NEW CHAMBER MUSIC COMPOSITIONS OF INTEREST

THE WEEK OF OPERA.

Metropolitan Opera House.

MONDAY, 8:15 P. M.—"Tosca," Mme. Farrar; Messrs. Martinelli and Amato.
WEDNESDAY, 8:15 P. M.—"Lucia di Lammermoor," Mme. Barrientos; Messrs. Martinelli, De Luca and Rothier.
THURSDAY, 1 P. M.—"Siegfried," Mmes. Gadski, Schumann-Heink and Mason; Messrs. Sembach, Goritz, Ruysdael, Whitehill and Reiss.
THURSDAY, 8 P. M.—"Carmen," Mmes. Farrar and Alda; Messrs. Caruso and Amato.
FRIDAY, 8:15 P. M.—"Das Rheingold," Mmes. Kurt, Rappold and Ober; Messrs. Sembach, Braun, Scott, Goritz, Ruysdael, Reiss and Althouse.
SATURDAY, 2 P. M.—"La Boheme," Mmes. Alda and Cajatti; Messrs. Caruso, De Luca and Rothier.
SATURDAY, 8 P. M.—"Boris Godunov," Mme. Ober; Messrs. Didur, Althouse and Rothier.

CONCERTS OF THE WEEK.

SUNDAY—Symphony Society, Aeolian Hall, 3 P. M.
John McCormack, song recital, Carnegie Hall, 3 P. M.
Opera Concert, Metropolitan Opera House, 8:30 P. M.
MONDAY—Grace Whistler, contralto, Aeolian Hall, 8:15 P. M.
TUESDAY—Frieda Hempel, song recital, Carnegie Hall, 3 P. M.
Yolanda Mero, pianoforte recital, Aeolian Hall, 3 P. M.
James Friskin, pianoforte recital, Aeolian Hall, 8:15 P. M.
WEDNESDAY—William Wade Hinshaw, song recital, Carnegie Hall, 3 P. M.
THURSDAY—Boston Symphony Orchestra, Carnegie Hall, 8:15 P. M.
Wynne Pyle, pianist, Aeolian Hall, 3 P. M.
Gertrude Hale, soprano, Aeolian Hall, 8:15 P. M.
Irma Gratz, soprano, music room Biltmore Hotel, 8:30 P. M.
FRIDAY—Theodore Spiering, violin recital, Aeolian Hall, 3 P. M.
John Powell, pianoforte recital, Aeolian Hall, 8:15 P. M.
Reginald Sweet, lecture music recital, Princess Theatre, 3 P. M.
SATURDAY—Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M.
Russian Symphony Society, Carnegie Hall, 8:15 P. M.
Arkady Bourstin, violin recital, Aeolian Hall, 8:15 P. M.

By W. J. HENDERSON.

It is worthy of note that the most interesting compositions of absolute music brought before this public in the last two seasons have been chiefly those in the chamber music forms. This is a matter of no small importance, because chamber music affords smaller opportunity than other varieties for creating false impressions by means of illusion. The singer naturally excites as much interest by his personality as he does by his art. Indeed it is just his art which escapes the detection of the majority of his adorers, who perceive only the beauty of his voice.

The orchestra is a fine field for effect hunting, and any one who masters the technic of orchestration can make the common chord of C major sound astonishing and important. Indeed every music lover knows that repeated hearings of some very pretentious orchestral compositions leads to the inevitable discovery that they consist of much paint, little drawing and less idea.

A string quartet, on the other hand, has to offer something more than mere texture. A trio for pianoforte and strings may indeed be written in such a way that the brilliancy of the piano part distracts the attention of the listener from the poverty of the other two. But in a string quartet the offer of a solo for first violin with accompaniment of the other three instruments betrays its own tenuity instantly.

Some of the later writers have fought shy of the quartet probably because of its exacting nature. Schoenberg's remarkable quartet in D minor, produced here by the Flonzaleys, is one of the rare examples of a successful creation in this form by a contemporaneous master. It is hardly necessary to repeat that this work is one of uncommon beauty and of profound interest to musicians and music lovers.

Florent Schmitt's quintet, which was produced at a Friends of Music concert, may also be mentioned as one of the greatest of the new men's works, and now we may fairly admit to the distinguished company the octet of Enesco, introduced by the Kneisel Quartet last Tuesday.

All these novelties must acquire favor with the public only by frequent performance. They suffer from too great length, but this is an unavoidable outcome of the character of the works. The composer of to-day is more introspective than his forerunner of the middle of the last century. He approaches music with a different conception of its nature and its possibilities. He is not content to write a movement with two principal melodic ideas and a short and pointed working out. He conceives his composition as a large working out in itself, and he aims at a logical presentation of his moods by the treatment of certain melodic roots unearthed in the first movement and caused to grow and blossom in the others. The whole plan is one which leads to intricacy of part writing. It tempts to effects which frequently seem to us to be out of place in the chamber music field and better left for the utterance of large bodies of instruments.

In the creation of this feeling there is some influence of that slavery to habit which makes it difficult for us to cross new boundaries in art, but there is surely also at times overanxiety in the technical methods of some of the composers. They have not yet quite solved the problems of style. Somewhere between the familiar method of building up the dramatic cries of an orchestra and the austere reticence of the older quartets there is an instrumental idiom which will give perfect freedom to the composer seeking to publish poignant emotion or even tragedy through the medium of a sextet or an octet.

This idiom is not far now from tangibility. In such a work as the Enesco octet there are moments of overelaboration, but there are many more in which the composer delivers his message with firm strength and simple directness. Schoenberg's D minor quartet, which does not aim at so tumultuous an expression of emotion, has a finer texture, but it has no richer quality.

It is to be hoped that the various new chamber music compositions which have aroused so much discussion in the last two or three seasons will not be permitted to sink into disuse. They should be heard often. They are mostly well worth rehearing, and at any rate they represent a clearly defined and significant phase of musical art.

Canada is unduly alarmed by the threatened invasion by the Damrosch company of musicians. The Canadians see visions of Barrere with his quick firing flute; they have dreams of forty-two centimeter bassoons and of long range trombones. Mr. Damrosch was born in Germany, but he has been thoroughly Americanized and is notoriously deficient in Teutonic enthusiasm at the present time. His assistant conductor is a Bohemian. His concertmaster is a Russian. His first cellist is a Dutchman. His first flute is a Frenchman. He has also Italians and even some native born Americans in his orchestra. Germans form a very small percentage of the ensemble.

A look at the list of players in the Philharmonic Orchestra discloses a similar state of affairs. Among the violinists one finds German, Italian, Russian, Bohemian, Hungarian and English names. The double basses are Italian, Russian and German; flutes, Italian and German; oboes, French, German and Italian; clarinets, Italian and German; bassoons, French (or possibly Belgian) and German. It is unnecessary to go further.

On Tuesday evening Mr. Kneisel and his associates with the assistance of four other musicians played the string octet of Georges Enesco. Two Sundays

GRACE WHISTLER, CONTRALTO RECITAL MONDAY EVENING FEB. 14.-AEOLIAN HALL.

LUCIEN MURATORE, TENOR WITH RUSSIAN SYMPHONY SOCIETY SAT. FEB. 19. CARNEGIE HALL.

© IRA L. HILLS STUDIO

WYNNE PYLE, PIANIST AT AEOLIAN HALL THURSDAY AFTERNOON FEB 17.

LINA CAVALIERI, SOPRANO, WITH RUSSIAN SYMPHONY SOCIETY SAT. EVE., FEB. 19, CARNEGIE HALL.
PHOTO © M. SHEIN

De Luca, Rothier, Audisio and Bada. Mr. Bavagnoli will conduct.

"Siegfried" on Thursday afternoon is the third of the Ring Cycle performances, sung by Mmes. Gadski, Schumann-Heink as *Erda*, and Mason and Messrs. Sembach, Goritz, Ruysdael, Whitehill and Reiss. Mr. Bodanzky will conduct. The performance will commence at 1 o'clock.

"La Boheme" at the Saturday matinee, with Mmes. Alda and Cajatti, and Messrs. Caruso, De Luca, Rothier, Tegani, Malatesta, Leonhardt, Reschiglian and Audisio. Mr. Bavagnoli will conduct.

"Boris Godunoff," at popular prices, on Saturday evening, sung by Mmes. Ober, Delannois, Duchene, Sparkes and Mattfeld, and Messrs. Didur, Rothier, De Segurola, Althouse, Bada, Bloch, Rossi, Reschiglian, Audisio and Schlegel. Mr. Polacco will conduct.

At to-night's opera concert Albert Spalding will play Saint-Saëns's concerto in B minor and several solos by Bach, Brahms-Joachim and Paganini-Spalding. Erna Zarska will sing an aria from "The Bartered Bride," "Visse d'Arte," from "Tosca" and several songs. Johannes Sembach will sing an aria from Mendelssohn's "Elijah" and Lohengrin's narrative. The orchestra, under the direction of Anton Hoff, will play Weber's "Der Freischuetz," overture and Liszt's "Rakoczy" march.

"Parsifal," beginning at 1 o'clock, will be sung on Washington's Birthday, February 22.

CONCERTS, RECITALS, NOTES OF MUSIC.

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, February 17, and Saturday afternoon, February 19. On the Thursday evening programme are Debussy's three symphonic sketches entitled "La Mer" and Richard Strauss's "Don Quixote." In "Don Quixote" the cello solo will be played by Henri Warnke, the first cellist of the orchestra, and Mr. Fiorillo will play the viola obligato. The third number on the programme will be Haydn's symphony in B flat major, No. 1.

On the programme for the Saturday matinee is Liszt's symphonic poem "Tasso, lamento e trionfo." According to Philip Hale, critic of the Boston Symphony orchestra programme book, the only time this work was played in America so far as he can find out until Dr. Muck revived it three years ago was in New York by the New York Philharmonic Society, under Conductor Bergmann, in 1869. The other numbers for the Saturday concert are Rimsky-Korsakoff's Symphony No. 2, "Antar," on No. 15, and Wagner's overture to "The Flying Dutchman."

Josef Hofmann will again be the soloist with the Symphony Society in Aeolian Hall this afternoon, playing the Chopin concerto in F minor, for piano with orchestra. The novelty of the programme will be David Stanley Smith's overture "Prince Hal." Mr. Smith, who is the assistant professor of musical theory at Yale University, will conduct the overture, which will have its first public hearing on this occasion. Kalinnikow's G minor symphony is the second programme number.

In the interval between February 13 and 27 the Symphony Society will play the last of its regular series of subscription concerts in Philadelphia, Baltimore and Washington. Frieda Hempel, soprano, will be the soloist with the orchestra at these concerts. On Sunday afternoon, February 27, the orchestra will play for the first time in New York Schoenberg's Kammersymphonie. Alexander Saslavsky, the concert master, and Lucien Schmit, cellist, of the Symphony Society, will be the soloists.

Ignace Paderewski will be the soloist with the Symphony Society at Carnegie Hall, Saturday afternoon, March 4. At this, the first of the two gala concerts to be given by the Symphony Society, Mr. Paderewski will play Schumann's concerto in A minor for piano with orchestra and the prologue, scherzo and variations for piano with orchestra by Stojowski. This will be Mr. Paderewski's only appearance with orchestra in America this season. The orchestra at this concert will play Sir Edward Elgar's symphonic prelude "Polonia," which has been inspired by the present unhappy condition in Poland. This will be the first performance of this work in America. The soloists for the second gala concert to be given in Carnegie Hall Thursday afternoon, March 9, will be Fritz Kreisler and Pablo Casals, this being their only joint appearance in New York this year. They will play the Brahms double concerto for violin and violoncello with orchestra.

This afternoon in the Brooklyn Academy of Music the Philharmonic Society of New York will give the last of its Bach-Beethoven Festival concerts. The society will have the cooperation of the Oratorio Society of New York, Louis Koemmenich conductor, and a vocal quartet comprising Caroline Hudson-Alexander, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Arthur Middleton, bass. Bach's "Mass in B minor" will be conducted by Mr. Koemmenich and Beethoven's Ninth Symphony will be led by Mr. Stransky.

The next New York appearance of the Philharmonic will be on Sunday afternoon, February 20, in Carnegie Hall, with Mme. Julia Culp, mezzo soprano, as assisting artist.

Lina Cavalieri, soprano, and Lucien Muratore, tenor, will be the soloists at the third subscription concert of the Russian Symphony Society, Modest Altschuler, conductor, on Saturday evening, February 19, at Carnegie Hall. The programme contains "Sadko," Rimsky-Korsakoff; "Capriccio Espagnol," Rimsky-Korsakoff; "Scherzo Fantastique," Stravinsky; "Stenka Razin," Glazounow; the "Bacchanal" from "Samson et Dalila," Saint-Saëns; "Dance of the Persian Slaves" from "Khovanstchina," Moussorgsky; "Chansons Populaires Russes," Lyadow; "Chansons du Soir," Karg-Elert; prelude and fugue in B major, Bach-Idelle; "Quel Amour," Lully; "Le Jardin Mouillé," Ravel; "Melancolie," Tschaikowsky; "Danse Rituelle du Feu," de Falla; "Rapsodie Espagnole," Liszt; "Le Coq d'Or" suite, Rimsky-Korsakoff; "Le Roi des Aulnes," Loewe; "Ballade," Fauré; "Le Chevalier Errant," Debussy; "Le Colibri," Chaminade; "Le Cor," Rabaud; "Le Rêve de Mélisande," Hahn; "Le Chant Hindou," Bemberg; "Le Temps des Lilas," Chausson; "Le Bonheur Passe," Lecocq; "Le Nil," Leroux; "Le Chemin de Fer," Arthur Honegger; "Le Jardin Mystérieux," Ferrare; "Le Cygne," Saint-Saëns; "Chanson Triste," Duparc; "Soir," Rimsky-Korsakoff; "Danse Russe," Stravinsky; "Chanson Russe," Lyadow; "Chanson Hindoue," Rimsky-Korsakoff; "Chanson Espagnole," Glinka-Balakirew; "Chanson Bohémienne," Glinka-Balakirew; "Chanson Napolitaine," Paladilhe; "Serenade Espagnole," Delibes; "Chanson Espagnole," Chabrier; "Les Filles de Cadix," Delibes; "Les Adieux de l'Hôtesse Arabe," Bizet; "Sérénade Espagnole," Bachelet; "Viens," Duparc; "Aimons-Nous," Saint-Saëns; "Le Temps des Cerises," Rabaud; "Le Soir," Saint-Saëns; "Le Rêve," Bachelet; "Le Chemin du Bonheur," Fauré