

Brooklyn Oratorio to Give Handel's 'Messiah' To-day

New York Society to Present It for Ninety-seventh Time Dec. 27.

The first of the concert performances this season in Greater New York of Handel's "The Messiah" will be by the Brooklyn Oratorio Society this afternoon at the Academy of Music, Brooklyn, under the auspices of the Brooklyn Institute.

The chorus will be augmented by members of the Columbia University chorus. Walter Henry Hall, professor of choral music at Columbia, will conduct.

The soloists will be Della Baker, soprano; Winifred De Witt, contralto; Redferne Hollingshead, tenor; and Stanley Bangham, bass.

The New York Oratorio Society will provide the accompaniments. This is the first Sunday performance of the Brooklyn society in twenty-nine years of choral work, the sacred character of "The Messiah" being the reason for the choice of day in this case.

The New York Oratorio Society will present Handel's "The Messiah" at Carnegie Hall on Wednesday evening, December 27, for the ninety-seventh time. This is an average of twice a year since the first presentation on December 25, 1874, in Steinway Hall.

The first American performance of the oratorio (New York, 1774) took place a year earlier in the city of Germany, where it had its initial rendition in Hamburg, on April 15, 1772. This fact is less amazing when it is remembered that choral music is of as great antiquity in this country as in any other.

In Philadelphia on May 1, 1776, a concert was given with a choir which numbered 230 singers and an orchestra of 50 pieces, rendering the Hallelujah chorus from "The Messiah." The Stoughton Musical Society of Stoughton, Mass., founded in 1786, conducted by five years the Singkademie of Berlin, which is recorded as the first amateur singing society established in Germany.

The first concert of the Oratorio Society of New York took place December 3, 1878, at Knabe Hall, 112 Fifth avenue. Dr. Leopold Damrosch conducted, and the chorus numbered twenty-eight singers, who rendered the "Hallelujah" chorus, Mozart's Beethoven, Handel, Palestrina, Mendelssohn, Haydn and Chopin. The chorus which will perform "The Messiah" on the 27th will number 225 voices, and the New York Symphony will furnish the orchestral accompaniment.

Albert Stoessel will conduct, and the soloists will be Olive Marshall, Mary Allen, Frederick Patton and Judson House.

Current Events in The Music World

Continued from Page Three.

Basque Homage (MS), Jesus Guridi; "Cradle of the Belle" (Din, Dan, Bolero), Basque (MS), Antonio Alberdi; Provençal Christmas March, with original text, Blise-Schindler, the music according to L'Ars Lyonnaise. The larger part of the numbers in the list are new in America.

At the Adolph Lewisohn free chamber music concert on Thursday evening in the Knickerbocker Hotel, the Knickerbocker Quartet will play Mendelssohn's E minor quartet, opus 44, No. 2, and shorter pieces by Glazounov, Tchaikovsky, Hollander, Bach, Saro and Mozart. Dr. Henry T. Fleck will speak on the Mendelssohn Quartet.

Other musical events of the week will be: Allen McGee's song recital to-morrow afternoon; Tom Hally's joint recital of Miss Clytie Hine, soprano, and John Mundy, cellist, to-morrow evening at Aeolian Hall; Jan Van Eyck's song recital on Tuesday evening at Aeolian Hall; Miss Gertrude Wells's song recital on Friday evening at Town Hall, and Miss Rosalind Rudko's first recital here on Friday evening at Aeolian Hall.

Notes and Activities In the World of Art

Continued from Preceding Page.

Frederick Reynolds. The members of the council are: Ernest D. Roth, Eugene Higgins, M. P. Roche and Anne Goldthwaite.

The New Society of Artists will, in their next exhibition at the Anderson Galleries, inaugurate a new method in presenting their work. There is sufficient space in the new galleries at Park avenue and Fifty-ninth street for each artist to show a group of his works hung together and forming a complete one-man show. It is certain that such a system will add vastly to the interest of the exhibition, which will open January 2.

The exhibition of small pictures, sculptures and miniatures by members of the National Association of Women Painters and Sculptors is now accessible to the public at the Ferragall Galleries.

Landscape painting in the collection of 150 pictures, through there are twenty-two excellent figures, and charming flower studies to the number of a dozen. The entire group displays great variety in school, subject and treatment, and forming a delightful field of selection for the now to be considered holiday gift.

Many of the best women artists are represented. The best ones give a particular note of interest. The estimated purchase price of \$100 will be awarded for the best picture in the exhibition. The exhibition remains open until Saturday.

An interesting historic collection of miniatures is on exhibit at the Henri Artile Galleries until the end of December.

The Alton Tower miniatures, comprising a collection of paintings on copper and tin, were hung formerly at the residence of the Baris of Switzerland. They were subsequently owned by Mr. Dick Radcliffe of England. Included in the collection are twelve miniature portraits of the Doges of Venice and nine of Dutch and Flemish artists by "Hoogstraal" painted in Grisaille. There is also an interesting group of paintings in Grisaille, evidently by the same hand painting twenty-two celebrated artists.

The entire collection is exhibited covers the period from 1350 to 1650. The miniatures are three inches by two and a half inches each. They appear to have been painted for the purpose of illustrating some work, and a large number were engraved in Sandrart's "German Academy," published in 1675. They are all evidently based on well known engravings and the signatures of the various artists were added by the miniaturist. Van Dyck, Rembrandt, Frans Hals and other well known artists are pictured. The entire history of this collection is not known, but it is probable that they were purchased abroad, perhaps in Holland, since most of the portraits are of Dutch and Flemish painters, while only one, forty years ago, was connected with the Academy of Leyden.

Yale Dramatic Association to Present Bernard Shaw's 'Caesar and Cleopatra'



Plays in New York Thursday for First Time Since the War.

YALE students will appear next Thursday night at the Heckscher Memorial Theater in Bernard Shaw's "Caesar and Cleopatra." Under the direction of Edgar M. Woolley this play was given by the Yale University Dramatic Association as the Prom play last spring. This week's performance is the first appearance of Yale's student actors in New York city since the war.

For several years before that the Yale productions were a regular part of the city's amateur theatrical season. Among the plays presented here by the Yale organization have been Piner's "Magistrate," Sherwin's "The Critic," Ibsen's "The Pretenders," Shaw's "The Devil's Disciple," Boucicault's "London Assurance."

The Dramatic Association was founded in 1899 by Henry D. Westcott, who now gives a course at New York University, with the purpose of producing only plays of high literary merit and only those seldom seen on the professional stage. Several of its productions have been

American premiers and five plays have been given their first productions in English by the Yale players.

Prof. William W. Phelps of Yale has always been an enthusiastic supporter of the association.

Of Shakespeare, the association has produced "Henry IV," Part I; "Taming of the Shrew"; "Troilus and Cressida"; and "Twelfth Night." Its twenty-year program also includes Marlowe's "Tamburlaine," Goldsmith's "Good-natured Man," Pinter's "The Amazons," Oscar Wilde's "Ideal Husband" and "The Importance of Being Earnest," several Dumas plays, and the "Rheus" of Euripides.

It is the ambition of the association not only to give good plays, according to Mr. Woolley, but to furnish training along all lines related to the stage, instead of turning over all of the detail work to professionals, the students are called upon to supply needed scenery, lights and costumes.

The patrons of the Yale production are Mrs. John J. Achels, Mrs. Huntington Lyman, Mrs. Stanley W. Burke, Mrs. Edward H. Peasler, Mrs. Charles Morris, Mrs. Russell H. Hoadley, Mrs. Donn Barber, Mrs. Samuel H. Betts, Mrs. J. Herbert Johnston, Mrs. Carl Tucker, Mrs. James R. Sheffield, Mrs. Walter B. James, Mrs. Charles W. Pierson, Mrs. Thomas B. Thatcher, Mrs. Eilory S. James, Mrs. Ray Morris, Mrs. James C. Brady, Mrs. Michael Gavin,

Mrs. Henry Holt, Mrs. Louis E. Stoddard, Mrs. Seth A. Spencer, Mrs. Henry W. Bloom, Mrs. Victor Suro and Mrs. Winchester Noyes. Also: Mrs. Charles H. Sabin, Mrs. Marshall Field, Mrs. H. Pendleton Rogers, Mrs. F. Galliard Thomas, Mrs. Theodore S. Weston, Mrs. Clifford Cochran, Mrs. Emil Stehl, Mrs. Frank L. Polk, Mrs. Adrian Van Sinderen, Mrs. Otto A. Schreiber, Mrs. Arnold Whitridge, Mrs. John A. Dixon, Mrs. George E. Stevens, Mrs. Charles H. Mazohl, Mrs. Reeve Schley, Mrs. William Manice, Mrs. Charles Pratt, Mrs. E. Roland N. Harriman, Mrs. William V. Griffin, Mrs. Harry Payne Whitney, Mrs. Seth Low, Mrs. Edward L. Harkness, Mrs. Jeremiah Milbank, Mrs. Leonard B. Smith, Mrs. William A. Taylor, Mrs. Henry R. Winthrop, and Mrs. George Grant, Mason.

Mrs. Robert A. Lovett, Mrs. Edward R. Finch, Mrs. Paul Moore, Mrs. Fulton B. Turck, Mrs. Samuel S. Walker, Mrs. Frederick W. Stevens, Mrs. Walter Jennings, Mrs. P. Ellsworth, Mrs. James H. Orlery, Mrs. Thomas T. Sherman, Mrs. Mortimer N. Buckner, Mrs. Frederick C. Wolcott, Mrs. John T. Gillespie, Mrs. William S. Stone, Mrs. Phillip G. Bartlett, Mrs. Charles C. Conway, Mrs. Harold M. Landon, Mrs. Robert S. Kilborne, Mrs. Kenneth B. Schley, Mrs. Cole Porter, Mrs. Meredith Lane, Mrs. Walter Bliss, Mrs. Henry B. Barnes and Mrs. Frank P. Shepard.

Actress Off a Wanderer in Strange Lands

By JEANNETTE SHERWIN.

(Jeannette Sherwin plays Margaret Orme, the bloom woman of the world in Charles Dillingham's production of Galworthy's "Loyalties" at the Gaiety Theater. She is the daughter of a noted Australian prima donna, Mme. Amy Sherwin, and had Ignace Jan Paderewski and Mme. Marchese, the noted singing teacher, as godparents. She made her debut as Portia at the age of 16 and has played both Shakespeare and modern drama in many parts of the world during her short career.)

THERE is something in my blood that makes me cry, in the words of John Massfield, every time I hear a ship's siren:

I must go down to the sea again, To the yellow sea and the sky, And all I see is a tall ship, And a star to steer her by.

It was that that drove my mother, Mme. Amy Sherwin, all over the world to sing where no European artist had sung before, when I was not even thought of. After I was born she took me with her when I was three years old on her Australasian tour, and that started things for me. At 14 I was studying at a famous old university town in Germany, at 17 I was acting in Paris, at 19 I was touring in South Africa, and two or three years later, turning a deaf ear to the advice of all my friends who told me that having made an initial success in the West End of London I should stay there, I was off at the head of a company to play a fairly comprehensive repertoire of classical and modern plays throughout India and the Far East.

How I had longed all my life for such a tour! The very names of the places—Rangoon, Kuala Lumpur, Penang, Shanghai, Tientsin, Delhi, Karachi—made me travel sick to see them, and, overtopping them all in anticipation, was a vision of the Taj Mahal. I had read "The Woman of the Horizon" and it had me aching to see for myself.

So, one day we set off—fourteen of us, afterwards to become thirteen when we shed one of our number. He was the original stage manager, and he distinguished himself, amongst other things, by mislaying the balcony on the occasion of our first production of "Romeo and Juliet." I played the balcony scene that night from a stepladder held up by four brawny Indians, and I'm afraid I didn't concentrate on Romeo as much as I might have done!

It was on that occasion, too, that Romeo altered the text a little, for, in the tomb scene our mismanager suddenly shifted the lights on the sleeping Juliet, from a bedside lamp to a sticky green, and Romeo, out of the anguish of his soul remarked:

"Oh, my love, my wife—what's that old devil doing with the lights?" The main thing about our tour was contrast. One week we would be playing in Bombay, literally earning our bread by the sweat of our brows, and the next we would be up on the frontier, in Quetta, where a scorching sun looked down through a fog of fine dust on a gasping population all day, and the temperature drops to below freezing point at night, and one huddles in the dressing room, wrapped in furs during one's "waits," trying to get a modicum of heat from a charcoal brazier.

But Quetta is fascinating. It is that place on the Afghanistan frontier where day by day the camel caravans bring rugs from Samarkand and other places with beautiful Persian names. There, awaiting on the steps of the comic little theater, which serves as a picture palace when adventurous people like ourselves are not using it, one can see those same camel caravans, meandering through the dust laden air. Quetta is all chrome color—mud houses, dust

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