

for the session of 1894. The New York Music Teachers' Association held its annual convention in the city of Syracuse at the close of June. As important national matter, the arrangements of the Committee in charge of the musical exercises and attractions of next summer's Columbian Exposition, in course of several conferences, adjusted a considerable part of the scope of that department of the Fair, and have been in active correspondence with American and foreign musicians as to guests and details.

In this city the summer musical season—for such a term nowadays must be definitely recognized—has not been interesting from the entertainment standpoint. The abolition of the favorite and admirably high-class concerts of Anton Seidl and his orchestra at Brighton added to the doubtfulness of the June outset; and as time passed it did not become significantly confirmed. Mr. Adolph Neundorff began a series of summer-night concerts in the Lenox Lyceum, soon discontinued. Mr. Patrick Gilmore's notable brass band and their week of occupancy of the Madison Square Garden, tho excellent of the kind, are scarcely in consideration; and altho Mr. Walter Damrosch, with his orchestra, have been successors upon quite a different plane of concert purveyance, with those attractive programs that Mr. Damrosch is skillful in arranging, it is quite evident that the energetic young conductor of the Symphony Society's band and his charge are out of place and of effective usefulness in the large garden. Light opera has been confined to such familiar and valueless pastimes as Genée's weak operetta, "The Vice Admiral," produced at the Casino for a summer run; as another novelty, "King Kaliko," which proved to be inexplicably drivel; and to some other creations or distortions of respectable art, calling for nothing so much as forgetfulness. In Boston, however, was brought out early in the summer and still runs with a success as notable as deserved, "Puritania; or, the Earl and the Maid of Salem," an operetta in two acts, the text by Mr. C. M. S. McClellan, the score by Mr. Edgar S. Kelley—a work of uncommon taste, spirit and charm which augurs agreeably for what the American librettist and composer are beginning to effect for their own credit and for our national good name in music's lighter vein. An operetta, "Mahana," by Christian Bach, of this city, was successfully brought out in June, for a brief trial hearing. In Philadelphia once more has continued all summer a season of grand and comic opera, with signal success, directed by Mr. Gustav Hinrichs; a particular event in it being the first American hearing of Mascagni's new opera, "Friend Fritz," acceptably put before the public. The notable European trip of a large representation of the membership of the famous Arion Society, of this city—undoubtedly offering one of the very finest male choirs in the world,—under the direction of Mr. Frank van der Stucken, the Society's conductor, has been attended with great success, and reflected no small honor on the organization, throughout Germany and Austria, including the Viennese Musical and Dramatic Exposition. An announcement possessing a local interest was confirmed in midsummer—the definite and sudden abandonment of the Casino on Broadway as an opera house, or rather operetta house, and its conversion (to be effected soon) into merely a "music hall" of the London order. As the policy of the Casino, with the exception of one earnest but ill-directed effort made last season toward legitimate service to art, has been almost exclusively a trifling, vacillating, perverted and often mischievous one, during a great popularity through many years, its complete severance now from the sort of critical interest most to the credit of a house will be the less felt if not the less regretted. The musician will long sum up the story of the Casino as a painful it-might-have-been. A foreign pendant to the Casino's failure was the end of the pretentious scheme for strengthening an English national opera with the aid of the superb new edifice erected by Mr. Dooley Carte—that building also lapsing lately to other and quite ordinary service.

Turning to European affairs, the Vienna Musical and Dramatic Exhibition, still in progress, an extraordinarily interesting and elaborate scheme, has drawn great numbers of musical people, especially to a city hardly suited for summer resorting, but always dear to them. The Exhibition in its departments of musical history, memorials and mechanics, in its chronological presentation of the whole story of the art in all its branches—in its autographs and souvenirs of priceless value, its complete show of operatic stage art, and of its technical perfection—was projected and carried out with enthusiastic and great labor. Somewhat curiously, it has not yet shown signs of proving a financial success, in spite of its undeniable interest and novelty. Bayreuth, and its Wagner Festival of 1892, has not disagreed with the predictions made concerning it last spring, in many circumspect journals, American and European. The Festival, as appears from the best critical reports of it, once more has differed significantly and painfully with the Wagnerian standard so unmistakably established there. The dead reformer-composer's foes have been those of his own household. Financially and popularly it was this year undoubtedly another success. Artistically it seems again to have left so much to be desired, and to have offered so much inadequate vocal and dramatic talent that it was as little representative of what should be an aggregate of German artistic talent of the first rank. The omission of any Festival in 1894 is formally announced, and can hardly mean anything but a highly judicious step. Among minor events of pleasurable interest have been the celebration at Cologne of the centenary of that city's famous Maennergesang Verein; the twenty-fifth anniversary at Bucharest of its Philharmonic Society; at Liege the exercises commemorating the one hundred and fiftieth anniversary of the birth of Grétry; and the elaborate musical festivities at Pesaro in honor of the centenary of the birth of Rossini, its "Swan." In London an altogether extraordinary success, artistic, popular and financial, attended the expected season of German opera, and especially of Wagnerian music-drama, arranged with a guaranty fund under the Harris manage-

## Music.

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THE usual September summary of matters at home and abroad since summer began is necessarily the gleaning of small things from a wide field—things not necessarily of unimportance, but apt to be lacking in the quality that makes them incidents. For people who make or hear music throughout the cooler months, it is not advisable nor customary to make or hear it during months usually hot over pretty much all of the territory where the art flourishes, and this year extraordinarily hot. Such persons need a vacation; and more and more they are prudent enough to make it and to take it, less that indefatigable group who resolutely seek hermitages to compose or visit those cities of Europe where the musical interregnum is nominal or short.

At home, occurred in Cleveland, early in July, the fifteenth annual session of the Music Teachers' National Association, the valuable and increasingly influential society for the protection and advancement of sound instruction. An interesting incident at it was the election of Mr. E. M. Bonman, of this city, as President, and of Mr. Louis Lombard, of the Utica Conservatory, as Chairman,

ment, places being bought at a premium night by night, for several weeks. The sale of the historic old Her Majesty's Theater in the same city, occurring for the purpose of destroying that venerable old opera house, so rich in associations, and of a new building on its site is deserving of notice. It is worth while to remark on those further and enthusiastic tokens of public interest in the symphonic composer, Anton Bruckner, of Vienna, whose career of long public unappreciation, similar to Wagner's, seems likely soon to become a parallel thereto in a recognition, late in his life, absolutely compelled by the man's individuality and the colossal individuality of orchestral writings, found more impressive than intelligible even in our own city.

The composer, like the schoolmaster, is apt to be found abroad after June; but the American composer this year is reported as having been unwontedly devoted to his work, one novel incentive being the competition open to American symphonic and operatic writers arranged by the National Conservatory of Music of this city. For the results of this, some weeks of waiting are necessary, and it will be better to abide their course than quote rumors at this date of what this or that competitor has in portfolio. In Europe symphony has not been graced with any additions yet especially spoken of or heard, that appear to be important. In opera there has been an activity naturally rather more discernible. Of "Herrat," on an Amelungen subject, composed by Felix Draeseke, and brought out at Dresden, many enthusiastic things have been said. In the same city Meyer-Helmund's "Liebeskampf" was produced without winning much critical compliment. At Copenhagen, the "Hexen," by August Enna, the Scandinavian composer, was heard for the first time at the recent royal festivities and highly approved. "Enguerrande" at the Paris Opéra Comique was a failure. The Wagnerian interest in France has been again shown significantly by the great enthusiasm with which, during the summer, "Tannhäuser" was received at Lyons, and "Lohengrin" at Tours. The latter opera excited a similar furore of approval recently at Seville. It is stated that Verdi has not only finished his new work, "Falstaff," but negotiated its production at Rome; that Tchaikowsky has composed for Hamburg a new work "Iolanthe"—on the story of the graceful poem-play of "King René's Daughter"; and that Eugene d'Albert finished a grand opera, "The Ruby." Mascagni has completed his "Les Rantzau." At the Opéra Comique in Paris the revival of Berlioz's once despised "The Trojans at Carthage" was brought about with kindly critical and public interest. In London, Isidore de Lara's "Light of Asia" was a novelty of moderate interest before the Italian season closed. To a short tragic opera "I Pagliacci," composed by a young Italian writer, Riccardo Leoncavallo, a good deal of recent notice has been given abroad, its qualities apparently suggesting and advancing upon those that have made Mascagni's "Cavalleria Rusticana" successful in so cosmopolitan a fashion.

A new symphony by Klughardt, in C major, is specially referred to by German critics; a new cantata on a large scale by Heinrich Hoffmann, "Prometheus," is mentioned; "The Ocean," a symphonic work by the Brussels composer, Paul Gilson, given there with great approval; a new oratorio, "Job," by Dr. Hubert Parry, composed for some one of next season's provincial festivals in England, and another by him, "The Lotos Eaters"; and either completed or nearly so, also, the following operatic scores: "Biricchino," by Magnone; "The Black Mountain," by Miss Augusta Holmes for the Paris opéra; an untitled comic work by Sir Arthur Sullivan; "Wolfenbrant," by Alfred Zamara; "Princess Ninetta," by Johann Strauss; "La Jacquerie," left unfinished by the late Edward Lalo, completed by Edward Coquard, and the late Ernest Guirand's "Brunnhilde," which Camille Saint-Saëns is finishing. Alberto Franchetti has finished and begun rehearsing his "Colombo," commanded for the Columbian Centenary recognition at Genoa.

Necrology has, as usual, a considerable interest to the musician after the lapse of its chronicle for even a few months. It includes at this time Ferdinand Poise, composer, of Paris; Anthony Aulignier, organist and composer, Paris; Anthony Wallerstein, at one time a notable dance-music writer; Friedrich Wilhelm Langhans, the distinguished German musical litterateur, composer and instructor; Alphonse le Duc, the Parisian music-publisher and the owner of the French rights in, particularly, Verdi's "Aida"; Mrs. Rossi Caccia, long ago a most-admired and brilliant singer; Heinrich Bruckner, the distinguished scenic artist of Coburg, who prepared the superb Wagnerian scenery at Bayreuth and elsewhere; Greve, the Hamburg baritone; Fernand Strauss, composer, formerly of Paris; John Allen, at one time influential in California and Western musical matters; J. H. Russell, the famous London comic vocalist; Willard Oscar Carpenter, critical writer on music, of Troy, N. Y.; Prof. Gustav Scharfe, of the Dresden Conservatory; Pierre Tharaud-Mainvielle, formerly prominent among Parisian violinists; Herman Riedel, a German organist of note at Neustadt-on-Oder; Gastano Palloni, professor and accomplished composer of chamber-music at Rome; Raffaello Cascano, one of the most valuable of Italy's teachers, and a choral conductor of high merit, deceased at Venice; at Milan the senior Faccio, following thus soon his eminent son Francisco; Agostini Gambarà, a violinist of Russian repute for many years of his career; Frank Vetto (Welter), well known among American operatic singers; Gustav Hirsch, the Scandinavian violinist; Miss Anna Hampton Brewster, the author of several superior novels with music and musicians as an essential element, and Mme. Zelia Trebelli, the distinguished contralto.

The retirement of Dr. Otto Gunther from his long work at the head of the Leipzig Gewandhaus Concerts has occurred.

An at best partial retrospect of many weeks is thus given. The announcements of the greater musical occurrences for the season of 1892-93 are already liberally current and well can be afforded immediately their usual space and attention.