

# Music

## The Philharmonic Society.—Sixth Concert.

PERHAPS the most noticeable fact of the sixth and last Philharmonic concert of the season was that Mr. Joseffy played Schumann's A-minor Concerto with not only superb technical skill but with feeling and comprehension as well. His time and expression were in some instances wofully exaggerated, it is true, but on the whole the performance was one which delighted not only his ardent admirers, but those also who had come to the conclusion that Mr. Joseffy was losing ground as an artist. The only numbers on the programme which were not as familiar as the Concerto were Fuch's Serenade and Bargiel's 'Medea' overture, neither of which is particularly worthy of revival. The latter especially, though remarkable for its clever scoring, has almost nothing to recommend it. The last movement of the Serenade is the best, and was well rendered by the orchestra and well (rather too well) received by the audience. The most important number on the programme, Beethoven's Ocean Symphony, was played almost as well as it seems possible for it to be played. As a rule, Mr. Thomas's interpretation of Beethoven is not all that one could wish ; but on Saturday the same influence which seemed to inspire Mr. Joseffy was not without its effect on the conductor. Five out of the

seven movements were played, and with the possible exception of the Adagio, they received not only the superb technical treatment to which we are accustomed, but were invested with a poetic spirit which is much more rare.

Saturday night's concert marked the close of the season. We have heard the Philharmonic Society this year on six occasions, and it is a matter of congratulation that a steady advancement has been perceptible from the first. Mr. Thomas may not be an ideal leader, but he at least comprehends the importance of hard and constant work, and it is seldom that attention has to be called to carelessness of execution on the part of his performers.

#### "L'Etoile du Nord" at the Academy.

It seems strange that 'L'Etoile du Nord'—produced at the Academy last Monday night with Mme. Patti as Catarina—should be, comparatively speaking, a novelty in New York. For years it has been one of the favorite operas at the Royal Italian Opera in London, and for almost the same length of time her impersonation of the

masquerading empress has been a bright particular star in Mme. Patti's diadem. Originally written for the Opéra Comique and there produced, it was at Covent Garden that the opera first received a fitting representation. As the libretto is by Scribe, its cleverness of construction is a thing assured. Needless to say that what we nowadays call local color is conspicuous by its absence. Peter is a character, but he is not the Russian Czar; Catarina is still more of a creation, yet still less is she the Catherine of Russia. Meyerbeer's music abounds in recitative and martial music, and no more remarkable effect is to be found in the composer's operas than the finale to the second act, with two bands playing different marches, and the chorus adding its share to the tremendous volume of sound. Mme. Patti's Catarina is one of her most charming creations, from both the actor's and the singer's point of view; but Peter is almost as important a character, and should be more adequately represented than he was on Monday night. The setting and stage effects, though rather better than the management usually deign to provide, were not what they might have been.