

What is going on in music.



LOUISE BERAT as CARMELA BESSI in "THE JEWELS OF THE MADONNA."

MRS. VOGT, LEADER OF THE MENDELSSOHN CHOIR CARNEGIE HALL

MARIO SAMMARCO as RAFFAELLO in "THE MADONNA"

The production of Massenet's "Cendrillon" by the Philadelphia-Chicago Opera Company at the Metropolitan Opera House on Tuesday evening was interesting in more than one way. In the first place it demonstrated anew the fallacy of the oft-repeated assertion that there are no new singers to be had. To be sure the cast contained no unfamiliar stars, for the radiant personages were Marg Garden and Hector Dufranne. But the American custom of demanding that everything shall be the best in the world is not founded on a solid basis.

Such singers, for instance, as Maggie Teyte have excellent uses. No one would hazard the assertion that this slender young woman is what Metropolitan Opera House audiences call a "star," but she is a good singer within her limits and her personality on the stage is genuinely pleasing. As *Cinderella* she made a charming figure and she sang the music quite as well as it needed to be sung.

Louise Berat, who made her first New York appearance as the stepmother, *Mme. de Hallier*, proved to be a thoroughly well-schooled comedienne of the typical French style. She delivered herself of the measures of the pompous old woman with gusto and acted with sufficient comedy to amuse the audience. Jennie Duffy, who represented the fairy, had plenty of opportunity to exhibit her command of coloratura singing. Hers is not a brilliant or sensitively captivating voice, but it has musical quality and she held it to the pitch. Furthermore she sang Massenet's florid music, some of it so naive in style as to be almost amusing, with facility and general excellence.

The mounting of "Cendrillon" presents some rather disagreeable problems, but the mechanics of Mr. Dippel's organization solved them successfully. No one who has any acquaintance with the history of the lyric drama in France will wonder at the avidity with which Massenet seized upon this subject as the material for an opera. The representation of Tuesday evening showed clearly that the version of the old story made by Henri Cain was perfectly suited to the underlying French taste for the ballet and the pastoral.

The antiquity of the legend makes it all the more likely to appeal to the Gallie soul. It is indeed a very old story. One finds it in the tale of "Rhodope and Psamathe" in the *Histories of Aelian*. And of course Strabo worked it into his *Geography*. Ferrault seems to have been responsible for the glass of the slipper. Originally the slipper was made of fur. We ought to thank the French author for the improvement.

French opera began with pastoral plays fitted with a little music. The processional and the dance were important details of these entertainments. From the beginning to the present the Parisians have continued to adore their shepherd and shepherdesses, no matter how disguised, and to worship the good fairies or classic goddesses who with potent spells directed the progress of dramatic events.

One can wonder at the popularity of productions such as "Cendrillon," which retains so many of the time-honored

qualities. France is true to her own. We may also find much to interest us in these pretty scenes with their atmosphere of the world of Louis XIII. We are not averse to playing at pastorals ourselves sometimes. And the ballet has of late had a serious revival of public favor. Ballet does not necessarily mean pirouettes and whirls. The ballet of action, the pantomime ballet, is the type out of which the French opera comique grew.

It is this which lies at the foundation of such a work as "Cendrillon." To treat a child's fairy tale with so much delicate and inviting art is to place the public under a burden of gratitude, for simple and restful entertainment, with a background of gentle and tender sentiment, is by no means to be despised. Opera need not always be tragedy. We do not always demand that ginger shall "be hot in the mouth."

Those who take more than a superficial interest in the lyric drama may have found food for reflection in a contemplation of the skill of Massenet in building his simple work. At any rate it would be profitable to all the budding American composers of opera if they would concentrate their intellects on such a demonstration. Without doubt most of them would smile at such a suggestion and view that the texture of the score of "Cendrillon" was altogether too slight to repay deep study.

In this they would in a certain sense be right. The texture of the score certainly is thin. But what would these same gentlemen say if Massenet had set out to compose this story in a musical style similar to that of his own "Eclaircie" or "L'Abandonné"? The absurdity of the process would at once become apparent. There is, to be sure, not a melody in "Cendrillon" which will haunt the memory. But while one is listening to the opera one is convinced that the music is exquisitely appropriate. Now if a choice is to be made between music containing striking melodies, introduced at any cost, and that which being without them seems always to fit the situation, let us by all means have the latter. It is closer to a true art.

It is in the exquisite perception of the quality required for each scene and situation that Massenet discloses his mastery of the craft of the theatre. But we must add to this his consummate skill in development. By this is not meant the metric or symphonic development, but that of the musical playwright. His setting of the scenes is so arranged that in each act the climax of action is reached in a musical development which appears to be attained without any striving, and when it arrives it is found to be precisely of the right sort.

How charmingly the contrast in moods is made in the first act. The compositess of the old woman and her daughters is composed in stilted manner and the change to the empty room and the darkness in which we first see *Cendrillon* is treated so naturally that we take no special note of the music, but are intent on the progress of the play.

The monologue of *Cendrillon* forms a perfect prelude to the scherzando move-

ment of the fairy music which begins the finale of the act. Then comes the transformation of *Cendrillon* and with it her entry into the sparkling world of coloratura. It is a most dainty and captivating application of an ancient musical device. But it is in the employment of the familiar devices of the theatre that Massenet always shows himself to be a disciple of the immortal *Belasco*.

The attitude of the musician who would smile indulgently at the tenuous nature of the score and fail to perceive the skill of the theatrical craftsmanship shown in it would be typical of the American composer. It is unfortunately the fact, demonstrated in several notable cases, that the American composer believes that if he has thematic ideas, a few reams of score paper and a three nibbed pen he can write an opera.

The truth is that the composition of an opera is a specialty. Musicians of some things more than mere talent have failed at it simply because they did not know how to go about it, while men of mediocre ability have succeeded because they did know how. To say that an accomplished symphonist can sit down and of a certainty produce a good lyric drama is just as injudicious as to declare that a novelist can surely write a good acting play. As a matter of fact he usually cannot.

The technique of operatic composition is fundamentally different from that of any other kind of musical writing. It rests upon different principles and it issues in a radically different method. And the reason why the unprepared composer who boldly sits down to pen an opera score utterly fails is that he has not taken into account the centuries of systematic development of a method of song speech. He thinks that recitative is easy and that all that he has to concern himself about is the composition of some taking aria and some good ensembles.

When this man gets under way he produces a work which ceases to move whenever there is not an aria or a concerted number. His drama goes to sleep when dialogue begins. But his predicament is not nearly as bad as that of the intensely modern composer who is determined that he will follow along the path opened up by Wagner and build an opera in which there shall be no set arias or other numbers.

What happens to him? He produces an opera in which the voices have no melodic passages at all. They go drooling along act after act in a monotonous and formless recitative, patterned after nothing on the earth or under the earth while the orchestra is vainly striving to bolster the thing up with an endless repetition of limp leading motives tangled in a meaningless web of conservatory counterpoint.

Meanwhile the public is unutterably bored by both of them, and the critics without exposing the reasons for the complete failure of the operas nevertheless record the indisputable fact that the things have neither vitality nor style, and history sets down on her faithful page the story of another blow at "American music."

And yet if the would-be composer of opera would devote himself to a year's study

of the development of the technique of opera writing from the day of Claudio Monteverdi to that of Debussy, he would surely find out how the code of technique of such mediocrities as Massenet came to exist and he might learn how to use it himself. Writing opera is an art, and it has a method. The composer who tries to improvise in this great field is like to meet with serious disaster.

Antonette Szumowska has come to town to teach music lovers and students of music how to listen to music. One cannot fathom the estimable pianist on the task which she has undertaken. She began her ministrations with a "lesson recital" on Friday afternoon. The nature of her performance is easily described. She analyzes compositions, discusses the relations of their phrases and sections and illustrates the uses of tone and pedal and other points of technique in their performance. After the analysis she plays the piece in its entirety.

Such performances might be made extremely valuable, if it were certain that those who need them most would attend them. It is not too much to say that almost every one interested in music needs them. It may be that Mrs. Szumowska's method is not the ideal one. It may be that she is not the ideal performer or lecturer. That is not the point now. The thing which she offers is valuable. That is the point.

In the conservatories the teachers are continually battling against two forces. The first is the unwillingness of the pupils to be thorough. The second is the eagerness of the parents to have their children perform. Every teacher of music in any of its branches knows that the student ought to devote years to the study of technical principles and that the application of them in performance ought to be deferred till a solid grounding has been obtained.

This is most particularly the case in singing. In piano playing, for instance, the works of Bach can be put before the pupil at a pretty early stage of progress because they embody in themselves many fundamental principles of technique and they can be utilized as such even while they are imperceptibly instilling into the pupil's mind certain aesthetic laws.

But no beginner in the study of vocal technique can sing any music which will benefit him except the music of his elementary studies. In many instances in which the pupils themselves are willing to adhere to the pages of "vocalises" the parents utter ceaseless complaints that Mary or Henry has been studying now for more than a year and "they" will not let him sing a song.

But this is only the beginning of trouble. More than two-thirds of those who enter upon the study of vocal art are unwilling to study anything which is essential to the acquirement of musicianship. They desire to take "voice lessons" and nothing else. They do not care at all about becoming musicians.

When one contemplates the brilliant public success of some utterly unmusical opera singers one readily understands the feelings of students of this class. They say to themselves, "Why should we study harmony or sight reading? The great Soandoo, they say, knows nothing at all about them and gets \$1,000 a night."

But when we turn to the realm of piano playing it is not so easy to under-

stand the attitude of students, and yet it is almost the same. If they are permitted to follow their own inclinations they will apply themselves to the acquisition of mechanical technique and when they have it will believe themselves ready for public appearance.

There are thousands of young pianists playing sonatas and yet utterly unable to tell what a sonata is. This seems almost incredible, but it is lamentably true. As for comprehending the significance of motives, their relation to the phrase and to the expansion of musical ideas in the architecture of a composition, that is far beyond them. Many of them have never even suspected the existence of the elements of design in large musical forms.

Since this is true of the students it is naturally also true of the listeners to music. It is not uncommon to hear people say, "It is not our business to analyze compositions; we need only listen to them and enjoy them in our own way."

To this claim there is absolutely no answer. It rests on the same firm foundation as the critical judgment which backs itself with the declaration, "I have a right to my own opinion." Every man certainly has a right to his own opinion. He has a right to think MacDowell a greater master than Beethoven. He has a right to think Mary Garden a bass. He has a right to think the world flat. But it is foolish to think such things, nevertheless.

So too people have a right to listen to music in their own way, and if they refuse to take notice of the design in an art work the loss is their own and no one else's. But those who interest themselves in observing the development of the plan of a great composition, such as Tchaikovsky's "Pathétique" or Strauss's "Heldenleben," get infinitely more pleasure and profit out of the hearing than the other kind of listeners.

When we come to the matter of performance the same principle applies. Those who hear only an occasional bit of tone pleasing to their ears or a brilliant octave passage astonishing to their minds are far behind those who appreciate the performer's disposition of light and shade and still further behind those who comprehend his reading of the page.

Mme. Szumowska's kind of entertainment—if it can be called that—should have a value not only for the student but also for the music lover. For if the public performer has gone to the trouble of learning all these things which Mme. Szumowska shows us and offers them to us in a consistent reading of some important composition, it is a thousand pities if we do not know it.

But just what happens in the cases of a great mass of indolent concertgoers. They fail to discern the things which are offered to them by the performer. The conductors of orchestras are doing at rehearsals something very much like this thing which Mme. Szumowska is doing in public, yet devote that the orchestral concerts seem to think that the wagging of a stick in a certain magnetic manner drags by sheer persis- sion a wonderful sound.

Truly at times we are much like Newton's little child playing by the shore of a great unexplored sea of knowledge. And what makes it all the more lamentable is the fact that so much of this musical knowledge is easy of access.

W. J. HENDERSON.

CONCERTS OF THE WEEK.

- SUNDAY (To-day) Kubelik-Bachaus concert, Carnegie Hall, 3 P. M.
- Philharmonic Society, popular concert, Hippodrome, 8:15 P. M.
- Eleanor Altman's piano recital, Belasco Theatre, 8:15 P. M.
- MONDAY—Philharmonic Society, Carnegie Lyceum, 8:15 P. M.
- TUESDAY—Franklin Riker's Song Recital, Belasco Theatre, 3 P. M.
- Yvonne de Treville's Concert, Carnegie Hall, 3 P. M.
- Mendelssohn Choir of Toronto, Carnegie Hall, 8:15 P. M.
- WEDNESDAY—Diet Kitchen Concert, Waldorf-Astoria, 3 P. M.
- Ludwig Hess, Song Recital, Carnegie Lyceum, 8:15 P. M.
- Mendelssohn Choir of Toronto, Carnegie Hall, 8:15 P. M.
- THURSDAY—Philharmonic Society, Carnegie Hall, 8:15 P. M.
- FRIDAY—New York Symphony Society, Century Theatre, 3 P. M.
- Philharmonic Society, Carnegie Hall, 3 P. M.
- SATURDAY—Young People's Symphony Concert, Carnegie Hall, 3 P. M.
- Russian Symphony Orchestra, Carnegie Hall, 8:15 P. M.

THE WEEK AT THE OPERA.

- MONDAY—"Die Walkure" with Mme. Matzenauer as *Brünnhilde* for the first time here. Others in the cast will be Carl Burian, who will sing *Siegfried* for the last time before his departure for Europe; Mme. Morona as *Sieglinde*; Mrs. Homer as *Fricka*; Mr. Weil as *Wotan* and Mr. Ruysseler as *Hunding*. Conductor, Alfred Hertz.
- TUESDAY—First performance in New York of Wolf Ferrati's opera "The Jewels of the Madonna," by the Philadelphia-Chicago Opera Company. The cast will include Mmes. White, Witkowska, Dufrenoy, Biegelmann, and Messrs. Bassi, Sammarco and Warner. Mr. Campanini will conduct.
- WEDNESDAY—"Tosca." Mme. Fremstad; Messrs. Caruso and Amato.
- THURSDAY—"Le Donne Curiose." Mmes. Farrar, Alten, Maubourg and Fornia; Messrs. Jachowicz, Scotti, Didur and De Segurola.
- FRIDAY AT 2 P. M.—Special performance of "Rigoletto." Mmes. De Pasquale and Homer; Messrs. Caruso and Renaud.
- FRIDAY EVENING—"Tannhäuser." Mmes. Destinn and Fremstad; Messrs. Slezak, Weil and Griswold.
- SATURDAY, 3 P. M.—"Ariane et Barbe Bleue." Miss Farrar and the usual cast.
- SATURDAY EVENING, at Popular Prices.—"Lohengrin." Mmes. Morona and Homer; Messrs. Jörn, Gortitz and Witherspoon.

THE ORCHESTRAL CONCERTS.

Programmes Arranged for Symphony and Philharmonic Societies.

The symphony selected by Josef Sternsky for the New York Philharmonic concerts at Carnegie Hall next Thursday evening and Friday afternoon is Schumann's No. 1 in B flat major, the "Spring Symphony." This work, written soon after the composer's marriage to Clara Schumann, is described as an expression of his happiness. It was first performed under Mendelssohn at the Gewandhaus Leipzig in 1841 and has since figured prominently on Philharmonic programmes. Much interest attaches to Grieg's overture "In Autumn," his first orchestral composition. It has been pronounced one of the most beautiful pieces of descriptive tone color by Scandinavian masters.

In accordance with plans made early in the season, Mr. Sternsky will further include the Strauss masterpiece "Death and Transfiguration," in which the struggle between death and the vital forces is depicted, ending with what the poet terms "deliverance from the world." The soloist of this concert will be Elena Gerhardt, the German soprano, whose successful American tour has been a feature of the present season. Both here and abroad tribute has been paid to her power and gifts as an interpreter. She will sing with orchestra three songs by Wagner, "Stille still," "Traume" and "Schmerzen," also three by Hugo Wolf, two of them with orchestration by Arthur Nikisch. The last week the orchestra made a trip to Princeton, playing there on Tuesday evening under the auspices of the university.

The Brahms Festival, to be given by the Symphony Society, Walter Damrosch, conductor, and the Oratorio Society, Frank Damrosch, conductor, at Carnegie Hall in the last week in March will present the most important works of this composer for orchestra, chorus and solo performers, so grouped as to bring out their most impressive qualities. The festival will not only mark the fullest recognition yet made here of the genius of Brahms, but it is further expected to signalize the new place now held by the German composer's music in the affections of the concert public.

The directors of both societies have sanctioned this festival in the belief that it will demonstrate that the old notion of Brahms's music as something as austere above the general listener has passed completely away and that the steady gain in popular interest in those master works shown during the past decade will find expression in a wide and hearty welcome of the important series now announced. They have also had in view the cumulative effect produced upon an audience by a series of concerts at short intervals illustrating adequately the thought and style of any composer of the first rank, as for example the Beethoven Cycle given a few seasons ago by the Symphony Society.

The Brahms Festival concerts will take place on Monday evening, March 25, Wednesday and Friday afternoon, March 27 and 29, and Saturday evening, March 30. The programmes will include the four symphonies, the violin and the pianoforte concertos, a group of songs and the great choral works, which especially present the genius of the composer the "Song of Triumph" and "A German Requiem." In addition the orchestra and the Oratorio Society will be heard in other examples of this master's most appealing music.

The solo performers will include Eren Zimbalist, the famous Russian violinist; Mrs. Matzenauer, the contralto from the Metropolitan Opera House, who will sing a comprehensive group of Brahms's most beautiful songs, with pianoforte accompaniment; Wilhelm Bachaus, the pianist who has made so deep an impression here this season; Florence Hinckley, the American soprano, and Hamilton Earle, baritone.

Having returned from its successful tour covering cities as far west as Chicago and St. Louis the Symphony Orchestra plays this afternoon in the Brooklyn Academy of Music under the direction of Walter Damrosch. The next concert of the regular series will take place at the Century Theatre on Friday and Sunday afternoon, March 1 and 3. On each occasion the C minor symphony of Saint-Saëns will be performed and the symphonic poem of the English composer, William Wallace, named after the vagabond poet, François Villon.

At the Academy concert Miss Cecile Ayres will play the Grieg concerto for pianoforte, while on Sunday Mme. Jeannette Jonelli, the well known soprano, will sing for the first time in this city, the Saint-Saëns "Hymn to Pallas Athene" and Beethoven's "Ahl Perfido." The Goldmark "Sakuntala" overture will also be played.

The Russian Symphony Orchestra will give a Tchaikovsky concert at Carnegie Hall next Sunday afternoon. The programme will consist of the "Pathétique," variations on the theme "Christ when a child a garden maid" (Kitsky) and the "Nut Cracker" suite. Kitty Cheatham will recite the Christ Child legend.

The programme of the concert to be given at Carnegie Hall on March 18 at 8:15 P. M. by the Minneapolis Symphony Orchestra is as follows: Overture, "Les Noces" by Maurice Ravel; "Ave Maria," from "Cross of Gold" by Lucille Stevenson; Serenade for string orchestra, "Eine Kleine Nachtmusik" by Wolfgang Amadeus Mozart; "Die Walkure" by Richard Wagner; "The Flying Dutchman" by Wagner; "Prize Song" by The Meistersinger; "The Merry Widow" by Franz Lehár; "The Merry Widow" by Franz Lehár; "The Merry Widow" by Franz Lehár.

Estelle Liebling, prima donna soprano, and Josef Lohvink, the Russian pianist, will be the two notable soloists at the popular concert at the Hippodrome tonight appearing with the orchestra of the Philharmonic Society. The programme will be largely made up of favorite selections from Wagner. Miss Liebling will introduce the aria from Herold's "Le tre aux cieres," and Mr. Lohvink will play the E flat piano concerto by Liszt. "The Merry Widow" by Franz Lehár will also be played by the full string orchestra. Concertmaster Henry P. Schmidt will conduct. The programme follows in full:

- Wagner, "Die Walkure," Overture, "Tannhäuser," Wagner, "Good Friday Spell" from "Parsifal," Herold, "Soprano aria from 'Le tre aux cieres'"; Miss Estelle Liebling, "Ave Maria" by A. Tanzi; Wagner, "Die Walkure," from "Die Walkure"; Wagner, "The Flying Dutchman"; Wagner, "Prize Song" from "Die Meistersinger"; Arranged by August Wilhelm.
- Liszt, "Eine Kleine Nachtmusik," Piano concerto, No. 1, E flat major; Wagner, "The Merry Widow"; Kasper March.
- Kansas Greyhounds Catch 47 Coyotes. Tribune correspondence. Topka Capital. The record in Greeley county for killing coyotes has just been completed and shows that the county clerk's office that John Keeling, of the city of Greeley county, has seven greyhounds, has in the past year run down forty-seven coyotes. Keeling's record is the best in the state, such for the scalp, and he has sold the pelts on an average of \$150.

MUSICAL ART SOCIETY.

From Palestrina to Elgar at the Second Concert Next Month.

The Musical Art Society will give the second concert of its nineteenth season on Tuesday evening, March 5, in Carnegie Hall. The programme as usual will be sung for the most part without accompaniment, and will contain examples of a century of music, from Palestrina to Elgar. Four motets of the sixteenth century are the opening numbers—the motets of Palestrina and two of the greatest of his contemporaries, Orlando di Lasso, Adamus Te. The "Magnificata" choir of the church of St. Peter's, Rome, will sing the responses, "Gloria Te," which appears for the first time on a Musical Art Society programme, employs only women's voices. The text of his "Tantum Ergo," two stanzas of a hymn by Thomas Aquinas, which is generally conceded to be one of the finest Latin hymns of the Middle Ages. The three Hebrew Songs, composed by Bruch, are of authentic antiquity and in their original form have long been, and still are a part of the lit-

MISS DE TREVILLE'S CONCERT.

What She Has to Say About Her Chronological Programme.

Yvonne de Treville has this to say about her approaching concert: "Having heard from a number of sources this season that many of the recital programmes have been artistically arranged, I shall present for the judgment of the music lovers of New York my chronological programme of French songs on Tuesday afternoon, February 27, at Carnegie Hall. "The French songs of the seventeenth, eighteenth and nineteenth centuries I have sung under the direction of the famous authority F. A. Giovanni, whose version of the old French classics is the accepted one. "That part of my programme devoted to the living composers I have sung with the authors themselves in several of the music centers of Europe. "I consider a song recital much more difficult than an operatic performance, inasmuch as one has nothing to help him. To stand on a platform bare of all accessories with nothing but a cofinite piano beside him, in the half light of an afternoon concert hall, makes it very hard to convey the meaning of a song like 'Les

Trois Jours de Vendange, for instance,

which is a condensed opera, the poem of which would serve as a plot for an entire lyric drama."

CONCERTS FOR YOUNG PEOPLE.

Some Youthful Performers to Entertain a Youthful Audience.

The spirit of youth will prevail at the fifth symphony concert for young people next Saturday afternoon in Carnegie Hall, when the programme will be played by the senior and junior orchestras, of the Music School Settlement, 129 young players under the direction of David Mannes, assisted by Edna Ruppel, violinist, pupil of the music school, and Beryl Rubinstein, pianist, who made his New York debut in January at the Metropolitan Opera House. This concert by young people for young people is of great interest to both listeners and performers in that it gives to the music school children the opportunity of playing in Carnegie Hall before a large audience, an occasion of inspiration for them, and it shows those in the audience what can be done by students with serious purpose and artistic ideals. The programme follows: Concerto in A minor, Alvard; Concert Etude, Op. 36, MacLwelyn; Wild Hunt, Last.

LUDWIG HESS'S CONCERT.

Ludwig Hess, the German tenor, will sing the following programme at the Carnegie Lyceum on Wednesday evening: Overture, Beryl Rubinstein; Ave Maria, Claude Debussy; Liebes Freud, Schubert Wilhelm Kreisler; Tamborine, Edna Ruppel; Marche de la Caravane, Rameau; Andante Cantabile, Grieg; Serenade from "Don Juan," Tchaikovsky; Op. 25, No. 11, Chopin; Tarantella, Rubinstein; Spring Song, Beryl Rubinstein; "Fleeschen Mennel," Mendelssohn; Music School Chorus, Czibulka; Abram Flatau; Le dieu des Vents, Claude Debussy; Inter Nos, Alexander MacFadyen; Daybreak, Alexander MacFadyen; Love's the Wind, Alexander MacFadyen; Herz, was trügste Baden, Hugo Wolf; Wenn du zu den Himmeln gehst, Hugo Wolf; Wenn dich die Liebe hat, Hugo Wolf; Frühling über Jahar, Hugo Wolf; Wenn dich die Liebe von dir geht, Eugen Halle; Phantasie Lied, Eugen Halle; Reine Fichte, Eugen Halle; Die Nachtigall, Eugen Halle; "Die Begnet," Eugen Halle; Der Holzknecht, Eugen Halle.