc is clothed in a long robe of plaited tulle ornamented with spangles. Her body, finely proportioned, is revealed by this indiscreet drapery. Her nobly modelled shoulders and arms are bare. Her hair is confined by three circles of gold arranged in Grecian fashion. Alma, gypsy, daughter of the East, princess of the harem, Byzantine empress or Moorish dancer? All this is suggested by this fantastic and seductive costume.

"But a more ideal image pursues us. The singer is constantly urged by feminine visions of our ultra modern poets. She finds absolute beauty in the exquisite body of a woman animated by a Florentine robe. And it is through this imaginary figure that she composes her other incarnations, and in a tavern where gypsy women meet soldiers she evokes the apparition of a woman of Mantegna or Botticelli, degraded, vile, who gives the idea of a shameless creature that has not lost entirely the gracefulness of her original rank.

"She is never weary of cheapening her original model. She is sensual, impudent, voluptuous, gross; but in her white diction, in her lithe walk, you divine her desire of mocking something else. Carmen is according to Miss Leblanc a hybrid, monstrous creature. You look upon her with eager curiosity and with infinite sadness. Miss Leblanc makes light of her voice. She maltreats it, threshes it, subjects it to inhuman inflections. Her singing is not musical, her interpretation lacks the naiveté necessary to true dramatic power. Nevertheless she is one of the most emotional impersonators of our period. Her limited abilities, hidden by a thousand details in accentuation, remind one of the weak and ornate poetry of artistic degeneration. Thanks to her, Antioch and Alexandria, corrupt and adorable cities, live again for an hour."

What blazing perceptions these French critics have, to be sure. Will any one here be able to read such vast and imposing poesy into the *Ariane* of Geraldine? Or is Georgette Leblanc one of the inscrutable women? One should interview Isadora Duncan. Meanwhile let it be noted that this remarkable French impersonator is the wife of Maurice Maeterlinck, who wrote the play "Ariane et Barbe Bleu" and who penetrated the eternal secret of womanhood far enough to discover *Mélisande*. Maeterlinck and Georgette Leblanc; they encircle the experience of humanity.

And in this new play we shall learn something about the mysterious Mélisande, whom Golaud found peering into a fountain vainly trying to see her lost crown. We shall perhaps understand why she was so alarmed at the sight and possible touch of a man, and why, after all she weakly followed him home and became his helpless victim. For this Mélisande was once one of the wives of Blue Beard, and when Ariane calmly walked out of the house after liberating all the other wives, these other wives supinely remained behind and submitted themselves once again to the dominion of the man.

There is a pretty scene in this opera when *Ariane*, out of the depths of her fathomless woman's wisdom, teaches the other wives how to make use of their special charms. She points out to *Mélisande* the wonder of her long tresses (which she afterward wraps around *Pelleas*) and tells her how to use them. Can we ever again believe in the apparent innocence of that scene at the window? Golaud was right when he hoisted up little *Yniold* and bade him watch.

The story of *Ariane*, the sixth wife of *Blue Beard*, is exquisitely psychological and palpably true. *Ariane* is not afraid. "I am beautiful and he loves me. I shall learn the secret. But the first thing to do is to disobey. If those other five perished, which I do not believe—it was because they were obedient." So when she receives the keys she throws away all save that of the forbidden door. She opens the door and of course *Blue Beard* enters and discovers her. When he attempts to prevent her from going into the room she cries out and peasants enter and prevent him from acting.

In the second act we find *Ariane* in the subterranean chamber, where she finds the five wives and liberates them. The third act shows us the six women together in the great hall trying on garments. The news comes that *Blue Beard* is returning. All but *Ariane* are terrified. There is a combat outside between the peasants and the retainers of the monster. The faithful retainers run away and the monster is bound and brought before the wives by the peasants in order that vengeance may be wreaked upon him.

"We shall avenge ourselves," says *Ariane* calmly, and sends the peasants about their business. Then she systematically sets about caring for the injured *Blue Beard*. The other women are of course entirely under his control. *Ariane* calls for a dagger—moment of horror! but, no, she will not slay him, but cuts his bonds. Then she waves him a good-by and offers to take the wives away with her, but they all timidly prefer to remain in the care of the monster. The last picture we see as the curtain falls is five hopeless women clustered adoringly around *Blue Beard*, while he gazes yearningly after the departing *Ariane*.

And that, dearly beloved brethren, is a most delectable story of which to manufacture a lyric drama. This will be the last novelty of Mr. Gatti-Casazza's season of opera in Italian, German and occasional French. Its production will furnish Miss Farrar her second opportunity this season to appear in a new rôle. As a Goose Girl she has put to her credit one of the most charming impersonations in her repertory. But every operagoer will be eager to ascertain whether she can probe the depths of Maeterlinck's psychological subtlety as successfully as she has entered the enchanted realm of Humperdinck's fantasy.

And then there is another question. Will this public accept an opera in which the only male character is a bass with nothing to sing? For some inscrutable reason it has for years been fatal to set the music of a first rôle for a low voice. The public will not listen to "La Favorita" partly because the music is outworn and partly because the prima donna is a contralto. Maurice Grau loved this work, and he could not persuade himself that no one else desired to hear it. Again and again he would put it into the répertoire and then sit sadly in his seat amid empty benches and try to enjoy the performance at his own expense.

Now here is an opera in which the leading man is a double bass almost dumb. Will the public treat him as it was wont to treat Donizetti's contralto darling of a false king? And if it does, can the captivating Geraldine carry the burden of attraction on her own fair shoulders?

Or will the spectacle of a man with six wives arouse sufficient interest in the public mind? As Byron remarked of the Troad, this is a fine field for conjecture. We can hardly hope that the delicious cleverness of Maeterlinck, who is not half such a sober philosopher as some of his plays make him appear to be, nor the artistic music of Dukas can so get the start of this majestic world as to bear off the palm alone.

It is going to take the personality of the most alluring woman singer of the Metropolitan coterie to bring the public into touch with this admirable dramatic treatise on the emancipation of woman. Perhaps it may serve as the modern pendant to Shakespeare's "Taming of the Shrew." In that antiquated essay on the doctrine of marital relations the poet wrote:

> Such duty as the subject owes the prince
> Even such a woman oweth to her husband.

"Ariane et Barbe-Bleu" revises this and teaches us that the surest way for a woman to lose all that is worth having in married life is to be utterly subject to her lord. Advanced thinkers, suffragists and emancipators of "the sex," take ye note of this new opera. It teaches many things. But possibly if Bluebeard had possessed only one wife instead of six things would have turned out differently. What chance had the poor man against the six of them? Five he conquered, but the last one was invincible.

And she was the only one worth having. Will Miss Farrar prove it?

W. J. HENDERSON.

GOSSIP OF THE OPERA.

"Ariane et Barbe Bleu," which Giulio Gatti-Casazza will give as the last novelty of the present season, was performed first only four years ago at the Opéra Comique in Paris. It was sung on May 10, 1907, by a cast that included Georgette Leblanc, wife of the librettist, Maurice Maeterlinck, as the heroine, the rôle to be assumed on Wednesday by Geraldine Farrar. The part of the silent wife was taken in Paris by Regina Badet, the popular danseuse of the Opéra Comique, who has just retired from this theatre for the drama and is dancing at the Théâtre Antoine in Pierre Louys's "La Femme et le Pantin." Of the other artists concerned in this first performance there is none known here except M. Vieuille, who sang *Barbe Bleu*. He was at the Manhattan Opera House two years ago. The opera has been sung at the Volksoper in Vienna and in Brussels. It will soon be presented at La Scala, and Mme. Alda was invited there to create the leading rôle in Italian. She found, however, that the music lay too high for her voice. Mlle Merontje has sung the part of *Ariane* during recent representations at the Opera Comique.

Paul Dukas, the composer, is a professor at the Conservatoire in Paris and his duties there prevented him from accepting the invitation of the directors of the Metropolitan Opera Company to come to this country to witness the first performance of his work. He was born in Paris in 1861, entered the Conservatoire in 1882, won the second Prix de Rome and appeared first with two overtures, "King Lear" and "Goetz von Berlichingen." He is known here chiefly through "L'Apprenti Sorcier," although he has written in smaller forms. "Ariane et Barbe Bleu" is his first opera to reach the stage.

The three brief acts of the opera pass in the hall of *Blue Beard's* palace and in the dungeon in which his five wives are incarcerated. In the customary symbolism of the Maeterlinckian muse the latest of the wives—numerically the sixth—opening the door which *Blue Beard* forbids her to enter, finds the five predecessors and frees them. Then she departs, leaving *Blue Beard* surrounded by the faithful quintet, who are more contented to stay imprisoned with him than depart to the freedom that *Ariane* promises them if they follow her. With the profound symbolism of this little legend it is not the province of this comment to deal.

Whatever the later intentions of the poet may have been, he wrote when both "Sister Beatrice" and "Ariane et Barbe Bleu" were given to the world. These two little plays are in reality librettos. Music is being written to them by M. Gilkas. But "Sister Beatrice" is known to this country only as a play, while the music to the work to be sung on Wednesday night was not composed by M. Gilkas.

M. Gatti-Casazza selected "Ariane et Barbe Bleu" as the French novelty of the season, because he considers it the most striking work of the French school since "Louise" and "Pelleas et Melisande." There is by the way, a *Melisande* in the new opera and she has beautiful hair, just as her sister in the family of the Maeterlinckian brain children. M. Gatti-Casazza does not believe that the libretto of the new work should be accepted as otherwise than the symbolic story that the poet intended. The new work was selected in order that, after novelties from Italy and Germany, there might also be something from France. It is not a secret, however, that the general manager of the Metropolitan Opera House is not a strong believer in the potency of French opera outside its own country. In fact he goes so far as to say that only two operas in the French répertoire have stood the test of popularity the world over. They are "Faust" and "Carmen."

One of the operatic problems to face the impresario of the day is the scarcity of good basses. This situation seems incomprehensible to that generation of operagoers accustomed for so many years to the presence of two such singers as Jean de Reszke and Pol Plançon in the same company. And both of them could sing the suavest and most exacting rôles in the French répertoire to the delight of all that heard them. The most famous bass outside the German répertoire refuses to think of any offer to return to this country. This is Theodor Chaliapin. A visitor during the last year of the Conried regime, he failed altogether to meet local standards in singing. So much more attention did he pay to the histrionic side of his art that he more than once forgot during a performance the music he was expected to sing, and it took great presence of mind on the part of his colleagues to conceal those lapses from the public. He does not want to come to this country, finds all the employment he desires in Europe and probably receives in some of the theatres in which he sings greater emoluments than it would be advisable to pay him here.

The same dearth of good bass singers is felt in every opera house. There seems practically no available artist of the rank necessary for the Metropolitan Opera House in France. So soon as he left the Metropolitan, New York, Marcel Journet was engaged for the Opéra in Paris, and has been there ever since. Yet he was never the first basso here. Only a short time ago there were bitter complaints from some quarters that the scarcity of adequate bass singers made it impossible for the Opéra in Paris to give the classic French répertoire—notably the Meyerbeer operas—which the public was anxious to hear. It cannot be said that New York audiences are languishing for Meyerbeer in any form, although there ought to be some success for the contemplated revival of "Les Huguenots" at the Metropolitan. There was a time in which New York audiences were quite satisfied with a German bass in the operas of any country. But that belongs to an earlier operatic era, and nowadays the German singer is most acceptable when he clings to Wagner. In fact there is little demand for the German men singers out of that restricted répertoire.

Andreas Dippel is learning what it is to carry through an opera season with sufficient success to insure its continuance. There is scarcely a singer connected with the Chicago-Philadelphia Opera Company who has not demanded an increase of salary next season. In seem cases this desired increase is almost double the amount the particular artist is receiving at present. It is fortunate that the manager of the Chicago-Philadelphia Opera Company has been a singer and is able to look at the matter from other points of view than one. The result of this experience is to be that not one of the singers will receive the advance desired, and so positive is the direction in this matter that there will probably be a considerable change in the personnel of the troup before it returns to begin the next season.

It is a curious fact that the drawing power of any single artist has in this country ceased to be perceptible except in one or two noted cases. There was a time in which this quality of a singer exactly determined the rate of compensation. Now few of them show any superior attraction to the public than their colleagues. In the notable exception of one popular tenor there is little difference between one or the other of the operatic artists who come here now. This or that soprano may have a role that interests the public. The next time she may appear before a house that holds only the subscribers. The public has for several seasons shown a disposition to take much more interest out of the operas than in the singers. Yet there is one important exception to that rule in the case of "The Girl of the Golden West" when Signor Caruso is not in the cast.

Some curious instances of what public interest in an artist may be have been observable at the Metropolitan Opera House this year. In one case a performer of a popular opera with an expensive cast had drawn a box office sale of $300 when, three days before the performance, it was withdrawn. One famous prima donna did not draw her own large salary to one performance she gave and at another the receipts over the subscription did not compensate for the engagement of the two stars who were engaged to give brilliancy to the performance. It must be said that in both cases the operas were old and unpopular. There are certain rôles of his répertoire in which even Signor Caruso cannot interest the public.

Just as the discoverers of the fact that English may be a language for opera have overlooked the fact that there has rarely been a time since the theatre has existed that there has not been English opera available here, so have the enthusiastic thinkers on the subject forgotten that there have also been here operas in English by native composers produced by our impresarios. One of the most characteristically American operas ever composed by a foreigner resident here was "Sleepy Hollow," based, of course, on the story of Rip Van Winkle and produced at the Academy of Music in the early '80s. Then there was previously Fry's "Esmeralda," which was given in Philadelphia. It was in this same city that Gustav Hinrichs produced for the first time his "Onti-Ora," an Indian opera so far as certain of its characteristics were concerned. That was eleven years ago, which makes it still in advance of "The Pipe of Desire" and "The Sacrifice," not to mention "Natoma." "Theodora," composed by Anton Fuerst, a conductor of a theatre orchestra in the West and composer of various successful operettas, was sung in Philadelphia and San Francisco in 1887, when the Sardou drama was in the first flush of its popularity. It was in the middle West that an Italian who has lived here for the last seven years wrote "Paoletta," which was sung last year in Cincinnati in connection with some exposition no less than twenty-nine times. Of all truly American operas there was never any more characteristic specimen than Walter Damrosch's "The Scarlet Letter," which, given at a time in which the interest in operatic affairs was much less than it is at present, made more of an impression and attracted more favorable attention than any of its successors. So like opera in the vernacular there has almost always been some specimen of opera of American origin with us.

NOTES OF MUSIC EVENTS.

"Ariane et Barbe Bleue," music by Paul Dukas and book by Maurice Maeterlinck, will have its first performance in America next Wednesday evening at the Metropolitan Opera House. Miss Geraldine Farrar will interpret the rôle of *Ariane*, the sixth wife of *Blue Beard* who vainly opens the way to freedom for her five predecessors. Mr. Rothier will be *Blue Beard*; Miss Florence Wickham, the nurse and foster mother of *Ariane*; Mr. Bourgeois, an old peasant, and Messrs. Begue and Huysdael, two other peasants. The five wives will be as follows: *Selysette*, Mme. Maubourg; *Ygraine*, Mme. Sparkes; *Mélisande*, Mme. Van Dyck; *Bellangère*, Mme. Wakefield; *Alladine*, Mme. Fornarolí. Mr. Toscanini, who has taken the keenest interest in this most modern French opera, will conduct the performance. The composer, Mr. Dukas, was invited to attend the premiere, but had to decline on account of his duties as professor in the Conservatoire in Paris. As "Ariane et Barbe Bleue" is not a very long opera, it will be followed on Wednesday evening by ballet divertissements by Pavlowa and Mordkin and their Russian dancers. "The Girl of the Golden West" will be given with the original cast except that Mr. Bassi will sing the rôle of Johnson to-morrow night. Ballet divertissements by Pavlowa and Mordkin and their Russian dancers will complete the evening's entertainment. Mr. Toscanini will conduct the opera. Victor Herbert's "Natoma" and Wolf Ferrari's "The Secret of Suzanne" will be given on Tuesday evening by the Philadelphia Chicago Opera Company. The cast will be the same as heretofore, Miss Mary Garden singing the title rôle of *Natoma*. Mr. Campanini will conduct. The Metropolitan opera company on that evening will give "Die Meistersinger" in Philadelphia. "Bohème," followed by Pavlowa and Mordkin and their Russian dancers in divertissements, will be given as a popular price matinee on Thursday. The opera will be sung by Mmes. Gluck and Alten and Messrs. Martin, Scotti and De Segurola. "The Bartered Bride" and the first act of the ballet "Coppelia" with Pavlowa and Mordkin will be Thursday evening's opera. The cast of the former will include Mmes. Destinn, Case, Mattfeld and Wakefield and Messrs. Jörn, Goritz, Witherspoon, Ruysdael and Bayer. Mr. Hertz will conduct the opera. "Tosca," with Mme. Fremstad and Messrs. Martin and Scotti, with Mr. Toscanini conducting, followed by Pavlowa and Mordkin and their Russian dancers, will be given on Friday evening. "Trovatore" will be the Saturday matinee bill. The opera will be sung by Mmes. Gadski and Homer and Messrs. Slezak and Amato. "Koenigskinder," which has proved such a popular attraction, will be given on Saturday evening, with Miss Farrar and Mr. Jörn and Miss Wickham and Mr. Goritz and the regular cast. Mr. Hertz will conduct.

After a series of mishaps that caused two postponements of the concert which was to have marked his introduction to the American public as a violin soloist, Ferdinand Kaufmann will make his third attempt at a public appearance on next Friday evening, March 31, at Mendelssohn Hall.

By way of a season's farewell the Philharmonic Society will give an extra concert in Carnegie Hall Sunday afternoon, April 2. The programme that has been chosen is an "all Wagner" with the Tschaikowsky "Pathetique" as an added feature—a programme that has served to attract record audiences to several Philharmonic concerts this season. The opening number will be the Tannhäuser overture and the Tschaikowsky symphony will follow. Then will come two Parsifal excerpts, the prelude and glorification and the Good Friday spell, to be followed by the magic fire scene music from "Die Walküre." The Kaiser March will serve as a climax.

Frank L. Farrell will give his first New York piano recital in Mendelssohn Hall next Tuesday evening. His programme will be as follows:

Rondo, Op. 51, No. 2	Beethoven
Sonata, F minor, Op. 5	Brahms
Nocturne, Op. 27, No. 1 / Etude in Thirds, Op. 25, No. 6 / Valse, Op. 34, No. 1	Chopin
Etude, F sharp major	Arensky
L'Alouette	Glinka-Balakirew
Etude de Concert	Schlözer
La Regata Veneziana	Rossini-Liszt
La Campanella	Paganini-Liszt

The American barytone Charles W. Clark will give his only song recital in this city in Mendelssohn Hall next Thursday afternoon, March 30, at 2:30. Mr. Clark's programme will offer several compositions wholly new to music patrons of New York.

Before starting on an extended concert tour which takes her through to the Pacific coast Mary Garden will give a concert at Carnegie Hall, Monday afternoon, April 3. On this occasion she will be assisted by Mr. Sammarco, the celebrated barytone; also Tibaldi, violinist, and Brockway, pianist. Miss Garden will sing arias from "Thais," "Louise," "Salome," "Le Jongleur de Notre Dame" and "Traviata," also songs by Tschaikowsky, Bemberg, &c. Mr. Sammarco will sing the prologue from "Pagliacci" and a group of songs.

The Columbia University Festival Chorus will give the first and second parts of Haydn's "Creation" and Mendelssohn's "Lauda Sion" at Carnegie Hall on April 4 at 2:30 P. M. Alma Gluck, Daniel Beddoe and Herbert Witherspoon will be the soloists.

Mme. Luisa Tetrazzini promises an entire change of concert programme at her farewell appearance on Sunday evening, April 2, at the Hippodrome. Among her own selections she will include "The Carnival of Venice" with variations, Benedict; The Shadow Song, from "Dinorah," Meyerbeer and "The Polacca," from "Mignon," the last was sung at his request when Mme. Tetrazzini appeared before the President in Washington recently. The polonaise is a favorite of the Chief Executive. Mme. Tetrazzini will be assisted by Nahan Franko and his orchestras, now augmented to seventy musicians.

The Kneisel Quartet will give the final concert of its series of six subscription concerts of chamber music on Tuesday evening, April 4. Messrs. Leo Schulz, violoncello, and Josef Kovarik, viola, will be the assisting artists in the following programme:

Quintet in G minor, for two violins, two violas and violoncello	By Mozart
Two movements from the quartet in E flat major	By Max Reger
By request.	
Sextet in G major, for two violins, two violas and two violoncellos, op. 36	By Brahms

Miss Edna Sands Dunham, soprano, who was prevented by illness from giving her song recital on Tuesday afternoon in Mendelssohn Hall, has selected Wednesday afternoon, March 29, as her postponed date. The programme originally announced will be given, while the accompanist will be Richard Hageman.

The final pair of concerts in the subscription series of the Symphony Society of New York, Walter Damrosch conducting, will be given on next Friday and Sunday afternoons in the New Theatre. The programme on both occasions will be identical. Its feature will be two movements, the first and third, of Wagner's early symphony, a composition which he wrote in his nineteenth year. This work, strongly influenced by Beethoven and Mozart, will be followed by the final offering which this musical master gave to the world, "The Good Friday Spell" from "Parsifal." These two extremes of Wagner's genius will constitute a sharp but an interesting contrast. Beethoven's first symphony will likewise form a part of the programme, which also includes Rubinstein's concerto for pianoforte in D minor, to be played on these occasions by Josef Hofmann, who studied the work with the composer. He has not played this concerto in New York in some time.

The Symphony Concerts for Young People will close their thirteenth season next Saturday afternoon in Carnegie Hall with a concert of spring music. Walter Damrosch has selected from among the works of composers of the nineteenth century such compositions as were inspired by spring, and the programme will be one particularly well suited to the season of year and to the young people for whom it has been arranged. The second number will be Schumann's symphony No. 1 in B flat. This was Schumann's first important orchestral composition and received its initial performance in Leipsic under Mendelssohn's direction. It was written during a very happy period in Schumann's life and was characterized by himself as the "Spring Symphony." The concert will close with the charming "Primavera Waltz" of Strauss, which has been made so popular in this country by Mme. Sembrich.

Overture, "Spring"	Goldmark
Symphony No. 1	Schumann
Melody, "Im Frühling"	Grieg
"Good Friday Spell" from "Parsifal"	Wagner
Primavera Waltz	Strauss

Isadora Duncan's farewell appearance takes place at Carnegie Hall on Friday evening, March 31. On this occasion she will as usual have the assistance of Walter Damrosch and the New York Symphony Orchestra and present a miscellaneous programme including Gluck's "Iphigenia in Aulis" and a number of new selections which she has not yet danced in America.

The historical series of pianoforte recitals by Sigismond Stojowski, which has been an unusual feature of the musical season, will be completed on Saturday afternoon, April 1, when the final concert of the series will be given. In the five concerts Mr. Stojowski has given an exposition of piano literature in its characteristic aspects from compositions by masters of the clavichord to works by composers of the present day. "Modern Epigones and Forerunners" is the subject of the fifth concert and a series of unusual interest closes with the following programme:

Variations and Fugue on a theme by Handel	Johannes Brahms
Prelude, Choral and Fugue	César Franck
Romance in B minor	Camille Saint Saëns
Danse—Caprice	Edward Grieg
Reflets dans l'eau	Claude Debussy
In Autumn	Edward MacDowell
Etude on doubles notes in G minor	Moritz Moszkowski
Thème varié, op. 16	I. J. Paderewski
Barcarolle in A minor	Anton Rubinstein
Etude de Concert in F minor (La Legierezza)	Franz Liszt
Hungarian Rhapsody, No. 2	

Except for Handel's "Messiah" Mendelssohn's "Elijah" has had more performances by the Oratorio Society in the thirty-eight years of its activity than any other choral work. Next Friday evening, at Carnegie Hall, "Elijah" will be sung for the twentieth time, its first hearing since the Mendelssohn centenary of two years ago. Following "Elijah" in popularity here, as measured by frequency of performance by the Oratorio Society, comes the Berlioz "Damnation of Faust," sung sixteen times; Bach's "Passion According to St. Matthew" follows closely with fifteen presentations, while Haydn's "Creation" is next with eleven. Wagner's "Die Meistersinger" and "Parsifal" have each been sung ten times and Mendelssohn's "St. Paul" completes this major group with nine appearances in the list. The Oratorio Society has assisted in seventeen performances of the choral movement of Beethoven's ninth symphony. At next Friday's "Elijah" concert the dramatic music of the prophet will be sung by Clarence Whitehill, Mme. Alma Gluck will sing the soprano solos and the other soloists will be Miss Christine Miller, contralto, and Frederick Gunster, tenor.

John McCormack, tenor, will give a song recital at the Brooklyn Academy of Music on Friday evening.

Edgar Tinel's "St. Francis of Assisi" will be given this evening at Carnegie Hall by the Catholic Oratorio Society, conducted by Mme. Selma Kronold. Its directress. The society will be assisted by some of the best soloists available for oratorio work. Mme. Caroline Alexander Hudson, who sang the principal part in last year's production, "St. Ludmila," and who is at present soprano soloist at Plymouth Church, Brooklyn, will be heard as "A Voice from Heaven"; Charles Kitchell, tenor, will have the title rôle of "St. Francis"; Bertram Sylvan, barytone, "The Host and Spirit of War," and W. F. Schelke, bass, "The Spirit of Hatred." The New York Symphony Orchestra, conducted by Hans Kronold, will assist. Archbishop Farley, accompanied by his secretaries and Mgr. M. J. Lavelle, will occupy the main box during the singing of the oratorio.

The MacDowell Chorus, Kurt Schindler conductor, which recently gave a choral concert in Carnegie Hall and has already sung this season at the concerts of the Philharmonic and Russian Symphony Societies, will assist the People's Symphony Concerts at the final concert of this season on Sunday afternoon, March 26, in Carnegie Hall. The MacDowell Chorus will appear in three Wagner numbers: the chorus of the Messengers of Peace from "Rienzi," the Spinning Chorus from the "Flying Dutchman" and the choral part of the Kaisermarsch. The first two numbers will be sung by the woman's choir alone, Mr. Schindler conducting, but the Kaisermarsch requires the entire mixed chorus of 160 voices. The chorus of the Messengers of Peace is rather a rare number to New York audiences as "Rienzi" has not been performed here since the days of German opera under Anton Seidl.

The Shapes of Eggs.

From the Scientific American.

There was recently had before the Zoological Society of London a mathematical discussion of the differences in the shape of eggs. A few eggs, like those of the owl and the tortoise, are spherical, or nearly so; a few, like the grebe's or the cormorant's, are elliptical, with symmetrical ends; the great majority, like the hen's, are ovoid, or blunter at one end than the other. The hen's egg is always laid blunt end foremost.

Eggs that are the most unsymmetrical are also eggs of large size relatively to the parent bird. The yolks of eggs are spherical, whatever the form of the entire egg may be. This has been shown to be due to their being enclosed in a fluid, the "white," which makes the pressure everywhere on the surface of the yolk practically constant.

TRAVEL NOTES FROM ABROAD.

From the Queen.

The receipts from passenger traffic in England for 1910 amounted to £51,094,000. In 1906 they were £48,000,000; in 1907, £49,290,000; in 1908, £49,871,000, and in 1909, £49,537,000. The record established last year is likely to be exceeded in 1911, which has so many exceptional attractions.

For a tour in the Holy Land March, April and May are unquestionably the best months. Then it is that Palestine merits the epithet of "flowery," for the fields are ablaze with wild flowers—poppies, pimpernels, anemones, lilies of the valley and many others.

The air is filled with bees and butterflies and the twittering of birds. Springtime in Palestine is something to remember throughout the life of the traveller fortunate enough to visit those holy fields at that time. No tour in the Holy Land can excel in interest the well known through route from Jerusalem to Damascus, and now that carriages are available as far as Lubban and the railway opened from Galilee to Damascus the camping is reduced to a week.

The council of the Cyclists Touring Club of England will have a satisfactory report to present at the annual meeting next month. The club's finances are returning to something of the old time conditions. Whereas in 1907 the deficit on the year's working was £3,025, the actual loss in the last year was but £83.

The slump in the membership has not only been arrested but there is every indication at the moment that the total membership at the end of 1911 will show an increase on that of 1910. New members are being enrolled in encouraging numbers; it only remains for the old brigade to stand firm and by their support bring about that return to C. T. C. traditions which seems to be almost within grasp. The programme for the year is a full one. The motorcyclist is being strenuously catered for, the new insurance scheme has caught on, last year new customs facilities and further steamship concessions were secured, and these will probably be extended in the near future, and the legal defence of members is being vigorously continued.

A favorite spring district for travellers is Herzegovina, of which Mostar is the chief town. It lies within a circle of stony, arid mountains, which produce neither wine nor oil, neither milk nor honey, but which possess the sole virtue of flaming to surprising tartan colors when the sun sets. Beneath the bridge, fretting among the rocks, pours the angry green stream Narenta.

For travellers unfamiliar with Asia Mostar opens up the first glimpses of the East. The narrow white streets and the people in them are truly Eastern. The Moslem women are perfectly invisible in their wrappings. Besides the muffling of the face a huge black hood shaped like a gabled roof—a peculiarity of Mostar—sticks out in front of the face further than an early Victorian poke bonnet. Fascinating groups in quaint costumes are to be seen at every corner.

The bridge of Mostar is one of the most beautiful bridges in the world. Not even a picture can adequately show the singular lift of the arch, the dignity of the span. It has that splendid and satisfactory effect which so often belongs to the architecture whose mortar was made with the blood of slaves. At even, when the sun has caught on the sharp edge of Mostar's stoniest mountain and rolled incontinently out of sight before the last flicker has faded from the gold cross of the Roman Catholic Church, a figure in a blue gown and a red fez appears on the gallery of each mosque, with his rich melancholy wail of "A—ll—ah."

Two hours later, when the town is twinkling with its Western lamps, he appears again, this time with a longer message in a similar cadence, and all the muezzins cry together from their towers—a wonderful sensation. The time to visit Herzegovina and Bosnia, now incorporated in the Austrian Empire, is from the middle of April to the end of May and from the beginning of September to the middle of October.

Bruges is again menaced by the promoters of modern business activity, who thinking it would seem that the sleeping beauty's somnolence reflects unfavorably on them, make it a point of honor every now and again to try and shake its lethargy into life. Of course all they succeed in achieving is to crumble some of its petrified remains into formless ashes, and in their zeal to annihilate Bruges-la-Morte they will completely destroy Bruges itself.

Their last device for artificially reviving this peaceful city is a trolley tramway line to run along the incomparable silence of the Quai du Miroir—as silent and as eloquent in its silence as the mirror whence it takes its name, though doubtless for quite another reason. Not only the silence will be broken but its architectural harmony will be interfered with, the line necessitating the widening of the quay at the expense of the canal.

A further act of vandalism entailed by the introduction of this absurd tram will affect the Porte Sainte Croix, whose rectangular gateway will have to be modified into an ogival one for the reception of the electric wires, an incongruity to begin with, since the rectangular shape has its reason, housing as it does the drawbridge. But the damage to the tower is nothing compared with the noise the tram will make, for the damage will probably have an end, whereas the noise will be ceaseless. And noise in Bruges is the worst of sacrileges.

But the Brugeois are particularly touchy on this matter. They dislike more than anything to be called "dead." After Rodenbach's celebrated book "Bruges-la-Morte" was published and attracted so much attention all its book shops displayed another volume ostentatiously entitled "Bruges-la-Vivante." It is to these fits of protestation and reaction that are due the unlovely Rue des Pierres and the different tramways and neighboring railway lines, which are intended to wake up the city, and which, without serving this purpose or any other, only create noise.

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