

Wolf-Ferrari Conducts His "The New Life"

Composer's Cantata, Set to Dante's Text of His Love for Beatrice, Given a Fine Presentation in Italian at the Metropolitan Opera House.

BY SYLVESTER RAWLING.

ERMANNO WOLF-FERRARI'S cantata "La Vita Nuova" (The New Life), set to portions of Dante's text, was presented at the Metropolitan Opera House last night under the direction of the composer.

Both previous performances here were in English; last night's performance was in Italian. There was no book of the words on sale last night and the programme text of the opening words of the cantata was in English, a confusing thing to most of the audience.

Dante's love-passion for Beatrice which he immortalized in prose and verse when he was grown up, is the subject of Mr. Wolf-Ferrari's cantata. It is divided into a prologue and two parts. The prologue is a glorification of love.

In the first part the baritone—in the character of the poet himself—sings a sonnet, beginning: "Within my lady's eyes love sits enthroned. Thus she ennobles all on which she gazeth."

The first part includes an intermezzo, an orchestral interlude and a chorus, "Lo! Now an Angel Callith." In the second part he is convincing, both for voices and orchestra, is beautiful, never failing to convey spiritual uplift with the prevailing passion.

Alma Gluck sang exquisitely her part which ended the prologue, save for her four words just before the end, "I dwell in peace," which she did not sing last night. Amato, who carried the burden of the solo work, never has a better note so convincing. His rich voice reflected every sentiment of the text and was full of tenderness.

The chorus was admirable, and Mr. Scott, who had trained it, well deserved the curtain call that Mr. Wolf-Ferrari forced him to take. The orchestra played deftly and the composer himself proved a really excellent conductor. He was warmly greeted upon his entrance to the orchestra pit and recalled many times at the end by a very large audience.

Before the cantata there was a miscellaneous concert, conducted by Josef Pasternack, in which Florence Wickham and Carl Burian were the soloists.

ZIMBALIST SOLOIST WITH SYMPHONY ORCHESTRA. Walter Damrosch and the Symphony Orchestra, with Erem Zimbalist, the violinist, as soloist, gave one of the most interesting concerts of the season at the Century Theatre yesterday afternoon before a large audience.

Between the two came Beethoven's violin concerto, with Zimbalist playing the solo part and playing it masterfully, with fine tone and expression, yet with

continence. He was recalled many times. YVONNE DE TREVILLE SOLOIST WITH THE RUSSIAN SYMPHONY. Yvonne de Treville, coloratura soprano, formerly a star with Col. Savage's English Opera Company, who has been singing abroad for some years, made her reappearance in New York at Carnegie Hall on Saturday night as soloist with the Russian Symphony Orchestra. In the "Bell Song" from "Lakme" she took with ease some very high notes, showed her voice to be flexible and well under control and won many recalls from a large audience.

Aside from Miss de Treville, Modest Altschuler's programme was long and heavy, beginning with the "Mantred" symphony by Tchaikovsky. It also included Rachmaninoff's "Tears," adapted by Mr. Altschuler, and Tchaikovsky's "Sleeping Beauty" waltz.

The programme, in the main, was repeated yesterday afternoon with Laura Slavick instead of Miss de Treville as soloist. She sang compositions by Saint-Saens, Gounod, Franck, Beethoven and Chadwick.

CARNEGIE HALL PACKED TO HEAR JOSEF HOFMANN. Josef Hofmann's recital at Carnegie Hall on Saturday afternoon drew an audience that exhausted the seating capacity of the house and filled the stage so that the pianist scarcely had elbow room; yet he displayed his admirable powers as satisfactorily as if he had the stage entirely to himself. His programme was refreshingly classic, more to the taste of Beethoven sonatas (op. 10 and 11), a group of Schumann, and a group of Chopin. He did not find it necessary even to put on the usual Liszt rhapsody at the end.

Mr. Hofmann's Beethoven playing shows great growth in the last few years. The sonatas were treated with dignity and restraint, though one felt that even yet the greatest of these were not sounded. In the Schumann group ("Das Ende vom Lied," "Warum" and the sonata in F minor) he was in fine form. After the sonata he was recalled and gave Schumann's "Träumerei," not sounded. In the Schumann group ("Das Ende vom Lied," "Warum" and the sonata in F minor) he was in fine form. After the sonata he was recalled and gave Schumann's "Träumerei," not sounded.

RENAUD, WITH TETRAZZINI SINGS IN "RIOLETTTO." Maurice Renaud, the distinguished French baritone, made his first appearance this season at the Metropolitan Opera House on Saturday afternoon in the title part of "Rioleto." His characterization of the part, so broadly comprehensive and so marvelous in detail, is well known. It is a pleasure to record also that he was a better voice than last year. Mme. Tetrazzini, who was ill, did not sing at her best, and she resorted to the baby tones from which, at times, in concert, she seemed to have emancipated herself. With one exception, however, she took her high notes beautifully and with ease, and she won a great many recalls. Her husband, Orridge, was a handsome and coquettish Maddalena, but her voice did not carry well in the quartet.

Dimitri Mitroff was the Duke. This handsome young man is a constant surprise. As a poverty-stricken Bohemian in "La Boheme" he is absurdly overdressed. As the rich, conquest-making, licentious Duke, he dresses like one of Cromwell's Puritan-God-Barebones-Roundheads. Some people, by their applause, indicated that they liked his singing of the "Donna Mobile." There is no accounting for taste. Leon Rothler made a finely effective Sparafucile both in singing and acting. Sturani conducted at a very easy pace.

SPALDING AT HIPPODROME WITH VOLPE SYMPHONY. Albert Spalding, American violinist, headed the list of soloists at the Volpe Symphony Orchestra concert at the Hippodrome last night, giving Saint-Saens' "Rondo Capriccioso" and Wieniawski's "Souvenir de Moscow" and was greeted by easy encores to both. The other soloists were Alexander Heilmann, Mme. Charlotte Maconda, Miss Laura Graves and Paul Moreno, who sang both in solos and in the quartet, and Victor Benham, pianist.

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