John McCormack Crowds Carnegie At Tenth Recital

By Sylvester Rawling.

JOHN MCCORMACK's tenth recital in Greater New York this season, which took place at Carnegie Hall yesterday afternoon, gave for one unfortunate incident but all the characteristic features of the others and the others. The vast auditorium, including the stage, was crowded from top to bottom, the enthusiasm of the audience was unmistakable, and the generosity of the Irish tenor in yielding to demands for extra numbers was as great as ever.

Out of the latter fact came trouble. The air was stifling. I had taken the liberty early, back of the stage, where Mr McCormack was perspiring as if he were in a Turkish bath, to protest to him that he was permitting the audience to get too much out of him. But Mr McCormack has a will and a will of his own, and my protest was of no avail. In the second of a group of four songs singing for Mr McCormack by Rudolph Ganz, the famous pianist, accompanied by the wonderful power which came at the end, his voice broke on a difficult tip note. The audience gave one gasp and immediately resumed its absorbed receptive attitude, but it spoiled Mr McCormack's day. He was not himself afterward. Perhaps it is because he is so sensitive that he is able to hold our hearts enthralled, as he does.

The final group of songs disclosed the composer's originality. He put their merits to equal melody upon the efforts of the singer without too much stamina and of the pianist in the accompaniment. The first, by Frank Bridge, had to be repeated. Another, the work enthusiastic by Mr Bridge, was a programme song. Turner's setting of Yeats's Fairies's "Le Vie" and a great song, by Hugo Wolf, "Auf einer Wanderung," Mother Machree" a thrilling song of love, "The Irish Emigrant," both of which Mr McCormack made adapt to the mood of every mind, woman and child that heard him, of course, there was "The Next Market Day" and "A Hollyrood Ballad" to close the chapter after the fashion.

Lindsay Hassett, for many years with Kubelik, was Mr McCormack's accompanist at the Friday, in the place of Edwin Schneider, who fractured his arm at Atlantic City ten days ago while learning to ride. McCormack called, when years old, I think, roller skating. The precocious young gentleman, who has made a record of "It's a Long, Long Way to Tipperary," has demanded of his father's manager, Mr Wagner, that a tour be arranged for him next season. His terms? Well, not less than $1,000 a performance, he says.

The soloists at the Metropolitan Opera House concert last night were Mme Melanie Kurt, Mme Mabel Garrison and Pasquale Amato. Mme. Kurt sang two Wagnerian numbers. Mme Garrison won especial applause by her singing of the Strauss "Voce di Primavera" and Amato received enthusiastic recognition of his masterly rendering of the cavatina from "The Barber of Seville." Richard Hageman made his last appearance of the season as director. He has won a high place in the esteem of the music lovers who attend the concerts and added to his laurels as conductor by his skill and the spirit he has infused into the work of the orchestra.

"L'Amore Dei Tre Re" at the Metropolitan Opera House on Saturday afternoon drew a great audience to hear a fine performance of Montemezzi's opera by Lucrezia Bori, Edoardo Ferrari-Fontana, Pasquale Amato and Adamo Didur in the chief parts. Mr Toscanini conducting. In the evening there was a sentimental house, at popular prices, to hear Puccini's Madame Butterfly with Geraldine Farrar in the name part. The audience abandoned from beginning to end, paid Miss Farrar marked personal tribute to the cast were Riccardo Martin, Rita Fornia, Riccardo Tegani, Angela Nuda and Minnie Egener. Mr Polacco conducted.

Elena Gerhardt, the distinguished German lieder singer, gave her last recital of the season at Carnegie Hall on Saturday afternoon before an audience that, while it did not fill the house, was of formidable size. She was applauded enormously and she was made the recipient of many beautiful offerings of flowers. Her programme included songs in German by Franz, Brahms, Wolf and Jensen, and a group in English consisting of Morrow Bayer's "The Mill Wheel" and "Song of Thee and Me," Mrs Beach's "The Lotus Isle" and "To Me the Jasmine Buds Unfold," and Roger Quilter's "Song of a Blackbird and April." Richard Epstein was Miss Gerhardt's accompanist at the piano.

Jessie Bowen, pianist, and Carl Hessel, soprano, gave a joint recital at the Biltmore last evening. Miss Bowen played compositions by Mozart, Chopin, Liszt and Weber, and her little talk and explanation. Miss Bowen's songs included the old classic, "Mi Lonery Valley" Rudolph Ganz's setting of "Dear Heart" from Mabelle Herbert's song cycle, "Love and Life," and Hugo Wolf's setting of Mörike's "Auf einer Wanderung." Harry Gilbert was her accompanist at the piano.

Arthur Hessel, a young American pianist, a pupil of Mme Morgan's here and of Leschetizky's in Vienna, who gave a recital at the Waldorf on last Friday afternoon, showed no little taste and much promise. Her playing is facile and not stereotyped. What she lacks at present is strength and assurance. Compositions by Beethoven, Chopin, Schumann and Rachmaninoff were on her programme.

Arturo Toscanini, a wizard as a conductor of opera, is to show us what he can do as a symphony conductor. He is to lead two symphony concerts at the Metropolitan Opera House before the close of the season. At the first, next Sunday night, the symphony will be Brahms's second. The programme also will contain works by Mussorgsky, Debussy and Strauss. At the second, on the following Friday afternoon, the symphony will be Beethoven's "Pastoral," and the other numbers will be by Sibelius, Duffin and Wagner.

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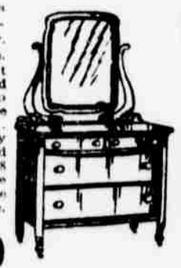

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