

NORDICA'S RECITAL

THE PROGRAMME SELECTED FOR ST. PAUL WILL PLEASE ALL CLASSES

OTHER MUSICAL EVENTS

A Number of Local Concerts Are Being Planned for This Month—The World of Music Active.

The event of the week, indeed, of the season, in St. Paul musical circles will be the Nordica recital to be given next Tuesday evening at the People's church. Looking over the programme, which is given below, one is forced to the conclusion that Nordica is not only a great artist, but a sensible and shrewd business woman as well. It is a fact—a remarkable fact, perhaps, but a fact for all that—that the greater part of the audience that will attend the recital Tuesday night will be made up of those who, even if they may appreciate good music, will not be able to enjoy the severer class of musical literature. Much has been said and written about educating the musical tastes of the public, but after all, people who purchase tickets for the Nordica recital are not looking forward to an evening of education, but to an evening of enjoyment, pure and simple. These people are just as worthy of consideration as that smaller class who decide from an intellectual standpoint what they shall allow their emotions to enjoy. Fortunately there are songs written that appeal to the hearts of the plain people and are good music, too, and some of these will appear on the Nordica programme in the two Wagner numbers that will be sung, "Elsa's Dream," from "Lohengrin," and "Brunhilde's Call," from "Walkure."

- The programme follows: 1. Elsa's Dream (Lohengrin). Wagner 2. (a) Si me Vers (Hahn) (b) Ariette (Vidal) (c) Les filles du Cadix (Lafont) 3. Voi che Sapete (Mozart) 4. Polish Dance (Scharwenka) 5. (a) "At Parting" (Handel) (b) "Angels Ever Bright and Fair" (Handel) (c) "Song of Thanksgiving" (Allison) 6. (a) Ich liebe Dich (Grieg) (b) Stille Sicherheit (Richard Strauss) 7. "Brunhilde's Call" (Walkure). Wagner

MUSICAL NOTES. The St. Paul Choral club announces for Tuesday evening, Dec. 10, the unqualified success of its work last season's oratorio, "Messiah," and the musical public records this organization a standing of the highest rank. The giving of the oratorio "Messiah" is a custom which in all cities of culture is recognized as an established institution, and is recognized upon as a regular part of the celebration of the world's Christmas festival. It is to be noted at this time with an accompaniment of Danz's full orchestra.

Joseph S. Baerstein, until last spring, was a singer new to the Northwest, except by reputation. He was introduced by the club to a large St. Paul audience, and was enough. His re-engagement was demanded, so instantaneous was his success. He sings the "Messiah" without a score, and is reported to have more engagements for this oratorio than any other basso. So genial is his bearing, so clear his enunciation, so broad and artistic his perception that these characteristics of his voice made him an artist of the first rank. The other soloists in the quartette are: Mrs. Genevieve Clark Wilson, soprano; Miss Isabelle Crawford, Chicago's favorite contralto; and Glenn Hall, tenor.

Mrs. Norman Nash McFerran will give a song recital the middle of this month to introduce Mrs. E. Fayson Smith, Mrs. Smith, who is now doing the soprano work at the Woodland Park Baptist church, is the possessor of a remarkably sweet voice of wide and even range and of pronounced dramatic timber. Associated with her in her choir work are Mrs. Allen Krueger, contralto; Harry Drake, tenor; and Mr. Woodworth, baritone.

The Church of St. John the Evangelist is to have a new soprano soloist, Miss Katherine Richards Gordon has kindly volunteered to supply until the first of the year, and it is hoped that by that time somebody will be found to can in the place. There is rather a dearth of soprano soloists in St. Paul, matrimony and an ambition to work in wider fields having robbed the city of many of its best singers.

Among the songs which Mr. Lewis Shaw will sing at the Shaw-Johnson recital, to be given Wednesday evening, Dec. 4, at the Aberdeen, are "The Spirit Song" by Hayden, the words of which were written by Shakespeare; "Dreana," by Wagner; "Ich Grolle Nicht," Schumann; "A Burque at Midnight," Lambert; "Time Enough," Nevill; "Let Us Forget," White; Mr. Johnson will read from "Hamlet," and the songs "Mr. Shaw has selected will be sung between the different acts, and will fit in admirably with the various acts of the tragedy, as read by Mr. Johnson.

The second Students' section recital of the Schubert club will be given Wednesday afternoon, Dec. 11, at Summit hall. A miscellaneous programme will be presented.

Prof. George H. Fairclough will give an organ recital at the People's church in Ferguson Falls under the auspices of the Ladies' Schumann club of that city. Miss Florence Marion Pace, formerly of the city, but now of Chicago, will be the soloist.

The vested choir of the People's church new numbers fifty children's voices. The children meet for practice every Wednesday at 4 o'clock. Mr. Musgrove has charge of the choir and is already obtaining some good results from his chorus.

Mrs. Grigsby is a new addition to St. Paul musical circles. She comes from Philadelphia and has done considerable concert work in the East. She is a soprano soloist who will make her debut in the concert to be given next Sunday afternoon by the Minnesota State band.

Miss Katherine Richards Gordon will give a special recital for the Schubert club New Year's afternoon. Miss Gordon will sing a programme of French songs.

Arthur Bergh and his sister, Miss Minnie Bergh, will give their second violin and piano recital, Dec. 29 at Mozart hall.

Frank J. Rosenthal has been engaged as bass of the quartette at St. Luke's church, and will begin singing there today.

Alexander Musgrove will sing the recitative, "Thus Saith the Lord," and the aria following it at this morning's service in the People's church. This evening he will sing another oratorio number from Mendelssohn's "St. Paul." Miss Clara Williams has been engaged to sing in two concerts to be given by the Ravenswood club, of Chicago, next month.

David Ferguson, Coville will sing the bass part in the "Creation" Dec. 8, at Northfield, Minn. The other artists will be Mrs. W. L. Gray, of Northfield, and Edward St. Paul, of New York city.

The final rehearsal, with assisting artists and orchestra, will be held at 11:30 a. m. on the day of the concert, Tuesday, Dec. 10. . . . Joseph Hoffman, who gives a recital at the People's church, Jan. 15, has started out on the longest tour he has ever undertaken in this country. He will give oratorio recitals in return to Berlin, in New York, a week ago Friday, and on Saturday evening he will appear as soloist with the New York Philharmonic society at their first concert. The display of feeling on both of these occasions was gratifying in the highest possible sense, says a recent press notice. It was not the emotional outburst of people excited by the return of a popular hero. It was the simple, kindly welcome of a discerning public to great artists whom it remembers kindly for his past achievements and by whom it is prepared to stand indefinitely.

Mrs. Russell R. Carr will begin classes in sight-singing, phrasing and interpretation tomorrow evening at Room 517, Phoenix building. The classes are for the benefit of the regular teachers in their work by doing in classes for their pupils that for which they cannot take credit in their lessons. Those desiring started choir positions are also surprised to find that a beautiful voice formed by less with a discerning public to whom it is prepared to stand indefinitely.

BAND WANTED CREATOR.

Royal Italian Musicians Decide for Themselves on a Leader.

Here is a good story which the Seattle Times tells of Sig. Giuseppe Creatore, the director of the Royal Italian band, which he has seen in St. Paul, Dec. 2, and said: "The Royal Italian band this year presents a new director in the person of Sig. Creatore. He is comparatively a young man, yet he has been one of Italy's foremost musicians since he was twelve years old. At that time he was playing trombone in the Municipal band of Naples, his native city. He has been a leader since his eighteenth year. He finally came to the conclusion that he could never make more of a band leader in Italy, and decided to seek his fortune in the land beyond the seas. Bouncing he could he set sail and landed in New York about fifteen months ago, with about 50 cents in his pocket. One evening at Atlantic City he long when Manager Ellery heard of him and engaged him as solo trombone for his band. One evening at Atlantic City the leader became sick, and young Creatore volunteered to see the musicians through the night. From that moment he first lifted his baton the band was his. "Never in their history," said Mr. Ellery, "did they play as well. That settled it. The old leader must go. The boys all threatened to strike unless I placed Sig. Creatore at the head of the band, and I was, willingly, however, forced to do so. From that time there has never been the slightest doubt as to our success."

Part of the "Elijah" will be given at this evening's service at the Church of St. John the Evangelist, under the direction of Prof. G. H. Fairclough, organist and choir master. Miss Katherine Richards-Gordon will sing the soprano solos and the vested choir of forty-five voices will be assisted by Harry E. Phillips, baritone; B. F. Forster, tenor; and Mrs. Jane Huntington Yale, contralto. The following is the order of service: Prelude—Postlude in G, Gustav Merkel Processional Hymn—"Hark, the Voice Eternal"—Tallis Vespers and responses. Magnificat in D. D. E. J. Hopkins

Part of the Oratorio "Elijah." Recitative, aria and duet, "Help Me, Man of God" (soprano and baritone); chorus, "Cast Thy Burden Upon the Lord"; recitative, solo and chorus, "Have Ye Not Heard?" (baritone and contralto); chorus, "Woe to Him"; recitative and aria, "It is Enough" (tenor and baritone).

MME. LILLIAN NORDICA,



Who Will Appear at the People's Church Dec. 2.

tone; trio, "Lift Thine Eyes"; chorus, "He Is Watching Over Israel"; recitative and aria, "O Rest in the Lord"; chorus, "He That Shall Endure"; hymn; offertory, aria, "Hear Ye Israel" (soprano); chorus, "Be Not Afloat"; presentation; arias; doxology, "Old Hundred"; "Sevenfold Amen" after benediction; Stainer; recessional hymn; "Rejoice, Rejoice Believers"; Greenland.

The following is the second Handel programme to be presented tomorrow evening by the Monday Night club at its meeting with Miss Hale, 533 Marshall avenue: Handel as a Musician—Piano Composition—"Harmonious Blacksmith"—Miss Blanche Hale. Second and Third Periods of the Oratorio—Miss Hale. "Oh, Thou That Tellest Good Tidings"—Mrs. Martin, Contralto. "Thy Rebuke Hath Broken His Heart" (Recitation). Aria—"Behold and See"—Hurd. "The Prophet That Walked in Darkness"—Mr. H. W. Springer, Bass. "He Was Despised"—Miss Josephine Abrams. "I Know That My Redeemer Liveth"—Miss Christianson, Soprano.

Mrs. Fannie Bloomfield-Zeller will play the following programme in St. Paul Thursday evening, Dec. 5, at the People's church: Op. 31, No. 3.....Beethoven Allegro, Scherzo, Minuetto, Presto Canon. Minuetto from Fantasia, Op. 78, Schubert Wedding March and Dance of the "Crescendos" from Mendelssohn Marche Funebre, from "Sonata," Op. 38.....Chopin Nocturne, Op. 37, No. 2.....Chopin Scherzo, Op. 20.....Chopin Liebestraum (No. 3).....Liszt Etude, C major ("On false notes").....Rubinstein.

Who Will Appear at the People's Church Dec. 2.

Rough on Cholmondeley. A dapper young fellow named Cholmondeley. Remarked to a maid, "You are colmondeley." But the maid went away, and he said, "I'm colmondeley." And poor Cholmondeley looked after her colmondeley. —Baltimore American.

The Two Dear Friends. Nell—While I was out walking with my pug dog today I met Mr. Jolyer, and he said, "Beauty and the beast!" Belle—"The Ideal! Why, I don't consider pug dogs at all beautiful."—Philadelphia Record.

MUSIC IN NEW YORK

PERFORMANCE OF "ELIJAH" BY ORATORIO SOCIETY PRINCIPAL EVENT OF WEEK. RECEPTION FOR MME. NEVADA. Members of the Manuscript Society Honor the Great American Prima Donna—Minor Musical Events.

Special to The Globe. NEW YORK, Nov. 30.—The chief musical event of the week of a public character was the performance of "Elijah" by the Oratorio society; the chief event of a semi-public character was the reception of Mme. Nevada.

LONDON, Nov. 30.—The theatrical event of the week has been the summoning of Dan Leno to Sandringham, where he performed before the court. Leno is the first music hall artist who was ever invited, and the papers are full of interviews with him. His wife and family

WILLIAM H. RIEGER,



Singing, "If With All Your Hearts," in the Costume Performance of "Elijah."

and a large crowd of admirers met Leno on his return, as if he were a victorious general. The king gave him a diamond scarf pin.

character was the reception tendered Mme. Emma Nevada by the Manuscript society. The first introduced Mme. Lill Lehmann to New Yorkers in oratorio, the second gave the many friends of Mme. Nevada an opportunity of honoring her at an informal social gathering.

Of the oratorio much may be said in praise. Mme. Lehmann was surrounded by good artists, the principal parts being taken by Miss Isabelle Bouton, Mr. E. Evan Williams and Mr. Gwilym Miles. The choruses were sung with spirit and good tonal balance and there was a briskness about the performance that reflected great credit upon the conductor, Mr. Frank Damrosch. How near the day is it is too early to prophesy, but it will be here sooner than we expect, when we shall not be satisfied with hearing this dramatic work in concert form. Mendelssohn originally intended "Elijah" to be sung with orchestra, but failed in his efforts to produce it in this form. It has been attempted, however, and with good results. Last spring in the little town of New Haven, Emilio Agrimonte conducted a performance of the oratorio in its originally intended form. There were set scenes in which the characters moved about in costume. There was a real tempest upon the stage. Real water poured down out of real clouds amid the boom of thunder and the glare of the lightning. When Elijah prayed fire from heaven, a blinding bolt of flame flashed out of the sky and consumed his offering. The chorus, properly garbed as citizens and priests and angels gave a reality to the work that a concert hearing can never suggest. A similar dramatic performance of the work will soon be given here and an opportunity to offer our hearing to the proper scene and dramatic effects. It was the life-long contention of Rubinstein that it was anything but an inspiring sight to see a well-dressed gentleman in evening clothes stand up with a roll of music in his hand and sing "If with all your hearts," with any convincing power, and although his attempts to produce his dramatic oratorio upon the stage proved futile he inaugurated the custom, or rather went back to the old miracle plays and revived the plan of giving dramatic action to the "sacred scenes." "Elijah" is the most dramatic of oratorios and lends itself admirably to action. It will be a revelation when given in this realistic manner.

On Wednesday evening the Manuscript society held the first private meeting of its twelfth season, and incidentally gave a reception to Mme. Emma Nevada. Everything conspired to make it a notable event. The programme was restricted to works by women composers. Mary Knight Wood, Margaret Rutledge Lang, Stella Prince Stocker, Fanny M. Spencer and Laura Sedgwick Collins, from the active members, and Augusta Holmes and Cecile Chaminade, from the list of honorary members, furnished vocal numbers, and Marie von Hammer, Clara A. Korn and Adele Lewing added instrumental works—all of which were in manuscript and heard for the first time. Among the assistant artists were Miss Marguerite Hall, Miss Rebecca Mackenzie, Mr. Grant Odell, Miss Braun, Mr. Hans Kronke, Miss Edith Roselle, Miss Charlotte Walker, Mr. Francis Walker and Mr. Hobart Smoek. Nearly all of the composers appeared in person and played their own piano accompaniments. Dr. Gerrit Smith represented the two French composers and played their

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music in their absence Mr. Paul Ambrose took the place of Mrs. Wood, who was in Mexico, and Mr. Charles Work played Miss Lang's accompaniment, she being detained in Boston. But this bare enumeration of the artists and the programme can give no idea of the spirit, the atmosphere of the evening. The composers were there offering their best works, the artists were giving them their best interpretations. There was a keenness, a sparkle about the entire programme that was delightful.

Then, too, the place lent an artistic air to the programme that has always been missing when these meetings have been held in bare concert halls. The club rooms are most tastefully decorated and it so happened that on this evening the walls were hung with oils and water colors from the brushes of American women, and this artistic idea was carried out even to the selection of the piano and music desk. Messrs. Steiny & Sons sent one of their art pianos, and Mr. John Friedrich sent an art stand to match. The programmes were decorated with selections from the manuscripts presented, signed by the composers, and were printed with the society's insignia.

On Tuesday afternoon Mr. William C. Carl gave another of his carefully prepared organ recitals in the Old First Church, playing the works of Salome, Fletcher, Debat, Pousan, Casar Franck, young Debussy and old Bach, William Faulkes and Von Wilm. Mr. Carl is saturated with the benediction of Guilmant, and turns often to him and others of his school when making up his

commendable zeal. The selection from "Elijah" (sung "by desire") proved him to be a student of oratorio style as well as a singer of ballads, and among his best numbers were the German groups containing songs by Brahms and Schumann. The two little songs from Sullivan's setting of Tennyson's "Songs of the Wrens" ("Gone" and "The Letter"), charming as they are, are by no means the best numbers of the group, and now that these two have been sung I trust the others will follow. I have often wondered why, in this day of cycles of all kinds this little group of beautiful songs had been neglected. Written to the most singable of words and in Sullivan's most graceful style, they ought to commend themselves to every lover of English song.

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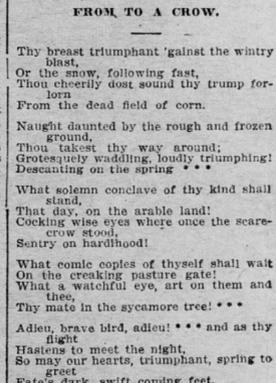
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FROM A CROWD. Thy breast triumphant 'gainst the wintry blast, Or the snow, following fast, Thou cheerily dost sound thy trumpet from the dead field of corn. Naught daunted by the rough and frozen ground, Thou takest thy way around; Grottoes of winter, loudly triumphing! Descending on the spring...

WHAT CAUSES DEAFNESS. The Principal Cause is Curable but Generally Overlooked. Many things may cause deafness, and very often it is difficult to trace a cause. Some people inherit deafness. Acute dis-



cases like scarlet fever sometimes cause deafness. But by far the most common cause of loss of hearing is catarrh of the middle ear.

A prominent specialist on ear troubles gives as his opinion that nine out of ten cases of deafness are traced to throat trouble; this is probably overstated; but it is certainly true that more than half of all cases of poor hearing were caused by catarrh. The catarrhal secretion in the nose and throat finds its way into the Eustachian tube and by clogging it up very soon affects the hearing, and the hardening of the secretion makes the loss of hearing permanent, unless the catarrh which caused the trouble is cured. Those who are hard of hearing may think this a little far fetched, but anyone at all observant must have noticed how a hard cold in the head will affect the hearing and that catarrh if long neglected will certainly impair the sense of hearing and ultimately cause deafness. If the nose and throat are kept clear and free from the unhealthy secretions of the cold, the hearing will at once greatly improve and anyone suffering from deafness and catarrh can satisfy himself on this point by using a fifty-cent box of Stuart's Catarrh Tablets, a new catarrh cure, which in the past year has won the approval of thousands of catarrh sufferers, as well as physicians, because it is in convenient form, contains no cocaine or opiate and is as safe and pleasant for children as for those of their elders. Stuart's Catarrh Tablets is a wholesome combination of Blood root, Guaiacum, Eucalyptol and similar antiseptics and they cure catarrh and catarrhal deafness by action upon the blood and mucous membrane of the nose and throat. As one physician aptly expresses it: "You do not have to draw upon the imagination to discover the benefit from Stuart's Catarrh Tablets; improvement and relief are apparent from the first catarrh sufferer who has wasted time and money on sprays, ointments and powders, will appreciate to the full the merit of Stuart's Catarrh Tablets