EVENING PUBLIC LEDGER-PHILADELPHIA, SATURDAY, NOVEMBER 29, 1919

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

TF GIUSEPPE VERDI had composed "Aida" for an American, or perhaps we had better say for a Philadelphia andlence instead of an Egyptian one he would probably have avoided the tactical error of placing the greatest tenor solo In the opera so near the beginning, even if it does belong just where it is. He ould have taken a lesson from "Rigoletto," where he has put "La donne c mobile" in the last act, by which time every one who intends to come has arrived.

Verdi's carelessness in this respect was strikingly shown last Tuesday evening at the Metropolitan Opera House when Giovanni Martinelli sang "Celeste Aida" to an accompaniment partly orchestral, but more in the form of patterings and squeakings of the shoes of latecomers. His rendition of the great melody was very beautiful, but the effect was sndly marred by the advent of the crowd of late-arriving patrons. There are some spots in every opera where an interruption of this kind is en-durable, but the most famous tune of an SOME COMING MUSIC EVENTS

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Next Week's Events Sunday, Nov. 30. - Free concert,

Academy Fine Arts, 3 p. m. Monday, Dec. 1.-Monday morning musicale, Bellevue Stratford, 1 a. m.: Mme. Frances Alda, soloist.

RICH AND KINDLER

AS JOINT SOLOISTS

Fine Performance of Brahms's

Double Concerto at Unusually

Good Orchestral Concert

Boston Symphony Orchestra, Academy of Music, 8:15 p. m.; Louise Homer, soloist Tuesday, Dec. 2 .-- Matinee musicale,

Bellevue-Stratford, 2:30 p m.; Henry Hadley program, the composer attending. Grandopera, "L'Elisir d'Amore," Metropolitan Opera House, Sp. m.; Caruso, Garri-

son, DeLuca. Quartet of Sistine Chapel, Academy of Music, 8:15 p. m. Wednesday, Dec. 3.—Toscha Seidel, violin recital, Academy of Music, 8:15 p. m.

Thursday, Dec. 4 .- University Extension Orchestra, Witherspoon Hall, 8:15 p. m.; Adele Bowne-Kirby and William A. Schmidt, soloists.

Friday, Dec. 5 .- Philadelphia Orchestra. Academy of Music, 3 p. m. ; Harold Bauer, soloist. Saturday, Dec. 6. — Philadelphia Orchestra. Academy of Music, 8:15 p. m.; Harold Bauer,

which in its orchestration and develop-ment, is almost in the form of a short symphonic movement. This was given with understanding and spirit and then came the double concerto for violin and violoncello of Brahms, played by Thaddeus Rich, concertants played by Thaddeus Rich, concertants of the Orchestra, and Hans Kindler, solo cellist. This work has been performed many times in Philadelphia, but never better in its technique and ensemble than by these two artists. The concerto itself is a rather un-grateful work, being exceedingly dif-ficult and not especially effective for the public. It requires probably as much technique for hoth solo instruments as any composition ever composed for noloist. any composition ever composed for them, either singly or together. It is written rather in the idiom of the piano than in that of the strings, being full of

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there are few things which upset the continuity and consistency of a pro-gram more than a host of people en-tering the hall after the concert has begun and distracting the attention of those who are already there and in the mood for listening. Few operas suffer more from this evil than Verdi's "Alida," for the reason mentioned, that the most famous and probably the finest melody of the whole the sector of the planes of the inter organist of Philadeinhia. The Mathee Muleical Club will present at the monet of the sheet of the solution of the solution of the solution will be J. Helfren the commentions of the planes of the solution of the solution of the solution of the plane of the solution of the solution of the solution of the planes of the solution of the solution of the planes of the solution of the mentioned, that the mest famous and probably the finest melody of the whole work comes so soon after the begin-ning of the opera; but then there are comparatively few works of this kind where the plot unfolds in the relation-ship of the characters to each other so quickly and so early as in this opera. It must be said, however, that once there, the Philadelphia audience leaves nothing to be desired in attentiveness and in courtesy. The silence in sud-den stops of the symphony, is so intense as to be almost felt, a sure proof of at Mason, bass, and Israel Vichnin, Burner, bass In Vichnin will play the MacDowell Concerto ley, and Mr. Mason will sing arias from Halevy frs, and Verdl. The orchestrs will play the and 'Phedre' overlure of Massant, two move-ptes ments from Raff's symphony. 'In the average smaller numbers, the

FINE RECITAL COMING

FINE RECITAL COMING Samaroff and Werrenrath to Give Joint Concert for Orchestra Fund Mme. Olga Samaroff will participate in a joint recital on Monday evening December 8, at the Academy of Music with Reginald Werrenrath, the famous American baritone. The concerto has been arranged by the Philadelphia Music Club, which is to devote the pro-ceeds to a subscription made by that organization to the Philadelphia for chestra endowment. Already there have been many subscriptions from prom-then the production. Educations for production. Branatic Art Public Production. Branatic Art, Public Speaking December 8, at the analysis and character Music Club, which is to devote the pro-chestra endowment. Already there have been many subscriptions from prom-then the production. ENTRE Structure and seats.

Testerday afternoon's concert of the Philadelphia Orchestra was attended by one of the largest crowds that has ever heard an afternoon concert at the Academy, every seat in the bouse being taken and the audience completely filing the orchestra pit as well. The crowd was amply repaid, for the con-cert was one of the fluest and one of the best played that the Orchestra has given for a long time. It began with the overture to "Don Giovanni" of Mozart, a composition which in its orchestration and develop-ment, is almost in the form of a short

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DEATHS LEGAL ADVERTISEMENTS STATE OF JOHN M. SMITH, deceased-Latters testamontary

sts.) Solemn mass of require Church of Transfiguration, 10 a. m. Ist. Old Cathedrai Cem. Auto. service. McMENAMIN.--Nov. 27. ANNA R., widow of Frank McMenamin (new McMeare) ased To. Relativus and friends invited to funeral services. Mon., 11 a. m., residence of niece. Mrs. William E. Crissy. 200 Levick st. Lawndale. Fhila. Int. Oxford Church srounds.

Censed Letters teatamontary upon the estate of Charles H. Swan, deceased, by ving been granted to Pidelity Trust Co-and Charles E. Ewan, all persons indebted to the sold states are requested to make payment, and those having claims assiss the same to threat them, without delay, at the soft of the sold company. 323-331 Chestnut st., Philadelity P. GEST. Withink P. Testdent.

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ESTATE OF CHARLES H. SWAN,

opera and at the symphony, is so intense as to be almost felt, a sure proof of the attention of the audience, while their reception of a fine piece of work, either vocal or dramatic, is hearty and

TTHE new French quartet of Albert Le Guillard, played by the Flonzaley Quartet at the concert of the Chamber Music Association at the Bellevue. Stratford last Sunday afternoon, em-phasizes the fact that the string quartet is not the best medium for the exposi-tion of modern music as a thresent con-

It, and it may be said to correspond al-most to a pastel in art. This lack of color is not due to the fact that only stringed instruments make up the quartet, because in divided strings in rolor is possible. But with only four playing, elaborate division, the secret of ered color in the strings is of great color in the strings, is quite impossible. A fine example of color in the divided strings is in Grieg's "Herzwunden" and "Leszter Fruh-ing," for stringed orchestra, as well as in many of the works of Wagner, in coure of which the violins alone are bivided into as many as sitteen nerts. "Herzwunden" and "Leszter Fruh-ling," for stringed orchestra, as well some of which the works of Wagner, in divided into as many as sixteen parts. With the string quartet, this is not possible, and the more the writer hears of modern music the more he is con-vinced that it depends most of all upon its coloring. For this reason the mod-ern orchestral compositions rank con-"Helie*" suddenly, from the region

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BILLY'S ROMANCE By ELIZABETH MCNAUGHT

Stratford last Sunday afternoon, em-phasizes the fact that the string quartet is not the best medium for the exposi-tion of modern music as at present con-stituted. The composition itself is a fine trought and in workmanship, and noth-ing can be laid to the door of the com-poser on either of these counts. However, the string quartet is to some extent a formal mode of expres-mion. There is little color possible in it, and it may be said to correspond al-most to a pastel in art. This lack of color 's not due to the fact that only tringed instruments make up the

his huge massiveness toward her. Elsa gave a startled little squeal and slid to the very farthest corner of the divan. Archie followed inmediately, "Wh-wh-what, a mouse?" solicitously, "No-nothing," quite idiotically from the blushing Elsa, who finding herself cor-nered, began building a barricade of ner roses between herself and com ter roses between herself and com canlon. For many moments Archie re-mained silent, deep meditative silence.

Ocean view, Kentucky ave, and ericolving beautiful lawn and garde

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