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THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE appointment of Pierre Monteux. Metropolitan Opera House, as perma-instruments simply for the pleasure of nent conductor of the Boston Sym-owning them. Such a collection is of phony Orchestra, was not much of a no permanent value, for they are almost surprise. Indeed it was more of a sur-invariably sold after the death of the and he was willing to go.

By one of those strange happenings so frequent in musical circles, in this country especially, Mr. Rabaud, who has for years been a distinguished conductor of opera and has done orchestral and symphonic conducting only inci-dentally, was called to one of the greatest of American orchestras. By the same token, Mr. Monteux, who, among other things, frequently conducted the Colonne Orchestra in Paris and who maintained his own symphony orches-tra in the French capital, only conducting opera occasionally, and never making it a specialty, was summoned to the conductorship of our greatest as he might about business, and the opera company. One would naturally have thought that Mr. Monteux would as he might about violins, have gone to Boston and Mr. Rabaud to When a big dealer gets

exclusively to composition. But there is no denying the fact that the Boston season has not been a brilliant one, either from the standpoint of popular success or of art. The series of concerts given in Philadelphia this season are positive proof of this, for although there were only five of them, they came at such widely distributed points of the season that the progress or rather retrogression of the orchestra could be plaintly seen.

If one some one who would use it to better advantage than keeping it in a music transcompanied choruses) will be alvered to be the direction of Nicola A. Montani at the Bolevior Stratford Monday evening, May 26. These numbers include the celebrated mote the direction of Nicola A. Montani at the Helevior Stratford Monday evening, May 26. These numbers include the celebrated mote the direction of Nicola A. Montani at the Helevior Stratford Monday evening. May 26. These numbers include the celebrated mote the direction of Nicola A. Montani at the Helevior Stratford Monday evening. May 26. These numbers include the celebrated mote to be possible way to an understant of the direction of Nicola A. Montani at the Helevior Stratford Monday evening. May 26. These numbers include the celebrated mote to worse in England than here, but it is unfortunate that some way cannot be unfortunate that some way cannot be devised. At the death of a British, nobleman some years ago about twenty of the finest violins in the world were sold, but here, as in most other cases, by seen.

onducted by Mr. Monteux, who had found their way to this country. been lent by the Metropolitan to lead | Since the days of Luigi Tarisio, who until Mr. Rabaud should have arrived was the first to appreciate the value of in the United States, nothing could be the Cremona instruments, and left about reasonably expected. The Boston Orchestra was then for the first time in its existence playing under or rather being trained by a French conductor.

Despite the mixed nationalities of its However, the poor musician has one personnel, it had been steeped in the consolution. That is, that the average Fielder and Muck. These were not to be overthrown in a moment and, in fact, to an outsider it scemed as though they had not been seriously impaired, although somewhat shaken, by the entire COMING MUSICAL EVENTS had not been seriously impaired, al-

There was also a new concertmeister

eember, which was the first time that Mr. Rabaud appeared in this city as a conductor. The orchestra at this concert showed a mental state entirely different from that which it had shown since the enforced retirement of Doctor Muck, and at that time it looked as though Mr. Rabaud would be able to though Mr. Rabaud would be able to

discipline which would not have been tolerated for a moment under the former leaders. The writer at one of the later concerts saw one of the violinists stop playing for no apparent reason, lay his violin in his lap and deliberately talk to his scatmate for a space of not less than a minute, before he resumed playing, although the instruments of his section were busy at the time. This was only one of a number of incidents which occurred in the Philadelphia concerts, which indicated something was seriously wrong in the body. Imagine what would have happened had such a thing occurred under disciplinarinus like Nikisch or Gericke.

HOWEVER, this is now all past, and the interesting question is. What will Mr. Monteux do with the orchestra? To an impartial observer it seems as though the change from Rabaud to Monteux or, for that matter, to any French or Italian conductor is a case of "from the frying pan into the fire," unless certain radical changes are made. It had been said that there are twenty-three changes in the personnel of the Boston Orchestra for next sea-son, and some of these may make Mr. Monteux's task considerably lighter. As has been said, the traditions of

the Boston Orchestra are those of a nation other than that of the coming and the retiring conductors. It is no may matter to make a change so radical without affecting, to a very serious ex-lent, the morale of the organization. Jome indication of what that means ins been given this year. The well-inown leopard and the equally wellmown Ethiopian would have a far easir time changing their respective spot nd skin than the average orchestral dayer in changing the traditions under chich his organization has won success n the past, and from which a partial heauge has been shown to be uninc-cusful. Under any circumstances, the uture of the Boston Orchestra in its oming season is one of the most inresting situations to American music

T 18, of course, impossible to bring it about, but there ought to be a law igninst the collecting of fine instruients, especially violins. Many of the inest Cremonas and instruments of ther makes are in the hands of colectors, who simply collect them as a toby or for the somewhat problematic oy of possessing something that is beoud the means of the average person The unfortunate result of this is that best instruments in the world are ocked up in private collections and are hus kept out of the hands of those ansicians who appreciate them most and could put them to the best possible se. For example, some years ago the amous Hawley collection was sold after he death of the owner. Eax violins in collection brought an aggregate of t \$40,000, an average of \$10,000, and if the writer romembers con-; all but one found their way into collections. The air instruments

were a Gasparo de Salo (said to be on of the very few absolutely authenticated ones in existence), a Maggini, a Stradivarius, the "King" Joseph Guarnerius (bought by Mr. Havemeyer for about \$15,000), a Niccolo Amati and a Berrowsi

and a Bergonzi.
There can be no possible objection to a wealthy man possessing one or two fine instruments if he can play them, no matter how badly, for they are then at least serving some good end; but there is every reason why he conductor of French opera at the should not nave a big collection of prise that he did not get it this season. man who began it. Fine instruments instead of Mr. Rabaud, inasmuch as are always in demand and they are too instead of Mr. Rabnud, inasmuen as the Metropolitan Opera Company has at all times been willing to release Mr. Monteux from his contract, which, by the way, has still a year to run, in case the Boston Orchestra really wanted him the Boston Orchestra really wanted him son to see a fine violin, as it does a painting, but in the hands of an artist, this violin would serve a valuable pur-

> A NOTHER objection is that it places an entirely fictitious value, not only on the specific instruments in the collection but upon all instruments of more than ordinary worth. The average dealer in musical instruments is decidedly not in business for his health, and they are adepts at getting the last cent possible out of both the musician, who generally does not know as much

When a big dealer gets hold of an New York, although probably the salary paid in Boston had something to do with the final decision.

New York, although probably the salary paid in Boston had something to offers it to the collectors who, he knows, are able to pay four or five times the MR. RABAUD'S chief reason for not remaining in Boston is said to be dealer cannot be bloomed and the best of the collectors who, he knows, are able to pay four or five times the price for it that the musician can. The remaining in Boston is said to be dealer cannot be blamed for this, but that he desires to devote himself almost just the same it keeps a fine instrument

they simply went into other collections At the early concert, which was principally British, although a couple

However, the poor musician has one

IN PHILADELPHIA CIRCLES

There was also a new concertmeister who had not had the orchestral training of some of his predecessors, and, all in all, things were not in a very homogeneous state when Mr. Monteux arrived to take over the organization. Nevertheless his concert here was one of the best of the series and showed that he had some definite plans for the handling of the orchestra.

VERY much the best concert of the series, however, was the one in December, which was the first time that

get the organization in at least something like its former self.

The succeeding concerts, however, dispelled this idea. There was very apparent friction in the orchestra, which played carelessly and with a lack of discipline which would not have been

Purenzo Rico, the basso, will give a re-cital in Witherspoon Hall next Thursda-evening, May S. His principal number wil-he the aria of Surestro from "The Mart-Flute," and he will also sing groups o-both modern and classic songs.

The Musical Art Club has given a distinguished series of musicales on Sunday evenings, in which many of the best musicians of the city have taken part, including Mmea. Stokowski, Cecile Ayres, Faas, Barrett, Langston-List, Buchanan, Meisle and Measrs. Rich, Horner, Maquarre, Jacobinof, Ezerman, and William and Emit Schmidt.

Grisha Monasevitch, pupil of Frederick Hahn, will be heard in a violin recital at Witherspoon Hail on Tuesday evening. May 6. This boy, who is but sixteen years of age, gives great promise, and those who have heard him are unanimous in their praises of his aiready mature artistry. His principal number will be the Vitali chaconne.

The thirteenth free concert at the Academy of the Fine Arts will be given at 3 o'clock tomorrow afternoon. The performers will be Katherine Meisle, contraite, and Harry Aleinikoff, violinist, the latter a member of the Philadelphia Orchestra.

Estella Neuhaus, pianiste, and J. Howe Clifford, reader, announce a program to be given at the Bellevue-Stratford Hotel on Friday, May 9, at 11 o'clock. The piano numbers will be by Yerdt-Ligzt, Brahms, Dvorak, Liszt, Chopin, Schumann and Gott-schalk, Mr. ('lifford's reading will be from 'Richard III.'

"Richard III."

The joint recital of violin music by Eugene Ysaye and Mischa Elman, two of the best-known violinists now on the concert stage, at the Metropolitan Opera House next Sat-

Circus

Coming

Musical Events of Coming Week in Philadelphia

Sunday-Free concert, Academy of the Fine Arts, 3 p. m. Sunday-Chamber music concert Philharmonic Society, Shubert The-

atre, 8:15 p. m. Monday — Philadelphia Operatio Society in "The Screnade," Metro-politan Opera House, 8 p. m. Tuesday - Philadelphia Operatic Society in "The Serenade," Metro-

politan Opera House, 8 p. m. Tuesday — Grisha Monasevitch, violin recital, Witherspoon Hall, 8.15 p. m. Friday - Neuhaus-Clifford piane

and reading recital, Bellevue Strat ford, 11 a. m. Frida; - Galli-Curci recital, Met ropolitan Opera House, S:15 p. m. Saturday—Ysaye-Elman joint vio lin recital, Metropolitan Opera House, 8:15 p. w

urday evening, will be one of the unique nustical evenis of the season. Their prin-tipal number together will be the great touble concerto in D mifor for two vio-ins by Sebastian Bach.

The last concert of the Philharmonic Society of Philadelphia will be given tomorrow night at 8:15 o'clock in the form of a chamber music concert at the Subert Theatre. The principal work of the evening will be Schubert's quintel, the "Frout." The following will participate: Miss Bertha Levin, contraito; Fred C. Rauser, plane; John K. Witzemann, S. Carlton Cooley, violins; Errich Haitenorth, viola, and Alfred Lennbrig, cello.

Amelita Gaill-Curel, the colorature sono, will come to the Metropolitan Operause on Friday evenire of next week to be a rectal. This will be her fifth appeares in this city this season. She will have considered the season of Manuel Beresquer, flutist, of a Chicago Opera, who will be heard in two season of Manuel Beresquer, flutist, of a Chicago Opera, who will be heard in two loss, and who will also play the obbligator ber when she sings the mad scene me "Lucia." Mine, Gaill-Curel will open concert by singing "It'Amour de Moil," a teenth century French ballad. "Ah Nonedea. from "Sonnambuis, is on the ogram, and there are many other atcepting offerings.

HAS A WAR RECORD

Rorke's Goes Back t Mafeking

Ina Rorke, who plays the highly amusing role of the fashionable but unsatisfied customer in "Lombardi, Ltd., at the Lyric, was the head of the Brit ish hospitals at Mafeking during the Boer War and received from King Edward VII the decoration of the Royal Red Cross of Great Britain.

Miss Rorke was born in England, but at the early age of ten went to South Africa, where she received her educa-When the Boer War broke out she served under General Plumer at Mafeking, who made her matron of th base hospital there.

JOINT RECITAL

Metropolitan Opera House Tickets on sale at Weymann's, 1108 Chest-ut St. Prices 75c to \$2.50. Box Seats, \$3.

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PEGGY PARKER'S FAD WILD ANIMAL PETS

Keith Star's Favorite Haunt Off Stage Is the

It seems to be an admitted fact that almost every member of the theatrical profession has some sort of a fad or another. There is apparently no reason why the people of the stage should develop any sort of a mania, any quicker than the members of any other profession or trade, but it is so and one reason given for it is that stage folk are temperamental and their sentimental feelings often lend them to an extreme fondness for pets.

Peggy Parker, who comes to Keith's next week as one of the principals in the musical comedy, "Not Yet Marie, has made a study of wild animal life Antonio Scotti, the famous baritone, will visit this city at the head of his own company on Saturday evening, Mas 17. The operas to be given are "Cavalleria Rusticana" and "L'Oraccio." The scene of the latter work is laid in San Francisco and the part taken by Mr. Scotti is that of Chim-Fen, a sinister Chinese character, which is said by those who have seen it to be one of his best parts. Other members of the company include Florence Easton, Francesca Peralta, Forrest Lamoni, Jean Borden, Millo Picco and Charles Gallagher.

Miss Parker is a constant visitor to the wood whenever the city in which she is playing happens to have one. She never fails to engage the keepers in conversation regarding the habits of the animals. She now has two Angora cats and a couple of dogs, but she longs for wild animals and means to add some to her collection of per as soon as she has collection of pet as soon as she has a place to keep them and time to give

them attention. Carrillo to Play in "Bread Line" Shortly after the engagement of 'Lombardi, Ltd.," at the Lyric, Leo Carrillo, the star, will go to London, where Oliver Morosco will present this piece in conjunction with Gilbert Miller Following the London engagement, Mr. Carrillo will return to America to appear in a new comedy entitled "The Bread Line," and in which he will again

ODAY-PAULINE FREDERICK in

be seen in an Italian role.

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TODAY-ELSIE FERGUSON in "EYES OF THE SOUL"

ALL NEXT WEEK-Ernest Truex and Louise Huff IN FIRST SHOWING OF

"Oh, You Women"

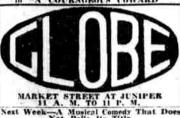
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TODAY—TOM MIX in
"Hell Rearin' Reform"

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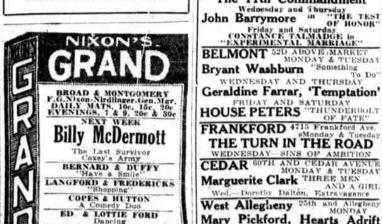
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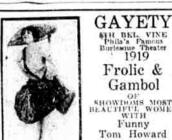
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