First Week of Opera Season at Manhattan for Pavlowa

Dancer Surpasses Herself in "Carmen"—Superb Performance of "L'Amore dei Tre Re"—Coming Week's Programme.

The first week of the two weeks' season of opera and ballet at the Manhattan Opera House has proved considerably more successful than some had anticipated, and Oscar Hammerstein's old battle-ground has experienced a faint flush of its former glory. It would be idle to suggest that the Manhattan will ever see again those Olympian nights, but the Boston Opera Company has succeeded in presenting performances of opera fully as good as any American audience has seen of recent years outside the walls of the Metropolitan. "The Blind Girl of Portice" was an unfortunate opening, as neither the work nor its presentation furnished any cause for public excitement. It had to be given because of Mme. Pavlowa, and what success it obtained that wonderful dancer brought it.

With "L'Amore dei Tre Re," however, the sky cleared and the company gave of the Montemezzi opera a really superb performance, revealing two fine artists in MM. Baklanoff and Mardones, besides bringing to us a new conductor of the first order, Signor Moranzoni. The performances of "Carmen" and "Butterfly" were perhaps less completely successful, but both were well worthy of critical attention.

The dancing of Anna Pavlowa during the week surpassed anything she has hitherto accomplished. Those who saw her in the scarf dance during the last act of "Carmen" witnessed the descent to earth of a veritable avatar. Let loose from her body was a whirlwind of passion and of beauty, overpowering, intoxicating. It was art. How much this remarkable woman has had to do with the success of the Boston Company's first week it would be impossible to say. Her contribution cannot have been small.

The second week will begin to-morrow night. Conspicuous in the list of operas to be performed is "Tosca," which will serve to reintroduce to the New York public Mme. Olive Fremstad. Those who were present at the last performance Mme. Fremstad sang at the Metropolitan Opera House a year ago last spring will remember the demonstration made in her behalf. It was one of the most remarkable tributes ever accorded an artist in America.

Mme. Fremstad's reappearance next Wednesday evening will make her first portrayal of the role of "Tosca" in this city since December 6, 1913, when she presented it at the Metropolitan Opera House. The performance will have an added interest in the appearance of Giovanni Zenatello as Mario Cavaradossi and George Baklanoff as Baron Scarpia. Agide Jacchia will be the conductor.

Following "Tosca" Mme. Pavlowa and her ballet will appear in the new ballet, "Snow Flakes," set to Tschaikowsky's "Nut Cracker" music.

On Monday night the opera will be "Madama Butterfly," with the cast that has already appeared, and including the Japanese soprano, Tamaki Miura. Riccardo Martin will sing the role of Pinkerton, Thomas Chalmers will be the Sharpless, and Elvira Leveroni and Paolo Ananian will have the two remaining important characters. Agide Jacchia will conduct.

Tuesday evening "Otello" will be given with Luisa Villani, Giovanni Zenatello and George Baklanoff in the leading roles and Roberto Moranzoni conducting.

Wednesday matinee will bring forward two interesting ballets and divertissements, with Mme. Pavlowa and the entire Imperial Ballet Russe.

Thursday night "Carmen" will be presented, under the conductorship of Roberto Moranzoni, with Maria Gay in the title role, Riccardo Martin as Don Jose, Jose Mardones as Escamillo, May Schneider as Michaela, and Paolo Ananian, Alfred Kaufmann and others in the remaining roles. In this opera Mme. Pavlowa will be seen in all the solo dances, and with the Ballet Russe will present for the second time the Spanish dances of Bizet, which have become an established part of this opera, with the Paris Grand Opera and the Imperial Opera House at Petrograd.

"L'Amore del Tre Re" will have its second performance of this engagement on Friday evening, again under the baton of Roberto Moranzoni, and with Luisa Villani, Edwardo Ferrar-Fontana, George Baklanoff and Jose Mardones in the four roles which they interpreted last week with such impressiveness.

At the Saturday matinee "Pagliacci" will be given its first performance during this engagement, and will serve to introduce for the first time with this company the English lyric soprano Margie Teyte, who is to have the role of Nedda. Giovanni Zenatello will sing Canio and the Tonio will be George Baklanoff. After the Leoncavallo opera Delebe's charming and popular ballet, "Coppelia," in which Mme. Pavlowa made her debut in this country at the Metropolitan Opera House, will be given. This ballet, like all the others, is under the musical conductorship of Adolf Schmid.

The farewell performance on Saturday evening next will bring forward "Madama Butterfly," with the same cast as above, followed by "Snow Flakes."

Musical Events Cast Their Harmonies Before—Pertinent Personalities.

Enrique Granados is on the programme announced for Emilio de Gogorza's recital in Aeolian Hall on November 8. Granados's new opera, "Goyescas," will have its first American performance at the Metropolitan this season, and the Spanish composer is at present working upon a song cycle for Mr. de Gogorza.

The programme contains more than one unusual offering, and the opening numbers, two classics by Gluck and Monsigny, preclude the use of the word "song" in classifying the recital; instead Mr. de Gogorza calls it a "vocal" recital. A modern English group of songs composes the third section of the programme; notable among them is "On the Seashore of Endless Worlds," a setting of Tagore's poem by J. Alden Carpenter. To close the recital, Mr. de Gogorza has chosen four songs from the early works of three French modern writers, d'Indy, Debussy and Ropartz.

Mme. Marcella Sembrich's Carnegie Hall recital, which was at first announced to be given on November 13, has been postponed until Saturday afternoon, the 27th.

A pianist new to New York, Hunter Welsh, will give a recital in Aeolian Hall on November 13.

Evan Williams, the Welsh tenor, comes to Aeolian Hall on November 14 for his annual song recital. Mme. Bloomfield Zeisler will be heard in the larger auditorium, Carnegie Hall, this year, and her recital is scheduled for the 16th.

George Barrere's name has been for some seasons associated with concerts of a unique and artistic order, which had for their object largely the propaganda of the wind instrument. Last season the Barrere Ensemble of Wind Instruments was not heard in New York it having confined its activities to a transcontinental tour. This season, however, Mr. Barrere will re-enter the local arena, not alone with the Barrere Ensemble, which will be heard in two concerts, but also with the Trio de Lutece, a combination of flute, harp and 'cello.

Mr. Barrere's concerts will be held, as heretofore, at the Belasco Theatre, having the assistance of a number of well known vocalists, the dates to be as follows: The Little Symphony, Sunday evening, December 12; the Trio de Lutece, Sunday evening, January 9; the Barrere Ensemble, Monday afternoon, February 7; the Trio de Lutece, Monday afternoon, February 28; the Barrere Ensemble, Sunday evening, March 12.

The music committee of the MacDowell Club, of which Walter L. Bogert is chairman, announces as the opening event of the season a Brahms programme, consisting of the song cycle "Magelone," preceded by a short group of solos for piano. This will be given at the club rooms on Election Day, at 8:45 p. m., by Heinrich Meyn, barytone, assisted by Miss Leontine de Ahna, contralto; Aurelio Giorni, piano, and Mrs. Charles H. Caffin, reader.

Owing to the fact that she is to appear in the title role of "La Tosca," with the Boston Grand Opera and Pavlowa Ballet Company at the Manhattan Opera House on Wednesday night, Mme. Olive Fremstad's song recital scheduled for next Thursday afternoon at Aeolian Hall has been postponed till later in the season.

Ernest Schelling will give his first piano recital of the season at Carnegie Hall on the afternoon of Wednesday, November 17.

Mme. Povla Frisch, a soprano of Danish birth but French training, whose career as recitalist has been passed chiefly in Paris, Berlin, London, Munich and other European musical centres, will be heard here in a programme of songs at Aeolian Hall on Wednesday afternoon, November 10. She will sing compositions by Beethoven, Handel, Franck, Durante, Borodine, Gounod, Dupare, Saint-Saëns, Chausson, Gretshaninoff, Schumann, Strauss, Brahms and Schubert, and will have the assistance of Jean Verd, pianist.

Other recitals announced by the Musicians' Concert Management, under whose direction Mme. Frisch will be presented, include the first appearance here of Miss Winifred Christie, the Scotch pianist, at Aeolian Hall on Wednesday afternoon, November 17; a violin recital by Sascha Jacobson in the same concert room on Saturday evening, November 27, and a programme of sonatas for piano and violin by Gaston and Edouard Dethier, at the Princess Theatre, on Sunday evening, December 5.

John McCormack will give his first New York recital at Carnegie Hall next Sunday afternoon. He will be heard at the Brooklyn Academy of Music the following Sunday evening.

Albert Gregorowich Janpolski will give a song recital in Aeolian Hall on Thursday evening, November 11.

Mme. Frances Alda gives her annual song recital in Carnegie Hall on Tuesday afternoon, November 9. "The Joy of Spring," by Woodman; "Her Rose," by Miner Gallup; "Le Monde est Stupide," by Buzzi-Peccia; "Ne t'en vas pas," by Rachmaninoff; "Amant de la Rose," by Rimsky-Korsakoff; "Tes Yeaux," by Rabey, and a new song by Frank La Forge, the composer-pianist, who will assist Mme. Alda at her recital, will be on her programme.

Christine Miller will give a song recital in Aeolian Hall Tuesday afternoon, November 23.

Woodmere, L. I. now has a singing society which is laboring zealously, and wisely, it might be added, to promote musical taste and appreciation in that community—wisely because there is no better way to learn how to enjoy music than by taking part in its performance. The officers of the society are Julius Loeb, president; Mrs. M. J. Kaufman, secretary; Mrs. M. Heineman, treasurer; Mrs. R. H. Pretzfeld, director, and Arthur Pforzheimer, librarian. There were fifty members last year, the first of the society's existence, and the officers hope that there will be 100 this season. It is likely that a part of Hadyn's "Creation" will be taken up as the first effort in oratorio, but for the holidays the singers are preparing Christmas carols with which they will entertain their neighbors. It would be interesting to see a revival of the old customs of the Christmastide in our village communities, where they are so much more feasible than in the city.

Miss Marian Veryl, who will give a song recital in Aeolian Hall on the afternoon of November 1, is an American, born in Pittsburgh, who is said to have studied in Paris with Mme. Marchesi and Charles W. Clark.

A Brazilian pianist, Miss Guiomar Novaes, is to enter the New York concert field at Aeolian Hall on November 11. She won a first prize for pianoforte playing at the Paris Conservatoire in 1912 after two years of study at that institution with Prof. Phillipp.

Plaza Theatre.

Leonore Ulrich, in "The Better Woman," will be the feature picture at the Plaza Theatre during the first three days of the week, with Olga Petrova in "My Madonna" as the programme for the four days beginning Thursday. Vaudeville is also given.

(Left)—Maggie Teyte, appearing at the Manhattan Opera House. (Centre)—Olive Fremstad as Tosca at the Manhattan Opera House. (Right)—Ann Swinburne, who leaves opera for the concert stage.

Genia D'Agarieff, singing at Aeolian Hall.

Boston's Musical History Written in Programmes

It was fifteen years ago that the legend "With historical and descriptive notes by Philip Hale" first appeared upon the title page of a programme book of the Boston Symphony Orchestra. It has stood there ever since, and the row of volumes which it embellishes can be counted one of the treasures of any library containing them. A wonderful thesaurus of historical and critical information, combined with fanciful and sometimes fantastic speculation, they are, and to a real lover of high class music the pleasure of reading them is secondary only to hearing the music to which they open the doors of meaning. Persons who regard them as reading matter with which to while away the intermissions at the Boston concerts show little appreciation of their value. They are not to be absorbed thus hurriedly, and the fact that concertgoers as a rule leave them behind them (if they succeed in getting them, which is not always the case in New York) makes it fortunate that the publisher, C. A. Ellis, in Boston, puts each year's series into sound binders' boards, so that those who know how to appreciate them may get them after the season is over. In a way they are also a compendium of Boston's musical history, for Mr. Hale, by reference to earlier performances, keeps his readers advised of what was done in the long ago, as well as under the consulships of Gericke, Paur, Fiedler and Muck. He keeps alive, too, some of the always suggestive writings of his predecessor, William F. Apthorpe, and in his "Entr' Actes" keeps us abreast with contemporary musical literature at home and abroad.

At the spring concert of the chorus maintained by Columbia University a new composition by Frederick S. Converse will be performed. It is called "The Peace Pipe," and its text is taken from Longfellow's "Hiawatha." An official announcement says that the music is "modern in treatment, Indian in atmosphere, with a fine appreciation of the value of melody and full of dramatic significance."

The Cincinnati Symphony Orchestra has just been made the recipient of a magnificent endowment by the will of M. Cora Dow, of Cincinnati, which, it is estimated, will amount to the sum of $700,000. The endowment comes at a most opportune time, when it will thoroughly establish the previous accomplishments of the orchestra on a solid basis, and offer a firm foundation for a wider development in the future. Again, it will make possible the realization of the dreams held for this cherished institution of the Queen City, not only by a large portion of the public which has always been loyal in its support, but by the small group of public-spirited men and women who unselfishly and generously gave of their time, energy and money to promote its success.

The endowment comes as the expression, on the part of Miss Dow, who was one of the wealthiest women of Cincinnati, of her appreciation of the importance of the orchestra to the city and of her conviction of the necessity of supporting it.

Charles Dalmores, the French tenor, who first appeared in this country under the Hammerstein management, has sailed aboard the Rochambeau for America. Many reports have been circulated during the last few months to the effect that Dalmores was at various times wounded, crippled or killed. But, like the Crown Prince, Dalmores has outlived these rumors. After a five months' sojourn in the hospital at Carcasonne, where he suffered from rheumatism, he was discharged, and left for neutral ground—Switzerland.

PHILHARMONIC SOCIETY.

The Philharmonic Society of New York will not be heard in this city during the coming week. The orchestra makes its annual tour through New England, appearing in Boston on Sunday, November 7. At its concerts in Carnegie Hall on November 18 and 19 the Philharmonic will produce a novelty of large proportions—Arnold Schoenberg's 'Pelleas and Melisande," a symphonic poem after Maeterlinck's well known play. The technical difficulties are so enormous that Mr. Stransky has had to arrange twenty rehearsals to insure adequate preparation. The score calls for more than one hundred performers and introduces numerous new orchestral effects.

For the Philharmonic concerts of November 11 and 12 Josef Stransky has arranged a programme devoted entirely to Haydn, Mozart and Beethoven, the Spanish violoncellist, Pablo Casals, being the assisting artist.

FRENCH BENEFIT PROGRAMME

Gala Performance at Metropolitan November 8.

Further details regarding the gala French performance to be given at the Metropolitan Opera House on November 8 indicate that the evening will mark an event in French-American circles. The proceeds will go to the Société Fraternelle des Artistes.

As already announced, Paul Papellani will offer for the first time his sketch, "Rouget de Lisle." Lillian Greuze will make her first American appearance. Claude Benedict will present a one-act play. The Opéra Comique will be represented by Mlles. Guirandon and Marguerite Berizat. Elsie Janis will give her French imitations, and Melville Ellis will play the piano. Others will be Andrée Mery, Farquoa, Leo Rothier, Mlle. d'Estrees and Mlle. Gerrick. The "Marseillaise" will be sung by a prominent opera star, yet to be announced.

Jules Jusserand, the French Ambassador, will be present.

ANNA HELD IN SERIOUS MOOD

Year of Work in French Hospitals Brings Change.

Anna Held has been through fire. War and Anna may seem an impossible combination, but over in France the two have been working side by side since August a year ago. Now Miss Held is back in a peaceful country, but her experiences have left their mark on her. Eighteen months ago, when she sailed for Europe, she was the gay and irresponsible comedienne; to-day, although the same spirit of comedy lurks just beneath the surface, there is unmistakable evidence that Anna Held has seen how the other half lives—and dies.

The vivacious Anna reached New York on Thursday on the St. Louis and plunged immediately into the vortex. There have been so many people to see and so much to do in that time that she is almost inclined to welcome a return to the battle line, hoping that there she can find comparative quiet. But in her apartment at the Hotel Savoy, while Ting des Tourelles (who is a fuzzy little dog) rolled at her feet, she found a few moments to talk about herself and the war.

"I—I could hardly believe my eyes when I got back here." Simultaneously the said eyes rolled just as they used to in that can't-make-my-eyes-behave song. "A whole city at peace and people going about their business just in the usual way! And then at night—the lights on Broadway and everywhere. It seemed as though I was seeing them for the first time. I found it hard work to keep from crying 'Put out the lights! The Zeppelins will get you!'"

Zeppelin is one word outside her own language that Miss Held can pronounce perfectly. It begins with a "z"—and it is Miss Held's Parisian tendency to begin all words with "zz."

"Oh, what I have seen and the things I have been through in those months in France! This is the first time since the beginning of the war that I have been away from there. Hospitals full of mutilated men—two thousand in a building, perhaps, and not one whole one among them! Oh, it is terrible! I do not care how great they tell you are the suffering and misery over there—they are greater than that!

"I would like so much to do something for my country while I am over here. My home in Fauborg St. Honore I am already using—no, not as a hospital; merely as a place where women come to make things for the soldiers. I have kept my cook there to feed them, and I pay each of them something for their work. But it is so little! When I think of the rooms full of blind men, for example, for whom I used to sing in the hospitals—then I realize how many there are for whom nothing can be done—nothing!

"But in one way it is good to see those things, don't you think? If they must be, one is fortunate to live through them and witness them, for it makes one appreciate and enjoy life when it is all over."

And the future? Well, for the present, moving pictures. Since her arrival at the Savoy, said Miss Held, the lobby had been simply cluttered up with motion picture men, each trying to think of a bigger sum of money than the rest could. So, finally, she accepted the terms of the most lavish, and next month will see her in Los Angeles making her first picture.

After that—well, who can tell? Perhaps more pictures, perhaps vaudeville and perhaps musical comedy. And perhaps she will return to Paris and keep in condition dodging Zeppelin bombs.

(Left) Schumann-Heink, to appear in song recital at Carnegie Hall. Marguerite Beriza, who will sing at Aeolian Hall.

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Carnegie Hall, 3 p. m., concert by Mme. Melba; Aeolian Hall, 3 p. m., concert by the Symphony Society and Percy Grainger; Hotel Astor, 3 p. m., concert by Order of Rostradamus; Standard Theatre, 8:30 p. m., concert by New York Orchestral Society.

MONDAY—Aeolian Hall, 3 p. m., song recital by Marian Veryl; 8:15 p. m., recital of chamber music by Mr. and Mrs. David Mannes; Carnegie Hall 8 p. m., concert for the benefit of the Italian war sufferers, Verdi "Requiem"; Cosmopolitan Clubhouse, explanatory talk on Symphony Society programmes by Walter Damrosch; Manhattan Opera House, 8 p. m., Boston Opera Company, Italian opera, "Otello," and ballet.

TUESDAY—Carnegie Hall, 3 p. m., song recital by Mme. Schumann-Heink; Aeolian Hall, 3 p. m., pianoforte recital by Gabrilowitsch; Manhattan Opera House, 8 p. m., opera in Italian by the Boston Opera Company, "Madama Butterfly," and ballet.

WEDNESDAY—Aeolian Hall, 3 p. m., violin recital by Arkady Boursin; Manhattan Opera House, 2 p. m., Pavlova and the Ballet Russe; 8 p. m., opera in Italian by the Boston Opera Company, "Tosca."

THURSDAY—Carnegie Hall, 8:15 p. m., concert by the Boston Symphony Orchestra; Aeolian Hall, 3 p. m., song recital by Marcia Van Dresser; Manhattan Opera House, 1 p. m., opera by the Boston Opera Company, "Carmen," and ballet; Academy of Music, Brooklyn, lecture by W. J. Henderson on the programme of the Boston Orchestra.

FRIDAY—Aeolian Hall, 3 p. m., concert by the New York Symphony Orchestra and Frieda Hempel; 8:15 p. m., concert by Genia d'Agarioff and Marguerite Beriza, with the Russian Symphony Orchestra; Hotel Biltmore, 11 a. m., morning musical; Manhattan Opera House, 8 p. m., opera in Italian by the Boston Opera Company, "L'Amore dei tre Re"; Academy of Music, Brooklyn, concert by the Boston Symphony Orchestra; Carnegie Chamber Music Hall, 8:15 p. m., song recital by Mr. Phadig Agon.

SATURDAY—Carnegie Hall, 3 p. m., concert of the Boston Symphony Orchestra; Aeolian Hall, 3 p. m., song recital by Clara Gabrilowitsch; 8:15 p. m., song recital by Arthur Herschmann; Horace Mann Auditorium, Columbia University, 8:15 p. m., concert by the New York Vocal Quartet; Manhattan Opera House, 2 p. m., opera in Italian by the Boston Opera Company, "Pagliacci" and "Coppelia"; 8 p. m., "Madama Butterfly," and ballet.

THE BURLESQUE WHEEL

"Sporting Widows" the Attraction at Columbia.

The "Sporting Widows," at the Columbia Theatre this week, will fill a long felt want by satirizing the ever current overuse of patriotic airs in the theatre. Vaudeville acts that employ the flag to stir the audience to applause will be the particular butts of the Sporting Widows company.

Among those in the company are Abe Leavitt, Johnny Lorens, Vincent Dusey, Ruth Lockwood, Daisy Mayfair, Anna R. Mack and Billy Evans (not the umpire). Vaudeville specialties will interlard the performance.

The Yorkville Theatre will have the Lady Buccaneers in a mingling of burlesque and vaudeville. In the company are Will H. Cohan, Flossie McCloud, Cecil Loomis, Hughey Flaherty, Tom Bissett, Louise le Booth, Marie Lumley and Grace Demsey.

A burlesque show that is "different" is promised for the Garrick this week. The attraction is "The Girls from Joyland," presenting two burlettas, "A Night in Bohemia" and "A Night in a Harem." Murray J. Simons and Billy Gilbert head the company.

Music League of America.

In addition to the regular theatrical season, at the Princess Theatre, under the management of Elizabeth Marbury and Ray Comstock, arrangements have been made with the Music League of America whereby that charming little playhouse will be the home of recitals for all of the artists under their management, as well as many other musical and educational series booked through them.

Among the artists who will appear, are Robert Gottschalk, Mme. Gundling-Duga, Celeste Eshleman, Creta Torpadie, Einar Linden, Winifred Lamb, Alfred Ilma, Salvatore de Stefano, Helen Faith Rogers, Hazel Collins, Sara Gurowitsch, Sylvia Blackston, Dora Da Vera, Foxton-Ferguson, George Halprin, Margaret Whittaker, Edna Dunham, The Bohemian Trio, New York String Quartet.

Among the educational series will be five lectures by Walter Damrosch, three instruction recitals by Paul Reimers, and four lectures by Miss Georgianna Roberts. In addition, plans are now being completed for a series of afternoons of French opera comique.

Young Men's Symphony.

The Young Men's Symphony Orchestra, of New York, announces its fourteenth season under the direction of Arnold Volpe. The society was founded by the late Alfred Lincoln Seligman, for the purpose of affording young musicians an opportunity to read and become acquainted with the classics of orchestral repertoire, and learn one or two thoroughly in studying for the two concerts presented during the season. At his death, Mr. Seligman provided a partial endowment for the society, and to this is added the generous support of the board of directors, which includes such familiar names as S. Mallet-Prevost, Franz X. Arens, Charles E. Bushnell, Rubin Goldmark, Harry Rowe Shelley and Joseph L. Seligman.

Rehearsals will be held on Sunday mornings, beginning October 17. All applicants for admission to the orchestra should present themselves for enrolment and examination at Terrace Garden, 155 East Fifty-eighth Street, on Sunday mornings, October 3 and 10, from 10:30 to 12.

ZURO OPERA COMPANY.

Louis Zuro announces that he has completed the final arrangements for the grand opera season at the Thalia Theatre. Among the artists engaged are Miss Leda Errera, an Italian dramatic soprano, who will make her debut in "Aida" on Saturday evening, November 6; Miss Auld, a coloratura soprano, well known in Italy; Miss Maud Santley, mezzo-soprano, of Covent Garden and the Century Opera Company; Giocomo Mazuroff, a Russian dramatic tenor, who is here on leave of absence, having been wounded during the siege of Przemysl, who will make his debut in "Aida"; Luigi Samolli, another dramatic tenor, making his debut in "Carmen," and Ignacio Del Castillo, of the Boston Opera Company, one of the conductors. The season will begin on Friday with "Carmen."

Melba and Schumann-Heink in Week's Concert Features

Programmes of the Principal Vocal and Orchestral Entertainments Which Await Music Lovers—Symphony Offerings.

Mme. Melba has made a number of important changes in the programme of her concert in Carnegie Hall this afternoon at 3 o'clock. The revised programme is as follows:

Sonata, G minor (violoncello solo) ..... Handel
Miss Harrison.
Don Juan's Serenade ..... Tschaikowsky
Mr. Parker.
Scena, "Sweet bird that shunest the noise of folly." (Flute obbligato, Andre Maquarre.)
Mme. Melba.
Songs, Traum durch die Dammerung and Heimliche Aufforderung ..... Strauss
Mr. Parker.
"Vissi d'Arte" from "Tosca," and "Adio," from "La Boheme" ..... Puccini
Mme. Melba.
Soli for Violoncello:
Adagio ..... Schumann
Orientale ..... Cesar Cui
Irish Reel, Silver Tip ..... Esposito
Miss Harrison.
Chanson Triste ..... Dupare
Les Anges plurent ..... Bemberg
Chant Venitien ..... Bemberg
Mme. Melba.
Prologue to "Pagliacci" ..... Leoncavallo
Mr. Parker.
Waltz song, "Se Saran Rose" ..... Arditi
Mme. Melba.

A feature of the concert to be given by the order of Nostradamus in the ballroom of the Hotel Astor this afternoon will be the first performance of a new war song, "Soldatenlied, 1915," composed by I. S. Langstroth to a poem by Zuckerman, a poet who has fallen on the battlefield in the war. Otto Goritz, the barytone of the Metropolitan, will sing it, accompanied by four trombones.

Margarete Ober will sing Wagner's "Träume," Wolf's "Heimat"; Johannes Sembach, Strauss's "Hemliche Aufforderung" and Hildach's "Der Lenz"; Marie Mattfeld, a number of Bavarian songs; Carl Braun, Schumann's "Wohlauf noch getrunken"; Robert Leonhardt, a von Fielitz song; Carl Schlegel, Max Heinrich's "Volkslied" and Funk's "An mein Weib"; Rosina van Dyck, a serenade by De Lange and Brahms's "Meine Liebe ist Grün," and Messrs. Sembach, Arndt, Goritz and Braun will join in singing a group of German folksongs. There will be many additional numbers on the programme, including the offerings of Carl Friedberg, Willem Willeke, Edward Rechlin, Johanna Gadski, Frieda Hempel and other noted singers.

The proceeds from the concert will be given to the fund for the relief of the widows and orphans of German, Austrian and Hungarian soldiers who have fallen in the European war.

The New York Orchestral Society, Max Jacobs, conductor, assisted by Alice Verlet, soprano, will give the following programme at the Standard Theatre this evening:

Overture "Oberon" ..... Weber
Symphony "Unfinished" ..... Schubert
Aria from "Rigoletto" ..... Verdi
Peer Gynt Suite ..... Grieg
Ballet Music from "Faust" ..... Gounod
Jewel Song from "Faust" ..... Gounod
March Slav ..... Tschaikowsky

The Chausson concerto, which will be featured by David and Clara Mannes at their second sonata recital for the violin and piano at Aeolian Hall to-morrow night, November 1, was introduced to New York last season by the Mannes. The Saslavsky String Quartet will assist in the Chausson concerto. The complete programme is as follows:

Sonata in D minor, Op. 121 ..... Schumann
Sonata in G major, Op. 30, No. 3 ..... Beethoven
Concerto in D major, Op. 21, for violin, piano and string quartet ..... Chausson

Arkady Bourstin, violinist, will give his second New York recital at Aeolian Hall on Wednesday afternoon. The programme follows:

Sonata in G major ..... Brahms
Adagio and Fugue in G minor ..... Bach
Concerto in D minor ..... Bruch
Musette ..... Rameau-Ziebersen
Scherzo Giocoso ..... Albert Spalding
Prize Song ..... Wagner-Wilhelmj
Village Dance ..... Cecil Burleigh
Mazurek ..... Dvorak

The concert for the benefit of the Italian war sufferer's, in which Verdi's Requiem Mass will be sung, takes place in Carnegie Hall to-morrow evening. The programme is as follows:

PART I.

Overture Solennelle, 1812 ..... Tschaikowsky
Visione Veneziana ..... Broal
Philip Bennyan.
Simon Boccanegra, Aria per Basso ..... Verdi
Giovanni Martin.
Concerto in G minor, Andante e allegro ..... Max Bruch
Mlle. Lucille Collette.
Elegie, with violin obbligato ..... Massenet
Miss Adele Dilli and Mlle. Lucille Collette.
The Young Warrior ..... Burleigh
Luca Botta.
"Thais," Athanael's Invocation ..... Massenet
Philip Bennyan.
I Lombardi alla "Prima Crociata" ..... Verdi
Miss Dilli, Botta, Martin and Lucille Collette.

PART II.

Verdi's Requiem Mass. The choruses from the Metropolitan Opera Company, Church Choir Club and Labor Temple. Soloists: Miss Carolyn Cole, soprano; Mrs. Julia Kubler, contralto; Giovanni Martinelli, tenor, and Dr. Daniel A. Sullivan, basso.

Mme. Ernestine Schumann-Heink will give a song recital in Carnegie Hall on Tuesday afternoon. This will be her programme:

Arabia Aria ..... Haendel
Du bist die Ruh, Wohin and Der Wanderer ..... Schubert
Frühlingsfahrt ..... Schumann
Es muss ein Wunderbares sein ..... Liszt
Im Herbst, Gute Nacht and Es hat die Rose sich beklagt ..... Franz
Wiegenlied ..... Brahms
An die Hoffnung ..... Beethoven
Allerseelen and Traum durch die Dämmerung ..... Strauss
Waldeinsamkeit ..... Max Reger
Dawn in the Desert ..... Gertrude Ross
War ..... James H. Rogers
Before the Crucifix ..... Frank La Forge
Ständchen ..... Schweri
Mme. Schumann-Heink, with an obbligato of male voices—Daniel Beddoe, Graham Reed, Thomas H. Thomas, Donald A. Chalmers.

The first of Ossip Gabrilowitsch's series of six historical recitals will be given in Aeolian Hall on Tuesday afternoon. The Russian pianist will devote his initial programme to clavier composers of the sixteenth, seventeenth and eighteenth centuries, embracing the English, French, Italian, North German and Viennese schools. The second programme will be devoted to works of Beethoven, the third to the Romantic composers, the fourth to Chopin, the fifth to Brahms and Liszt and the sixth to a long list of modern composers. The programme for Tuesday is as follows:

Pavane, A minor (composed for the Earl of Salisbury) ..... Byrde
Minuet from the Suite in G major ..... Purcell
Les Moissonneurs (The Harvesters) ..... Couperin
Le Coucou (The Cuckoo) ..... Daquin
Le Tambourin ..... Rameau
Andantino, G major ..... Michel Rossi
Sonata (allegro vivace), A major ..... Scarlatti
Prelude and fugue, B flat minor (Well-Tempered Clavichord, Vol. I, No. 22)
Prelude from second English Suite, A minor; sarabande from fifth English Suite, E minor, and Chromatic Fantasy and Fugue, D minor ..... J. S. Bach
Variation ("The Harmonious Blacksmith")
Allegro from Second Suite, F major ..... Handel
Rondo in B minor ..... P. E. Bach
Sonata No. 2, E minor ..... Haydn
Variations, F major, and Marcia alla Turca (Turkish March) ..... Mozart

Songs in German, French and English will be sung by Marcia van Dresser at her recital in Aeolian Hall, Thursday afternoon, instead of evening, as originally scheduled. The soprano, who this season becomes a member of the Chicago Opera Company, will be assisted by Kurt Schindler at the piano. The programme follows:

Auf dem See, Tauech' mich nicht, Beislein drei, Weise, so willst du mich wieder, and Des Liebsten Schwur ..... Brahms
L'Amour de moi (old French) ..... Thiersot
Lisette (old French) ..... Weckerlin
Tambourin (XVIII century, old French) ..... Thiersot
Serenade Italienne ..... E. Chausson
Les Papillons ..... E. Chausson
Wenn du zu dem Blumen gehst, In dein Schatten meiner locken, Nachtzauber, Auf dem grünen Balkan, and Begegnung ..... Hugo Wolf
When Thro' Life Unlikely (old Irish) ..... R. Hughes
A Pastorale (old English) ..... Lane-Wilson
The Lost Falcon (Rosetti) ..... Kurt Schindler
Lullaby ..... Cyril Scott
The Bird of the Wilderness ..... E. Horsman

There are several novelties on the programme which Arthur Herschmann, barytone, will offer at his song recital in Aeolian Hall on Saturday evening. Among them are "O Sole!!!" by Maurice Pesse; "Am Ufer," by Von Biedau, and "Twilight," by Walter Ruel Cowles. Richard Hageman will assist at the piano. The programme follows:

Si, Tra I Copri (Rinaldo) ..... (1738) Handel
Il Pender Sta Negli Occhi (Orfeo) ..... (1792) Haydn
Del Minacciar Del Vento (Ottone) ..... (1723) Handel
C'est ici Le Berceau ..... Paladilhe
Rendez-vous at air de Rusoir ..... Fauré
Le Soir ..... Gabriel Fauré
J'ai Pleuré En Rêve ..... Georges Hüe
Le Jardin Des Rêves ..... Gaston Fauré
O Sole!! ..... Maurice Pesse
Wie Will, Ich Liebig Lieben ..... Bach
Am Reinowez ..... Hugo Kaun
Der Rattenfänger ..... Hugo Wolf
Am Ufer ..... Von Biedau
Ihod Wanderer ..... Hans Hermann
Twilight ..... Walter Ruel Cowles
Her Eyes Twin Pools ..... H. T. Burleigh
Give Me the Sea ..... R. Huntington Woodman
O Bocca Dolorosa ..... Gabriele Sibella
Buona Zara ..... Leoncavallo

Clara Clemens-Gabrilowitsch will devote herself exclusively to songs by Russian composers at her recital in Aeolian Hall on Saturday afternoon, though the texts will be in German and English. There will be two songs by Ossip Gabrilowitsch, who will play the contralto's accompaniments, and groups of songs by Rubinstein, Tschaikowsky, Glinka, Borodine, Rachmaninoff and Arensky. Following is the programme:

Oh, Kindly Star and How Sweet It Is When I'm with You ..... Glinka
The Sea-Queen and Song of the Dark Forest ..... Borodine
Little Snowflake's Aria and Song of the Shepherd Lehl ..... Rimsky-Korsakoff
Der Traum, Clarchens Lied, Not with Angels and Es blinkt der Thau ..... Rubinstein
Deception, Warum sind denn die Rosen, Op. 57, Song, Wieweilen and Whether Day Dawns ..... Tschaikowsky
Oh, Schones Madchen and Floods of Spring ..... Rachmaninoff
Goodbye and Nahe des Geliebten ..... Gabrilowitsch
Zund kleine Kerze an and Little Fish's Song ..... Arensky

The opening of the Biltmore Friday morning musicals will be given in the grand ballroom of the Hotel Biltmore on Friday morning. The programme is as follows:

Loreley ..... Liszt
Mme. Rappold.
Sarabande ..... Debussy
Sanctuary, East and West, and Pergolese ..... Dvorak
Etude de Concert ..... Sternberg
Mr. Hofmann.
Prologue from "Pagliacci" ..... Leoncavallo
Mr. Scott.
Es blinkt der Thau ..... Rubinstein
Zueignung ..... Strauss
Two Roses ..... Gilbert
Oft have I seen ing swift swallows ..... Dell' Acqua
Mme. Rappold.
Perduta mente and L'Ultima Canzone ..... Tosti
Mr. Scott.
Prelude in F sharp minor ..... Rachmaninoff
Danse Espagnole ..... Granados
Fledermaus (waltz) ..... Strauss-Godowsky
Mr. Hofmann.
Duet from "Don Giovanni" ..... Mozart
Mme. Rappold and Mr. Scott.

A fourth series of "Salon Musicales" will be begun on Friday evening at Carnegie Chamber Music Hall under the direction of the Music Service Bureau, Inc., presenting to the New York public, Miss Phadrig Ago'n, dramatic soprano. Miss Ago'n will be seen in costume, performing dramatic moments from various operas.

Marguerite Beriza and Genia d'Agarioff will give a concert at Aeolian Hall on Friday evening, with the assistance of the Russian Symphony Orchestra. Mme. Beriza will be heard in an air from "L'Enfant Prodigue," by Debussy, and "Fantoches," by the same composer; "Chansonette," by Walter Morse Rummel; "Magdalen at Michael's Gate," by Liza Lehman; "Un organetto suona per la via," by Sibilla; two Bohemian songs by Dvorak, and two seventeenth century French songs, "Air Gai" and "Air Serieux." Mr. d'Agarioff will sing the final scene from "Boris Godounow" and, with Mme. Beriza, the duet from "Eugene Onegin." These two excerpts from the operas of Moussorgsky and Tschaikowsky will be sung in costume. The orchestral numbers which the Russian Symphony Orchestra will play, under the direction of Modest Altschuler, will be the Harvesters' Song from "Prince Igor," by Borodine; the Indian Song from "Sadko," by Rimsky-Korsakoff, which has been adapted for orchestra by Mr. Altschuler, and "Armenian Rhapsodie," by Ippolitoff-Ivanoff.

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

SUNDAY, OCTOBER 31, AT 4 O'CLOCK.

Suite in F minor ..... Borowski
The Question and The Answer ..... Wolstenholme
Prelude and Fugue in D major ..... Bach
Angelus and Canzone ..... Renaud
Toccata in D and Cantilene du soir ..... Kinder
Humoresque ..... Dvorak
Overture, "Oberon" ..... Weber

WEDNESDAY, NOVEMBER 3, AT 4 O'CLOCK.

Sonata No. 1 in F minor ..... Mendelssohn
Largo from