

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

WHAT has become of the many organ recitals which were given weekly in Philadelphia only a few years ago? For some reason not clearly defined they seem to have been abandoned, and this is to be regretted, as they formed an important feature in the musical life of the city. At that time these recitals 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 fact that an organ recital will be given in a church or on some large organ is an absolute 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. Those, in turn, are a few degrees better than the wood-wind players, at whose flute, oboe, clarinet or bassoon one may look, if the look be thoroughly respectful, but under no circumstances may touch.

It is to be hoped that the organ recital may again take its proper place in the musical scheme of Philadelphia. For the organist, it involves a lot of work with little or no compensation except the playing of the organ, which is a noble composition before an appreciative audience. Under these circumstances it reflects great credit upon the organist 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 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.

It is growing rather late in the musical season for any new enterprises to start or former ones to be resumed, but it is to be hoped that in the fall (if it be impractical now) these recitals may be begun and continued for the great good they accomplish. There are many fine organs in Philadelphia as well as many organists 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.

During the last week, confirmation has come from New York of the report printed in this column last Saturday to the effect that at the close of the present season, Louis Bullis, viola player of the Berkshires Quartet, would take that organization to play the same instrument next year in the Berkshires Quartet. As mentioned in the same article, he will be succeeded in the Berkshires by the original viola player of the quartet, the late Mr. Arthur, who has just been discharged from the Italian army, after a creditable service of about two years.

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 fact 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 that the first performance of none of the modern operas has ever had here. Indeed, the immense crowd seated, although it were the premiere of an opera

of international reputation, both in attending in the numbers that they did and in their enthusiastic approval of the music. And "Caruso" was not alone responsible for all of that crowd nor for all the enthusiasm. The answer seems to be that, at least as far 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 balderdash, only a trifle less vague and foolish than the libretto of "Il Trovatore," and that Verdi could compose really beautiful music to such librettos shows that his music was inherent and did not depend in any sense upon the "poem." Many of the melodies of "La Forza del Destino" are beautiful and all are readily understandable on first hearing, and therein lies its sole appeal. However, it is not at all likely that the opera will be added to the permanent repertoire of the Metropolitan.

MUSIC EVENTS IN HALL AND STUDIO

The Philadelphia Orchestra will give two pairs of concerts next week. The first on Tuesday afternoon and Wednesday evening, April 1 and 2, will take the place of the postponed October 18 and 19, which had been postponed because of the epidemic and second on the usual days, Friday afternoon and Saturday evening, April 5 and 6.

The Philadelphia Orchestra will give its second Philadelphia recital at the Academy of Music on Saturday afternoon, April 12, at 3 o'clock. The Philadelphia Orchestra, in conjunction with the Metropolitan Opera House in New York on Tuesday evening, April 15, under the auspices of the Vacation Association of that city.

There will be a neighborhood concert by the Russian String Quartet in the auditorium of the Metropolitan Opera House on Sunday evening, March 30, at 8:30 p. m. The quartet consists of Helen Samuel Holov, Bernard Argovitch and Josef Chudnowsky. Mrs. Rosenheim will be the accompanist. The public is invited.

Stainer's sacred cantata, "The Crucifixion," will be given at the half hour of music which is the regular weekly service at St. Paul's Episcopal Church of Overbrook on Sunday afternoon, March 30, at 3:30 p. m. The soloists will be sung by Elsa Lyons Cook, soprano; May Belle Barrett, mezzo-soprano; John H. Berry, tenor, and John Vandercloot, bass. The choral numbers will be sung by the choir and accompanied by the orchestra.

Next Tuesday afternoon at 2:30 o'clock at the Bellevue Hotel, Burleigh, baritone soloist of St. George's Church, New York, will give a concert in the hall of the hotel. Mr. Burleigh will sing two groups of his own songs, including "The Song of the Sea," "The Song of the Wind," and "The Song of the Sun." He will also sing other club members' songs, which will be accompanied by the club chorus.

An attractive program, consisting of vocal and instrumental numbers, will be given Saturday evening, April 5, in the auditorium of Central Branch of the Philadelphia Orchestra Society. The program will include "The Song of the Sea," "The Song of the Wind," and "The Song of the Sun." The program will be given by the club chorus and accompanied by the orchestra.

Victor Herbert will come to this city to conduct one of the performances of "The Bohemian Girl" at the Metropolitan Opera House on the evenings of May 5 and 6 in aid of Temple University funds by the Philadelphia Orchestra Society. The program will include "The Song of the Sea," "The Song of the Wind," and "The Song of the Sun." The program will be given by the club chorus and accompanied by the orchestra.

Al White's New Academy. Dancing as a diversion is becoming more and more popular in this city and the concrete evidence of that fact is found in the announcement that Al White, the dancing master and producer of vaudeville and musical features, through Mauburn Brothers & Fleischer, has leased the second floor of the building, 1015-1017 Market street, and after improvements will open it as a modern dancing academy on Easter Monday.

Was a "Hasty Pudding" Star. Steward Baird, of the "Little Simplicity" company, scored so many successes in the travesties of the Hasty Pudding that he was given a Harvard University that he was urged to adopt the stage as a regular vocation.

Musical Events of the 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 auspices of Philharmonic Society. Schubert Theatre, 8:15 p. m. Russian String Quartet concert. Settlement Music School, 8 p. m. Public invited.

Tuesday Grand Opera, "L'Amore del Tre Re," Metropolitan Opera House, 8 p. m. Philadelphia Orchestra (postponed concert), Academy of Music, 3 p. m. Maquarre and Saizedo, soloists. Matinee Musical, Bellevue-Stratford, 2:30 p. m. Henry T. Burleigh, soloist.

Wednesday Philadelphia Orchestra, Academy of Music, 8:15 p. m. Maquarre and Saizedo, soloists. (Postponed concert.)

Friday Philadelphia Orchestra (regular concert), Academy of Music, 3 p. m. Efrim Zimbalist, soloist. Concert for Kensington Dispensary, Griffith Hall, 8:15 p. m. Susanna Dercum, Dorothy Johnstone Baleser, Mrs. Franklin Baker, William Schmidt.

Saturday Philadelphia Orchestra, Academy of Music, 8:15 p. m. Efrim Zimbalist, soloist. Rosa Raisa and Giacomo Rimini, Joint recital, Metropolitan Opera House, 8:15 p. m.

MONTEZZI OPERA TUESDAY "L'Amore del Tre Re" Important Italian Work "L'Amore del 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 Montezzi and is simple, sincere, melodious and elevated in spirit and one of the most important Italian operas since "Falstaff."

Much of its success in New York was due to the admirable orchestral reading of the conductor, Signor Moranzoni, who will conduct in Philadelphia. Martinelli, who has the role of Avito, sings it with romantic fervor. Mr. Didur as the blind Archibaldo enacts the role with tragic power. The young American baritone, Thomas Chalmers, replaced Mr. Amato as Manfredi with much personal success. Miss Claudia Muzio is a splendid figure, beautiful to gaze upon and richly fluent vocally in the role of Fiora, which she has elaborated since singing it a year ago. The others in the cast will be Misses Mary Mellish, Marie Tiffany, Marie Mattfeld and Cecil Arden and Messrs. Angelo Bada and Pietro Audisio.

Sardon for Miss Fontaine—Lynn Fontaine, who plays a gossiping society featherbrain in Laurette Talon'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.

Selections from the St. Matthew Passion of Bach, will be rendered by the choir of the Epiphany choropleth, afternoon at the 4 o'clock service with accompaniment of the orchestra. The soloists will be Mildred Fuas, soprano; Dr. Howell Luick, tenor, and Miss Taylor, alto. The recital will be directed by H. Alexander Matthews.

William J. Henderson, music critic of the New York Sun, will lecture tomorrow night under the auspices of the Philharmonic Society at the Metropolitan Opera House. The lecture is at 8:15 o'clock on "The Orchestra and Its Instruments." Prominent musicians and instrumentalists will be present to illustrate the vocal and play solo numbers after the lecture. Mrs. Stone Langston will be the vocal soloist.

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Stanley Griffith's THE GIRL WHO STAYED AT HOME ADAPTED FROM THE BOOK OF THE SAME TITLE

PALACE 1214 MARKET STREET THE POPPY GIRL'S HUSBAND DEALS WITH UNDERWORLD LIFE IN THE BARBARY COAST OF OLD SAN FRANCISCO

VICTORIA MARKET STREET ABOVE NINTH WILLIAM THE HUNTER Coming Soon—TOM MIX IN A NEW PLAY

BROADWAY GLOBE HE'S A DEVIL FRED STONE "Johnny, Get Your Gun"

ARCADIA PHILADELPHIA ORCHESTRA HEIFETZ ACADEMY SAT. OF MUSIC April 12

McIntyre & Heath HELLO ALEXANDER KNICKERBOCKER ANNA CASE W. John Murray

PHILADELPHIA'S FOREMOST THEATRES FLO-FLO AND HER PERFECT 36 CHORUS

GARRICK SECOND WEEK MONDAY NIGHT THE COMEDY THAT EVERYBODY LOVES TURN TO THE RIGHT

BROAD POSITIVELY OPENING MONDAY LAURETTE TALON "HAPPINESS" BY J. HARTLEY MANNERS

GRAND NIXON'S GRAND BROAD & MONTGOMERY

Triumphant Tour of Lieut. Glassner's Military Band

Germantown Theatre SUNDAY NIGHT at 8 o'clock W. John Murray

WALNUT Eyes of Youth WITH ALMA TELL

TROCADERO REFINED BULLDOG 10TH AND ARCH

W.M. PENN. BEAT WALTON, U. S. N. JAZZLAND NAVAL OCTETTE

CASINO "Cheer-Up America" With FRANKIE NIBLO

GAYETY Paris by Night With the Smartest, Swiftest Cast of the Season