ADDED ATTRACTION—NEW PRIZMA FEATURE

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Easter Week-Pauline Frederick in "One Week of Life"

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FORREST

Weekly Comment on Things

THE Chamber Music Association of Philadelphia ended its second season week or two ago, with the same reat success that marked its first season. And may now be considered to the same reat success that marked its first season. among the permanent musical institutions of the city. Certainly it has been development of this kind in his mind. the first organization which has conducted two successive years of highclass chamber music concerts without a serious deficit. This year there was not only no deficit at the end of the season as originally planned, but there was sufficient money in the treasury to give an additional concert, which marked the debut of a new organization of un-

usual merit, the Maquarre Sextet. The success which has attended this association from the start is most encouraging. Chamber music is appreciated chiefly by the musical elect, those who have gone through a long course been able to carry out its original plans

The musical organizations which have

Sunday afternoons and which were attended by very large and appreciative real masterplece. audiences, and which happily are to be resumed tomorrow.

These concerts more than justified their existence, and there is every realargely attended for the remainder of but even in his best songs, such as the season as they were before the "An Die Hoffnung" and "Adelaide." annual spring exhibition of the Academy

our who cares to contribute to this most the treasurer, Mrs. Herbert L. Clark. I Bryn Mawr.

DROBABLY the outstanding feature

diata success. It spread over Europe like wildfire and has held its own to this day. Every tenor in the world had doubtless sung this song since the night in Venice when Signor Beaucarde first gave it to an admiring world, and it has been a worthy rival for first place with the "Miserere" from "Il Trovatore." in the repertoire of the hand organs so much affected by humble compatriots of the great Italian composer.

SPEAKING of Verdi and the exten-sive 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 erew 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 indientive of British musical wisdom or unwisdom, all depends upon your point

But "La Donna e' Mobile," which occurs in the last act of "Rigoletto." is certainly a legitimate outgrowth of the earlier melodies of the same work, so strongly so that in a composer whose sense of thematic development was more marked than Verdi, it would seem as though this tune was the melodic crown structed from what appeared before it in the opera.

. For example, compare the close of the melody with the close of the Duke's

DHILADELPHIA ORCHESTRA

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Wednesday Evening, April 16, at 8:15
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Sibiolats: ANDRE MAGUARRE, Flute, and
CARLOS SALZEDO, Harp
BEETHOVEN. Overture, "Leonore" No. 3
MOZART, Concerto for Flute, Harp and Orchestra. GLAZOUNOW Symphony No.

Saturday Evening, April 19, at 8:18
Easter Manday Afternoon, April 21, at 3:00
Soloist, USSIP GABRILOWITSCH, Planist
HELTHOVEN Overture. Fidelio'
MO BET. Concerto for Plano and Orchestra
NN., Symphony No. 4 in D minor
P. T. Concerto for Plano and Orchestra
NN., Symphony No. 4 in D minor
P. T. Concerto for Plano and Orchestra
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URCHESTRA ULGCH
Symphony No. 1

song, "Questa o Quella," at the be-ginning of the first act, and a striking resemblance is apparent. But the real precursor of "La Donna e' Mobile" the lovely melody "E' Il Sol del l'Anima," also sung by the Duke. The time is the same, the key the same, the rhythmical movement identical, and the

the composer had any idea of a melodic 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 melodies may have subconsciously produced the most 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 after the pattern of Schubert, that is full of exquisite melody and none too precise in form or counterpoint.

Verdi composed the quartet largely as an experiment. He realized its weakhnesses as a chamber composition, and operatic orchestra, the quartet has none of study or of "intensive" concert of these qualities and, strange to say, it going, and that the new association has is utterly lacking in the melodic invenso well not only reflects great credit of his vocal writing. One would naton its officers and board but is a good urally expect Verdi to compose a string suggry for the concerts of yext season, quartet after the pattern of Schubert, which, it is understood, are now being that is full of exquisite melody and none planned.

Quartet, by the Rich and the Schmidt Quartets and the Society of Ancient Instruments, as well as the first Philadelphia hearing of two excellent organizations, the Maquarre Sextet, already referred to, and the Berkshire Quartet. It is not only in the cultivation of music of the highest class that the Chamber is not only in the cultivation of music of the highest class that the Chamber Music Association is performing a great service for Philadelphia, but also in giving us the opportunity of hearing arguments of the first of the properties of the prope organizations which otherwise would not this judgment was fully vindicated.
be likely to give concerts here as well as Verdi was as much out of his element

worthy a chance to be heard before a discriminating and cultured audience.

That the taste for music of this type in composition. The one who had probably the greatest scope was Mozart. In every form of composition the Academy of the Fine Arts on Sunday efform. opera, he has produced more than one

Beethoven's 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 Symson to believe that they will be as phony and the great D minor Mass.

Mozart, on the other hand, wrote percaused their temporary suspension. The feetly for the voice as well as for instrutest musicians of the city participated ments. Wagner composed no absolute in them and their work was received music and Brahms no operas, but it is with every possible evidence of delight probably just as well they did not, and appreciation. The expenses of these concerts are try untrod, and in these particular not large, but there is some, and any cases, uncongenial paths. Mozart. therefore, appears to be the one comorthy cause in the interests of the poser of the first rank who tried with nusic of the city can do so through great success every form of composi-

Coming Musical Events

ROBABLY the outstanding feature of Verdi's "Rigoletto," which was well presented at the Metropolitan Chera House last Tuesday evening, is the famous melody. "La Donna e Molile." 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 Ital-

bers 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 find its way out of the opera house and the effect which he knew that it would produce at the first hearing he 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 immetal and the content and was produced by the symptomic of the content and the content an

The Mendelssohn Club announces a prize of \$100 for an cappella choral composition for mixed voices. The work should employ eight voice parts, if not throughout at least a good part of the introughout at least a good part of the condition of the introughout at least a good part of the condition of involve needlessly compileted modulations. Manuscripts signed with a nom-de-plume should be sent to the condition. N. Lindsay Norden. 1200 Cresheim road, Philadelphia not later than August 1. A sealed envelope containing the composer's name and address should be sent to the secretary. G. U. Malpass, 911 North Sixth street, Philadelphia The judges for the contest will be Prof. Cornelius Rybner, professor of music, Columbia University: Chrence Dickinson, professor of music, Union Theological Seminary and editor for H. W. Gray Company, and N. Lindsay Norden.

The series of free Sunday afternoon con-

The series of free Sunday afternoon concerts at the Academy of the Fine Arts will be resumed next Sunday, April 13, at 3 o'clock. The performers will be Marian Singloff, planlat: Mina Dolores, soprano, and Nina Prettyman Howeli, violinist, Contributions may be sent to Mrs. Herbert L. Clark, treasurer, Bryn Mawr.

One of the great musical events of the season will be the joint recital of Ysaye and Mischa 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 mem-bers of the Matinee Musical Club next Tues day at 2:30 at the Bellevue-Stratford. The

Musical Calendar

for Coming Week

Sunday-Free concert, Academy of the Fine Arts, 3 p. m. Sunday - Philharmonic Concert, Shubert Theatre, S p. m.

fly." Witherspoon Hall, 8:15 p.m. Tuesday — Matinee Musical Club concert, Bellevue-Stratford, 2:30

quarre 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. Maquarre and Salzedo, soloists. (Postponed' concert.)

Saturday - Philadelphia Orchestra. Academy of Music, S:15 p. m. Gabrilowitsch, soloist.

soloists will be Nina Prettyman Howell, vio-lin: Bertrand Austin, cello; Dorothy John-stone Baseler, harp; Florence Haene, violin Mary Harrett, soprano; Donald Redding and Margaret Ashmead Mitchell.

The gold medal of the Philadelphia Music Club for plane has been awarded to Ruth Nathanson, a pupil of Leefson-Hille Con-servatory of Music.

The solists engaged for the annual concert of the Strawbridge & Clothler Chorus at the Academy of Music on Wednesday evening. April 30, are Mrs Mse Ebrey Hotz, soprano: Miss Mabelle Addison contraits; Paul Pontius, tenor, and Piotr Wissia baritone. The program will be a retrespective outline of American history from the landing of Columbus to the peace of 1919, the epochs and episodes to be Illustrated by sons. Versa and tableaux. The musical numbers cover a wide range of composition, from the old Psaims as sung by the Pilgrims, to the "Recessional." The Call to Freedom" and the "Hymn of Peace," and including Indian and negro melodies and stirring martial music.

Victor Herbert will personally direct the performance of his comic opera, "The Serenade," at the Metropolitan Opera House on the evenings of May 5 and 6, when the Philadelphia Operatic Society will present the work in aid of Temple University funds, in the cast are Marie Stone Langston, Emily Stokes Hagar, Even Ritter, J. Helffenstein Mason, Paul Volkman Horace R. Hood, Carl Weyman, Herman J. Bub and Charles J. Shuttleworth.



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Next Week! A Mammoth Easter Week Festival!

Monday-Adela Bowne Kirby, lec-ture-recital, "Madama Butter-

Tuesday - Philadelphia Orchestra, Academy of Music, 3 p. m. Ma-

At the Messiah Lutheran Church tomer-row evening Florence Adele Wightman, the roung harpist, will be a soloist.

The Philharmonic Society will give its seem symphony concert, under direction f Walter Pfeiffer, comorrow night, at the huper Theatre. Hedda van den Beemt ill direct his own composition, "Introducion and Seeme From Aucassin and Nicotte," and William Greenberg, violinist, will be the soloist of the evening.

Mme. Adela Bowne Kirby, late prima donna segrano of the San Carlo Opera Company. Naples will be heard in Puccini's "Madame Butterfly" on next Monday evening in Witherspoon Hall, in the musical constraint of the University Extension Society. Mme. Kirby will tell the story, playing the important parts of the score and singing the leading arias.

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