

THE return of Mr. Franz Rummel to America, after an absence of several years, was made a welcome fact in the concert on Thursday evening, which stood as earnest of the large store of interests of a concert-sort that will be offered during the coming months. The Lenox Lyceum was filled with an audience that might be called an audience of connoisseurs, so largely was the profession of music represented, and so general the attendance of that somewhat inner circle of music hearers who reserve their presence from any except elect and select concerts in the season—where there is something special to listen to and think about and discuss. Mr. Rummel played two concertos—Beethoven's in G Major and Liszt's in E Flat, a choice of works excellent for showing the breadth of mind and technical skill a player may possess, and the interpreting of which is especially an honor, if to it he can impart any individuality of his own, after a thousand and one predecessors at the piano apparently have left nothing new to say through such familiar vehicles. This Mr. Rummel can do and accomplished on Thursday night. He was of old a sympathetic player, and the quality has gained in his work, along with greater repose and elegance and finish. He was heartily received by the audience, and won an immediate and enthusiastic success. Mr. Theodore Thomas and his band took part in the concert; the purely orchestral numbers from them being Brahms's quaintly reminiscent "Academic Overture," Dvorák's "Legende," Opus 59, Beethoven's "Coriolanus" Overture, the "Tannhäuser" Bacchanale and two selections from Berlioz's "Damnation de Faust." Altogether it was a concert of mark for pleasure to those who attended it and a pianistic *rentrée* of particular success.

The first of the Anton Seidl orchestral matinees in Brooklyn, given under the auspices of the woman's social organization named from the conductor, took place in Brooklyn on Thursday afternoon at the Academy of Music, and before a large audience of which the fair sex were naturally the greater contingent. The music, entirely Wagnerian, was played under Mr. Seidl's directing with characteristic vigor and a dramatic expression with which few leaders in the world can infuse a band. It is evident that the Metropolitan orchestra has a career before it of wider usefulness and recognition than ever since its organizing into a permanent body of musicians and its prospects of continued association with so exceptional a leader as the distinguished Wagnerian conductor. The program included selections from "Tannhäuser," "Lohengrin," the "Valkyr," "Siegfried," "The Mastersingers" and "Tristan and Isolde." To judge of Mr. Seidl's high rank in interpreting Wagner it was almost indifferent which number a discerning auditor heard so played under his baton and eye.

We are glad to find that the New York Chorus Society, the large organization which accomplished such important work under the care of Mr. Thomas and Mr. C. Mortimer Wiske three or four seasons ago, has been brought together by the exertions of Mr. Wiske, and will enter the field of public activity again this winter. The vocal material in the Chorus Society and its experience were things too good to be cast away lightly. We understand what was to be hoped—that Mr. Wiske has got together a very great part of the ranks of singers that studied together in 1894-'95. The prospectus issued by Mr. Wiske announces three concerts, on December 4th, February 5th and April 22d, in the Lenox Lyceum, with the co-operation of the Thomas orchestral force, and the works to be sung are of much interest, both for their own sakes and as novelties. At the first concert Sullivan's Cantata, "The Golden Legend," will be given, at the second Massenet's "Eve" and "Hamish MacCann's" "Lay of the Last Minstrel"—a score that has won high praise in England, and at the last concert Dr. Hubert Parry's "Judith," a standard favorite now in Great Britain choral clubs. The soloists at the concerts will include Miss Clementina de Vere, Mrs. Hattie Clapper-Morris, Mr. William J. Lavin, Mr. Carl Duffr, Mr. Graham Reed, Mrs. Anna Mooney-Burch, Mr. Francis Fisher Powers, Mr. A. D. Woodruff, Mrs. Helen Dudley-Campbell, and Mr. Gardner S. Lamson.

The season of opera sung in English at the One Hundred and Twenty-fifth Street Opera House, managed by Mr. Oscar Hammerstein, ended in unexpected suddenness last week—with, by the by, notably excellent representations of Bizet's "Carmen" and Gounod's "Faust," in which Miss Landes, Miss Strauss and the Messrs. Montegriffo, Gorsky, Marsan, Guise and Clarke, did generally satisfactory and artistic work. The Harlem public are not an opera-patronizing public. This fact decided Mr. Hammerstein to suspend the performances, retaining a certain degree of control over the best singers he had secured and to set methods on foot for the training of fresh material, especially choral, for the resumption at another time and in a more central place of his operatic enterprise. Mr. Gustav Hinrichs, the conductor, will keep this matter in hand. It is unfortunate that a scheme so artistically creditable as the Harlem manager's developing has showed itself, should now have met with so limited practical support; but we believe it can be made to bear good fruit in a time to come, if the experiment be made under better local conditions.

The first of Mr. Naham Franko's Popular Concerts in Chickering Hall was set for last evening. The soloists were Miss de Vere—who appears always in demand just now and is a sufficiently superior *coloratur* soprano to make her popularity deserved—Mr. Jacob Friedberger, pianist, and Mr. Paolo F. Campiglio, organist. The program was well put together from any point of view. It presented Wagner's Overture to "Rienzi"; a Benedictus by Mackenzie; a romance from Verdi's "Aida"; an arrangement of the "Kammenol Ostrow," of Rubinstein, for orchestra and organ, by Max Spicker; Henselt's Concerto in E Flat, the "Life Let us Cherish" Waltz of Strauss; Carl Reinecke's Suite "From the Cradle to the Grave" (nine numbers of it); the

"Mignon" Polonaise "Io Son Titaña"; two little pieces for string-orchestra by Czibulka and Casella (a kind of trifle that the success of Gilbert's "Lola du Bal" is making a little epidemic); and Litloff's fine and rarely heard "Robespierre" overture.

The Brooklyn Philharmonic Society's first rehearsal and concert for the season occur to-morrow afternoon and Saturday night respectively. The program announced includes as its major features Beethoven's "Egmont" music, Tchaikowsky's Fifth Symphony, from "Parsifal." A group of selections—the Vorspiel, the Good Friday Spell narrative and the last scene succeeding thereto. The second of the Seidl orchestral matinees in the same place takes place to-day. The Boston Symphony Orchestra makes more emphatic the beginning of our own city's serial concerts—next Tuesday evening.