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-A WEEKLY PAPER-

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During more than eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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|---------------------|-----------------------|----------------------|
| Adelina Patti | Teresina Tua | Marchesi |
| Ida Klein | Lucca | Henry Mason |
| Sembrich | Ivan E. Morawski | P. S. Gilmore |
| Christine Nilsson | Leopold Winkler | Neupert |
| Scalchi | Comanza Donita | Hubert de Blanck |
| Trebelli | Carl Reinecke | Dr. Louis Maas |
| Marie Roze | Heinrich Vogel | Max Bruch |
| Anna de Bellocca | Johann Sebastian Bach | L. G. Gottschalk |
| Stelka Gerster | Peter Tschaiowsky | Antoine de Kontski |
| Nordica | Jules Perotti—2 | S. B. Mills |
| Josephine Yorke | Adolph M. Foerster | E. M. Bowman |
| Emilie Ambre | J. H. Hahn | Otto Bendis |
| Emma Thursby | Thomas Martin | W. H. Sherwood |
| Teresa Carreno | Louis Gaertner | Stagno |
| Kellogg, Clara L.—2 | Louis Gage Courtney | Victor Nessler |
| Minnie Hauk—2 | Richard Wagner | Johanna Coben |
| Materna | Theodore Thomas | Charles F. Trethar |
| Albani | Dr. Damrosch | Jennie Dickerson |
| Ann Louise Cary | Camaonini | E. A. MacDowell |
| Emily Winant | Julius von Sternberg | Theodore Reichmann |
| Lena Little | Constantin Bernshof | Max Treuman |
| Murio-Celli | Dengremond | C. A. Cappa |
| Andrew Carnegie | Galassi | Montaldo |
| James T. Whelan | Hans Balatka | Mr. Helen Ames |
| Edward Straus | Mathilde Wurm | S. G. Pratt |
| Eleanor W. Everest | Liberali | Emil Scaria |
| Jenny Bruch | Johann Straus | Hermann Winkelmann |
| Marie Louise Dotti | Anton Rubinstein | Donizetti |
| Marie Jahn | Del Puente | William W. Gilchrist |
| Furach-Madi—2 | Joseffy | Ferranti |
| John Marquardt | Julia Rivé-King | Johannes Brahms |
| Zélie de Lussan | Hope Glenn | Meyerbeer |
| Blanche Roosevelt | Louis Blumenberg | Moritz Moszkowski |
| Antonia Nielke | Frank Van der Stucken | Anna Louise Tanner |
| Titus d'Ernesti | Fredric Grant Gleason | Piloteo Greco |
| Anna Bulkeley-Hills | Ferdinand von Hiller | Wilhelm Junck |
| | | Reinisch |

ON and after this date all professional card and portrait accounts must be paid in advance. Advertisers in the professional card list of this paper who have received their bills will be kind enough to remit amounts due.

LOTS of music for warm weather—Gilmore going from and Thomas coming to the Madison Square Garden and Seidl at Brighton Beach.

Who dares to say the season ever ends?

THE "Recorder" several weeks ago called attention to the fact that international copyright was only a farce, for Gustav Hinrichs had announced that he would produce this summer Mascagni's "Cavalleria Rusticana" in Philadelphia, and it is safe to say that he will not use the original score. The "Herald" last Sunday also took up the subject, and with justice deplored the fact that the public will have to listen to Mascagni's charming opera in a garbled orchestral attire. That this is, of course, obviously unfair to Mascagni goes without saying. Mr. Seidl has committed the same sin by orchestrating an intermezzo from the "Cavalleria Rusticana," and æsthetic results may justify him; still, ethically, he is in the wrong. Give Mascagni a chance, gentlemen, for he has purchased the right of his opera for this country.

JUST for curiosity's sake we print Anton Seidl's first program of the opening day at Brighton Beach last Saturday afternoon. As a specimen program it certainly does infinite credit to its compilers' catholicity of taste and excellent judgment. Here it is:

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| Prelude, "Die Meistersinger," | Wagner |
| March, "Rákóczy," | List |
| Waltz from ballet, "La belle au bois dormant" (first time) | Tschaiowsky |
| For string orchestra, "Evening Song" | Schumann |
| "In the Mills" | Gillet |
| Intermezzo, from "Cavalleria Rusticana" (first time) | Mascagni |
| "Eine Steppenskizze aus Mittel Asien" (A Sketch from Asia. First time) | Borodin |
| Two Polish Dances (new) | Scharwenka |
| "Hymene," from "Eclairmonde" (new) | Mascenet |
| "Tarentella" | Mascenet |
| Gypsy Dance | Saint-Saëns |
| Spanish | Moszkowski |
| Waltz, "Naila" | Delibes |
| Wedding music from "Lobengrin" | Wagner |

Such programs as these afternoon and evening, with a weekly Wagner night and only one hour from the city, ought to attract numberless music lovers who are desirous of blending a sniff of ozone with a gallon of harmony.

"idealism," "spirituality" and the "higher life," but the fact is we know at least what the microscope and the scalpel reveal; all the rest is mere guesswork, largely dependent on one's powers of credulity. Therefore to talk about the "spiritual" basis of music, when it takes all our wisdom and research to discover its physical basis, is, we think, putting the cart before the horse. All investigations into that unexplored continent—the human brain—are but demonstrating the material basis of the mind and how much its strength and integrity depend upon physical structure.

So Miss Sparmann's contribution is welcomed by us, though we know it will offend a class of musical æsthetes who still believe in "heaven born inspiration" and the existence of that undiscoverable entity, the soul. Idealists, pray do not despise the ground you tread upon or the air you breathe, for in matter there is the potency of life, and in that very matter you so deride, is music, not "heavenly born," mind you, but earth born, like all about us, and molded into shapes of beauty by the genius of man.

THE SCHARWENKAS.

THE brothers Scharwenka, Xaver and Philipp, will settle permanently in this city next fall, so says Mr. Emil Gramm, who certainly ought to know. Mr. Gramm further states that an offer has been made the Scharwenkas for their Berlin conservatory by a Mayence conservatory director, so we can look upon the transplantation as an assured fact.

This means much for musical New York, for the combined talents of the brothers cannot fail to exert a very fruitful and healthy influence in this city. We know Xaver Scharwenka, the pianist and composer of the piano concertos and "Miaswintha" (which has just had the finishing touches put to it by its composer), but with Philipp's work we are less familiar, though his orchestral fantasy, "Liebesnacht," has received hearty words of commendation in these columns when it was first performed by the Thomas Orchestra in this city. Philipp Scharwenka is a strong theoretical musician, an excellent conductor, and he will conduct while in this city orchestral concerts and will also produce a symphony. His opera "Sakuntala" will also be finished here.

Altogether the Scharwenkas make a strong musical team, and we welcome with pleasure their advent, for they both possess strong, healthy and magnetic musical natures and will prove a needed tonic in a musical atmosphere blasé and torn by petty jealousy.