GARRICK

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Thing Musical in Discriminating Philadelphia

WHAT has become of the many organ recitals which were given weekly in

the matter of expense may have entered as an imperishable work of creative the question, for they were all free operatic art. and the expense, while not excessive but amounting to considerable for a season, had to be borne by the churches in which they were given. However, it is the condition which exists and not the reason for this condition which

turn, are a few degrees better than the turn, are a few degrees better than the wood-wind players, at whose flute, oboe. delphia rectal at the Academy of Music on Clarinet pr bassoon one may look, if the Saturday afternoon, April 12, at 3 o'clock.

they also did a great work in the cultivation of public musical taste, especially in sections far removed from the concert center of the city. The best music was performed, and it was interpreted by fine musicians. Organ recitals given by such men as Henry Gordon Thunder, Ralph Kinder, Henry S. Fry, Philip H. Goepp, Rollo Maitland, S. Wesley Sears (to mention only a few of our leading organists) are well worthy of the at-

playing of the masterpleces of organismostion before an appreciative audience. Under these circumstances it reflects great credit upon the organists of the city that so many of these free recitals have been given. But some plan should be worked out by which the organist should get something out of his work besides the thanks of a more or less grateful public, which are all very pleasant to hear but which are all very pleasant to hear and cantata. The crucing the but he from the require state is intention to the roughly fint the role of Fiora, which she has ela

organ-Players' Club, which, by the way, is the oldest organization of its kind in the United States. The present officers of the club are Dr. J. M'E. Ward, president; Henry S. Fry, vice president: Bertram P. Ulmer, secretary, and Herbert S. Drew, treasurer, The membership includes virtually every good organization.

prises to start or former ones to be resumed, but it is to be hoped that in the fall (if it be impracticable now) these recitals may be begun and continued for the great good they acin Philadelphia as well as many organ-ists of the first rank and the modern church organ, with its enormous variety of registers and consequently of tone color, is probably the most perfect of all instruments for the expression of the

powers of the performer.
Unlike the violin or the cello, it does not require the accompaniment of an orchestra to perform the largest written for it, and, therefore, introduce an element over which the soloist has no control, save that acquired by re-hearsals and a general understanding with the conductor as to how the ac-companiment shall be played. The organ is in the hands of a single player, and therein lies one of the chief elements of its greatness as a solo instru-

Now that the days of the coal familie and the "flu." both of which played an important part in the discontinuance of the organ recitals, are gone, let us hope

urday to the effect that at the close of the present season. Louis Bailly, viola of the Flonzaley Quartet, would leave that organization to play the same instrument next year in the Berkshire Quartet. As mentioned in the same article, he will be succeeded in the Flonzaleys by the original viola player of the quartet. of the quartet. Ugo Ars, who has just been discharged from the Italian army, after a creditable service of about two

years.

The viola player of the Berkshire Quartet, Clarence Evans, will leave that organization to take "an important posi-tion," probably that of solo viola, with the Detroit Orchestra, of which Ossip Cabrillowisch is the conductor. Gabrilowitsch is the conductor. Inci-dentally, Mr. Gabrilowitsch has many

almost thirty-line years with a success
that the first performance of none of
the modern operas has ever had here.
Indeed, the immense crowd acted as
shough it were the premiere of an opera

of international reputation, both in atand in their enthusiastic approval of the And "Caruse" was not alone responsible for all of that crowd nor for all the enthusiasm.

The answer seems to be that, at least astfar as the opera-going public is concerned, they want understandable, coherent melody. Certainly that is all that "La Forza del Destino" has to recommend it. The plot is improbable romantic haldenable only a trifle leve mantic balderdash, only a trifle less vague and foolish than the libretto of "Il Trovatore," and that Verdi could Philadelphia only a few years ago?
For some reason not clearly defined they librettos shows that his music to such learn to have been abandoned, and this seem to have been abandoned, and this is to be regretted, as they formed an distance of "La Forza del Destino" are beautiful and all are readily understandable. important feature in the musical life tiful and all are readily understandable of the city. At that time these recitals on first hearing, and therein lies its were given in many of the smaller as sole appeal. However, it is not at all likely that the opera will be added to

were given in many of the smaller as well as the larger churches and they undoubtedly played a leading part in the cultivation of sound musical taste.

The reason for the discontinuance of many of these recitals is, as has been said, not appagent. There seemed, at the time, to be a sufficient amount of popular interest taken in them to warrant continuing them. This interest may have been more apparent than real, or it may have been diverted by the rapidly multiplying number of concerts of a more pretentious nature, Then again the matter of expense may have entered

MUSIC EVENTS IN HALL' AND STUDIO

HALL AND STUDIO
The reason for this condition which should be considered.

The fact that an organ recital must be given in a church or on some large organ is in itself a guarantee of its merit. Any one can rent a hall and give a song recital or one on the piano, violin or other solo instrument, but an organ recital must be given by the organist of the church, who must necessarily be a good musician in order to secure and hold such a position, or else by some one with whose abilities the organist of that church is familiar.

This is necessary to get permission to use the organ, for the average organist is about as sensitive about having his particular instrument played by a stranger as the average string player is about his violin or cello. These, in turn, are a few degrees better than the wood-wind players, at whose flute, oboe.

look be thoroughly respectful, but under no circumstances may touch.

The great point of these organ recitals was that they not only gave pleasure to thousands of persons, but that they also did a great work in the culti-

Rosa Raisa, soprano, and Giacomo Rimini, baritone, both of the Chicago Opera Company, will give a foint recital next Sartiurday evening at the Metropolitan Opera House. Miss Raisa will sing the "Vol che sapete" of Mozart and "D'amor suil" all rosee" of Word as her chief numbers, he sides songs by Pergolesi, Arensky, Brahms and others. Mr. Rimini's principal numbers, will be the famous "largo at factotum." from the "Barber of Seville," and his shorter songs will be by Tosti, Carmichael and Alvarez. The recital will close with the duet from "Giaconda."

There will be a neighborhood concert by the Russian String Quartet in the audi-replaced Mr. Amato as Manfredo with

his work besides the thanks of a more or less grateful public, which are all very pleasant to hear but which will not go very far in satisfying the rapacious landlord, coal man, butcher and others who infest alike the path of the artist and the layman,

The recitais which were given were under the auspices of the American Organ-Players' Club, which, by the way, is the oldest organization of its kind in

Herbert S. Drew, treasurer. The membership includes virtually every good organist in the city, and the club has done excellent work in furthering the cause of organ music in Philadelphia and its vicinity.

It is growing rather late in the musical season for any new enterprises to start or former ones to be

Next Tuesday afternoon at 2:30 o'clock at the Bellevue the Matines Musical Club will lyave as soloist, Henry T. Burleigh, baritone soloist of St. George's Cfurch, New York city, and the greatest living composer of his race. Mr. Burleigh will sing two groups of his own songs, playing the accompaniments himself as he always does. Members of the club chorus will sing two of Mr. Burleigh's choral works, while other club members who will take part in the program are Agnes Cline Quinian, Edna Harwood Baugher, Alice Baker Dickeson, Augusta McCoy and May Farley. Mrs. John Dunn, Jr., and Mrs. John P. Leigo are in charge of the program, and the club will be hostess to the Woman's Club of Swarthmore, their reciprocity guests for the day.

Susanna Dercum, contratte: Dorothy John-

Susanna Dercum, contraite: Dorothy John-stone Baseler, harpist; Mrs. Franklin Baker, Jr., reader, and William A. Schmidt, cellist, will give a concert next Friday evening in Griffith Hall for the benefit of the Kensing-ton Dispensary for the Treatment of Tuber-culosis.

Following the custom inaugurated some years ago, the Catholic Choral Club, under the conductorship of Nicola A. Montani, will give a program of motets and secular compositions by writers of the sixteenth century at its annual concept in the Academy of Music soon after Easter. The program will include works of Palestrina and Bach, in addition to the motets, some works by Spanish composers, and the women's chorus will sing two sections of the cantata. "The Bells," by the conductor, Mr. Montani.

important part in the discontinuance of the organ recitals, are gone, let us hope forever, the American Organ Players Club and all those interested in organ music can do no more beneficial work for the music of the city than to restore these events.

During the last week, confirmation has come from New York of the report printed in this column last Sat-

Victor Herbert will come to this city to conduct one of the performances of "The Serenade" to be given in the Metropolitan Opera House on the evenings of May 5 and 6 in aid of Temple University funds by the Philadelphia Oneratic Society, Wassili Leps, director of the organization, who will conduct one of the performances, is holding numerous rehearsals. The principals include Horace R. Hood, Carl Weyman, A. Helfenstein Mason, Paul Volkmann, Charles J. Shutleworth, Emily Stokes Hagar and Marie Stone Langston.

Al White's New Academy

Gabrilowitsch is the conductor. Incidentally, Mr. Gabrilowitsch has many important plans in mind for his orchestra for the coming season, including the erection of a new concert hall to be devoted primarily to the needs of the orchestra.

THOSE who are constantly seeking a guide as to what will "go" with the public, and they are many, especially in the neighborhood of musical managerial offices, might well take note of the leaf which was added to the note-book of the Metropolitan Opera Company in this city last Tuesday evening. One of Verdi's operas. "La Forza del Destino," a work sixty years old, was revived after almost thirty-nine years with a success

Steward Baird, of the "Little Simplicity" company, scored so many successes in the travesties of the Hasty Pudding Club during his career at Harvard University that he was urged to adopt the stage as a regular voca-

Musical Events of the Coming Week in Phila.

Sunday

Philadelphia Music Forum, Academy of the Fine Arts, 3:30 p. m. Dr. Enoch Pearson, speaker. Lecture on Orchestral Instruments by W. J. Henderson, under aus-

pices of Philharmonic Society. Shubert Theatre, 8:15 p. m. Russian String Quartet concert, Settlement Music School, 8 p. m. Public invited.

Tuesday Grand Opero, "L'Amore del Tre Re," Metropolitan Opera House,

8 p. m. Philadelphia Orchestra (postponed concert), Academy of Music, 3 p. m. Maquarre and Salzedo, soloists.

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Matinee Musical, Bellevue-Stratford. 2:30 p. m. Henry T. Burleigh, so loist.

Wednesday

Philadelphia Orchestra, Academy of Music, 8:15 p. m. Maquarre and Salzedo, soloists. (Postponed con-Friday

Philadelphia Orchestra (regular concert), Academy of Music, 3 p. m. Efrem Zimbalist, soloist.

Concert for Kensington Dispensary, Griffith Hall, 8:15 p. m.: Susanna Dercum, Dorothy Johnstone Raseler, Mrs. Franklin Baker, Wil-

Saturday Philadelphia Orchestra, Academy of Music, 8:15 p. m. Efrem Zim-

balist soloist Rosa Raisa and Giacomo Rimini. joint recital, Metropolitan Opera. House, 8:15 p. m.

MONTEMEZZI OPERA TUESDAY

"L'Amore dei Tre Re" Important Italian Work

"L'Amoredel Tre Re"--The Love of the Three Kings"-which General Manager Gatti-Casazza, of the Metropolitan Opera Company, has just revived in New York, will be his next offering at the opera house on North Broad street next Tuesday evening. The opera is by Italo Montemezzi and is simple, sincere,

professional musicians as well as non-professional.

There will be a neighborhood concert by the Russian String Quartet in the auditorium of the Settlement Music School, 415 much personal success. Miss Claudia at 8 o'clock. The quartet consists of Joel Relov. Samuel Belov. Bernard Arglewitz at 8 o'clock. The quartet consists of Joel Belov. Samuel Belov. Bernard Arglewitz and Josef Chudnowsky. Mrs. Rosenbeimen the organist, it involves a lot of work with little or no compensation except the

Lynn Fontaine, who plays a gossippy society featherbrain in Laurette Taylor's production of "Happiness" at the Broad, has been elected to stellar honors. She is to appear in a few weeks in a new play entitled "Made of Money," by Richard Washburn Child and Porter Emerson Browne.

Garrick Play for London

Andre Charlot, London producer, has purchased the English rights to "Turn to the Right!" and he is now negotiating with the company appearing at the Garrick with a view to taking the organization to London intact for an early spring opening. He witnessed the comedy here for the first time.

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SATURDAY EVENING, April 5, at 8:15
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MOZART, Overture, "Le Nozze of Figure"
BRAHMS, Concerto for Violin and OrcheaBRAHMS, Concerto for Violin and OrcheaBRAHMS, CONCENSAROW, "La Brande Paque
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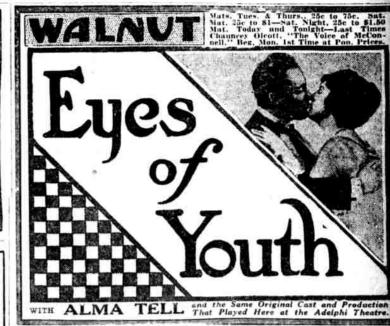
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