

THE MUSIC WORLD.

A Pittsburger's Defense of Mascagni's Cavalleria Rusticana.

TRICKS OF THE GREAT MASTERS.

The Question of Gospel Hymns Against Pure Church Music.

NEWS NOTES OF GENERAL INTEREST

Mr. Frank E. Sandler writes home from Munich to THE DISPATCH a spirited and interesting reply to the sarcastic flings cast at Mascagni by an Eastern reviewer in a widely-copied paragraph, reading thus:

"Cavalleria Rusticana" is as full of tricks as the monkey on an Italian organ, writes A. P. Dunlop. It is a trick to sing the principal tenor solo before the curtain rises; a trick to use the church as a curtain to the passionate scenes before it; a trick to call this singing pantomime a melodrama; a trick to give the same soft, sweet, sensuous Sicilian tone over and over again, as a tenor solo, in a soprano solo, as a duet, as a chorus—now in the minor, now in the major, now as an intermezzo, then as a finale; a trick to pass suddenly from piano to forte, from fortissimo to silence; a trick to add Wagnerian orchestration to times that may be wished.

Now, Mr. Dunlop, you will see that the great masters are addicted to trickery, but this need not lessen your admiration for them a bit. These tricks are merely the means of producing a desired effect, and that constitutes the science of all art.

And now as to Mascagni's opera. The first mentioned trick, the singing of the tenor solo before the curtain rises, is merely a variation of such usages as the tenor solo introducing the first act of "Tristan," or serenades from behind the scenes such as the beautiful one in Laubner's "Catharina Cornaro" during which there is a perfect suspension of all action on the stage.

As to the second point, every person who has traveled on the continent knows that in all possible villages, church and inn stand either side by side or opposite each other. Turandot's mother being the proprietress of the inn, it is perfectly natural to have the scenes transpire before her house. Had he selected any other day than Sunday for his action, the peasants would have been in the fields at work and he would have had no chorus. Having thus provided for his chorus, he took the most natural and simple means of bringing them on and off the stage by sending them to and from church; everything just as natural and void of trickery as you could wish.

headed dog, Cerberus, that guards the passage to hell, which he produced with the double basses by merely plucking the hand quickly along the fingerboard from great B to small F—a diminished fifth. Beethoven's final and most audacious trick was that of introducing a chorus in his ninth symphony. Mozart died at an early age with a trick on his hands—the trick of adding to his orchestra, in the Requiem (which he felt he was writing for himself) two Basses-Horns; weird, grave sounding instruments which never have and probably never will have a permanent place in the orchestra. What a peculiar trick Mendel sores in his one-act opera, "Ural," wherein he cuts out the violin entirely, scoring his melodies for Viola. Weber's music to the "Wolfschlaecht" scene in "Freischutz" was pronounced the most transparent trickery by the public of his time, and was ridiculed. And Meyerbeer! With his bassoon solos, bass clarinet solos, kettle-drum solos, etc., he was certainly a trickster par excellence.

Then still another, Berlioz, with his English horn solo with kettle-drum accompaniment in his Fantastic Symphony; introduction of the piano into the orchestra as an orchestral instrument in the "Storm"; his Requiem, with four brass bands at the four corners of an immense body of strings and wood, among which were ten kettle drums, several bass drums, cymbals, etc. But as we come down to modern masters we find nothing but tricks, and as it would be impossible to enumerate the tricks of that prince of tricksters, Wagner, we will let the foregoing suffice.

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As to the second point, every person who has traveled on the continent knows that in all possible villages, church and inn stand either side by side or opposite each other. Turandot's mother being the proprietress of the inn, it is perfectly natural to have the scenes transpire before her house. Had he selected any other day than Sunday for his action, the peasants would have been in the fields at work and he would have had no chorus. Having thus provided for his chorus, he took the most natural and simple means of bringing them on and off the stage by sending them to and from church; everything just as natural and void of trickery as you could wish.

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Mascagni did not call his opera a "melodrama," therefore the responsibility for the third trick lies on other shoulders. The other tricks mentioned by Mr. Dunlop may all be proven legitimate by reference to the work of the masters. Regarding the last trick, the richness of Mascagni's orchestration has led many to call it "Wagnerian," which it is far from being. It is the genuine Italian system, as any student of instrumentation will recognize from his manner of handling the wood wind and the heavy brass (basses trombones).

Now listen to what happened in Vienna a few weeks ago at the performance of a burlesque on Mascagni's opera. The writer of the burlesque had that noble organo arranged for and played on a hand organ of the meanest species. Imagine his surprise, when at the first note of the grand-organ solo, the audience took a receipt; the last cord had died out, then broke into raptures and prolonged applause. Even the harsh, grating tones of the hand organ could not conceal the beauty of the beloved intermezzo.

Let this be a lesson to all who would attempt to belittle Mascagni or detract one jot from the honor that is due him for giving "Cavalleria Rusticana" to the world.

Gospel Hymns in Church.

It is one point gained to arouse a more general discussion of the usefulness of "Gospel Hymns" in church, even if one side of the discussion tends the wrong way. The question ought to be brought to the attention of thoughtful pastors and church folk generally.

While there is ample room for difference of opinion as to the quality and tendency of this or that single hymn-tune; there ought to be small difficulty in determining, upon scientifically unanswerable grounds, what are the qualities and tendencies of a well-defined species of tune such as the typical "Gospel Hymn." There are, of course, some tunes in these collections which have merit of a high order, just as there are many tunes in almost any collection, including those most in use, that ought to be banished.

The typical "Gospel Hymn" tune, however, is generally more or less incorrect in harmony and movement of parts, from the weakly sentimental in melody and most strongly characterized by a pronounced rhythm, properly belonging to the ball-room or the parade ground. What it does possess of legitimate musical effect, comprise the elements appealing to the lower sides of human nature, in bold contrast with the correctness of form, the purity of harmony, the nobility of melody and the devoutness of spirit which char-

The Polish Pianist in New York.

Paderewski's conquest of New York is complete. All the critics see in the young Polish pianist-composer an intense, original individuality, with a complete, modern technical armament. A warm human heart beats through all his playing, they say, and his versatility is pronounced remarkable. They do not stop at comparing him with Rubinstein, but go higher still, as witness the following paragraph from Mr. J. G. Huneker's singularly clever review in the Musical Courier:

Paderewski is as Liszt was—individual, possessing a feeling for the noble capricious, extravagances, fire, flame and fury and steel wrists, but cast in a mold of highly wrought delicacy such as Gollini would have modeled. Between Liszt and this young Pole there are many points of contact. Not the senile Liszt's singularly happy, gave indeterminate praise to all who essayed his music, and who the creator of the most dreadful pianistic nuisance of this century, the Liszt pupil but the Franz Liszt of 1835, the elegant, the polished man of the world, the earnest and original thinker, the dazzling virtuoso, and the thunder of the keyboard, before whose Donatello-like utterances Thalberg's pale, grizzled avatars had fled. This Liszt is reincarnated in Ignace Jan Paderewski—go hear him and then believe us.

Crotchets and Quavers.

REINHOLD, the great and gifted violinist, has begun his concert tour through the States.

MASCARELLI, the noted musical director, is in Madison Square with an orchestra of 100 pieces giving Wagnerian concerts.

TERESA MALTEZ, the celebrated Wagnerian soprano, has been re-engaged for ten years at the Royal Dresden Opera.

Mrs. GONZALEZ von JANTSCHOWSKY has been engaged to sing a number of her leading roles at the Court Theater in Mannheim.

A TRICKSTER is being built in Vienna with a seating capacity of 18,000 for the International Musical Exposition to be held there in 1892.

The Grand Army Band, Mr. Louis Zitterbart, director, will give a concert at Washington Hall, Allegheny, next Thursday evening.

WILLIAM H. SHERWOOD is giving a series of piano lecture-recitals at the Auditorium.

Chicago. The remaining dates are December 22, January 10, February 9, March 8-9.

Mr. H. G. ANORA, a recent and valuable acquisition to our musical ranks, will give the fourth organ recital, in the Fourth Avenue Baptist Church series, December 17.

The Iowa Music Teachers' Association will hold its annual meeting this year at the same time as the Pennsylvania Association meets here, the last three days of the year.

Mrs. KATE OGDENSON LIPPA, assisted by Miss Agnes C. Vogel, soprano, Miss Blanche Newcombe, violinist, and Mr. Robert J. Cunningham, baritone, will give a piano-forte recital December 12, in Choral Hall, Sewickley.

The "Lohengrin" performances at the Paris Grand Opera have survived the chaotic agitation, it is now proposed to produce "Die Meistersinger" at the Opera Comique, where Mascagni's little opera is nicely leading the way up to Wagner.

Mr. FRANK E. SANDLER, of Pittsburg, has written an orchestral Mazurka of four parts, three entries and ensemble, which will be produced into the ballet, "Children's Dream of Christmas," by River, to be produced this evening at the Royal Opera in Munich.

COLONEL, the great Paris conductor, gives on the printed programmes of his popular Sunday concerts the pictures and biographies of the composers whose works are performed on the occasion. These programmes sell for 10 centimes (2 cents) apiece and are in great demand.

P. S. CHACON's right to rank among the leading bandmasters of the world has long been conceded, and he usually brings with him on his regular tours a band of players worthy such a leader. Pittsburg will have the honor of welcoming him for their arrival on the 15th at the Auditorium.

REINHOLD has temporarily returned from Dresden to St. Petersburg, where he will produce a new cantata for female voices on the occasion of the silver wedding festivities of the Czar and Czarina. It is said that he will spend Christmas in Russia, and that afterward he intends to take up his permanent abode in Paris.

FRANZ FRETZ, the baritone, wants to try his pretence hand as an impresario by producing Mascagni's "L'Amico Fritz" in Philadelphia this season, under Gustav Heinrich's baton. He has written to Sonzogno, offering 10 per cent of the gross receipts for the American rights, and hopes to be able to bring the opera out in February.

MASCAGNI's third opera, "The Ranzano," will be produced for the first time at the Pergola Theater, Florence, in October next. The composer is now busy upon his fourth opera, the subject of which is based upon Heine's "Radcliffe." Such haste to earn more new dresses for Mrs. Mascagni is dangerous to the brilliant young composer's permanent fame.

YESTERDAY was the centennial of the death of Mozart, whose brief life of 35 years left its impress for all time upon nearly

every form of music. He lies buried in an unknown pauper grave, while the whole civilized world, with special performances of his works and other memorial rites, is doing homage to his memory as the most universally gifted musical genius of the ages.

It was good to see the overflowing congregation drawn to Calvary P. E. Church last Sunday by the production of Spohr's "Last Judgment" by the Ringwalt Choir. The drawing power as well as the appropriateness of such services was amply demonstrated. On the last Sunday evening of this month Calvary regular choir, of which Mr. Carl Hetterer is organist and director, will sing Schubert's Mass in F.

MR. FRANK MILTON HUNTER, the well known Pittsburg tenor, is now winning high critical praise in the course of a concert tour through the larger English cities. One critic speaks of his "brilliant rendering" of Braga's song, "Hercules," and further says: "Mr. Hunter possesses a tenor voice of rare power and flexibility, and his performance is considerably enhanced by a careful attention to musical expression."

At the Elstedhof, which Welsh societies will hold at the Columbian Exposition, the finest choruses of Wales will be present, and prizes amounting to \$20,000 have been offered in connection with the contest. For the finest Welsh chorus a prize of \$5,000 is to be given. Another of \$4,000 is offered, and so on in smaller amounts until the limit of \$20,000 shall have been reached. The festival is to be held in the Music Hall in the Music Hall of the Exposition. One concert is to be given free of charge to the general public.

The Cincinnati Festival directors have changed their minds again and have decided to hold a festival next May after all. Mr. Theodore Thomas will come periodically from Chicago for several rehearsals, and the rest of the choruses will be in the capable hands of Mr. W. L. Blumenstein, the former Pittsburg who is now the musical leader in Dayton. It has been decided whether the moribund choral spirit in Cincinnati can be revived so as to place this festival upon the same high plane as its earlier predecessors.

In the Mount Auburn Presbyterian Church, in Cincinnati, the choir and pastor work together. On stated Sunday evenings the sermon and the music are strictly in conformity and the music is elaborate. They have already given "Elijah" and "The Holy City," the sermon being appropriate to the ideas set forth in the oratorio. The coming services are: December 29, "The Messiah," Handel; January 5, "St. Paul," Mendelssohn; February 26, "Elijah," Costa; March 20, "The Messiah," Handel; April 13, "St. Paul," Mendelssohn; May 11, "Nannan," Costa.

The living links between our degenerate age and the great musicians of the past are daily being snapped. Beethoven's niece Caroline died not long since. Another recent death is that of Livia von Freze, aged 73, who sang at the first performances of "St. Elizabeth" and "Paradise and the Peri" and to whom both Mendelssohn and Schumann dedicated songs. A third is the Polish painter, Kwiatkowski, just gone to join

his friend Chopin, who died in his arms, while the lovely Countess Potocka (every one knows her face) was singing Schubert's "Ave Maria."

The sober judgment of the critics on Mascagni's new work has been thus summed up: "There can be no doubt as to the complete success that has attended the production of Mascagni's new opera, 'L'Amico Fritz,' produced at Rome. All the journals catalog the work. L'Espresso says that in the opinion of learned and severe critics, professors of music, artists and prominent amateurs, it represents a remarkable advance on 'Cavalleria Rusticana'; it is more elevated, more ideal, spontaneous, expressive and characteristic, the orchestration is finer, and it is perceived that its author's gift of melody is joined to a sound knowledge of form and originally showing distinct genius. The only dissenting voice is that of Ludwig Hartmann, the Dresden critic, whose judgment, however, is sometimes somewhat clouded by personal reasons."

One of last night's cablo flashes: "Queen Victoria has started her subjects by again commending Signor Lago to appear with his opera company at Windsor, and, in order to accommodate the many intending spectators invited to the castle, two performances of 'Cavalleria Rusticana' have been given, one yesterday and another to-day. The Queen was smitten previously with the singing of Signor Vignas and attended both these performances, her pleasure suffering no abatement at the spectacle. Signor Lago has been such an advertisement for Signor Lago that the opera season has been prolonged, the house being full at each performance."

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