

THE MUSIC WORLD.

How the May Festival of 1891 Will Be Looked Upon When It Is a Part of Local History.

FINANCES OF THE UNDERTAKING.

An Explanation of the Fact That Gilmore and His Band Never Fail to Please the People.

THE AMERICAN ARTISTS IN LONDON.

Success of a Pittsburgher in Munich, and Musical Genes of General Interest.

Not much need be added in the way of review of the May Festival to what has already appeared in the columns of THE DISPATCH. This occasion will go down into local history as a companion piece to the Festival of 1889. Both were brave attempts by Mr. Retter to do the best he could under existing circumstances, attempts for which he deserves the heartiest thanks of the musical community, especially in view of the unfortunate financial results in each case.

This time the soloists—to begin with the least important department—were not quite up to the standard set before. There was no such artist this year as Lilli Lehmann, and others of the solo personnel fell below those heard before. This, however, was nobody's fault; the best artists in the country were here, and they were altogether adequate to the work in hand, at any rate. This deficiency, such as it was, was much more than made up by the greater efficiency of the orchestra, a much more important element in the festival. Instead of being a mixed body of players from various sources, it was practically the same orchestra that Mr. Seidl has constantly had in hand at the Metropolitan Opera House and the Brighton Beach and other concerts for the past two years. This made a considerable improvement in the finish and ensemble of the orchestral work, although a larger number of strings would have been a further advantage. Mr. Seidl himself is a better conductor for general concert work than before, and although the orchestral end of the festival was highly satisfactory.

The chorus, of course, was not. And this through no fault of Mr. Retter and his assistants. Except in the "Gypsy Life," they did just about all that could be asked under the circumstances, and in many points much surpassed all justifiable expectations. But the fidelity and zeal of an attempt may be cordially commended, and yet the attempt be recorded unsuccessful, as in this case. Not only was it absolutely impossible to prepare the great work that was the chief feature of the festival in every genuine festive scheme, but the necessarily hasty formation of the chorus admitted much "dead wood" and the exceedingly short rehearsal period gave no time for needed practice in singing as such, every minute being needed to learn the pieces in hand. Really artistic results are simply out of the question under these conditions. The choral work should be a chief element in a true festival, and we will never have an event worthy of that name in its highest sense until we have a permanent, carefully chosen body of singers and an abundance of time for rehearsal.

However, leaving aside the ideal festival standards, we did have a series of impressive and interesting performances. One result has been a commission given Mr. Sadtler to write a six-voiced composition for 12 horns—the old style instrument of this occasion was first given by Mr. Sadtler's orchestra, which was that of the King's First Infantry Regiment, returned from the Philippines, and of the Royal Theater. The young Pittsburgher's orchestration of this homely material now repeated recalls, compelling a respectful word to be said in regard to the quantity given with like results, and a liberal offer for its publication accepted by Mr. Sadtler.

Two Names That Draw Well.

The only Gilmore, with his bonny band, drew a tremendous audience to Mechanical Hall Wednesday evening, besides a goodly number—including many school children at a dime apiece—on the same afternoon. An extended review of the performance is hardly necessary, after all that has gone before. Mr. Gilmore himself and the work he gets out of his excellent military band are too familiar for further comment—though it is worth a word to be said to be heard and to describe how the "Kreutzer" sonata sounded from a brass band! The Festival Chorus has lately had quite as much critical attention as it wants, and most of the soloists—Mr. Italo Campanini, Mrs. Ida Euler-Klein, Mrs. Louisa Natani, Miss Anna C. Mantell, Miss Maud Powell, Mr. Spitznagel, Mr. Sartori and Mr. W. S. Weeden—are already well known in Pittsburgh.

One significant point in this connection is the large attendance called out, without much advertising, by the familiar names of Gilmore and Campanini. Nothing, it is clear, can equal the popular drawing power of familiar, familiar names. It is to be relied on to turn out to hear performers whose fame has long been a household word.

It will be of greater significance, it is thought, when the people turn out in this expectant spirit, they do really enjoy the performance, if it be all calculated to give enjoyment. A receptive attitude on the part of the audience means much more than half the battle to composer and performer. It is a safe wager that the half dozen compositions on Gilmore's programmes which had been heard in the Festival of the previous year gave more enjoyment to more people on the latter than on the former occasion. And this although the latter performance of the Festival of the previous year was a disaster in the Festival of the previous year.

The success of this remarkable phenomenon, Herwin Gilmore's wide-spread fame as a dispenser of music for the people at large. Every listener settled back in his chair, perfectly easy in mind and ready to take with an open question and enjoy without reasoning whatever the "popular" Patrick should provide. No one feared that the music would be too "classical" or in any manner beyond him. It was Gilmore and that settled all doubts and qualms. Consequently, the very same really classical composition, which had been more or less favorably received at the Festival were enthusiastically accepted at the Gilmore concerts, though less well performed.

There is a lesson here. The people's enjoyment of most truly good music lies in their own hands. If they will go to other concerts in the same easy state of mind they will just as surely find enjoyment. No possible combination of composer and performer can thrust enjoyment upon querulous, uneasy listeners. And those writers, whose utterly mistaken advance criticism of the "May Festival" programme, is attributed to the people into that state of mind, made themselves thereby responsible for more lost enjoyment than they could possibly have caused had they been able to programme to the "Annie Rooney" level throughout.

BUYING UP PIG IRON.

Chicago Manufacturers Evidently Expect a Big Advance.

A BROKER'S OPINION ABOUT IT.

Some Recent Purchases That Seem to Have Great Significance.

DEMAND FOR THE SOUTHERN PRODUCT.

(SPECIAL TELEGRAM TO THE DISPATCH.)

CHICAGO, May 23.—During the past two or three weeks the big iron manufacturers of Chicago have been heavy buyers of pig iron. The McCormick Harvester Works bought 8,000 tons in a single lot a few days ago and as much more in smaller quantities. The Deering Harvester Machine Works has within the same time bought about 15,000 tons.

The syndicate which controls and operates malleable iron works in Chicago, Indianapolis, Cleveland and other points East has purchased not less than 40,000 tons of Lake Superior charcoal iron, at prices, it is said, ranging from \$15.50 to \$17.50 per ton; the same grade of goods are from \$17.50 to \$18. Large numbers of smaller establishments from the attention bestowed upon Miss Sybil Sanderson, the American artist, who was the *Manon* in the opera first referred to. Miss Sanderson had previously played *Manon* with much success in Boston and probably for this fact too much was expected of the young American. On the morning following the first performance of "Manon," at Covent Garden, the critics were found to have come to the conclusion that Miss Sanderson had hardly realized expectations, though she was warmly received on account of her clever and vivacious acting. In spite of the cordial reception given to Miss Sanderson, it can't be denied that the thinness of her voice has been so noticed that it has caused a discussion as to the methods of her teacher, Marchesi, whose other pupils are thought to have been weighed down with a similar vocal thinness, and doubts are expressed as to the utility of sacrificing the power and beauty of the voice to obtain a certain note. The fact is, however, that Massenet's work is too light for such a large house as Covent Garden.

Edwin Isham, the American baritone, made his debut in a concert here on Thursday with considerable success. Another American artist, David Bishpham, who has already been heard in Tenyson's songs, will probably play the part of the *Duke in "La Basoche"* at the Royal English Opera House.

Mrs. Pemberton-Hincks, of New Orleans, La., yesterday afternoon gave great enjoyment to a party of distinguished guests at a concert given at the residence of Lady Dudley. Mrs. Pemberton-Hincks sang several croon songs, and a duet with Maurel, the baritone. Among those who were present on this occasion were the Princess of Wales and the Duchess of Manchester.

Mme. Marguerite de Pachmann, the pianist, has accepted an engagement for an extensive tour of the United States next season. She is the wife of Vladimir de Pachmann, the famous Chopin player, who has been concentrating through the States lately.

The Success of a Pittsburgher.

Mr. Frank E. Sadtler, of Pittsburgh, is meeting with a distinguished success in Munich as an orchestral composer and conductor. His "Phantasia Stueck," in which the muted string quartet is sharply contrasted with the full orchestra, has several times been conducted by the young composer with great success, since the first performance. It is noted in these columns. One result has been a commission given Mr. Sadtler to write a six-voiced composition for 12 horns—the old style instrument of this occasion was first given by Mr. Sadtler's orchestra, which was that of the King's First Infantry Regiment, returned from the Philippines, and of the Royal Theater. The young Pittsburgher's orchestration of this homely material now repeated recalls, compelling a respectful word to be said in regard to the quantity given with like results, and a liberal offer for its publication accepted by Mr. Sadtler.

Crotchets and Quavers.

Among the big musical schemes already brewing for the quadri-centennial season, one of the most ambitious is that of the Boston Symphony Orchestra and the Boston Singers' Society, a compact choral which, under Mr. George L. Osgood's training, has attained an efficiency worthy of the best of the country's foremost orchestras. Such a combination can achieve great results and next year's symphony concert will be looked to with even greater interest than ever. The chorus will give each year at least one concert, however devoted to the unaccompanied works of the great masters.

With the dropping out of Miss Emma Juch, her opera company has been rechristened as the "Metropolitan Opera Company," and will be heard, under the management of Mr. John C. Nolan, in the Columbus Theater, New York, on Friday next, beginning to-morrow. In the company are Messrs. George von Januschowsky, Carlotta Maconi, and Miss Maud Powell, and Messrs. Payne Clark (of the Carl Rosa Company), William Stephens, Len Stromont, S. H. Dudley, Fred Vetter, and Joseph W. Sullivan. Mr. Adolph Nesselrode is the musical director and stage manager.

The incidental music which added considerably to the effect of Miss Fanny Davenport's "Cleopatra" last week, is stated in the programmes to be by M. Xavier Leroux and W. W. Furst, the latter being the musical director of this company. Does any one remember distinctly the incidental music of the melodrama evolved from Mr. Rido Haggart's novel, "Sis," as produced here last season with Mr. Furst at the conductor's stand? The music was by no means the least evident point of similarity in the performances centering about those two remarkable Egyptian females? They ought to call "Cleopatra" a melodrama—or, at least, "a temper in a tempo" tragedy.

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