

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

In this column last Saturday, appeared a short article on the relation of the soloist to music in general, and with special reference to the part taken by soloists now and formerly in attracting audiences to the concerts of the great orchestra. After it was written, the writer had an interview with John O'Sullivan, the tenor of the Chicago Opera Company.

There are no opera "stars" in France, said Mr. O'Sullivan. "A singer just sings a role and is in just a sort of a cog in the operatic wheel, no matter how important his role may be. Even the prima donna and the heroic tenor are only parts of the ensemble. Here in America, however, it seems to be different. One would think that the recitations that the stars receive that operas were written for prima donna or tenors and that they were staged for the stars, and that the public comes to see them for the sake of the stars and not for the music."

THIS seems like radical talk from an operatic star himself, but it shows the healthier state of mind which is beginning to prevail toward music even in professional circles. It is undoubtedly true that formerly operas were written for the stars, and that was so much the case that it was not until the time of Rossini that composers themselves wrote out the embellishments to the principal arias, and even Rossini did not do this in his earlier days. It was not until he found that he could not safely trust to the good taste of all the stars to put in the correct embellishments that he wrote to his own hand, finished several of his own, and one of them is "The Fall of the House of Usher," based upon the story of the same name by Edgar Allan Poe.

THE death roll among musicians for the year 1918 shows some prominent names, among them, Arrigo Boito, the Italian composer and for years the librettist of Verdi; Claude Debussy, the principal composer of the modern French school; Caesar Cui, the Russian; Sir Hubert Parry, the Englishman, and Wassili Safonoff, the famous Russian conductor. Of these, easily the most prominent is Debussy, whose works have now been generally accepted all over the world. Like all innovators, he had a hard struggle to become known, but he lived to see his work acclaimed. What his permanent position in comparison in the broader sense will be cannot be foretold at this time, but there can be no doubt that much of what he did is permanent. He was an atmospheric writer and of an exceedingly concrete and isolated musical personality. He has many followers among the modern French composers, but no one ever got close enough to his methods to become more than a follower.

Boito is thus far known as an actual composer chiefly by his opera, "Mefistofele," although he has the distinction of having composed the musical work about which there is the greatest mystery of many years. This is his famous opera, "Nerone," based upon the life of that Roman Emperor who, after having ruled while Nero was burning, the work, it is said, has never been produced, although this is given as one of the chief reasons for the long sojourn abroad of the composer. It is said that he will not return to this country until he has produced the opera. Boito's friendship with Verdi led him to do less composing than he would otherwise doubtless have done, for, being a man of much literary ability, he became Verdi's librettist in later years, and composed the librettos for "Otello" and "Falstaff." Verdi, it is also said, used the manuscript score of the mysterious "Nerone" to sit upon at the piano while engaged upon the composition of "Il Falstaff."

CAESAR CUI is a good bit better known in his own country than here, although some of his compositions are familiar to American ears. He was one of the leaders of the Neo-Russian school, and did much to further the interests of the followers of that school. He wrote several of the best composers of greater abilities than he had himself, and by no means small, and much of his own musical personality lives in the work of others. Russia also lost one of her most famous conductors, Wassili Safonoff. He was in this country for a time as conductor of the New York Philharmonic and gave some very remarkable readings of modern Russian compositions, notably the Sixth (Pathétique) Symphony of Tchaikovsky.

England lost Sir Hubert H. Parry, a musician who has an undeniably great reputation for composition of only mediocre merit. He was, however, an excellent writer of musical articles and wrote some of the best in Grove's Dictionary. As a composer, he confined himself almost exclusively to religious music, including a number of oratorios. Among the other musicians who have passed away last year were Percy Gilliard, a director of the Paris Opera; Charles Lecocq, French comic opera composer, and in this country, Evan Williams, the tenor, and Richard Arnold, vice president of the New York Philharmonic Society.

MUNICIPAL EVENTS IN BOTH CONCERT HALL AND STUDIO

Next Tuesday evening the Metropolitan Opera Company will present "The Bohemians" with a fine cast. Caruso will appear as Rodolfo and Mimi as Mimì. The tenor, Charles Strakosky, will sing Mimi and Leonard Warren as Colline. In the tenor part, the role will be played by an American, and the soprano, Josephine D'Amico, will sing Mimi. The orchestra will be conducted by the conductor, Pietro Mascagni.

Thaddeus Rich, conductor of the Philadelphia Orchestra, will be the soloist at the concert at the Academy of Music on Friday and Saturday. He will play the Schubert Concerto in D minor. The concert will be broadcast on No. 1, which has been broadcast here in recent years, and a suite by Liszt and the "Piano Concerto" by Wagner will complete the program.

Mrs. Nellie Melba, who has only recently arrived in the United States, will be the soloist with the Boston Symphony Orchestra at its concluding concert of the season on Monday evening, March 11.

The Philadelphia Quartet will provide the program for the meeting of the Chamber Music Society at the Belmont Hotel on Tuesday afternoon at 4 o'clock. Their program will consist of the Haydn quartet in G major, the Beethoven quartet, opus 59, No. 3, in C major.

Helen Palski Innes announces an unusual recital of songs to be given by Miss Innes, of Baltimore, on Wednesday evening at the Belmont Hotel. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

The Philadelphia Society, a new musical organization, will give the first of its Sunday evening recitals at the Belmont Hotel on Sunday evening, March 10. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

Anton Horner, solo horn of the Philadelphia Orchestra, will assist tomorrow evening at the Belmont Hotel. His program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

Louise Jenkins, pianist, and Grace Wade, soprano, will give a joint recital at the Belmont Hotel on Tuesday evening, March 12. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Wednesday evening, March 13. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Thursday evening, March 14. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Friday evening, March 15. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Saturday evening, March 16. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Sunday evening, March 17. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Monday evening, March 18. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Tuesday evening, March 19. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Wednesday evening, March 20. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Thursday evening, March 21. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Friday evening, March 22. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Saturday evening, March 23. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Sunday evening, March 24. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Monday evening, March 25. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Tuesday evening, March 26. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Wednesday evening, March 27. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Thursday evening, March 28. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Friday evening, March 29. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Saturday evening, March 30. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Sunday evening, March 31. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Monday evening, April 1. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

William H. Innes, pianist, will give a recital at the Belmont Hotel on Tuesday evening, April 2. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

Next Week's Musical Events in Philadelphia

SUNDAY — Chamber Music Association, 4 p. m., Bellevue-Stratford; Flossie Quartet. TUESDAY — Metropolitan Opera House, 8 p. m.: "La Bohème," Caruso, Muzio and Montezano. TUESDAY — Philadelphia Music Club, 3 p. m., Aldine Hotel. FRIDAY — Philadelphia Orchestra, Academy of Music, 3 p. m., Thaddeus Rich, soloist. SATURDAY — Philadelphia Orchestra, Academy of Music, 8:15 p. m., Thaddeus Rich, soloist.

a romance of Saint-Johns. The church choir will sing the "Dona Missa" of David D. Wood, after which the organ soloist, Miss Louise Cook, the contralto, Magdalen Beretta Marston, and the tenor, Howard K. Berry, will sing Mendelssohn's beautiful trio, "Now the Shades of Evening Fall." For an afternoon Mr. Horner will play the Schubert Sonatas.

The program has been announced for the concert given by the Philadelphia Music Club on Tuesday afternoon at 3 o'clock at the Aldine Hotel. The program will be devoted to romantic numbers and the soloist will be Miss Elizabeth Latta, "Lorena K. Baxton and Miss Lillian Gordon." The hostesses for the day are Mesdames Thomas H. Hinton, John Leino, William Harding and Camille W. Beckner.

Louise Jenkins, pianist, and Grace Wade, soprano, will give a joint recital at the Belmont Hotel on Tuesday evening, March 12. The program will consist of songs by Schubert, Mendelssohn, and Schumann, and will be given at 8 o'clock.

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Stanley Concert Orchestra. It's a Goldwyn Production. Geraldine Farrar in Shadows. A Story of Eastern Days and Alaskan Nights and Has Intense Dramatic Situations.

Palace Arcadia. Wm. S. Hart. Pauline Frederick. Breed Men. Paid in Full.

Victoria. The Beda Bara. Salome. Louis Bennis. "Speedy Meade".

Globe Broadway. Honey-Moon Inn. The Bachelor's Dinner. Anita Stewart. Virtuous Wives.

Wolfe Stewart & Co. Among Those Present. May Allison. Cross Keys.

Philadelphia's Foremost Theatres. Forrest 2 Weeks Only Beginning Monday Ev'g. The Rainbow Girl. A Genuine Ovation. Henry Miller, Blanche Bates, Holbrook Blinn, Estelle Winwood.

Broad. A Genuine Ovation. Henry Miller, Blanche Bates, Holbrook Blinn, Estelle Winwood. "Moliere".

Garrick. Monday Night, 2 Weeks Only. The Little Teacher. Mary Ryan.

Forrest. Last Mat. Ev'g. Wm. Penn. Grand. Nixon's Grand.

Garrick. Last Mat. and Night. Tailor-Made Man. Kickerbocker. Casino.

Metropolitan Opera House. La Boheme. Gayety. High Flyers. Trocadero.

Free Organ Recital. Origin and Antiquity of the American Indian. Dance. Cortisox.