

THE CRITIC TALKS TO MUSIC LOVERS Weekly Comment on Things Musical in Discriminating Philadelphia

THE Chamber Music Association of Philadelphia ended its second season a week or two ago, with the same great success that marked its first season, and may now be considered to be among the permanent musical institutions of the city.

The success which has attended this association from the start is most encouraging. Chamber music is appreciated chiefly by the musical elite, those who have gone through a long course of study or of "intensive" concert going, and that the new association has been able to carry out its original plans so well not only reflects great credit on its officers and board but is a good augury for the concerts of next season.

That the taste for music of this type is growing rapidly received forceful confirmation in the series of free afternoon musicales which were given at the Academy of the Fine Arts on Sunday afternoons and which were attended by very large and appreciative audiences, and which happily are to be resumed tomorrow.

These concerts more than justified their existence, and there is every reason to believe that they will be largely attended for the remainder of the season as they were before the annual spring exhibition of the Academy caused their temporary suspension.

The expenses of these concerts are not large, but there is some, and any one who cares to contribute to this most worthy cause in the interests of the music of the city can do so through the treasurer, Mrs. Herbert L. Clark, of Bryn Mawr.

PROBABLY the outstanding feature of Verdi's "Rigoletto," which was presented at the Metropolitan Opera House last Tuesday evening, is the famous melody, "La Donna e Mobile." It is said of this melody that it was never heard in the rehearsals of the opera which preceded its premiere at Venice on March 8, 1851.

Verdi, according to the story, had composed the air among the last numbers of the opera, but he knew the Italian public so well that he dared not let it be sung in rehearsal, for fear that it would produce at the first hearing the spoiled. His wisdom was fully justified by the sequel.

The melody, then as now, was acclaimed to be the finest thing in the whole work from a popular point of view, at least, and was the principal factor in making the opera an immediate success. It spread over Europe like wildfire and has held its own to this day.

SPEAKING of Verdi and the extensive repertoire he supplied for the hand organ for more than fifty years, it is a fact not generally known that so popular in England did the melodies of "Il Trovatore" become, the same being purveyed to the British public through the medium of the hand organ, that an act was actually introduced into the British Parliament forbidding not only the hand organ, with its accompanying crew of Latins from southern Europe, but the melodies from "Il Trovatore."

The measure came to a vote, but was defeated. Whether this was an act indicative of British musical wisdom or unwisdom, all depends upon your point of view.

song, "Queta o Quella," at the beginning of the first act, and a striking resemblance is apparent. But the real precursor of "La Donna e Mobile" is the lovely melody "E Il Sol del Minimo," also sung by the Duke. The time is the same, the key the same, the rhythmic movement identical, and the second and fourth measures of the latter song are almost note for note with the opening measures of the more famous tune. There are also incidental phrases in the baritone aria "Deh non Parlare."

OF COURSE this is pointed out not merely as a coincidence, for there is not the slightest reason to believe that the composer had any idea of a melodic development of this kind in his mind. Verdi's fund of melody was too great to make such a procedure necessary and his method of work entirely different from this. However, while at work on the opera, the working out of the earlier forms may have subconsciously produced the more famous of them all, for its germ is undoubtedly there.

Any one who has played or heard the string quartet that Verdi once composed will instantly understand that development of themes was not a conspicuous part of the musical equipment of the great operatic composer. Effectively as he wrote for the string instruments in the operatic orchestra, the quartet has none of these qualities and, strange to say, it is utterly lacking in the melodic invention, which is the chief characteristic of his vocal writing. One would naturally expect Verdi to compose a string quartet for the concert, a Schubert, that is full of exquisite melody and none too precise in form or counterpart.

Verdi composed the quartet largely as an experiment. He realized its weaknesses as a chamber composition, and it was published against his judgment, and only after he had repeatedly refused to allow it to be given to the public. Here was another instance of that accuracy of musical judgment which he seems to have possessed in a higher degree than any other great composer. The same keen insight which led him to keep "La Donna e Mobile" away from the rehearsals, also told him that the quartet was by no means a masterpiece, to put it mildly. And in both instances this judgment was fully vindicated.

Verdi was as much out of his element in the composition of a string quartet as Brahms would have been in the composition of an opera.

THERE are very few great composers who did not have decided limitations in composition. The one who had probably the greatest scope was Mozart. In every form of composition, from the song to the symphony and from the fugue to the concerto, he was a great master. His limitation was in vocal composition, where he used the voice exactly as he would have used an instrument, and this is apparent not only on the vocal parts of the Ninth Symphony and the great D minor Mass, but even in his best songs, such as "An Die Hoffnung" and "Adeleide."

Mozart, on the other hand, wrote perfectly for the voice as well as for instruments. Wagner composed no absolute music and Brahms no operas, but it is probably just as well they did not. Each was too great in his own field to try unprofitably to tread in these particular ungenial paths. Mozart, therefore, appears to be the one composer of the first rank who tried with great success every form of composition.

The regular concerts of the Philadelphia Orchestra for the coming week will be given on Monday, Tuesday and Wednesday afternoon at the Academy of Music. There will be no concert on Friday. The conductors of two prominent American orchestras feature on the program. One is the Philadelphia Orchestra, under the baton of Leopold Stokowski, and the other is the Metropolitan Opera Orchestra, under the baton of Arturo Toscanini.

The series of free Sunday afternoon concerts at the Academy of the Fine Arts will be resumed this Sunday, April 13. The performers will be Marian Simeoni, soprano; Miss Dolores Costello and Nina Prettman Howell, violinists; Constance Talmadge, piano; and Mrs. Herbert L. Clark, treasurer, Bryn Mawr.

One of the great musical events of the season will be the joint recital of Ysaie and Elman at the Metropolitan Opera House on Saturday evening, May 10. One of the features of the program is the Bach Double Concerto.

A fine program will be given by the members of the Matinee Musical Club next Tuesday at 2:30 at the Bellevue-Stratford. The program will include a recital of the works of Chopin, Liszt and Schumann.

Musical Calendar for Coming Week

Sunday—Free concert, Academy of the Fine Arts, 3 p. m. Sunday—Philharmonic Concert, Schubert Theatre, 8 p. m. Monday—Adela Bowne Kirby, lecture-recital, "Madama Butterfly," Witherapoon Hall, 8:15 p. m. Tuesday—Matinee Musical Club concert, Bellevue-Stratford, 2:30 p. m. Tuesday—Philadelphia Orchestra, Academy of Music, 3 p. m. Maquette and Salzedo, soloists. (Postponed concert.) Tuesday—Grand Opera, Metropolitan Opera House, 8 p. m. "Faust." Wednesday—Philadelphia Orchestra, Academy of Music, 8:15 p. m. Maquette and Salzedo, soloists. (Postponed concert.) Saturday—Philadelphia Orchestra, Academy of Music, 8:15 p. m. Gabriowitsch, soloist.

Soloists will be Nina Prettman Howell, violin; Bertrand Austin, cello; Dorothy Johnson, harp; Miss Dolores Costello, violin; Mary Harris, soprano; Donald Redding and Margaret Ashmead Mitchell.

The most successful season in the history of the Matinee Musical Club will be brought to a brilliant close on Tuesday evening, April 15, in the ballroom of the Bellevue-Stratford when the Club Chorus, under the direction of Helen Phipps, will present a musical drama entitled "The Eye of the Storm." The scenario is the work of David Weatherly, and the music is by the composer, who is the hands of Miss Louise is the premier danseuse, who will contribute some solo dances. Prominent in the cast will be Ethel Sutherland, soprano; May Farley, soprano; Loda Goforth, soprano; May Farley, soprano; central; Hilda Wood, baritone. The club's string orchestra will accompany.

Bertrand Austin, cellist, will assist at the half hour of music tomorrow which opens the series of free Sunday afternoon musicales at the Episcopal Church of Overbrook. Mr. Austin will play the Nocturne of Tchaikovsky and the Concerto of Chopin. He also will play the offertorium, a "Song Without Words," by Mendelssohn. This is not an arrangement of one of the well-known piano works, but an original composition for the cello.

David Bishop, the distinguished operatic and concert baritone, will teach in this city next winter the art of song and speech of which he is a master. He will instruct his Philadelphia classes two days each week from October to May.

The sold medal of the Philadelphia Music Club for the season has been awarded to Ruth Nathanson, a pupil of Leonard-Hille Conservatory of Music.

The choir of the Second Presbyterian Church, Twenty-first and Walnut streets, will give a Holy Week recital of sacred music in the church on Monday, April 14, at 8:15 p. m. A number of a cappella choruses in that part, including numbers from the Russian, will be given by the choir of twenty boys, who are in the building without ticket. N. Lindsay Herdon will direct.

The soloists engaged for the annual concert of the Strawbridge & Clothier Chorus at the Academy of Music at Wednesday evening, April 10, are Mrs. Mae Ebrey Holt, soprano; Miss Lillian Addison, contralto; Paul Pontius, tenor; and Pierre Wines, baritone. The program will be a retrospective outline of American history, from the landing of Columbus to the peace of the Pilgrims, to the "Declaration of Independence," and the "Bill of Rights," and including Indian and negro melodies and stirring martial music.

Victor Herbert will personally direct the performance of his comic opera, "The Heronade," at the Metropolitan Opera House on the evening of May 5 and 6, when the Philadelphia Operatic Society will present the work in its first Philadelphia production. In the cast are Marie Stone Langston, Emily Sauer Heger, Ada Ritter, Helene Kestis Mason, Paul Volkmann, Horace R. Hood, Carl E. Lyman, Herman J. Bub and Charles J. Shuttleworth.

At the Messiah Lutheran Church tomorrow evening Florence Adair Wrightman, the young harpist, will be a soloist.

The Philharmonic Society will give its annual symphony concert, under the direction of Walter Pfeiffer, tomorrow night, at the Schubert Theatre. Hedda van den Beemt will direct his own composition, "Introduction and Scene From Aucassin and Nicolette," and William Greenberg, violinist, will be the soloist of the evening.

Amelia Galli-Curci, who recently was on a concert tour of New England and who has had another triumph in New York, is to be heard at the Metropolitan Opera House in this city on Friday evening, May 2.

Mrs. Adela Bowne Kirby, late prima donna soprano of the San Carlo Opera Company, will be heard in Puccini's "Madama Butterfly" on next Monday evening, April 15, at the Metropolitan Opera House. Her other roles in the department of the University Extension Society, Miss Kirby will tell the story, play the principal parts of the score and sing the leading arias.

The Mendelssohn Club announces a prize of \$100 for the best choral composition for mixed voices, to be composed by any one of the members of the club, and to be submitted to the club on or before August 1. A sealed envelope should be sent to the secretary, N. Lindsay Herdon, 411 North Sixth street, Philadelphia. The judges for the contest will be Prof. Cornelius Ribner, professor of music, Columbia University; Charles Digney, professor of music, Union Theological Seminary; and N. Lindsay Herdon.

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Stanley Musical Calendar for Coming Week. NORMA TALMADGE SUPPORTED BY THOMAS MEZIGHANY. PROBATION WIFE. ADDED ATTRACTION—NEW PRIZMA FEATURE. STANLEY CONCERT ORCHESTRA. Easter Week—Pauline Frederick in "One Week of Life"

PALACE MAE MARSH Spotlight Sadie CHARLIE CHAPLIN In "POLICE" TOM MOORE. ARCADIA JOHN BARRYMORE THE TEST OF HONOR. Added Attractions: "The Malesfactor"

VICTORIA GEORGE WALSH NEVER SAY QUIT CHARLIE CHAPLIN IN "POLICE" TOM MIX. Added Attractions: "When Men Desire"

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PHILADELPHIA'S FOREMOST THEATRES. FORREST MAT. TODAY TONIGHT 8:15. LAST WEEK NIGHTS AT 8:15 MATS. WED. & SAT. THE MASK and WIG CLUB. "THE REVUE OF REVUES"

GARRICK MAT. TODAY TONIGHT 8:15. LAST WEEK WINCHELL SMITH and JOHN L. GOLDEN. THE COMEDY THAT EVERYBODY LOVES. Turn to the Right THE CAVE GIRL. LOLA FISHER AND A SUPERB CAST

BROAD Commencing Monday Night AT MATINEES 8:20 WED. & SAT. 2:20. THE TRIUMPHANT ACHIEVEMENT OF HIS CAREER MR. LEO DITRICHSTEIN. "The Marquis de Priola"

COLONIAL Texas Comedy & MERRY MELODY. GLOBE THEATRE ATLANTIC CITY GRAND OPENING Monday Night, April 14th. AL JOLSON "SINBAD"

W.M. PENN 5 BIG ACTS. GRAND GRAND. TROCADERO REFINED BURLESQUE MAT. DAILY

METROPOLITAN OPERA HOUSE LAST PERFORMANCE TUES. EVG. APR. 15, AT 7:45 PRECISELY. FAUST

EUGENE YSAIE and MISCHA ELMAN. WALNUT MAT. TODAY—TONIGHT LAST. THE 13th CHAIR. Moulin Rouge

Keith's Special Engagement for a Limited Vaudeville Tour! MIGNON DOC. O'NEIL TOTO THE WORLD'S GREATEST CLOWN. Presenting a Pantomimic Fun Furore in Kewpieland. JIM TONEY & ANN NORMAN in "YOU KNOW WHAT I MEAN" REYNOLDS-DONEGAN CO. Lee-ROSE & MOON-Katheryn KARTELLI KINOGRAMS HARRY BERESFORD & CO. In a Character Comedy by Stephen Champlin, Called "A Live Wire" Next Week! A Mammoth Easter Week Festival!