

FAMILY MUSICAL COMMENTARY



FRITZ KREISLER. Recital, Carnegie Hall, next Wednesday afternoon.



LAYA LUBOSHITZ. Will play at concert of the Russian Symphony Society next Thursday.



MME. KIRKBY-LUNN. Contralto. Will sing at Philharmonic concert Friday and Saturday.



JAN KUBELIK. Plays in the Hippodrome this evening.



MME. SEMBRICH. Song recital, Carnegie Hall, Tuesday afternoon. (Copyright by Aimé Dupont.)



EUGENIE SASSARD. Sings at New York Symphony concert this afternoon.



ADAMO DIDUR. Bass at the Manhattan Opera House.

WEEKLY CALENDAR.

SUNDAY—Carnegie Hall, 2 p. m., concert of the New York Symphony Society. Manhattan Opera House, 8 p. m., popular concert, conducted by Claudio Campanini. Hippodrome, 8:15 p. m., concert of Jan Kubelik and the Russian Symphony Orchestra. Broadway Theatre, 8 p. m., concert by Victor Herbert and his orchestra. Terrace Garden, 8 p. m., concert for the benefit of St. Joseph's School of Yorkville. MONDAY—Manhattan Opera House, 8 p. m., first performance of Edward Gorman's comic opera, "Tom Jones." Blaney's Lincoln Theatre, 8 p. m., English opera, "Bohemian Girl." Mendelssohn Hall, 3 p. m., song recital by Myron W. Whitney, Jr. First Presbyterian Church, 8:15 p. m., free organ recital by W. C. Carl.

and on the days intervening taken to Boston and there exhibited. The result of this strain upon his physical condition has been such that this society is in receipt of numerous complaints from reputable citizens insisting that the child is overworked, and to such an extent that there is danger of his physical health giving way.

One gentleman writes me that he observed that on Saturday evening he noted a marked change in the boy's appearance and that he had the look and manner of one whose nerves were strained to the snapping point. On Wednesday of last week he performed in New York, on Friday in Philadelphia and on Saturday in New York again. On Saturday he went to Boston to appear on Monday evening, and returned to New York on Tuesday of the present week, where he played at his concert on Wednesday. Added to the strain of playing at five concerts in a week is the fatigue of four journeys out of the city.

At each of his concerts the little boy plays eight or nine pieces, including a concerto. A grown musician—for example, Joseph or Richard Hoffman—usually plays one concerto at a concert and usually an encore. On Saturday last a lady writes me, he was seen crying when the door was opened for him to come on the stage, and they had to wait until he recovered sufficiently to appear. It is further stated that the excuse given by the father for subjecting the child to such an overstrain is the necessity for procuring means for his musical education, but I am also credibly informed that his father has refused an offer from a gentleman in Boston to take the child to his home and to pay for his twenty-one years of age if the father will withdraw the child from the stage.

"In calling your attention to these facts let me suggest that, as your license does not limit the time of the exhibitions and that under the license they may continue consecutively week after week for a year to come, it would be very proper for you to notify the parties having Joseph in charge to show cause why your license should not be either restricted or revoked, and that you should then direct an examination to be then made by competent medical men into his physical condition as a result of such overstrain, and to state whether or not the child is being overstrained. There can be no question about the extraordinary talent which the child possesses, but I very much fear that his future existence is being discounted by putting money into the pockets of those who have succeeded in contracting for his services, or else to gratify the vanity of a parent who certainly ought to consider what will become of any child of such years forced to work thus mentally and physically to an extent entirely incompatible with the laws of health.

RESCUE OF HOFMANN.

Why Children's Society Intervened in His Case Years Ago.

Three weeks ago there appeared in this place an account of the first appearances in New York of Josef Hofmann, as a child of less than eleven years, in which reference was made to the fact that before the close of the season he was withdrawn from public life and taken back to his home in Europe, where for ten years he remained in retirement, studying the pianoforte with Rubinstein and fitting himself for the brilliant career which he has followed since. The article intimated plainly that the action had been taken because of financial help extended to the boy's father by one of several philanthropists who had become interested in his case, but nothing was said of the part taken in the movement by the New York Society for the Prevention of Cruelty to Children, though its intervention was suspected at the time. There were reasons at the time why secrecy seemed desirable on all sides, and from that day to this the name of the boy's benefactor has not been divulged; but a material evidence of appreciation of the society's action is visible in the room of the president, in the shape of a photograph of the lad, inscribed, "Souvenir of regard to His Excellency Mr. Gerry from Josef Hofmann, New York, October 2, 1887." This was eight months after the boy had been rescued from those who were mercilessly exploiting his marvellous talents for their financial gain.

"Trusting that you will give this matter your immediate attention, I have the honor to remain, with great respect,
"ELBRIDGE T. GERRY, President," etc.

EXAMINATION MADE.

On February 3, 1888, an examination was made of the boy by Drs. Allan McLean Hamilton, Louis A. Sayre, Joseph B. Bryant and E. G. Janeway, of the Board of Health. The conclusion of these physicians was that, although the boy was in good condition, he was of a highly nervous temperament, and they advised that his performances should at least be limited to four a week, with a day intervening between each as far as possible.

At the same time, President Gerry communicated with Mr. Hofmann that a well known citizen of the state was ready to provide a fund of \$50,000 for the musical education of the child, provided that he be withdrawn from the stage and not allowed to give any exhibitions, public or private, until after he had completed a thorough course of study.

On February 8, 1888, in consequence of this report of the physicians as stated above, and the protest of the society, which was made simply because there was reason to believe that the boy was being injured physically and that his health would be permanently impaired should the performance continue as before, Mayor Hewitt revoked the permit theretofore granted, and, although the society protested against the issue of another, the same was granted as follows:

PHYSICIAN'S OPINION.

On February 20, 1888, Mr. Casimir Hofmann called at the office of the society in company with Mr. Clarence Sternberger, of No. 43 East 60th street, office at No. 49 New street, and stated to the president that after the examination of the boy Josef by the doctors at the Mayor's office he had become alarmed at the boy's condition and had told his wife to examine the boy carefully.

The report of his wife frightened Mr. Hofmann, and he, on the advice of a friend, consulted Dr. Baruch, of No. 47 East 60th street, who, after a careful examination of the child, said that he must stop playing at once. The doctor had him under treatment, and Mr. Hofmann stated he had informed Mr. Abbey accordingly.

Mr. Hofmann further stated that he had given fifty-two concerts by Josef, for which he received 60,000 marks, so that out of the whole of the concerts he had netted only \$7,500, with the other incidental expenses to which he had been subjected. He further stated that his termination of his present engagement of the child would occasion a further pecuniary loss to him, as he would have to pay his manager here, Mr. Wolf, and his manager abroad, the rest of the term of the contract, the same as if the concerts had been given. Subsequently a further examination was made by Dr. Sayre, Dr. Flint and Dr. Hamilton. Their report, in brief, was as follows:

COMPLAINT TO THE MAYOR.

"Hon. Abram S. Hewitt, Mayor of the City of New York.
"Dear Sir: On November 29, 1887, your honor issued the following permit under Section 292 of the Penal Code: "New York, Nov. 29, 1887.
"Permission is hereby given to Josef Hofmann to perform on the piano at the Metropolitan Opera House upon not exceeding four days a week pursuant to the provisions of Section 292 of the Penal Code.

"ABRAM S. HEWITT, Mayor."

"Since that time, as you are well aware, the boy has been exhibiting pursuant to the permission in this city, but in addition to the public performances given under your license he has also been exhibited at private entertainments

genius of this boy until it shall reach its mature development that precautions should be taken which would not seem necessary in the case of one less gifted. It does not seem prudent at the present time that he should do more at any one concert than we have indicated, and he should be carefully watched and every precaution taken against the impairment of his general health.

HEALTH JEOPARDIZED.

The boy began to look weak, ill and careworn. Dark wrinkles were seen under his eyes and he appeared feeble and evidently nervous. He had lost much of his strength, being unable to walk more than half a mile before being compelled to take a conveyance. He admitted himself that piano playing tired him and that he wanted to stop.

Further examination was made by the physicians and it was finally shown that the boy's health was being jeopardized, and that, in fact, he was in the first stages of incipient paresis, due, no doubt, to the excessive strain imposed upon him by his almost continuous efforts in concerts since May 17, 1887.

On February 22, 1888, he was withdrawn from further performances, the sum of money mentioned being, after the execution of certain legal documents, paid over to the father; and on March 27, 1888, the latter, in company with the boy, called at the office of the society to express

he finds a responsive echo in her. There is dancing, and she waits him off his feet. A Dr. Coppellus comes in to say he has been scolded by Spalanzani. He slips into Olympia's room, from which a noise of breaking is heard. Coppellus, out of revenge, has smashed Olympia. She was only an automaton. Hoffmann is astonished.

Act III, "Giuletta"—At Venice, in the house of Giuletta, beloved of Schiemi, who takes the arrival of Hoffmann very ungraciously. Hoffmann cares nothing for Giuletta, but she is bribed by Daperetto to make Hoffmann love her, and she succeeds by making him believe that he is her ideal. But as a proof of his love she wants Hoffmann to get the key of her room away from Schiemi. Hoffmann demands the key. Schiemi tells him to come and take it, and they fight. Schiemi is killed. Hoffmann takes the key and rushes to Giuletta's room, and, finding nobody, comes back only to see her riding off in her gondola, laughing at him, and with her arm around another man's neck. Hoffmann is disgusted.

Act IV, "Antonia"—Antonia has been told by her father, Cressel, to sing no more. When Hoffmann, who has long loved her, comes he wonders why, but he soon learns by overhearing a conversation between Cressel and an evil person called Clever. Clever tells her she is afflicted with consumption. He then begs her also not to sing, and she promises him. When Hoffmann goes Miracle comes in and tells her it is all nonsense, to sing as much as she likes; but she will not break her promise to Cressel. Miracles mother to appear, and to her prayers the girl yields. Miracles hears her on and on, until she is utterly exhausted. She falls dying, and her father receives her last breath. Hoffmann is heart-broken.

Hoffmann—A return to the scene of the first act. Hoffmann has told his stories. His companions leave him. The muse appears and tells him that she is the only mistress to follow, the only one who will remain true to him. His spirit flickers a

OPERATIC MATTERS.

The Second Week at the Manhattan Opera House.

Two of the operas brought forward by Mr. Hammerstein's artists will be repeated at the Manhattan Opera House this week, and the list will be increased by the addition of "Aida," one of the pronounced successes of last season, and Offenbach's "Les Contes d'Hoffmann," a work which is to all intents and purposes a novelty, though the statement that it is to be performed "for the first time in America" is a mistake. How often it was sung elsewhere in this country need not be said, but Maurice Grau's French troupe performed it four times here at the Fifth Avenue Theatre twenty-one or twenty-two years ago. Mile. Derivis played the three characters Stella, Olympia and Antonia, which in Mr. Hammerstein's representation are to be divided between three singers; Hoffmann was impersonated by M. N. Maire, and the triple role which M. Renaud is to enact was filled by M. Maugre. Mr. Grau had an opera company in two sections at the time, one section capable of singing in grand opera and the other specialists in opéra bouffe. This correction of a matter of history does not detract in the least from the interesting nature of Mr. Hammerstein's announcement. Mr. Grau frequently discussed the advisability of producing Offenbach's one serious opera with some of his artists (notably Mme. Sembrich, who was eager to appear in it), but was deterred by the fear that the spirit of the work would be dissipated in the vast reaches of the Metropolitan Opera House. "Les Contes d'Hoffmann" is the last composition of Offenbach; in fact, he did not live to complete it, the finishing touches being put to it by Ernest Guiraud, a native of New Orleans, though generally spoken of as a Frenchman. The libretto is by Jules Barbier, and deals with three love adventures of E. T. A. Hoffmann—the German, Edgar A. Poe. The plan of the work is singular. The first act is in the nature of a prologue; Hoffmann, meeting his companions in a famous sort of literary coterie, is questioned about his experiences as a lover, and agrees to tell the story of his three adventures. He does not tell them, but in the three acts which follow the stories are acted, Hoffmann, of course, figuring in each case in his proper person. The incidents are all dramatizations of tales written by the veritable Hoffmann—hence the title of the opera. In the new book of the opera prepared for the Manhattan performances the argument of the play is outlined as follows:

Act I—in the first act, which is really a prologue, Hoffmann, a young poet, enters the tavern of Luther to meet his companions, and drinks to drown his sorrows. They think he is in love, but he answers all that is said, and tells the story of his three loves.

Act II—"Olympia"—A physician's drawing room. Spalanzani has invited a large company to witness the accomplishments of his daughter, Olympia. She sings to general applause, and Hoffmann falls desperately in love with her. As the guests go to supper Hoffmann tells her of his passion and thinks

moment with gratitude. Then his head sinks on the table, and he sleeps.

"Les Contes d'Hoffmann" will be given next Friday evening, with the parts distributed as follows: Olympia.....Mme. Zepilli
Giuletta.....Mme. Jomelli
Antonia.....Mme. Borelli
Cressel.....Mme. de Camero
A. Voice.....Mme. Giacomini
Hoffmann.....M. Dalmores
Clever.....M. Arimondi
Daperetto.....M. Renaud
Schiemi.....M. Venturini
Spalanzani.....M. Gilbert
Grosel.....M. Crabbe
Schiemi.....M. Daddi
Luther.....M. Daddi
Pittimacchio.....M. Daddi
Franz.....M. Gianelli
Hermann.....M. de Camero
Nathaniel.....M. Venturini
Luther.....M. Fossetta

Mr. Campanini will conduct. On Monday the opera will be "Aida," with the following cast: Aida.....Mme. Nordica
Amnoris.....Mme. de Camero
Radames.....M. Zanolini
The King.....M. Magnon
Amonasro.....M. Arimondi
Bianca.....M. Ancona
Messager.....M. Venturini
"La Gioconda" with the cast already known will be performed on Wednesday evening and Saturday afternoon, and "Carmen" will be the bill at the second popular representation on Saturday evening. This evening the first of the Sunday night concerts at popular prices will take place, the programme being as follows: Hungarian March, from "La Damnation de Faust".....M. V. Arimondi
Aria from "La Traviata".....Verdi
Romance from "La Forza del Destino".....Verdi
Waltz.....M. Carlo Albani
Stances "Lakme".....M. de Brest
Stances "Lakme".....Charles Gilbert
Overture "Tannhäuser".....R. Wagner
"Dance of the Hours".....Pancinelli
Duet from "Il Trovatore".....Verdi
Mme. Brester-Gianoli
Nepollitan Song.....M. Francesco Daddi
Waltz, from "Mirella".....Gounod
The Two Grenadiers.....Schumann
Duet from "Il Trovatore".....Verdi
Mme. Brester-Gianoli—M. Carlo Albani
Overture "Garry".....Gounod
The Aborn Company, which is singing opera in English at Blaney's Lincoln Square Theatre, will devote the coming week to an English opera, viz: Balfe's "Bohemian Girl."

ORCHESTRAL CONCERTS.

Notes on Interesting Programmes To Be Presented.

The Philharmonic Society of New York, the oldest and largest symphony orchestra in the United States, will begin its sixty-sixth season with two concerts to be given on Friday afternoon, November 15, and Saturday evening, November 16, at Carnegie Hall. The following programme will be played on both occasions: Prelude, chorale and fugue in G minor, Bach-Abert; "La Captive," Romance for contralto voice and orchestra, Berlioz. Mme. Kirkby-Lunn; Suite No. 1, "Peer Gynt," Grieg; "Hymnus" for voice and orchestra, Richard

Strauss, Mme. Kirkby-Lunn, and Symphony No. 4 in F minor, Tchaikowsky. The Grieg suite, placed on the programme in memory of the composer, who died in September, has rarely been played in New York by such a large orchestra. This and all the other numbers on the programme will be conducted for the first time here by Wassyly Safonoff. Mme. Kirkby-Lunn will make at these concerts her first appearance in New York this season. The programme to be distributed at the concerts will contain the explanatory note to the "Peer Gynt" suite, written by the composer when this incidental music to Ibsen's drama was performed for the first time by the Philharmonic Society of Berlin, as well as Tchaikowsky's own description of his symphony.

Glazunov's eighth symphony, which will open the first concert of the Russian Symphony Society, at Carnegie Hall, next Thursday evening, is expected to take rank among the most significant orchestral novelties introduced here in recent years. The published score of this symphony, in the key E flat, Op. 83, bears the date October, 1887. Except for a single performance from manuscript at St. Petersburg last year, at a concert in honor of the composer's twenty-five years of musical work, it has not yet had a public hearing. The score has neither dedication nor descriptive title, but the composer outlined to Mr. Altschuler, in St. Petersburg last summer, certain ideas he had in mind when writing it. For the first movement, an allegro moderato, Glazunov suggested the subtitle "Heroic." Its two contrasted themes are strongly marked, the first being proclaimed by the horns, the second by the wood wind. Here, as throughout the symphony, Glazunov has infused an abundance of interesting detail, producing effects of massive richness and variety. For example, the accompaniment to the second theme is made up of a figure in the strings derived from the first theme. Again, this second theme, at dotted speed, is used as an accompaniment to itself, played in its original time. These and other contrapuntal devices are numerous in this score. After a striking climax, this movement ends pianissimo for the tympani alone. "Fantastic" is the title suggested by Glazunov for the second movement, which is marked mesto, a term meaning sad, which was occasionally used by Beethoven and by Chopin. In this movement the second theme is sung mainly by the alto flute, though other instruments of the wood wind choir, as well as the horn, take part in this conversational melody. The third movement Glazunov calls "Pagan." This name seems best applied to the joyous, careless, harshly accented opening theme, but the composer also has in mind the graceful second theme, for strings and wood wind. The final movement he would entitle "Christian." An opening melody of organ character and a second theme of sustained singing quality help to give plausibility to the title.

The full programme of the concert is as follows: Symphony No. 8 (new).....Glazunov
Folk Songs for orchestra.....Glazunov
(a) 1. "In Religious Mood." 2. "Christmas Lullaby" (Kollada Malada). 3. "Plainsong." 4. "Nesquito Dance." "What the Plains Say." 5. "Cradle Song." 6. "Dance."
(b) "Ay, Ouchenn" (Bargemans Song)—MS.
"Dobruushka" (new).....Rimsky-Korsakow
Violin Concerto in D major, Op. 35.....Schumann
The Hero Gate of the Throne City.....Tchaikowsky
(time).....Muzarski

The first concert of the Symphony Society for Young People (Frank Damrosch, director) will be given at Carnegie Hall on Saturday afternoon, November 15, at 2:30 o'clock. The programme, designed to show the influence of the German folksong on the great symphonic writers of Germany, is as follows:

Theme and Variations from "Emperor Quartette".....Haydn
Concerto in C major, Op. 15.....Beethoven
German folksong.....Mr. Rudolph Ganz
Romance in E flat, Op. 28.....Schumann
March in E flat, Op. 36.....Schumann
Finale, from symphony in C minor.....Brahms

The programme for the first concert of old music in Sam Franco's present series again proves the fertility of the seventeenth and eighteenth centuries in musical composition. The concert will take place at Mendelssohn Hall on Wednesday evening, November 27, and the programme is as follows: "Trauer" Symphony.....Pietro Locatelli (1693-1764)
Concerto.....For string orchestra and organ.
Corrado Frederigo Hurlbusch (1690-1745)
Ballet Suite, "Acante et Cepheus".....Gounod
Symphony.....Jean Philippe Rameau (1683-1764)
Use-ful the Light the Russian.....Joseph Haydn (1732-1809)

Mme. Marcella Sembrich, at Carnegie Hall on next Tuesday afternoon, with Mr. Isadore Luckstone at the pianoforte:

Old airs and songs.
St. Florindo e Iselle (Arietta).....Alessandro Scarlatti
Who else do you retain (Romance).....Ludwig Spohr
O Rose, why dost thou leave me! (from "Sergio")
My lovely Colla (Old English).....G. F. Handel
The Mermaid's Song.....George Menno
Widmung.....Joseph Haydn

Classical German lieder.
Gretchen am Spinnrad.....Franz Schubert
Liebe schwärmt um allen Wegen.....Franz Schubert
Liebhaber in allen Gestalten.....Franz Schubert
Kleinlein, Rosenlein.....Robert Schumann
Wie Melodien zieht es.....Robert Schumann
Notschaft.....Joseph Haydn

Miscellaneous modern songs.
Alerseelen.....Richard Strauss
Use-ful the Light the Russian.....Gracian Strauss
But lately in dance I embraced her (in Russian)
Motten.....A. Arensky
Keine Sorg' um den Weg.....Joachim Raff
Love in May.....James H. Rogers
Eile et moi.....Mrs. H. W. Parrin
Eile et moi.....Mrs. H. W. Parrin

A recital of pianoforte music by Richard Huhlig in Mendelssohn Hall next Saturday afternoon: Ardent variations, F minor.....Haydn
Fantasia in C.....Schumann
Humoresque.....Reger
Tango di Minuetto.....Zanella
Twenty-four preludes.....Chopin
Polonaise in A flat.....Chopin

A recital of songs composed by Eugene Haile, by Theodore Van York in Mendelssohn Hall next Thursday evening: Es ist ein dunkles Auge; Frage und Antwort; Vögelchen Birkenbaum; Im zitternden Mondlicht; Herbst; Noch einmal; Frühlings

NEWS NOTES AND GOSSIP.

Mr. Bonci's Views on America and a Colleague.

A new trio for the performance of chamber music has been organized and is to be heard for the first time in Mendelssohn Hall next Tuesday evening. It is composed of Miss Henrietta Michelson, pianoforte; Hugo Riesenfeld, violin, and Louis Heine, violoncello. Miss Michelson has played at concerts of the Volpe and People's Symphony orchestras with good effect, but is still at the beginning of her career. Mr. Riesenfeld is concert master, that is to say, principal violin in the orchestra of the Manhattan Opera House—and Mr. Heine the principal cello of the New York Symphony Society and a member of the Kaltenborn Quartet. Mr. Dutschke, of the Philharmonic Society, will assist Miss Michelson and Mr. Riesenfeld at the concert next Tuesday in a performance of Brahms's Trio in E flat for pianoforte, violin and French horn. In other numbers on the programme will be Beethoven's Trio in 3 flat major, Op. 70, and Napravnik's Trio in C minor, Op. 25. Two more concerts will be given by the trio in the course of the season, the second on January 22, the third on March 3.

Mme. von Nissen-Stoon announces a series of three song recitals in Mendelssohn Hall on the afternoons of December 4, January 29 and March 11. At the first recital she will sing old Italian and classical compositions, at the second songs by modern composers and at the last German, Italian, French, Russian, Danish, Norwegian, Swedish, Dutch, English, Irish and Scotch folk songs.

Walter R. Anderson announces a recital by Reinold Werrenrath, barytone, at the Waldorf-Astoria on the afternoon of December 2, with the help of the Holland Trio and Chester Searle, accompanist. The programme will include airs by Hänsel and Glück, a group of German lieder songs by Grieg sung in Norwegian (a new phase of the Grieg cult) and songs by Miss Harriet Ware and Mr. Searle.

Mme. Paderewski has returned to America with her husband, as keen as ever in her desire to raise sufficient funds to erect in Warsaw a monument to the memory of the greatest of all musical Poles, Chopin. She has now got together a little over \$2,000, and all of this has come from the sale of Mrs. Paderewski's autographs. When they were in America three years ago and were just starting the fund they raised something over \$100. At that time the Russian government refused to allow the solicitation of subscriptions for the monument in Poland, although it gave its consent to the erection of the monument. Now it has removed its ban on subscriptions, but as a result of the internal troubles of the last two years the country is so poor that erecting monuments is out of the question. Since he arrived in America Mr. Paderewski has been set upon by the autograph hunters, and this year he will do the same as he did three years ago, charge \$1 for a simple autograph and \$2 when he adds a bar of music. All the music received in this way is turned over to Mme. Paderewski, who sets it aside for the fund, so that seekers in Dresden, Vienna, etc., Mr. Bonci is not an enthusiast over America," says the reporter confidently. "Over there bluff is the thing that goes," says the artist, "bluff is the principal thing. Do not be too greatly amazed at the stupendous sale

Alessandro Bonci was scheduled to arrive in New York yesterday on the steamship America. After his engagement in London at the opera in Covent Garden Theatre he sang in twelve concerts at Ostend, after which he appeared, mostly in concert, in Dresden, Vienna, Prague, Berlin and Parma. He has the last city he sang once in "Rigoletto" and twice in "La Bohème" and devoted his honorarium to charity. Before leaving Vienna he gave an interview to a reporter of the "Neue Freie Presse," which is worth translating for the sake of the amusement which can be extracted from it as well as its indication of the cordial feeling existing between Mr. Bonci and America. "Bonci is not an enthusiast over America," says the reporter confidently. "Over there bluff is the thing that goes," says the artist, "bluff is the principal thing. Do not be too greatly amazed at the stupendous sale

Recital programmes.

Recital programmes.

Recital programmes.

Recital programmes.

Recital programmes.

Recital programmes.

Recital programmes.