NOTES AND COMMENT FROM THE WORLD OF MUSIC

GATTI DECRIES "NEW STAGING"

General Manager of the Metropolitan Thinks Futuristic Scene Painting Has a Limited Field.

IN THESE days of the New Staging, when artists of real attainments and originality are turning their attention to the theatre in an attempt to provide a *mise-en-scene* which shall adequately supplement the dramatist's efforts, there is added interest in the opinions of a man who, while not belittling these attempts at scenic reformation, yet holds that their fruits are still far inferior to the art of the *mise-en-scene* as it existed in Italy and France two hundred years ago. This is the belief of no less an authority than Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company; and it comes as somewhat of a shock to those of us who have followed with interest the ideas and accomplishment of Gordon Craig, Joseph Urban, Max Reinhardt and the young men whom Granville Barker has recently introduced to the American public. Mr. Gatti-Casazza acknowledged that he had not seen the settings of "The Man with the Dumb Wife," "Androcles and the Lion," or "The Midsummer Night's Dream"—settings which are now to be seen at Wallack's Theatre, and there is no reason to believe from what he says that he would disapprove of them. He does, however, say that futuristic scene painting can be of use only in special types of drama or opera, and that such painting is only too often absurd. In proof that he is not averse to novelty in stage settings, Mr. Gatti pointed to the Metropolitan productions of "Orfeo," "Armide," "Boris Godounow" and the forthcoming "Prince Igor."

"My own desire is to provide for the Metropolitan performances the most appropriate scenic investiture possible," said Mr. Gatti, "and no one can accuse me of being unfavorable to novelty when that novelty is appropriate who has seen my productions of "Boris" or of the Gluck operas. It is all a question of what is fitting. Futuristic or impressionistic scene painting is suitable only for special works, works of which the scene is laid in exotic or mythological lands and times; a futuristic "Tosca" or "Trovatore" would simply be ridiculous, but the Russian operas and those of Gluck can be staged in a purely imaginative manner. Wagner has given his own ideas of staging, and these ideas we strive to follow at the Metropolitan. I know, especially in Germany, there have been attempts to improve upon the composer's designs. I saw one such attempt in a futuristic "Parsifal." The result was simply absurd.

"As to the attempts of certain reformers to do away with scenery and to drape the stage in gray cloths, all I can say is that those who wish to return to the Shakespearian staging are at liberty to do so, but I hardly believe they will find many followers.

"The truth of the matter is that the art of stage painting is far behind what it was two hundred years ago. In the museum at the Paris Opera will be found most exquisite specimens of the scene painter's art, designs the work of really great artists. Of course, these designs are all painted on flat cloths, and the stage was in those days without the aid of electric, or even gas, lighting, yet the beauty and illusion produced by this scenery are above all praise. The art of scene painting is now in its decadence, and at present there seems no immediate prospect of return to its former high estate.

"There is much nonsense talked about scenic investiture. It is impossible to be truly realistic, and, after all, why should we be? The theatre is essentially false, and if upon the stage we produce the effect of illusion and of beauty, that is all that we can expect. In the theatre there is room for the dreamer, but the practical brain must control, and the opera, a convention in itself, must not spend its force in striving after the unattainable. I feel that the stage effects at the Metropolitan are as a rule admirable, and, as I have said, when impressionistic painting is permissible, we have provided it. The coming production of "Prince Igor" will be another remarkable example of the art of the Russian school."

DOUBLE BILL OPENS OPERATIC WEEK AT THE METROPOLITAN

"L'Oracolo" and "Pagliacci," as a double bill, will open the sixteenth week of the Metropolitan opera season to-morrow evening. The former opera will be sung by Mmes. Bori and Braslau and Messrs. Botta, Scotti, Didur and Rossi, and the latter by Mme. Destinn and Messrs. Martinelli, Amato, Tegani and Bada. Mr. Polacco will conduct both operas. The other operas of the week will be:

"Fidelio" on Wednesday evening, with Mmes. Kurt and Schumann and Messrs. Sembach, Goritz, Braun, Middleton and Reiss; Mr. Hertz conducting.

"Der Rosenkavalier" on Thursday evening, with Mmes. Hempel, Ober, Schumann, Curtis, Mattfeld, Braslau, Cox and Van Dyck and Messrs. Goritz, Weil, Althouse, Reiss, Schlegel, Ruysdael, Audisio, Bloch and Bayer; Mr. Hertz conducting.

"Madama Butterfly" on Friday afternoon, as a special matinee at popular prices, with Miss Farrar and Mmes. Fornia and Egener and Messrs. Botta, Scotti, Bada, Rossi, Audisio and Begue; Mr. Polacco conducting.

"Il Trovatore" on Friday evening, with Mmes. Destinn, Ober and Mattfeld and Messrs. Martinelli, Amato, Rothier, Reschiglian and Audisio; Mr. Toscanini conducting.

"Tristan und Isolde" at the Saturday matinee, with Mmes. Gadski and Matzenauer and Messrs. Berger, Weil, Braun, Schlegel, Reiss, Bloch and Bayer; Mr. Toscanini conducting.

"La Traviata" on Saturday evening at popular prices, with Mmes. Hempel, Egener and Mattfeld and Messrs. Botta, Amato, Ananian, Bada, Reschiglian and Begue; Mr. Polacco conducting.

Fritz Kreisler will play at to-night's concert Mendelssohn's concerto, his own arrangement of Dvorak's "Indian Lament," Couperin's "La Precieuse," the "Tambourin Chinois," by himself, and Paganini's "Caprice." Mme. Melanie Kurt will sing "Ocean, Thou Mighty Monster," from "Oberon," and a group of songs. Rudolph Berger will sing Wagnerian excerpts, and the orchestra, under the direction of Richard Hageman, will play Weber's "Jubel" overture and Massenet's "Alsatian Scenes."

COLLEGE GLEE CLUB MEET IS ON WEEK'S LIST OF CONCERTS

The Hungarian pianist, Desider Josef Vecsei, will make his New York debut at Carnegie Hall on Tuesday evening. Mr. Vecsei will have the assistance of a full orchestra from the Symphony Society of New York in the following programme:

Overture, "Oberon" ..... Weber
Concerto in F major, No. 5 ..... Saint-Saëns
Suite, Op. 39 ..... Dvorak
Concerto in A major ..... Liszt

Mlle. Alice Verlet, the Belgian coloratura soprano, for seven years prima donna of the Paris Grand Opera, the Paris Opéra Comique and the Brussels Théâtre de la Monnaie, is visiting America to fulfil a number of Canadian and Western engagements. Mlle. Verlet will give a song recital at Carnegie Hall on Thursday afternoon, presenting the following programme:

Air de la Nataide, from "Armide" ..... Gluck
Voi, se poi, from "Nozze di Figaro" ..... Mozart
Le Mariage des Roses ..... C. Franck
"Ballade et air de la Pleiade," from "Gwendoline" ..... Chabrier
"Ilse" ..... Handel
Le Rossignol (with flute obligato) ..... Saint-Saëns
Le Bourdon est chose Legere (with violin obl.) ..... Delibes
Mandoline ..... Ch. Pons
Auprès de la Source Glacée ..... P. Vidal
La Menteuse de Jeu ..... Auber
Concert a la Cour (old classical French arts)

After a dozen or so concert and solo appearances in greater New York this season, Busoni's only New York recital is announced for next Saturday afternoon, at Carnegie Hall. His complete programme follows:

Prelude and Triple Fugue E flat ..... Bach-Busoni
Capriccio on the departure of a well beloved brother ..... Beethoven
Sonata, C minor, Op. 111 ..... Schumann
Eight Fantasiestücke ..... Liszt
Six studies after Paganini ..... La Campanella, Tremolo, Andantino-expressivo, Arpeggio, Arpeggio, La Chasse, and Theme and Variations ..... Liszt
Nineteenth Rhapsodie

Much interest has been aroused by the announcement of the intercollegiate glee club meet, which will take place at Carnegie Hall on Saturday night of this week. A silver cup donated by the University Glee Club, of New York, will be competed for by the glee clubs of Columbia, Harvard, Dartmouth and the University of Pennsylvania. It must be won three times by the same club before becoming the property of the winner. Last year Harvard was adjudged the possessor of the best glee club, with Columbia a close second. On that occasion a fine music cabinet was at stake and the club's conductor received a baton. This contest, the first of its kind, was held at Carnegie Hall and great enthusiasm prevailed. The singing of Bullard's "Stein Song" by the four clubs and the 100 members of the University Glee Club will be repeated this year. A stag will be held by the latter organization after the concert.

A song recital of Russian music will be given by J. Medvedieff and Mme. Rosowskaia-Medvedieff in Aeolian Hall this evening. This will be the programme:

Notch [Night] ..... Tschaikowsky
Rabbitale Vasa "Broken Vase" ..... Arensky
Korolki "Red Beads" ..... Tschaikowsky
J. Medvedieff.
Soldatka "A Female Soldier" ..... Rachmaninoff
Kolibelnaia Pesnia "Cradle Song" ..... Tschaikowsky
Kakala Notch "What a Divine Night" ..... Wrangel
Mme. Rosowskaia-Medvedieff.
Phrases from the opera "Nerone" ..... Rubinstein
Ne O Tom Skorbiu "I Mourn Not" ..... Glinka
Mme. Rosowskaia-Medvedieff.
Notch Proletaia, duet, "The Fleeting Night" ..... Grodsky
Mr. and Mrs. Medvedieff.
Ach Istemilas, from the opera "Pique Dame." "I Am Exhausted" ..... Tschaikowsky
Mr. and Mrs. Medvedieff.
Tishina "Silence" ..... Kashebarov
V Dushe Moiei "My Soul" ..... Wrangel
Usta Moi Molchat "My Heart Is Silent." ..... Bletchman
Mr. Medvedieff.
Spi Malutka "Sleep, My Dear" ..... Gretschanonov
Kak u nas na Ulitse, from the opera "Russalka." "As in Our Street" ..... Dargomujsky
Mme. Rosowskaia-Medvedieff.
Mesh Gorami, from "Halka." "Among the Mountains" ..... Moniushko
Mr. Medvedieff.
Ne Iskushai, duet, "Elegy" ..... Glinka
Mr. and Mrs. Medvedieff.

At Carnegie Hall to-morrow afternoon a concert of compositions by Sigismond Stojowski will be given by the Philharmonic Orchestra, assisted by Willem Willeke, 'cellist, and Sigismond Stojowski, pianist. This is the programme:

Symphony in D minor, op. 21.
(First performance in America.)
Concerto in D major, op. 21, for 'cello and orchestra.
Willem Willeke.
(First performance in any country.)
Second Piano Concerto, op. 32 (prologue, Scherzo and Variations).
Sigismond Stojowski.
(First performance in America.)

The symphony in D minor—Mr. Stojowski's first—was written in 1900 and won the prize at a competition founded by Mr. Paderewski for Polish composers. The first performance was given in the same year at the opening concert of the Warsaw Philharmonic, Emil Mlynarski conducting. Performances followed at the Concert Colonne, Paris; the Gewandhaus, Leipsic, and in various European cities. The work has been published by C. F. Peters, Leipsic. In spite of his leaning toward the national idiom, of which he has made ample use in his minor works, the composer of this symphony, in attempting the largest form of instrumental music, evolved along traditional lines and most universal in its appeal, has refrained from what might be termed "genre music." The work, sober in harmony and instrumentation, maintains in formal structure the main lines of the classical symphony. Each movement has its own themes, but a sort of unity is attempted by the recurrence of some of these, more or less modified but always recognizable, in the various movements. So, for instance, the theme of the finale is first announced in the slow movement, where it breaks in twice upon the tender mood by a dramatic appeal from the horns. In the Scherzo, again, the main theme of the first movement suddenly emerges, in a subdued and altered form. There is no programmatic pretence to this symphony, to which, however, Hamlet's "to be or not to be," says the composer, might serve as a motto.

The 'cello concerto (Op. 31) will have its first performance and will serve Mr. Willem Willeke, the popular 'cellist of the Kneisel Quartet, in what also is his debut with orchestra in New York. It is in one movement, with three main themes and four sections, between which the motive heard at the outset serves as a connecting link.

The second pianoforte concerto (A flat major, Op. 32) was written at the suggestion of Mr. Paderewski, who has recently included it in his repertoire. The first performance—with the composer at the pianoforte—took place in the twelfth subscription concert of the London Symphony Orchestra (June, 1913), at Queen's Hall, Mr. Arthur Nikisch being the conductor. The title of "Prologue, Scherzo and Variations" under which the work appeared indicates that a radical departure has been made from the usual pattern of the concerto. Some of the variations are written for the orchestra alone. Here, again, the themes are several, but interwoven in the various sections, which are played without interruption.

The closing of Mlle. Pavlowa's Saison Ballet Russe, at the Century Opera House, will be followed by the fourth and final concert of the Russian Symphony Society of New York to-night. Conductor Modest Altschuler has arranged an attractive programme for this farewell appearance, including selections from the works of Tschaikowsky, Rubinstein, Sibelius, Toch, Wieniawski, Dvorak, Liadow, Glazouroff, Rimsky-Korsakoff and other composers. Mme. Rachel Frease-Green will make her first concert appearance in New York, singing the soprano aria from "Eugene Onegin." Another soloist will be Frederik Fradkin, violinist, the concertmeister of the Russian Symphony Orchestra.

Ernest Schelling, the pianist, will make his only American appearance of the season as special soloist at a concert to be given by the Symphony Club of New York, for the benefit of the Polish Relief Committee, in Aeolian Hall, on Wednesday afternoon, March 3. On that occasion Mr. Schelling will play Chopin's Concerto in F Minor and Paderewski's Polish Fantasy, both with orchestra accompaniment. Schelling, who has not been heard in America in some years, was booked for a transcontinental tour this season. The tour has been postponed until next year, however, owing to a belated arrival from the war zone.

On Saturday afternoon Julia Culp, the Dutch mezzo-soprano, will give her third New York recital in Aeolian Hall. Mme. Culp will open her programme with folksongs by Brahms. Her second group will consist of the "Frauenliebe und Leben" song cycle of Schumann, and her last group will be made up of songs by Brahms.

Alice Sovereign, an American contralto, will be heard in a song recital in Aeolian Hall on Thursday afternoon, March 4. Mme. Sovereign's programme consists of the following songs: "Creation Hymn," "Vom Tode," Beethoven; "Willst du dein Herz?" Bach; "Mermaids' Song," Haydn; "Sylvelin," Sinding; "Long Ago," Homer; "Fruhlingsglaube," Schubert; "Seit ich ihn gesehen," "Fruhlingsnacht," Schumann; "Botschaft," Brahms; "Am Bach," "Lied des Glücklichen," Metzl; "Ah se tu dormi," Caccai; "C'est mon Ami," Marie Antoinette; "But Lately in Dance," Arensky; "Lilacs," "Floods of Spring," Rachmaninoff.

Clarence Dickinson's last recital in the series of Historical Lecture Recitals at Union Theological Seminary on Tuesday afternoon has for its subject "The Development of Sacred Choral Music." It will be illustrated with examples showing the various steps of development, from the Gregorian Chant, Josquin de Pres, Palestrina and Schuetz through the great writers of oratorio, to such present day composers as Hugo Wolf, Elgar, Rachmaninoff, sung by the full choir of the Brick Church, with soloists, Inez Barbour, soprano; Rose Bryant, contralto; Charles Harrison, tenor, and Frank Croxton, bass. The programme is as follows:

PART I.

Gregorian Chant ..... Tonus Peregrinus
Psalm cxiv, in exitu Israel.
Ave Verum (three-part choral) ..... Josquin de Pres (Flemish 1450-1521)
Gloria Patri
Giovanni Pierluigi da Palestrina (Italian, 1526-94)
(For double chorus.)
"O Saviour of the World" ..... Giovanni Pierluigi da Palestrina
Sing to the Lord ..... Heinrich Schuetz (German, 1585-1672)
(Motet for double chorus.)
Biblical scene, "The Pharisee and the Publican" ..... Heinrich Schuetz
Soprano aria, "I will follow Thee," and Chorale ..... Johann Sebastian Bach (German, 1685-1750)
(From the Passion according to St. John.)
Chorus, "Let the celestial concerts" ..... George F. Handel (German-English, 1685-1759)
(From the Oratorio "Samson.")
Duet for soprano and alto, "Zion spreadeth her hands for aid" ..... Felix M. Bartholdy (German, 1809-'47)
(With chorus from "Elijah.")
Organ "Fantasia" ..... Theodore Dubeck (Russian)

PART II (Modern).

Thy Will Be Done ..... Hugo Wolf (German)
As Torrents in Summer ..... Edward Elgar (English)
Hymn to the Trinity ..... Sergei Rachmaninoff (Russian)
Nowell (by request) ..... Clarence Dickinson (American)

These are the programmes for Samuel A. Baldwin's free organ recitals at the City College this week:

SUNDAY, FEBRUARY 28, AT 4 O'CLOCK.

Prelude and Fugue in G major ..... Bach
Dream Pantomime ..... Humperdinck
Sonata No. 1, in A minor ..... Borowski
Elfentanz ..... Johnson
Melodie Plaintive ..... Ferrata
Concert Study ..... Yon
Intermezzo ..... Brahms
Waldweben, "Siegfried" ..... Wagner

WEDNESDAY, MARCH 3, AT 4 O'CLOCK.

Prelude and Fugue in E flat ..... Bach
Pastorale ..... Stanford
Suite Gothique ..... Boellmann
Legende ..... Dvorak
Etude Symphonique ..... Bossi
Nocturne ..... Chopin
Overture to "William Tell" ..... Rossini

Chamber music as an accessory to comedy is the most recent Broadway innovation. It promises to be a particularly happy one, for when the curtain rises on Monday night next at the Maxine Elliott Theatre, where the English actress, Phyllis Neilson-Terry, is to present a revival of Anthony Hope's romantic comedy, "The Adventures of Lady Ursula," it will do so to the strains of an overture played by three well known concert artists upon instruments which conform to the period of the action of the play.

There will be both incidental and entr'acte music, which has been partly arranged from old English tunes and roundelays, and partly from the compositions of Percy Grainger, which, too, partake of this character. Mr. Grainger has personally reset his works to fit the trio, which consists of harpsichord, viola da gamba and flute, and which will be played by Miss Pelton-Jones, Paul Kefer and Roscoe Possell.

This is the programme of the concert to be given by the Sinsheimer Quartet in Rumford Hall on Wednesday evening:

Quartet, Op. 12, B minor ..... Andreoli
Quintet, Op. 97, E flat major ..... Dvorak
For two violins, two violas and 'cello.
Quartet, Op. 13, C minor ..... Strauss
For piano, violin, viola and 'cello.

Schola Cantorum.

As conductor of his own compositions, Percy Grainger will make his first bow in America at the concert to be given by the Schola Cantorum in Æolian Hall on the afternoon of Thursday, March 18. The works chosen for performance are the "Irish Tune from County Derry" for unaccompanied chorus, which the Schola introduced at one of its concerts two years ago, and two other works entirely new to this public—"Brigg Fair," a choral setting of a tune which Mr. Grainger collected personally from the lips of an old Lincolnshire peasant, and an original composition of his to words from Kipling's Jungle Book, called "Tiger-Tiger."

It is interesting to mention that the melody of Grainger's "Brigg Fair" inspired another English composer, Frederick Delius, to a symphonic poem of the same name, which, as it happens, has been heard in New York before the original.

For the other offerings of the concert Mr. Schindler has chosen some of Schumann's rarely heard choruses for female voices, settings of German romantic poetry, dealing with fairies and pixies, and Liszt's "Song of the Angels" from Goethe's "Faust," second part, composed in 1849 for the centenary celebration of the poet's birthday at Weimar, then the residence of Liszt.

Musical Art Society.

Among the many interesting examples on the programme of the Musical Art Society which will be heard in Carnegie Hall on Thursday evening, March 11, is the motet "In Ecclesiis," which on that date will have its first hearing, perhaps, in three hundred years. In this motet Gabrieli uses two choirs, one composed of soprano, alto and two tenors, and the other of soprano, alto, tenor and bass. To these are added three "cornetti," one viola da gamba and two trombones. Mr. Damrosch has also added an organ part. This work should prove of far more than historic interest because of its masterly musical treatment, its churchly quality and its great variety of tonal coloring.

The Kneisel Quartet.

The Schönberg Sextet, in D minor, Op. 4 (Verklärte Nacht), which will be played by the Kneisel Quartet at its first concert at Aeolian Hall, on Tuesday evening, March 2, is new to New York audiences. The later Schönberg, he of the quartet and other compositions that have been heard here, seems to have little relation to the composer of 1899. At the recent performance of the sextet in Chicago, where it made a tremendous success, one critic wrote: "There was a splendid melodist lost to the world at the time when Arnold Schönberg became obsessed with the idea of modern freedom in composition and forsook his old idols for the new." The balance of the programme will consist of the Brahms Quartet in A minor, Op. 51, No. 2; a repetition, by request, of two movements from the Kodaly quartet, which was heard at the first concert this year, and the Boccherini 'cello quintet in C major. The assisting artists will be Samuel Gardner, viola, who took Mr. Letz's place as second violin when he was detained in Germany at the beginning of the season, and Hyman Eisenberg, violoncello.

Philharmonic Society.

Elisabeth Van Endert will be the soloist at the concert of the Philharmonic Society, Josef Stransky, conductor, in Carnegie Hall this afternoon. She will sing the famous aria from Weber's Freischütz, "Wie Nahte mir der Schlummer," and a group of songs, "Reger's "Waldeinsamkeit" and "Maria Wiegenlied"; Richard Strauss's "Sandchen," and Humperdinck's "Es schaukeln die Winde." The first three of these songs have been recently orchestrated by their composers and will be sung with orchestral accompaniment for the first time here. Mr. Stransky will conduct Tchaikowsky's Fifth Symphony, the second "Peer Gynt" suite of Grieg (in which Mme. Van Endert will sing the "Solvejg's Song") and two Hungarian dances of Brahms.

Harold Bauer will be the soloist at the Thursday evening and Friday afternoon concerts (March 4 and 5), playing Schumann's concerto. The orchestral numbers will be Brahms's great "Tragic Overture"—a companion to his "Academic," Weber's overture to "Der Freischütz" and Dvorak's Fourth Symphony, composed in honor of the composer's election to the Academy of Arts and Sciences in Prague.

Next Sunday's Philharmonic programme will present Gabrilowitsch in the Chopin E minor concerto, Mendelssohn's "Fingal's Cave" and Beethoven's "Leonore No. 3" overtures, and the "Country Wedding" symphony in memory of its composer, Carl Goldmark, who died on January 3 in Vienna.

The New York Symphony.

Ferruccio Busoni, the Italian pianist, will again be the soloist with the Symphony Society of New York, Walter Damrosch, conductor, this afternoon at Aeolian Hall. Mr. Busoni will play the Beethoven concerto in E flat for piano, with orchestra. Other numbers of the programme include the Tschaikowsky Suite No. 3 and "Death and Transfiguration," by Strauss.

Elena Gerhardt will be the soloist with the society in Aeolian Hall on Friday and Sunday afternoons. Miss Gerhardt will sing "Wonne der Wehmut," "Freudvoll und Leidvoll," "Die Trommel Geruhret" and "Die Himmel Rühmen des Ewigen Ehre." The orchestral numbers include the "King Stephen" overture and three movements of the Ninth Symphony.

Josef Hoffmann will be the soloist at the third concert of the master composer series given by the Symphony Society at Carnegie Hall on Tuesday afternoon. For this Rubinstein programme Mr. Hofmann will play the concertos in D minor and G for piano, with orchestra. The complete programme is as follows:

Costume Ball Sketches: Toreador and Andalusian and Pilgrim and Fantasy (Evening Star).
Concerto in G, for piano with orchestra: Moderato con moto, Andante and Allegro.
Josef Hofmann.
"La Russie," symphonic poem, introducing melodies of the various peoples comprising the Russian Empire, as follows: Polish, Caucasian, German, Lithuanian, Tartar, Little Russian, Hebrew and Bohemian.
Concerto in D minor, for piano with orchestra: Moderato, Moderato assai and Allegro assai.
Josef Hofmann.

The fourth concert of the Master Composer Series given by the Symphony Society of New York, Walter Damrosch, conductor, in Carnegie Hall Tuesday afternoon, March 9, presents a Beethoven programme, with Leonard Borwick, the English pianist, as soloist. Mr. Borwick will play the concertos in C minor and in G for piano with orchestra. Other numbers of the programme include Symphony No. 7 in A; trio for two oboes and English horn and the ballet music from "Prometheus."

The mail orders for the six explanatory recitals at the piano on Wagner's Nibelungen Trilogy by Mr. Walter Damrosch, to be given in Aeolian Hall, have been exceedingly heavy, and from present indications every seat will be sold by advance subscription. Mr. Damrosch will donate the entire receipts of the series to the Vacation War Relief Committee. Beginning Wednesday, March 10, and following with Friday and continuing each Wednesday and Friday in March, the works are as follows: March 10, "Rheingold"; March 12, "Walküre"; March 17, "Siegfried," Act 1; March 19, "Siegfried," Acts 2 and 3; March 24, "Götterdämmerung," Act 1; March 26, "Götterdämmerung," Acts 2 and 3.

The Russian Symphony.

The Russian Symphony Society, Modest Altschuler conductor, will present at the second subscription concert on Saturday evening, at Carnegie Hall, a programme of interest. Germaine Schnitzer, pianist, will be the soloist. The following is the programme in full:

Overture, "Prince Igor" ..... Borodine
Boris Godunow (the concert form), adapted by Modest Altschuler ..... Mussorgsky
Piano Concerto in B-flat minor ..... Tschaikowsky
Fantasie, "Francesca da Rimini" ..... Tschaikowsky

MUSIC STUDIOS.

Aeolian Hall presented a most attractive scene last Sunday evening at the first public examination given by the pupils of the Malkin Music School. The young artists were greeted with great enthusiasm. The "board of examiners" consisted of such well known musicians as Messrs. Bispham, Borwick, Elman, Godowsky, Goldmark, Jonas, Joseffy and Spiering and Mme. Frish. The work of the pupils afforded rare pleasure to a large audience, their excellent rendition of a difficult and highly artistic programme being much praised. Worthy of note was the fact that all the young participants dispensed with the printed music, interpreting everything from memory. The following pupils are deserving of particular mention: Miss Gelb, Rabiroff, Miss Goldstein, Mrs. Osburn, Wolfsohn, Misses Rose and Ada Becker, Miss Rosenblum, Miss Prince, Miss Koniger and Miss Kaplan. The following artists sent their heartiest wishes for the success of the Malkin Music School: Mr. Amato, Mr. Bauer, Mr. and Mrs. Ossip Gabrilowitsch, Mme. Goodson, Mme. Farrar, Mme. De Cisneros, Mme. Alma Gluck, Mr. Zimbalist, Joseph Hofmann, Mme. Calvé, Pablo Casals and others. Manfred Malkin was heartily congratulated after the concert for the good showing made by his pupils.

Miss Susannah Macaulay, teacher of singing, recently gave a successful musical at her studio, in Carnegie Hall. A programme of unusual interest was listened to with evident delight by an enthusiastic audience. The following pupils participated: Mrs. Parsons, Mrs. McKune, Miss Chalence and R. E. Salmon. Miss Macaulay wrote an article a short time ago for a New York newspaper on "The Impossibilities of One National Hymn," which brought so many replies that she decided to read the article to her guests, explaining more fully why "The Star-Spangled Banner" could not be sung by the masses.

A song recital by Miss Cordelia Latham, pupil of S. Constantino Yon, will be given in Studio 853, Carnegie Hall, next Sunday afternoon at 3:30 o'clock. An interesting programme has been prepared.

A violin recital by Rudolph Gleissner, pupil of Ernst Sommargren, studio, Chateau du Parc, Brooklyn, assisted by Miss Marguerite Rockhill, soprano, and Nils Nelson, pianist, was given on last Tuesday evening at Memorial Hall, Schermerhorn Street and Flatbush Avenue, Brooklyn. Mr. Gleissner rendered selections by Handel, Beriot and Vieuxtemps and others in a manner that showed careful training. Especially worthy of mention was his playing of the difficult "Introduction and Rondo Capriccioso," by Saint-Saëns. Mr. Sommargren was heartily congratulated after the recital for the good showing made by his pupil.

Mario Salvini, tenor and voice specialist, known as the "Modern Garcia," studio 114 West Eightieth Street, had a page interview in an evening paper on February 25 on the singing method as taught by him. The article is interesting, not only from an educational standpoint, but is of special value to singers and students.

Lazar S. Samoiloff, Russian barytone and teacher of singing, studio at Carnegie Hall, packed a large audience at a concert given by the Theatre Club at the Hotel Astor on last Tuesday evening. A feature of the concert was his redition of the Prologue to Leoncavallo's "Pagliacci," which was heartily applauded. He was obliged to give two English songs as encores.

Arthur Edward Stahlschmidt, whose status as a teacher of teachers is well known, gave an informal talk on the "Psychology of Self-Expression" at the Edna Pearl Van Voorhis studio, Aeolian Hall, yesterday afternoon. He was assisted by Marguerite Hobert, soprano.

Mme. Buckhout's studio was crowded on Friday afternoon to hear a song recital given by her pupil, Miss Helene Clinton, soprano, who sang songs in German, Italian and English, including the aria "Voiche Sapete" from "Figaro," by Mozart.

Mrs. J. Irving Wood presented a little group of piano students in recital at her studio, 855 Carnegie Hall, on Thursday last, assisted by Edgar S. Palmer, barytone. Those taking part were the Misses Ida Ellerbrook, Janet M. McQuillan, Florence Atwood Retz, Frances Cantine, Mabel Schoenlank and Thomas W. Crosby. Mr. Palmer's numbers were received with enthusiasm.

The 152d free organ recital in the popular series under the direction of Dr. William C. Carl will be given tomorrow evening in the Old First Presbyterian Church, Fifth Avenue and Twelfth Street, at 8 o'clock, by T. Scott Buhrman, F. A. G. O. Mr. Buhrman is organist and director of the music in the Adams Memorial Church and a post-graduate of the Guilmant Organ School.

Mme. Nana Genovese, the mezzo-soprano, gave one of a series of musicals at her studios in the Metropolitan Opera House Building on Tuesday afternoon of last week. She sang the duet in the last act of "Carmen" with Salvatore Giordano, and also "Caro Mio Ben," Giordani, and "A Cycle of Life," by Landon Ronald. Although Mme. Genovese was born in Genova, Italy, and spent her early life there, she speaks English like a native and takes great interest in English songs. It is her plan to prepare a rather extensive repertory of English compositions. She will fill several concert and recital engagements this spring in and near New York. In spite of her activities in this connection she does considerable teaching and has a number of promising pupils.

Two of Claude Warford's students—Edna Wolverton, soprano, and Philip Jacobs, barytone—presented the songs of John Prindle Scott and James G. MacDermid at the Warford School of Music last Wednesday evening. Mr. Scott and Mr. Warford played the accompaniments. Miss Martha Voight opened the programme with Moschele's G minor concerto.

Miss J. Belle Boltwood, teacher of piano and harmony, with studios at 115 East Thirty-fourth Street, New York, and 144 Mercer Street, Jersey City, presented her pupil, Miss Clarice Young, in a recital at her residence studio, 144 Mercer Street, Jersey City, on Saturday afternoon, February 13. She had the assistance of Master Jacob Fuchs, violinist, pupil of Flora R. Wittpenn. An exceptionally fine programme was rendered, which included compositions by Bach, Godard, Lund-Skabo, Heller, Dvorak, Schumann, etc., affording rare pleasure to the many guests who attended.

MUSIC NEWS.

Walter L. Bogert, chairman of the music committee of the MacDowell Club, announces for the evening of Friday, March 5, a joint recital by Carolyn Beebe, pianist, Vera Poppe, 'cellist, and Lucy Gates, soprano, formerly of the Royal Opera House at Cassel.

Clifford Demarest will give his fourth recital in the present series of free organ recitals at the Church of the Messiah, Park Avenue and Thirty-fourth Street, next Thursday afternoon at 4 o'clock. The programme will be made up of compositions by the following English composers: Faulkes, Lemare, Hailing, Calkin, Noble and Hollins. Mr. Demarest gives a short and interesting description of each piece.

Ellmer Zoller will be the accompanist for Mlle. Alice Verlet's recital, to be given in Carnegie Hall next Thursday afternoon. Few accompanists have jumped into popularity more quickly than Mr. Zoller, who recently returned from Europe after an absence of several years. Among his most recent appearances as pianist and accompanist have been with the following artists: Mme. Clara Gabrilowitsch, U. S. Kerr, Henry Parsons, Mme. De Courcey, Mme. Onelli, Edgar Schofield, Amy Grant and Alexander Bloch.

A series of organ recitals will be given on Thursday afternoons, March 4, 11, 18 and 25, at 4 o'clock by J. Warren Andrews, organist, assisted by well known artists, at the Church of the Divine Paternity, Central Park West and Seventy-sixth Street. The public is cordially invited to attend these recitals.

The Olive Mead Quartet and Miss Leginska, the pianist, are featured for the fifth Chamber Concert of the People's Symphony Auxiliary Club, to be given in the auditorium of the Washington Irving High School, on next Saturday evening. The Olive Mead will play the Beethoven Quartet in A Major, op. 18, and a pianoforte quartet (Op. 81) by Dvorak, with Mrs. John R. MacArthur at the piano. Miss Leginska is down on the programme for a group of piano soli, including a Schumann Rondo. The latter is to illustrate the fifth lecture on musical form by Franz X. Arens.

N. Val Peavey, pianist, and Adolf Schmidt, violinist, were heard in a joint recital at the Brooklyn Academy of Music on last Monday afternoon. A well selected and varied programme was rendered on this occasion in a manner which called forth the most enthusiastic applause from a large audience of music lovers. They opened the concert together, playing Goldmark's suite "In Memoriam," opus 11. Then Mr. Schmidt played Mozart's concerto in E flat major, and Mr. Peavey the Bach-Busoni chaconne in D minor. Schmidt's other numbers were "Obertal," by Cesar Ciu; "Moment Musicale," Schubert-Kreisler, and "Aus der Heimat," Smetana. Mr. Peavey played Schubert's Impromptu in A flat and Chopin's Berceuse, Op. 57, and Polonaise, Op. 53, at which the pianist proved to be at his best. Both artists gave a number of encores.

Edwin Grasse, the blind violinist and teacher, was one of the prominent musicians at the recent violin recital of Theodore Spiering, held at Aeolian Hall. Mr. Grasse was recognized as he entered his box and was so loudly applauded he was obliged to get up and bow to the audience. Among other well known artists who attended the recital were Fritz Kreisler and Arrigo Serrato.

There is a rumor current that William L. Mueller, barytone and "Lunber King of the West," will finance the Continental Grand Opera Company, an English organization that will tour the country in the spring under the direction of Marc Lagen, of 500 Fifth Avenue. Mr. Mueller is an enthusiastic lover of music and has spent the last two winters in the city studying the secret of voice placement and tone production. He has been a faithful attendant at the opera and the symphony concerts.

MISS HEMPEL AND MME OBER IN "DER ROSENKAVALIER"

SIGISMOND STOJOWSKI OF WHOSE COMPOSITIONS THERE IS TO BE A CONCERT IN CARNEGIE HALL ON MONDAY AFTERNOON

ERNEST SCHELLING PIANO RECITAL AEOLIAN HALL

PASQUALE AMATO AS DI LUNA IN "IL TROVATORE"

ALICE VERLET COLORATURA SOPRANO IN SONG RECITAL AT CARNEGIE HALL

MISS EMMY DESTINN AS LEONORA IN "IL TROVATORE"

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Aeolian Hall, 3 p. m., concert by the Symphony Society; 8:15 p. m., concert by Jacob Medvedieff and others; Carnegie Hall, 3 p. m., concert by the Philharmonic Society; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Century Opera House, 8:15 p. m., concert by the Russian Orchestra; Panopticon Theatre, 8:15 p. m., pianoforte recital by Leo Ornstein; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; 1109 Fifth Avenue, concert of chamber music by the Olive Mead Quartet.

MONDAY—Metropolitan Opera House, 8 p. m., Italian opera, "L'Oracolo" and "Pagliacci"; Carnegie Hall, 3 p. m., concert of his own music by Sigismond Stojowski and the Philharmonic Orchestra; Little Theatre, 3 p. m., lecture recital by Walter Damrosch before the Music Lovers' Club; Earl Hall, Columbia University, 4:15 p. m., lecture recital by John S. Van Cleve on "Chopin"; Opera House, Brooklyn, 8:15 p. m., concert of Rubinstein's music by Josef Hofmann and the Symphony Society; Academy of Music, Brooklyn, 8:15 p. m., pianoforte recital by Antoinette Szumowska.

TUESDAY—Aeolian Hall, 8:15 p. m., concert of chamber music by the Kneisel Quartet; Carnegie Hall, 3 p. m., concert of Rubinstein's music by Josef Hofmann and the Symphony Society; 8:15 p. m., concert by Vecsei and orchestra; Metropolitan Opera House, 8:30 p. m., ballet by Isadora Duncan and her pupils; Chapel of the Union Theological Seminary, 4 p. m., historical organ recital by Clarence Dickinson; Opera House, Brooklyn, 8 p. m., Italian opera, "Madame Sans-Gêne."

WEDNESDAY—Metropolitan Opera House, 8 p. m., German opera, "Fidelio"; Aeolian Hall, 3 p. m., concert by the Symphony Club and Ernest Schel