By HENRY T. FINCK

Poor Anton Bruckner.

ped the orchestra and asked the composer, who had been invited to be present, whether in a certain bar the first note was intended to be F or F "F or F sharp-whichever

Poor Bruckner! His answer did not mean that he was an ancestor of Ornstein or Prokofleff. It meant that he was so overloyed at having his symphony performed at all that a semitone higher or lower in one bar reality
didn't matter. Seldom were his symphonies played, and whenever they
were played the critics, headed by
Hanalick, the high priest of the
Brakma cuit, fell on them like a pack Brakms cuit, fell on them like a pack of wolves. This made his life a burden, and one day, when the Austrian Emperor asked the poor fellow what

name is so seldom seen on our programmes. He had, however, some devoted friends and followers in high places who occasionally made and are still making efforts to persuade the public to like his compositions. Nikisch and Dr. Muck are among these. Another is Josef Stransky. Yesterday afternoon he had Bruckner's eighth symphony on his programme at the Philharmonic concert. It was admirably played and authoritatively; Free Lectures at the Schools To-Stransky as a young man used to play this same work for the composer on the plane. It was not his fault that yesterday's audience took but a lanyesterday's audience took but a lanwalt Whitmas," by Edwin Markhem; Y.

"Walt Whitmas," by Goorge Hastings;

Cooper Institute, Fourth Avenue and Eighth

Street, at \$:15. composer's La Foliettelan loquacitycuts that shortened the symphony by half an hour; but even thus it seemed too long. Poor Bruckner had all the equipment for a first-class composer with the exception of ideas. Had he been as rich in ideas as Schubert he would have been a colossus. Not that there are no beauties in his long score; but they are too few and far between to save it.

A becomingly eary performance of Saint-Saëns's delightful "Dance of spirating rendering of Berliox's Hungarian March comted the orchestral programme, The oist of the occasion, Greta Masson, did not equal the Philharmonic's first flute, Mr. Fayer, in beauty of tone or facility of execution in David's "Charmant Oiseau"; she was much better in a group of songs by Richard Hageman, Walter Kramer and Mrs. Beach, which she sang with levely voice and poetic feeling and which were much relished by the audience. The Hageman song, "At the Well," is a very successful musical version of the pretty poem of Tagore. Walter Kramer's 'Nocturne," is well named-a dreamy song of whispering leaves in forest glades, richly orchestrated with the "balsam breath of pine." Mrs. Beach's "June" is a spring song with effective high notes.

# Caruso and Rosa Ponselle.

To say of an American girl who opened her musical career on the vandeville stage that she divided the honors with Caruso at a performance in the Metropolkan Opera House Is high praise, indeed. This high praise was fully earned last night by Rosa Ponselle, who sang again the part of Donna Leonora in Verdi's "La Forza del Destino," in which she made her operatic debut last year. She has improved on her part since last year, acting it more convincingly and singing it more naturally. A most beautiful voice is hers, and, what makes it the more delightful to listen to, it is so spontaneous. Rosa Ponselle, like Patti and Melba, has but to open her mouth, and the nightingale sounds come flying out.

Caruso was in fine voice—that is all that need be said. Louis D'Angelo as the Marquis, Amsto as Don Carlos, Delaunois as Preriosilia, Mardones as the Abbot, Chalmers as Melitone, Egener as Currs, helped to make up a satisfactory cast. The house was erowded.

# Mary Jordan's Recital.

Aeolian Hall wore a festive aspect last night, with floral decorations. Mary Jordan married an officer last July, and his friends had their first opportunity to unite with her friends and admirers, whose number is largethey overflowed onto the stage-in expressing their delight in her singing Her programme was not made up of master works, but that did not seem to worry the audience. She mang songs one which appeals to the feelings

Miss Jordan deserves praise for her devotion to American music. Last seamang an air by the unjustly neglected proper, John K. Paine, Last night Americans, among them five women Direction folk songs and even two Jap-

nguage and Miss Jordan mos ch's spirituda were included as possible Miss Jordan nrade "ousie" of everything she sang.

By J. RANKEN TOWSE the advantage of sympathetic accompaniments played artistically and dis-

### THE WEEK IN TOWN.

PROPLE'S SCHOOL OF PHILOSOPHY: Lectures, "Anthrepology Prehisteric Man and the Evolution of Civilization," by Werner Mar-chand, Manhattan Trade School, Twenty-second nand, Manhatian Trade School, Joseph School, Telephon Avenue, this evening at "Riddle! What Is Man? The Psychological lew-Cannon," by Werner Marchand; Manitan Trade School, Twenty second Sirvest and exington Avenue, to morrow evening at 8, AMERICAN INSTITUTE OF THE CITY OF AMERICAN INSTITUTE OF THE CITY OF AMERICAN INSTITUTE OF THE CITY OF

PSYCHOANALYRIS STUDY LEAGUE: Lecture, "Adler's Sexiess Psycholanalyris," by Andre Tridon; Randegger Conservatory, 8 East Thirtieth Street, to-morrow evening at \$ Emperor asked the poor fellow what he could do for him, he replied: "Please, your Majesty, ask Hanslick not to write about me that way."

The neglect of Bruckner was partly his fault, partly his misfortune. It was suicidal policy to make his symphonies so long that one of them monopolized a whole concert. Add to this the undeniable fact that the more he wrote the less he had to say, and you can understand why Bruckner's you can understand why Bruckner's you seldom seen on our proto-merrow evening et 8.

METROPOLITAN MUSEUM OF ART: Lecture, "Chinese Scuipture," by J. Arthur Mac-Lean; Fifth Avenue and Eighty-second Street, to-morrow at 4.

ST. CATHERINE'S WELFARE ASSOCIA-TION: Lecture, "The Great War and Secial Reform," by Cariton J. H. Hayes; Park Ave-nue Hotel, Park Avenue and Thirty-fourth Street, to-day at 3.

METROPOLITAN MUSEUM OF ART: Lec-ture. "The Contribution of Crete to Art." by

METHOPOLITAN AUGUST OF ART: Lecture, "The Contribution of Crete to Art." by Giseta M. A. Richter: Fifth Avenue and Eighty-seemed Street, to-day at 4.

NEW YORK DRAMA LEAGUE: Lecture, "The Drama of the West." by Gilbert Cannaa; Garrick Theatre, 65 West Thirty-fifth Street, to-morrow at 8:30. night.

"Current Events," by Nelson P. Mead; New York Library, 505 West 145th Street, at SUNDAY.

"Industrial Conditions in the U. S.." by Nelson P. Mesd: Public School 101, Lering-ton Avenue and 111th Street, at 8:15. Music. AMUSEMENTS.



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the law school, Hitherto the faculty of law have Loan Fund for Students.

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[Special Dispatch to The Evening Post.]

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