

**STIRRING SINGING BY
McCORMACK IN BOSTON**

Famous Tenor's Exceptional Artistry in Evidence Throughout His Interesting Program

BOSTON, Oct. 11.—It has perhaps been the mistaken opinion of the supercilious that John McCormack, the Irish tenor, was well content to sing a few Irish ballads in a "popular" manner, make a great deal of money, and depart rejoicing. That is not the case, as Mr. McCormack showed very clearly, both by his program and his manner of interpreting it in the concert which he gave in aid of St. Mary's Infant Asylum last evening in Symphony Hall. The hall was packed for the second time that day to the doors and there was the usual unbridled enthusiasm when McCormack appeared. Mr. McCormack was assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist.

The program sung by Mr. McCormack was as follows: "Where'er You Walk," Handel; "Fair Irene," Handel; "Come, Child, Beside Me," Bleichmann; "The Seraglio's Garden," Sjogren; "Long Ago," MacDowell; "If I Were King," Liszt; "Old Irish Songs," Stanford; "The Leprechaun," Dr. Joyce; "Pulse of My Heart," Alfret Moffat; "Nellie, My Love, and Me," Dr. Joyce; "Oh, Moon Upon the Water," Cadman; "Her Eyes Were Twin Pools," Burleigh; "O, That 'Twere Possible," Somervell; "If You Would Love Me," MacDermid. Request numbers, "I Hear You Calling Me," "At Dawning," "Mother Machree," "Drink to Me Only."

Mr. McCormack's voice was never fresher and under more admirable control. His performance was that of an artist as well as a singer. Each song was individual in its style as well as its content; each was interpreted with taste and conviction. Mr. McCormack showed how seriously he has been working. The pleasure was the greater to perceive a singer who is not satisfied to be anything less than an accomplished and sincere artist, although nothing would be easier than for him to rest content with the more superficial, but fully as profitable rewards of the career of a public favorite. O. D.

ROCHESTER SEASON OPENED

Mme. Fremstad Sings to Large Audience—Marie Hertenstein Assists Her

ROCHESTER, Oct. 9.—The first concert of the season took place on Monday evening at Convention Hall, being the first of the Tuesday Musicales evening series. It was given to practically a full house. Mme. Olive Fremstad, dramatic soprano, with Marie Hertenstein, pianist, and Ellmer Zoller, accompanist, as assisting artists, gave an enjoyable program. It was a light one, appropriate for the beginning of the season and for such a warm summer evening. Mme. Fremstad's Scandinavian songs found special favor with the audience, who gave her a warm welcome and many encores.

Miss Hertenstein made her debut at this concert and acquitted herself well. She has a clear touch and adequate technique. Among other things she played two of Korngold's compositions, "The Real Princess" and "Brownies," which were interesting. Mr. Zoller's accompaniments were artistic.

Two thousand season tickets were sold for the Tuesday Musicales evening series, which includes the Tuesday Musicales membership, now numbering a thousand. The success of this concert series at popular prices seems assured. M. E. W.

**Edgar C. Sherwood's Organ Recital
Opens Spokane's Music Season**

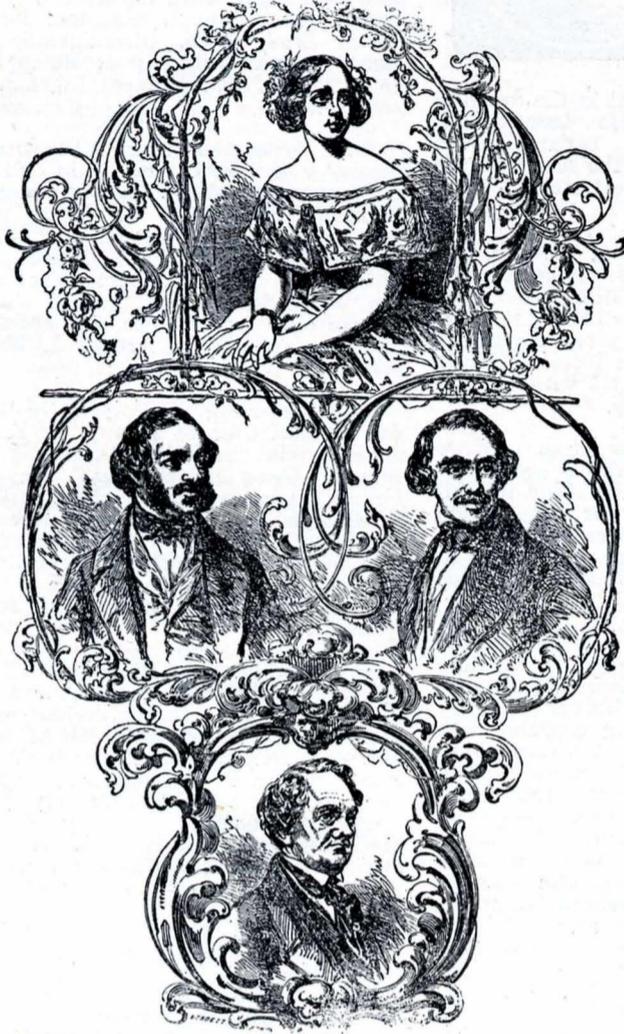
SPOKANE, WASH., Oct. 3.—The Spokane music season opened to-day with an organ recital at the Central Christian Church, given by Edgar C. Sherwood. The church was well filled. Mr. Sherwood gave an introductory lecture on the nature, origin and capacities of the organ. He showed admirable command of his instrument in a well chosen program, the chief number of which was a Bach "Fantasie and Fugue," played in a masterly manner. The vocal soloist, Mrs. Herbert A. Griffith, made her initial concert appearance here in Mendelssohn's "Hear Ye, Israel" from "Elijah." She has a mezzo-soprano voice with full resonant tones in the lower register and made a good impression. M. S.

Cannot Do Without It

To the Editor of MUSICAL AMERICA:
Enclosed find check for subscription for another year. I cannot possibly do without your very valuable musical publication.
JOSEPHINE GILMER.
Waynesville, N. C., Oct. 1, 1915.

**When P. T. Barnum Was a Concert
Manager and Jenny Lind His Star**

TREMONT TEMPLE, BOSTON.



Entered according to Act of Congress, in the year 1850, by Frank Leslie, in Clerk's Office of the District Court of Massachusetts.
WHITE & POTTER, PRINTERS, SPRING LANE, BOSTON.

Reproduction of Front Cover and Program of Numbers for a Concert Given by Jenny Lind at Boston in 1850

IN these days, when America has become a Mecca for famous European artists, there is illuminating interest in the consideration of a visit of one of the early prima donnas who came to America in the pioneer days of music, before the Civil War. A friend of MUSICAL AMERICA has lately put at its disposal a copy of the program of a concert given by Jenny Lind in 1850, at Tremont Temple, Boston. Of this booklet the front cover and the page containing the evening's program are reproduced herewith.

Shown on the front cover are the famous "Swedish Nightingale," and below her the conductor, Julius Benedict, and the assisting baritone, Giovanni Belletti, while at the bottom is P. T. Barnum, the circus king, who was the impresario of the tour. The program shows that the fair Jenny's numbers were of the kind that sopranos of her type would be using to-day. Indeed, the closing offering is the Swedish "Cow Herd" song, or "Echo Song," which Mme. Sembrich so often uses as an encore.

Quaint Flourishes

Except for its quaint marginal ornamentation this program is somewhat similar to the book of words issued by a modern recitalist. The words of Miss Lind's songs are given in both the original tongue and an English translation. In their places the instrumental numbers have equal prominence, with a whole page devoted to the mere statement, the whole set off with the Spencerian flourishes with which our forefathers used to adorn their autograph albums.

Appended to the musical program are sketches of the lives of the three artists and of the manager, Mr. Barnum. In the sketch of Jenny Lind we find an indication of the publicity given her, which would not seem sensational to-day (as it treated of her many private virtues), but which had that effect in this early period. She is described in the sketch as "a woman, the spotless virtue of whose life and whose extraordinary and splendid charities entitle her to the admiration

and love of the public." Of timely interest is this statement: "Her reputation soon spread through the whole of Germany, which at present is perhaps the most musical nation in Continental Europe."

In the sketch of Julius Benedict it is related that this German musician was a pupil of Weber and accompanied that master to Berlin and Vienna for the first performance of his "Euryanthe" and "Freischütz." He also had a lasting friendship with Mendelssohn. Malibran took a warm interest in his career and brought him to England, where he conducted the concert in which Malibran and Grisi for the first time sang together.

From Dwarf to Prima Donna

The biography of Barnum concludes with an account of his taking the dwarf, General Tom Thumb, on a European tour. The sketch closes thus: "The reward of this experiment, on the public both of Europe and America, was sufficiently large to place Barnum so far in advance of the world that he was enabled to embark in his present prodigious enterprise, and to step forward as the only man in this vast country who was both able and willing to be the medium of introduction between the greatest singer of modern times and the American public."

Perhaps the most enlivening portion of the booklet is that devoted to the advertisements. Here we find that the public of this time, even if it did not have its "movies," could take enjoyment in the following: "Whipple's Grand Original Exhibition of Dissolving Views, Now Open at the Tremont Temple and Will Continue for Two Weeks, Every Evening Except the Nights of Jenny Lind's Concerts." The synopsis of these views shows that in content they covered the same field as do our modern motion picture animated weeklies. This exhibition had a musical accompaniment.

\$625 for First Ticket

One of the cards in the program is headed "That First Ticket," and reads thus: "As the sum of six hundred and twenty-five dollars, premium, was paid for the first choice of a seat to this Concert, and as it is a higher one than was

PROGRAM

— OF —

**M'LE JENNY LIND'S CONCERT,
FOR THIS EVENING.**

PART I.

- OVERTURE—"Gustave," - - - - - Auber.
- ARIA—"Vi ravviso,"—Sonnambula, - - - - - Bellini.
- SIGNOR BELLETTI.
- ARIA—"Casta Diva,"—Norma, - - - - - Bellini.
- M'LE JENNY LIND.
- SOLO on the Piano Forte.—National Airs, - - - - - Hoffman.
- MR. HOFFMAN.
- DUET—"Per piacer,"—Turco in Italia, - - - - - Rossini.
- M'LE JENNY LIND and SIGNOR BELLETTI.

PART II.

- OVERTURE—Zampa, - - - - - Harold.
- BALLAD—"Take this Lute," - - - - - Benedct.
- M'LE JENNY LIND.
- TARANTELLA NAPOLITANA, - - - - - Rossini.
- SIGNOR BELLETTI.
- THE BIRD SONG - - - - - Tanbert.
- M'LE JENNY LIND.
- THE SWEDISH MELODY,—commonly called the Echo Song,—by particular request.
- M'LE JENNY LIND.

Mlle Jenny Lind will give a Concert on
Thursday Evening,
10th INSTANT,
AT TREMONT TEMPLE,
FOR CHARITABLE PURPOSES.

The Tickets will be sold at AUCTION on WEDNESDAY, the 9th, at 10 o'clock, A. M.

ever before paid upon any like occasion in the world, it is with pleasure that we announce the purchaser to be Ossian E. Dodge, a vocalist and musical composer of much celebrity and worth. It is believed that he paid this sum in order to show respect to Jenny Lind, who is justly regarded as being at the head of the profession to which Mr. D. belongs." K. S. C.

THORNER PUPILS IN OPERA

Lertora Sings in "Princess Pat" and Eva Didur in "Tre Re"

One of the principals in the production of the Henry Blossom and Victor Herbert light opera, "Princess Pat," at the Cort Theater, New York, is Joseph Lertora, baritone, whose excellent voice made a splendid impression. Mr. Lertora is one of the products of William Thorner's studios. Besides Mr. Lertora a number of other singing actors are studying with Mr. Thorner. Among other pupils is Eva Didur, a daughter of Adamo Didur, who sang a minor rôle with the Rabinoff forces in "L'Amore dei Tre Re" in Chicago, her father being the Archibaldo of the performance.

Mr. Thorner's large studios have been still further enlarged and now are among the best appointed in the city. They are located in 2128 Broadway.

Beatrice Harrison, 'Cellist, with Melba in Toronto

Reports of Beatrice Harrison's success in Toronto, where she appeared with Mme. Melba, on Oct. 4, have reached New York. The young English 'cellist took part in a concert with the diva in Massey Hall, Toronto, before an audience of 5000 persons, for the benefit of the Canadian Red Cross. She played the Boccherini Sonata in A Major, the "Preislied" from "Die Meistersinger" and César Cui's "Orientale," and was recalled many times and obliged to respond with encores.

The Norwegian composer Schjelderup's opera "Spring Night" is to have its first performance in Christiania this winter.