

NEWS OF MUSIC

Thibaud's playing last night in Orchestra hall was singularly uneven for a violinist whose forte is French style and finish. He was brilliant and he was dull, going through one item as if he cared for nothing else in the world than to play the violin, and traversing another as if tasked. He was at his best—Thibaud's best, that is; and that is enchanting—in Wieniawski's familiar polonaise, which he put out with rich, warm tone and enticing rhythm, and in Saint-Saëns habanera.

A line in the playbill explained that he inserted Bach's chaconne by request. He would have been in the season's fashion had he done so without request; for all the other violinists are using it. And he would have been more entertaining in this recital had he ignored the request; for he did not play it with charm or spark. This is, perhaps, the expected memorandum on anybody's playing the chaconne with Heifetz's performance still in the ear; but it is a piece that had been played badly and played well before Heifetz came. It doesn't "lie" for Thibaud's especial talent, maybe. He had a good pianist in Nicolai Schmeer for the accompanied pieces, in one of which, a brief concerto by Vivaldi-Nachez, the organ also was used, with Miss Tina Mae Haines playing it.

Thibaud's was the last of the season's three recitals arranged by the Musicians' Club of Women, which manages to realize for its importations the "organized audience" of the Dramatic League's dreams. The club's bookkeeping was not far enough advanced last night for an indication of how much had been taken in for the American Fund for French Wounded.

Both Barrientos and Lucy Gates, who classify in the traffic of song as coloraturas, are using advertisements in the musical weeklies to explain that they are better than Galli-Curci. Their evidence is writing by Mr. Henry T. Finck, for a generation the critic of the New York Evening Post. He naïvely argues, in behalf of Miss Gates that she must be better than Galli Curci because he says so. Miss Gates sang in Chicago a year ago, in a concert with the Philharmonic Choral society. She sang well and beautifully, using, among other items, the bell-song of "Lakmé"; and it did not occur to me, in listening, that it would be fair to her to make any comparison with the Italian diva.

Mischa Elman is to play with the Chicago Symphony in the concerts of week after next, using Beethoven's concerto. What Heifetz will play when he returns to the Orchestra next month is not yet announced, although Brahms' is intimated. F. D.