

A WEEK'S MUSICAL TOPICS

GOSSIP OF THE OPERA HOUSE AND THE CONCERT HALL.

PROGRAMME OF MUSIC IN THIS CITY— WHAT THE COMPOSERS ARE DOING HERE AND ABROAD—STANFORD'S MUSIC FOR TENNYSON'S "BECKET" —RUBINSTEIN AS CONDUCTOR.

Reginald De Koven writes to THE NEW-YORK TIMES to contradict the statement that "The Knickerbockers" has been shelved by the Bostonians. Mr. De Koven says that his operetta has met with emphatic success, and will be put on for an extended run in the Spring or early Summer at the Garden Theatre. The manager of the Bostonians telegraphed Mr. De Koven from Chicago "Knickerbockers" an immense success here," and the composer now believes that the reports of failure have been circulated with malicious intent.

The saddest-looking young woman in New-York in the past week was the one who secured a seat on the steps leading to the stage of the Madison Square Garden Concert Hall on Wednesday afternoon, where she would have been within twenty feet of Mr. Paderewski's back, and after all was ignominiously removed by an usher.

Timothee Adamowski, the handsome violinist of the Boston Symphony Orchestra, does not speak German. This is most unusual for a musician. He speaks only his native tongue, Polish, and English.

Musical lectures are sometimes interesting and sometimes amusing. An English clergyman recently delivered a discourse before a country assembly upon the image which Nebuchadnezzar the King had set up in the Plain of Dura, and he caused "the sound of the cornet, flute, harp, sackbut, psaltery, and all kinds of music" to be illustrated by the village postman upon the cornet-à-piston. The instrument alluded to in the Bible was probably a ram's horn, but the curate was wholly oblivious to the fact that the cornet-à-piston is a very modern form of our old friend the corneopean, and that the "cornet" of the days of the "High and Mighty Prince James," when the Bible was translated, was a reed instrument of the early oboe type.

Prof. Stanford, the well-known English composer, has written incidental music to Tennyson's drama "Becket." The London *Figaro* says of it: "Dr. Stanford has, in 'Becket,' avoided the now hackneyed *leit motif* expedient, and by a happy idea he has based some of the most important numbers of the work upon the setting of Queen Eleanor's song 'Over! The Sweet Summer Closes,' and the melody of the ancient plain song, 'Telluris ingens Conditor,' which, it is conjectured, formed part of the actual vespers service on the night of Becket's murder. This vesper hymn appears in the overture; traces of it, together with Queen Eleanor's song, are heard in the first entr'acte after the melody typical of King Henry, while they form the themes respectively of the funeral march and trio in the last entr'acte, and finally they are played immediately after the knights have dealt the fatal stroke and the curtain falls upon the prostrate form of the Archbishop. It is, however, probable that the second entr'acte, entitled 'Rosamund's Bower,' will be considered the most graceful. It is based, first, upon a lengthy passage for violins, typical of the labyrinth; next, upon the dainty ditty 'Babble in Bower,' sung by Margery later in the act, and, finally, upon the theme of the duet 'Is It the Wind of the Dawn?' which in Tennyson's play opens the bower act proper."

The London Wagner Society is going to form a chorus for the purpose of performing the works of Palestrina and other writers of the old *a capella* church music. It seems a pity that something of this kind can't be done here. There is a great mass of remarkably beautiful old church music which is never heard. To be sure, the Palestrina Choir was a failure, but some of our extant choral bodies might occasionally produce some of these antique works with profit.

Various contradictory rumors are afloat as to the performance of Wagner's "Tristan und Isolde" at Monte Carlo next month. It has been reported that Jean de Reszke would on that occasion make his first appearance as Tristan, a part which he has long cherished an ambition to sing. The truth is that he has not yet decided that he will appear as the unhappy knight, and indeed he has not yet mastered the music of the rôle. Nevertheless he is expected to sing the part at Covent Garden in the forthcoming season under Sir Augustus Harris. In the meantime he will be a member of the Monte Carlo company.

The prospectus of the London Philharmonic Society shows that the Directors intend this year to rely largely upon English compositions to attract audiences. They promise among other things Prof. Villiers Stañford's "Irish" symphony, the incidental music to "Henry VIII." by Mr. E. German; and to "Hypatia," by Dr. Hubert Parry; Mr. Frederick Cliffe's second symphony in E minor, Sir Arthur Sullivan's "Macbeth" overture, and Dr. Mackenzie's "Colomba" prelude. The principal novelties will be Dvorak's new triple overture, the border ballad, entitled, "Helen of Kirkconnell," by Mr. Albert Somerville, and Hans Huber's "Summer Night" suite. Little Otto Hegner also will play a new piece by his master, Huber, and symphonies No. 2 and 3 of Beethoven, No. 1 of Haydn, and the Italian of Mendelssohn are promised. The Directors hope to have the co-operation of Mr. Paderewski, who, by the way, has never appeared as a soloist at a concert of the New-York Philharmonic Society. The reason is easily guessed; Mr. Paderewski's honorarium would eat too large a hole in the profits of the members.

Dr. Hubert Parry has written a history of music based upon his lectures as Choragus of Oxford and professor at the Royal College of Music. The book will be published by Kegan Paul, Trench, Trübner & Co.

Otto Floersheim, in his Berlin letter to the *Musical Courier*, sends the following interesting matter: "Apropos of Rubinstein, he is now in the midst of a grand tournée, in which he appears solely as interpreter, with the baton, of his own works. He conducted on Nov. 9, at Breslau, his 'Dramatic' symphony; on Dec. 3, at Bremen, his opera 'The Children of the Heath'; on Dec. 9, also at Bremen, his G minor symphony; on Dec. 15, at Leipzig, portions of his 'Moses.' On Feb. 7 he will conduct at Cologne his symphony in G minor, while at the same Gürzenich concert Takimowska will play his D minor piano concerto and Miss Marie Berg will sing a concert aria of his, of course under his own direction. On Feb. 11, at Mannheim, he will also conduct his G minor Symphony, while Concertmaster Hallr will play the Rubinstein violin concerto, which a year ago we heard in New-York from Camilla Urso. On Feb. 15 he will conduct 'The Lost Paradise' at Stuttgart, and the same work at Vienna on March 16. During March also will take place in Brünn, under his direction, the first stage performance of his sacred opera 'Moses.' In Berlin, as I mentioned some weeks ago, Rubinstein's ballet, 'La Vigne,' and his one-act comic opera 'The Robbers,' will be given at the Royal Opera House soon, and at Kroll's 'The Children of the Heath' is being prepared for performance, all three to be given under the composer's baton. He seems to care more for conducting just now than for piano playing, although it is said he has not quite forgotten the latter, either, and that he will give us a proof of the fact before the season is entirely over."

Philip Hale writes to the *Musical Courier* from Boston as follows about a recent operatic concert: "Mrs. Scalchi sang 'Addio mio scapri,' by Bertoni, and in response to furious applause she added the gavotte from 'Mignon.' The people are fond of Scalchi to-day, just as they were in London in 1886, when Hanslick was obliged to hear the 'Flower Song' from 'Faust' three times in succession, although her delivery of it was like unto 'a dialogue between an oboe and a trombone.' Perhaps it is her swing or her stride or that which is vaguely known as her 'stage presence' that delights the

audience. This two-voiced singer is the Ada Lewis of grand opera. Dol Puente sang 'Kritu,' and Campanini sang 'Adelaide' with orchestral accompaniment."

FOREIGN BAND MUSIC.

Great efforts are being made by influential New-York men to induce the German cavalry and infantry bands direct from Berlin, numbering over 100 musicians, engaged to play at the World's Fair, to stop over in New-York for a week's performance at the Madison Square Garden, to be given solely for charitable purposes. If these efforts should prove successful there will be a rare treat in store for the music-loving New-York public.

NOTES OF MUSIC.

—The genuine success attending the recent performances of "The Bohemian Girl" at the Sunday night concerts at Music Hall has warranted Mr. Damrosch in announcing for next Sunday night's programme the principal solos and duets from J. Vincent Wallace's beautiful ballad opera, "Maritana." This will be the first time in many years that this work will be heard on the concert stage in New-York. The principal vocal numbers have been entrusted to the following eminent soloists: Miss Emma Juch, soprano; Mme. Clara Poole-King, contralto; Mr. Payne Clarke, tenor, and Mr. William Broderick, basso. Miss Juch will sing the soprano solo, "Tis the Harp in the Air," the duet with Mr. Clarke, "O Fairy Wand, Had I the Power," duet with Mme. Poole-King, "Sainted Mother," and the duet with Mr. Clarke, "O! Maritana." Mme. Poole-King sings "Alas, Those Chimes," in addition to the duet with Miss Juch. Mr. Clarke sings "All the World Over" and "Let Me Like a Soldier Fall," also the duet, "I Am the King of Spain," with Mr. Broderick. Mr. Broderick has two grateful solos, "Hear Me, Gentle Maritana" and "In Happy Moments." "Maritana" will form part second of the programme, which will be preceded by orchestral selections as follows: March from "Aida," "Peer Gynt," suite No. 2, a novelty by Grieg; adagio from Beethoven, for clarinet, bassoon, horn, and strings. Miss Juch sings an air from the "Jewess," Halóvy, and Miss Leonore Von Stosch, the young violinist, who makes her first appearance at these concerts, who performs Vieuxtemps's concerto No. 4 for violin with orchestra. Mr. Damrosch will conduct, as usual, and will have the co-operation of the Symphony Orchestra.

—J. M. Hill's Opera Comique Company, in "The Fencing Master," enters upon its last week of its long and successful run at the Casino this season. The opera had its first metropolitan production on Nov. 14, and, although on the first night it made an undeniable hit—both from an artistic and box office standpoint—the receipts have far surpassed all anticipation. On Feb. 22, Washington's Birthday, a matinée will be given, and on Saturday evening, Feb. 25, the last presentation of "The Fencing Master" will occur in New-York this season. Marie Tempest, Grace Golden, and Hubert Wilke, have made individual hits. Manager J. M. Hill will take the present company, intact, on the road, and the outlook is certainly promising in every way.

—A concert will be given in aid of the New-York Diet Kitchen Association on Monday evening, Feb. 27, in the Madison Square Garden Concert Hall. Among those who will appear are Mme. Fursch-Madi, soprano; Edward X. Roelker and W. H. Rieger, tenors; Adolf Brodsky, violinist; Arthur Friedhelm, pianist, and the entire Arion chorus, under Frank Van der Stucken. Tickets can be obtained from Mrs. Charles M. Raymond, 20 Fifth Avenue; Mrs. F. W. Downer, 13 West Thirty-seventh Street, and Mrs. Myrick Plummer, 28 East Sixty-eighth Street.

—At Mr. Seidl's concert at the Lenox Lyceum this evening Henri Marteau, the distinguished young violinist; Mme. Tavery, soprano; W. H. Rieger, tenor; Gertrude May Stein, contralto, and Antonio Galassi, baritone, will be the solo performers. The principal numbers from "Cavalleria Rusticana" will be the closing feature of the programme. M. Marteau will play the Mendelssohn concerto, and the second "Peer Gynt" suite of Grieg will be given by the orchestra.

—Arthur Friedhelm's first piano recital in the Madison Square Garden Concert Hall will take place to-morrow evening. The programme will consist of the "Hexameron," by Liszt, Thalberg, Pixis, Herz, Czerny, and Chopin, twenty-five preludes by Chopin, and the "Harmonies du Soir," tenth Hungarian rhapsody, and "Norma" fantasia of Liszt.

—It is probable that André Messager, the composer of "The Basoche," which is to be produced at the Casino Feb. 27, will visit New-York next month with a view to placing his latest work, "Mme. Chrysantheme," now running at the Paris Opéra Comique. The sale of seats for the opening night of "The Basoche" at the Casino is now in progress.

—The third recital on the triple electrical organ of the Marble Collegiate Church will be given by Dr. Henry G. Hanchett, the organist of the church, to-morrow morning at 11 o'clock. Mrs. Anna Burch will be the vocalist and a programme of French music is announced. The series has proved very popular so far.

—Dr. Minor C. Baldwin will give a series of Lenten organ recitals at Chickering Hall Thursday afternoons, Feb. 23, March 2 and 9, at 4 P. M. He will be assisted at his first concert by Miss Cecilia E. Way, soprano, Mr. Arthur Seton, baritone, Miss Ida Letson, and Prof. Eldridge Quinlan, accompanists.

—The third and last recital of romantic piano-forte music given by Herr Xaver Scharwenka will take place at the Madison Square Garden Concert Hall, Tuesday afternoon, Feb. 21. The programme will include some of the most brilliant compositions and arrangements of Liszt.

—The second recital of Mr. Plunket Greene and M. Henri Marteau will take place on the afternoon of March 4 at Music Hall, when a brilliant programme will be given. The sale of tickets will commence on Tuesday morning, Feb. 21, at the Music Hall box office.

—At the Damrosch Sunday concert at Music Hall on Sunday evening, Feb. 26, Mr. Plunket Greene, the English basso, and M. Henri Marteau, the violinist, will be the soloists.

—The performance of Dr. Dvorak's "Stabat Mater" by the Church Choral Society at St. Thomas's Church will take place on Thursday evening.

—The annual banjo concert of Brooks & Denton will be given at Madison Square Garden Concert Hall on Friday evening.

—"Giroflé-Girofla" will be brought out at the Garden Theatre on Thursday, March 2.