A Drive by a Young Musical Revolutionary

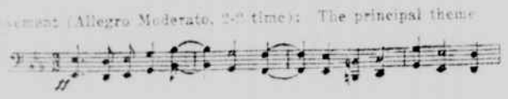
Evolution of the Russian School of Composition—Stravinsky's First Symphony—Analysis by Modest Altschuler.

By H. E. KREHBIEL.

The opinion seems to have gone out, or at least has been industriously spread by the apostles of extreme radicalism in music, that the most perfect representative of the Russian school of musical composition is Igor Stravinsky. From all that we have read about his compositions, and judging by all of his music that we have heard, this young revolutionary, if he represents the musical spirit of Russia, gives the lie to everything preached and practised by the composers who have hitherto been looked upon as the representatives of that school. The critically minded long ago outgrew the notion that Rubinstein was in any way the type of a Slavic composer, and though this journal hailed Tschaikowsky as truly national, that opinion was modified as soon as the music of Borodin and Moussorgski resounded in our concert rooms. "Boris Godounow" has had a potent influence, much more potent than "Prince Igor" is likely to have. What we shall be invited to think of Borodin and Moussorgski after we have heard more of Stravinsky is a matter concerning which speculation would be wasted at the present time. Under existing conditions change was to have been expected as a matter of course. The Young Russian school, "Kuschka," as it was called, was founded in 1856. César Cui tells its genesis in his book, "La Musique en Russie." Its founders were Cui himself, Balakireff, Rimsky-Korsakoff, Borodin and Moussorgski. The principles laid down by Cui as being the foundations of the school seem utterly ingenuous now, however they may have looked sixty years ago. They were three: First—Aside from the words, all dramatic music must have value per se, as absolute music. Second—Music written for words must reflect the spirit of the poem. Third—Every composition must disclose characteristic traits. The strongest exemplification of the last principle ever observed in New York, up to a decade or so ago, was made in Borodin's symphony in B minor, brought forward in a concert of the Philharmonic Society in February, 1897. In this work there was not a tinge of the Teutonism or cosmopolitanism of Rubinstein or the modified Slavicism of Tschaikowsky. Borodin seemed all Slav. These principles may have remained, but the manner in which they were put into practice altered rapidly. Borodin credited Balakireff with having founded the school. Balakireff, he said, was the hen that laid the eggs, which were all alike at first, out of which came the chicks, which were no sooner hatched than they took on plumages of their own and flew away in different directions. The flights of Moussorgski and Rimsky-Korsakow were followed without difficulty; there was something dumfounding about the course of their successor, Scriabin. Stravinsky has not yet had a trial; that will come next Saturday, when his symphony in E flat will have its first performance here. It will be received with open mind, and if it fails to excite contempt and ridicule, as did his "Fireworks" and string quartet pieces, the reason will probably have to be sought in the fact that it was written ten years ago. Meanwhile, to help to an appreciation of it, we print an analysis written by Mr. Modest Altschuler, conductor of the Russian Symphony Orchestra, who will bring it forward.

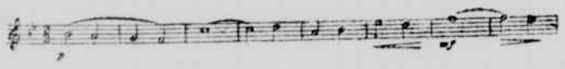
Analysis of the Work and Themes.

I Movement (Allegro Moderato, 2-8 time): The principal theme

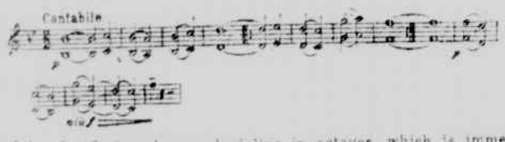


is given out by the double basses, 'cellos, violas and bassoons in the opening four bars. It is a broad, virile melody which is given in conventional short periods to the reed and brass choir until it emerges in full with a foundational figure in eighths in the horns.

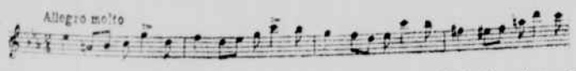
A subsidiary theme for the third clarinet:



plaintive and mysterious, leads up to the second subject,



enunciated by the first and second violins in octaves, which is immediately followed by the first oboe doubling the violins and lending the orchestral color a new touch of the pastoral. A treatment in canon form carries us to the real development through a series of delightful modulations in contrary movements for the woods, horns and strings. In the course of the development a new note of passion is added to the subsidiary theme by handling the principal theme in a syncopated form. Then the principal theme reappears in its original guise, and after a working over it leads to the Coda—a jig-like syncopated time

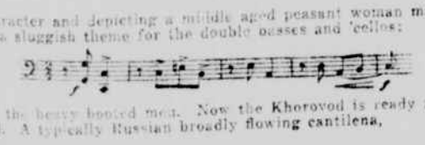


strongly suggesting the influence of American ragtime, which has been felt in some Russian compositions of the last eight or nine years.

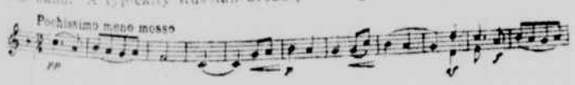
II Movement. Scherzo (Allegretto, B flat Major, 2-4 time): In this movement the composer must have had a definite picture before his mental eye. The introduction suggests the calling of the townsfolk together, and a jolly good-natured crowd is assembling. The first violins and flutes start off with a restless movement on an organ point, and suggest the principal theme which follows in the first flute:

This bustling principal theme is soon followed by a quaint melody for the oboe (later assigned to the horn)

comic in character and depicting a middle aged peasant woman making merry, followed by a sluggish theme for the double basses and 'cellos:



representing the heavy footed men. Now the Khorovod is ready for the business in hand. A typically Russian broadly flowing cantilena,

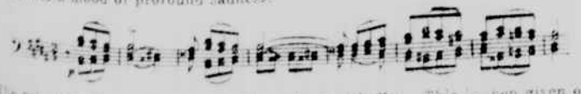


for the first violins described the full-gathered throng.

The principal theme is now given out in augmentation by the brass (clearly recording the handclapping of the circle around the dancers) to an accompaniment of a light, tripping figuration in the strings—the original principal theme.

The development is very short, and we are brought back immediately to the first and principal theme worked up to a sudden crushing chord. Now, with the same bristling, jolly figuration, the motley crowd scatters.

III Movement. Largo (G sharp minor, 2-4 time). With the characteristically Russian fondness for unexpected swings of the pendulum, we are suddenly flung into a mood of profound sadness.



The principal theme given out by the violas and 'cellos. This is then given out by the full orchestra, after which a charming episode for the flute:

(Left) Evelyn Starr, Canadian violin soloist with the Russian Symphony Society at Carnegie Hall, January 15. (Right) Igor Stravinsky.

Adamo Didur in "Prince Igor," at the Metropolitan Opera House.

a pretty lullaby is heard.

With the second subject a change of mood comes (in E major)

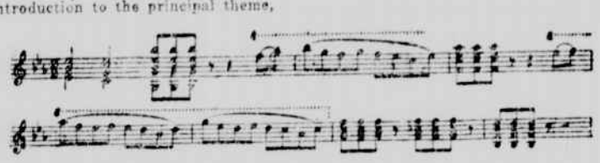
in the first violins.

An episode now appears quite unprepared, which suggests a dark cloud, passing over for a moment and quickly changing to a passionate, palpitating movement that plays on the heart strings and works itself into a frenzy of passion, after which exhaustion follows. He now returns to the gloomy principal theme, with a contrasting figuration in the reeds. After a shriek from the very soul

the phantom of remorse appears and, lingering but a moment, departs in a deep and penetrating tremolo in the strings, leaving us with the silence of the tomb.

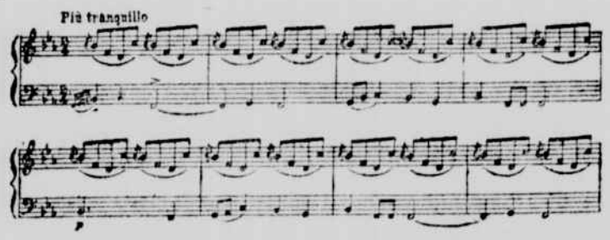
IV Movement (Allegro molto, E flat Major, 2-2 time): This movement takes the hearer to a carnival, with its attending jollification and festivities. The whole scene is basking in sunshine and happiness.

The opening twenty-six bars of this movement constitute a rhythmical introduction to the principal theme,



proclaimed in an outburst of the full orchestra. The treatment is in the approved manner of classical composers, the sequences suggesting Bach.

A subsidiary theme, introduced by the 'cellos, double basses and bassoons, precedes the second subject,



a rugged motif assigned to the double basses and accompanied by a scolding, strongly rhythmical, comical figure in the clarinets.

A street urchin now passes on the scene, whistling his happy-go-lucky frame of mind within the hearing of all the world.

After the principal theme is repeated in heavy chords the subsidiary theme reappears in the reeds.

A daring contrasting motif in the development suddenly appears—a cloud has come over the whole assemblage.

Fear and anxiety seem to have supplanted the pervading sunshine and joy. But this is of momentary duration. The carefree whistle of the street urchin rings out again, bringing back the former gayety and joy, and with it the principal theme of the movement. The Coda presto is reached in a dizzy tempo, and the movement closes amid almost Bacchanalian joy.

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Hippodrome, 8:15 p. m., concert by Sousa, Pavlowa and others; Carnegie Hall, 3 p. m., concert of the Philharmonic Society; Aeolian Hall, 3 p. m., concert of the Symphony Society; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Belasco Theatre, 8:15 p. m., concert of chamber music by the Trio de Lutèce; Carnegie Chamber Music Hall, 3 p. m., concert by the Neighborhood Symphony Society; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; Harris Theatre, 8:15 p. m., concert of violin music by Solomon Ruden; Princess Theatre, 3 p. m., song recital by Alice Knowlton Hammerslough; Music School Settlement for Colored People, 3 p. m., recital of Jewish folksongs; Harris Theatre, 3 p. m., concert by Orchestral Society of New York.

MONDAY—Aeolian Hall, 3 p. m., pianoforte recital by Ernest Schelling; Metropolitan Opera House, 8 p. m., Russian opera in French, "Prince Igor"; Academy of Music, Brooklyn, 8:15 p. m., song recital by Evan Williams; Aeolian Hall, 8:15 p. m., concert by the Zoelner Quartet.

TUESDAY—Aeolian Hall, 3 p. m., song recital by Anne Arkadij; 8:15 p. m., concert of chamber music by the Kneisel Quartet.

WEDNESDAY—Carnegie Hall, 8:15 p. m., concert by the Schola Cantorum; Metropolitan Opera House, 8 p. m., Italian opera, "Marta"; Hotel McAlpin, afternoon, concert by Clarence Adler and Willem Willeke; Academy of Music, Brooklyn, 4 p. m., lecture by Havrah Hubbard on "Die Meistersinger."

THURSDAY—Metropolitan Opera House, 8 p. m., German opera, "Lohengrin"; Carnegie Hall, 8:15 p. m., concert of the Philharmonic Society; Aeolian Hall, 3 p. m., song recital by Julia Culp; 8:15 p. m., song recital by Sophie Braslau; Horace Mann Auditorium, Columbia University, lecture by Havrah Hubbard on "Monna Vanna."

FRIDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Un Ballo in Maschera"; Carnegie Hall, 2:30 p. m., concert of the Philharmonic Society; Aeolian Hall, 3 p. m., violin recital by Eddy Brown; Horace Mann Auditorium, Columbia University, 8:15 p. m., recital for two pianofortes by Professor and Dagmar Rubner; Academy of Music, Brooklyn, 8:15 p. m., lecture by Percy Scholes on César Franck and the younger French composers; Hotel Biltmore, 11 a. m., musical.

SATURDAY—Metropolitan Opera House, 2 p. m., German opera, "Siegfried"; 8 p. m., Italian opera, "Aida," for the benefit of the French Hospital; Carnegie Hall, 3 p. m., song recital by Herbert Witherspoon and Florence Hinkle; 8:15 p. m., concert of the Russian Symphony Society; Aeolian Hall, 2:30 p. m., concert for young people by the Philharmonic Society; 8:15 p. m., pianoforte recital by Germaine Schnitzer.

Gossip and Comment On Coming Concerts

To-night at the Hippodrome, where the series of guest-stars with Sousa is attracting interest, Anna Pavlowa returns, with some of her associate stars of the Boston Opera Company and the Imperial Russian Ballet. Pavlowa has selected a new programme, the first being the "Pas des Trois," by Drigo, in which she will have the assistance of Messrs. Zalewski and Kobeleff. Another will be a solo dance, "The Dragon Fly," by Kreisler. Tamaki Miura, the Japanese prima donna, will sing an air from Mascagni's "Iris" and Giovanni Zenatello has selected the aria from "Andrea Chenier" as his opening number. Among the soloists of the Imperial Russian Ballet who participate are Mlle. Kuhn, assisted by Mr. Lobotko and Mlle. Piaskovietsko. The latter, with Mr. Kobeleff, will execute the minuet by Paderewski. John Philip Sousa will add variety to the bill with instrumental numbers devoted exclusively to gems of light opera successes by Strauss, Sullivan, Victor Herbert, and also from his own "El Capitan."

The Kneisel Quartet will give the third concert of their subscription series at Aeolian Hall on Tuesday evening, with Mr. Harold Bauer as the assisting artist. The programme will open with a novelty by Sibelius, the Finnish composer, the quartet in D minor, Op. 56 (Voces intimae), which is being played for the first time in this country by the Kneisel Quartet this season. It is a comparatively recent work, having been copyrighted in 1909. The rest of the programme will be in memory of Rafael Joseffy, who died last June, and will consist of the Cavatina from the Beethoven quartet, Op. 130, and the Schumann piano quintet, two compositions which were especially loved by him, and which are therefore closely connected with his memory in the minds of his friends. The Beethoven quartet is one of his last compositions of chamber music—one of the last five great quartets.

Olive Fremstad will give her only song recital of the season on Monday afternoon, January 17, at Aeolian Hall. Her offerings will include songs by Schubert, Franz, Schumann, Wolf and Strauss. A special feature will be a group of Scandinavian songs. Mme. Fremstad has been singing in concert and with the Chicago Opera Company.

Mr. and Mrs. Henry L. Gideon, of Boston, who have made an extensive collection of Jewish folksongs, will give a recital of them at the Music School Settlement for Colored People, in Harlem, this afternoon. Next Sunday H. T. Burleigh and Mr. Safford will entertain the friends of the school, and on the 23d of this month Dr. Talcott Williams will give a talk on "The Work and Art of the Africans," of which he has made a study at first hand. His discourse will be illustrated with stereopticon views.

A programme of eleven numbers will be offered by Maximilian Pilzer, concertmeister of the Philharmonic Society, at his violin recital in Aeolian Hall Monday evening, January 24, Charles Gilbert Spross assisting at the piano.

Ethel Newcomb, who has been heard in New York on several occasions, will give a piano recital in Aeolian Hall Thursday afternoon, February 3.

Harold Bauer's next Aeolian Hall recital is scheduled for Wednesday afternoon, February 9.

Herma Menth, who gives a piano recital in Aeolian Hall Friday afternoon, January 21, is a young Viennese musician who has been heard in New York on several occasions. She studied with Busoni. At her Aeolian Hall recital she will play a Chopin group, the Mendelssohn Variations serieuses, the Mozart Fantasia, in C major, and works of Bach, Busoni, Liszt, Gruenberg and Sauer.

Louise MacPherson, a young native pianist, will give a recital in Aeolian Hall Thursday afternoon, February 10.

Two new pieces of chamber music will be on the programme given by the Kneisel Quartet for the Society of the Friends of Music at the Ritz-Carlton Sunday afternoon, January 18, at 5 o'clock. Henry Hadley's quintet in A minor, which has not yet had a public performance, will be played, with the composer at the piano, and a trio in A minor, by Maurice Ravel, will be introduced by Franz Kneisel, Willem Willeke and Rudolph Ganz. The concert will close with Beethoven's Grand Septuor, Op. 20, in which the assisting performers will be Frank Corrado, horn; Angelo Chiafarelli, clarinet; Leopold Bucci, bassoon, and Daniel R. Oliver, double bass, all of the Metropolitan Opera House orchestra. Applications for membership may be made to the secretary, Miss F. M. Cottenet, 128 West Fifty-ninth Street.

Harold Bauer and Pablo Casals will give a joint recital, their second this season, in Aeolian Hall Tuesday afternoon, January 18. For their programme they have chosen the Beethoven Sonata, in A major, and Variations on a Theme, by Mozart; the Saint-Saëns's Sonata, in C minor, and the Cesar Franck Sonata, in A major.

An orchestra has recently been formed at the East Side House Settlement, Seventy-sixth Street and East River. It is known as the Neighborhood Symphony Society, and it gives its first public concert on Sunday afternoon next at Carnegie Chamber Hall. There are forty-five members. The youngest is fifteen, the oldest, fifty. The youngest goes to school. The oldest is a retired business man. The rest go to business daily, and among them are a Wall Street clerk, a barber, a painter, a launderer, a plumber and a candy salesman. It was while engaged in music work at the settlement that Jacques L. Gottlieb, the director, observed the number of small musical groups in the neighborhood. They were roving in character, playing wherever and when circumstances allowed. Mr. Gottlieb conceived the plan of bringing the best players of the groups together in one body at the settlement. He called them and they came. Sunday night concerts were established. Miss M. de G. Trenholm, headworker of the settlement, lent enthusiastic co-operation. The success of these affairs led to the suggestion of a series of concerts at Carnegie Chamber Hall. Men and women actively interested in the East Side House helped to push the matter through.

A series of concerts were arranged. The first will take place to-day at 3 o'clock. The soloists will be Mme. Lynette Koletsky and Eugenio di Pirani, the composer.

The St. Cecilia Club, of which Victor Harris is the conductor, with its membership enlarged to 150 women, is to give the first concert of its regular series in the ballroom of the Waldorf-Astoria on Tuesday evening, January 18. More than half of the numbers to be given will receive first perfomances and include new works by Victor Harris, Percy Grainger, Mrs. H. H. A. Beach, Goring-Thomas, Purcell and others. A feature will be the revival of the cantata, "The Chambered Nautilus," by Mrs. H. H. A. Beach (composed for the St. Cecilia Club in 1907), for chorus, soloists, piano and organ, in which the composer herself will take part at the piano. The assisting artist will be Mr. Louis Graveure, baritone.

The Singers Club of New York, an organization of professional male singers, including a number of well known soloists in and around New York, of which Frank Seymour Hastings is president and E. G. Waring Stebbins conductor, will give their first private concert of the season on Thursday evening, January 20, at Aeolian Hall. The assisting artist for that evening will be Miss Stilwell, contralto, and the club soloists will be Mr. Parr and Mr. Vettel.

Metropolitan Programme.

"Prince Igor," the Russian opera by Borodin, will be repeated at the Metropolitan Opera House to-morrow night. It will be sung by the original cast, including Mmes. Alda, Delaunois, Perini and Egener and Messrs. Amato, Botta, Didur, De Segurola, Bada and Audisio. The Tartar ballet will be led by Miss Rosina Galli and Mr. Giuseppe Bonfiglio. Mr. Polacco will conduct.

The other operas of the week will be:

"Marta," on Wednesday evening, with Mmes. Hempel and Ober and Messrs. Caruso, De Luca, Malatesta, Reschiglian and Tegani. Mr. Bavagnoli will conduct.

"Lohengrin," on Thursday evening, with Mmes. Destinn, Matzenauer, Cox and Van Dyck, and Messrs. Sembach, Weil, Schlegel, Braun and Bayer. Mr. Bodanzky will conduct.

"Un Ballo in Maschera," on Friday evening, with Mmes. Kurt, Mason and Duchene and Messrs. Caruso, Amato, Rothier, De Segurola, Reschiglian, Bada and Audisio. Mr. Polacco will conduct.

"Siegfried," for the first time this season, at the Saturday matinee, beginning at 1 o'clock, will be sung by Mmes. Kurt, Mason and Ober and Messrs. Urlus, Braun, Goritz, Reiss and Ruysdael. Mr. Bodanzky will conduct.

"Aida" will be given on Saturday evening for the benefit of the French Hospital. It will be sung by Mmes. Rappold, Matzenauer and Sparkes and Messrs. Martinelli, Scotti, Scott, Rossi and Audisio. Miss Rosina Galli will lead the corps de ballet. Mr. Bavagnoli will conduct.

At to-night's "Opera Concert" Mischa Elman will play Lalo's "Symphony Espagnole," Wieniawski's "Souvenir de Moscou" and "Wagner-Wilhelmj Preislied." Miss Sophie Braslau will sing Goring Thomas's "My Heart Is Weary" and several songs by Coleridge Taylor, Charles W. Cadman and Gertrude Ross. Giacomo Demacco will sing "Ah, non credevi, tu," from "Mignon," and several songs. The orchestra, under the direction of Richard Hageman, will play the "Mignon" overture, Rimsky-Korsakow's "Capriciosо Espagnole" and Richard Strauss's "Military March."

A Larger Infusion of National Music

A Single Symphonic Novelty—The New Strauss Work Cut Out—Russia and Scandinavia Largely Represented.

There were to have been two sensational features in the concert music of this week. Under Mr. Stransky's direction the Philharmonic Society was to have given Richard Strauss's "Alpine Symphony" its first performance in America, and under Mr. Modest Altschuler's direction the Russian Symphony Orchestra was to give a hearing to the first symphony of Igor Stravinsky. The first feature has dropped out of the week's plan because of the non-arrival of the orchestral part of Strauss's work from Europe. In its place in the Strauss schemes of next Thursday and Friday "Ein Heldenleben" has been substituted. The deprivation need not be deplored; one new symphony in a week is quite enough for a people suffering as the New Yorkers are from a plethora of music of all kinds. As for Stravinsky's symphony, it will be the first work of large calibre by the Russian revolutionary to be heard in New York, and the first also which will present him in a really dignified light. It was difficult to accept his "Fireworks" seriously, and utterly impossible to believe that he meant the three little pieces for string quartet as anything but a joke. In his symphony he strove to be an artist-musician. Next in importance to the two symphonies will be the music sung by the Schola Cantorum—bewildering in quantity, at any rate, however it may turn out in quality.

SUNDAY.

Concert by the Symphony Society of New York, Walter Damrosch, conductor, in Aeolian Hall, at 3 p. m.:

Symphony in C ..... Schubert
Concerto for violin, orchestra and organ, Vivaldi
Mr. Kreisler
Song for chorus, orchestra, harp and organ, "Lenore" ..... Rubinstein
Tambourin, Chinois ..... Kreisler
Mr. Kreisler

Orchestral Society of New York's third subscription concert, at the Harris Theatre, 3 p. m.:

Overture, "Abencerrages" ..... Cherubini
Symphony No. 5, "The New World" ..... Dvorak
Violin Concerto in B minor ..... Saint-Saëns
Dance of the Priestess, Celeste D. Heckscher
Prelude to "Die Meistersinger" ..... Wagner

Concert by the Philharmonic Society, at Carnegie Hall, at 3 p. m.:

Symphony No. 2, "Eroica" ..... Beethoven
Scherzo Capriccioso ..... Dvorak
Concerto for Pianoforte, A minor ..... Saint-Saëns
Harold Bauer
Hungarian "Rhapsody" ..... Liszt

Song recital by Alice Knowlton Hammerslough, at the Princess Theatre, at 3 o'clock in the afternoon:

Rosary, and The Rose Complained ..... Franz
Solveig's Lied ..... Grieg
Lieder, "Ich Wolle Wie ein Maier Werk und Bow Gentle Here, Mr Good-Night" ..... Jensen
Du bist die Ruh, und Der Wanderer ..... Schubert
Wie bist du meine Königin ..... Brahms
Allerseelen, Op. 10, No. 8 ..... Strauss
Auf Dem Wasser zu Singen ..... Herbert
Mr. Wheeler
Lieder, "Wiegenlied," "A Poem," "The Waterfall," "The Linden Tree," and April Rain (dedicated to Alice Knowlton Hammerslough) ..... Isidore Jacobs
Dawn ..... Speaks
Nocturne ..... Nevin
Dagmar ..... Macfadyen
I Hear Mr Heart Talk to Thee ..... Bach

Concert by the Neighborhood Symphony Orchestra, under the auspices of the East Side House Settlement, in the Chamber Music Room of Carnegie Hall, at 3 o'clock in the afternoon:

Overture, "Light Cavalry" ..... Suppe
L'Arlesienne Suite ..... Bizet
Concerto, "Venetian Scenes" (two pianos) ..... Arensky
A Manifestation by the Children of St. Mark's on Christmas Night ..... Pinsuti
Miss Kosinsky and the composer
Grand Symphony ..... Haydn
March, "Atlanta" ..... Mendelssohn

Free organ recital in the hall of the College of the City of New York, by Samuel A. Baldwin, at 4 p. m.

Festival Prelude on "Ein Feste Burg" ..... Faulkes
Bach Medley ..... Rowe
Fugue in C minor (the Giant) ..... Bach
Third Symphony ..... Widor
March of the Magi ..... Dubois
Sonatina in D minor (two movements) ..... Lemare
Ride of the Valkyries ..... Wagner
Ave Maria ..... Schubert
Walhalla Scene, "Das Rheingold" ..... Wagner

MONDAY.

Pianoforte recital by Ernest Schelling at Carnegie Hall, in the afternoon, beginning at 3 o'clock:

Fantasy, Op. 17 ..... Schumann
Gavotte
Colloquio con la Lira, Fandango da Caudi
Alla Ta Mia e il Bretton ..... Granados
Sonata, B minor ..... Liszt
Nocturne, B major, Four Mazurkas and
Polonaise, A flat ..... Chopin

Concert by the Schumann Club, Waldorf-Astoria, 2:30 p. m.:

Saint John's Eve ..... Chaminade
Miss Dicie Howell
Evening Prayer to Brittany ..... Chaminade
Miss Della Thalhimer
Miss Grace Hornby
Come, Sweet Morning ..... H. A. Matthews
Schumann Club
The Island ..... H. Reginald Spier
Solo voice, Miss Dicie Howell
Schumann Club
Bitterly ..... Wolf
Aria ..... Mozart
Zueignung ..... Strauss
Mr. Wheeler
Schneeglöckchen, Tamburin (in German) ..... Schumann
Standchen (in German) ..... Brahms
Alten Path Gesang Strophen ..... Old Tune
Agnus Dei ..... Bizet
Mrs. J. Bertram Fox
Schumann Club
Night ..... Rachmaninoff
What can Lassalem Do? ..... S. Coleridge Taylor
Twas Ye to Me ..... Old Highland
Arranged by Victor Harris
The Two Clocks ..... Jaques H. Rogers
Schumann Club
Air (manuscript) ..... T. Bertram Fox
Tell Me, Charming Creature ..... Old English
Memories ..... Neidlinger
Fifty of Goodwin's Men ..... William G. Hammond
Mr. Wheeler
Over Through ..... Gaston Borch
Slow Yon West Away ..... Rosamond Johnson
Blue Pages of Spring ..... Bruno Huhn
My Land of Freedom ..... George C. Turner
Schumann Club

TUESDAY.

Song recital by Anne Arkadij at Aeolian Hall, at 3 p. m.:

Die Liebe hat gelogen and Geheimes ..... Schubert
Es hat die Rose sich beklagt, Verzagen
and Im Herbst ..... Franz
Der Spielmann and Marienwurmchen ..... Schumann
Mitgefühl, Brauner Bursche können auch
verschämt in den Blick und Von ewiger
Liebe ..... Brahms
Lilien and Kinder of Spring ..... Rachmaninoff
Bei Dir die Liebe weilt, and Die
Grenzen hat er gesteckt, Hast Mein
Mädchen and Wisst ich nur ..... Hugo Wolf
Ruhe meine Seele and Ständchen ..... Richard Strauss

WEDNESDAY.

Concert of choral music by Russian and Scandinavian composers, by the Schola Cantorum, unaccompanied:

1. Russian songs (for mixed voices)
Hol, Slaven, (Divine Praise) ..... Bortniansky
Ballad of the Volga ..... Traditional
Deep Sleep Peter's Road ..... Traditional
Russian Carol ..... Russian Kuznetsoff
Interrupted Slumber (The Hapless Bride)
Splashing Toy (Folk Dance) ..... Rimsky Korsakoff
Ballad of the Zaporogue Cossacks (Russian Folksong)
Song ..... Gretchaninoff
2. Finnish Student Songs (for male chorus)
Summer Evening (Old Finnish folksong)
To Gaining Home (Humoresque), and
Finnish Lullaby ..... Selim Palmgren
Flight ..... Richard Faltin
The Song of Kullervo, the Outcast, Op. 7
Kullervo's Farewell ..... Toivo Kuula
3. Swedish Songs (for mixed voices)
In Pine Woods, Little Flower and Fire Song (words by Bjornson)
With Peterson Berger
4. Russian Songs (for mixed voices)
The Nightingale ..... Tschaikowsky
Rythika, a Legend of Kiteff ..... Kastalsky
Oh! O Mother Volga (Humoresque) ..... Paichenko
Kalinka (Dance Song) ..... Traditional
The Gipsy (Dance Song) ..... Zolotarieff
Merry Yuletide ..... Rimsky Korsakoff
At Father's Door (Dance Song) ..... Moussorgsky
Dobrynushka (The Song of the Cuckoo) ..... Rimsky

Zoelner Quartet concert at Aeolian Hall, 8:15 p. m.:

Quartet, op. 64, No. 6 ..... Haydn
Quartet, op. 18, No. 4 ..... Beethoven
Quartet, op. 2 ..... Glière

Recital by Clarence Adler, pianist, and Wilhelm Willeke, 'cellist, at the Hotel McAlpin, 3 p. m.:

Scenes from Childhood, Op. 15 ..... Robert Schumann
Mr. Adler
Adagio and Allegro, Op. 70 ..... Schumann
Mr. Adler and Mr. Willeke
Larghetto ..... Handel
Berceuse ..... Nováček
Rondo ..... Boccherini
Mr. Willeke
Ballade, D minor and Impromptu, G minor ..... Brahms
Nocturne, F major, and étude, F major ..... Chopin
Mr. Adler
Fantasie, F, piano and cello ..... Ed Schuett
(First performance.)
In springtime, Intermezzo and Humoresque
Mr. Adler and Mr. Willeke.

THURSDAY.

Concert of Richard Strauss's music by the Philharmonic Society in Carnegie Hall at 8:15 p. m., Miss Marcella Craft being the solo singer in the final number:

Prelude to the opera "Guntram"
Ein Heldenleben
Finale of the opera "Salome"

The programme will be repeated on Friday afternoon.

Song recital by Julia Culp in Aeolian Hall in the afternoon, at 3 o'clock:

Five Middle Songs: Schlaflied, Schlaf in Frieden, Kindertod, Lied, Des Madchens Klage and Ruckert Fruhlingslied (Ave Maria) ..... Schubert
Widmung, Mutter, O eilig nicht nur Heute und Frühlingsgedränge ..... Rob. Franz
Dichter, Ein Ton and Die Vollerin ..... P. Cornelius
Wenn Du mir Blumen bringst, Lachen, Theresa, Auf dem See (Kinder Minnelied), Es stehet ein Baum, Wie komm ich denn zur Thür, Sonst und Der Sittichs ..... Brahms

Song recital by Miss Sophie Braslau, at Aeolian Hall, in the evening, beginning at 8:15 o'clock, Richard Hageman accompanist:

Stille Amor ..... Handel
Wilst du dein Herz mir schenken ..... Bach
Bimbo, Se Tu m'ami, Aprile D'Orsa ..... Niccolò
Im Lenzhauch ..... Schubert
Versagen and Von einer Liebe ..... Brahms
Gefunden and Wie sollen wir gelassen sein ..... Strauss
Was I Not a Blade of Grass ..... Tschaikowsky
The Little Fish's Song ..... Arensky
Pali ..... Moussorgsky
The Pine Song of Lalla ..... Rimsky-Korsakoff
Bernardo ..... Kastalsky
Norwegian Song ..... Lie
Rainbow Child ..... Coleridge-Taylor
My Heart Is Sad ..... Rose Dale
Fairy Song ..... Bizet-Pereira
Summertime ..... Normal

FRIDAY.

A recital of music for the violin by Eddy Brown, a newcomer from Europe, at Aeolian Hall, in the afternoon:

"Devil's Trill" Sonata ..... Tartini
Concerto, D major ..... Handel
Largo ..... Handel
La Chasse ..... Cartier-Kreisler
Vieux Air Proper ..... Schumann-Auer
Tambourin Chinois ..... Kreisler
Aubertine ..... Marthe
Caprice No. 24 ..... Paganini-Auer

SATURDAY.

A concert of music for young people by the Philharmonic Society in Aeolian Hall, at 2:30 p. m.:

First movement, Second Symphony ..... Haydn
Aria, "Il Re Pastore" ..... Mozart
Miss Fulgoni
Symphony No. 5, in C minor ..... Beethoven
Bourrée ..... Handel
Nocturne, from A Midsummer Night's Dream ..... Mendelssohn
Intermezzo ..... Mendelssohn
Invitation to the Dance ..... Weber
Scherzo ..... Mendelssohn
Romance, The Sandman, Er ist's ..... Schumann
Miss Fulgoni
Overture to "The Fairies" ..... Wagner

Pianoforte recital by Germaine Schnitzer in Aeolian Hall in the evening:

Praeludium, Op. 101, No. 1 ..... Mendelssohn
Fantasie, in C (Wanderer) ..... Schubert
Impromptu, B flat major, Op. 142 ..... Schubert
Auf dem Wasser zu singen ..... Schubert-Liszt
Rondo capriccioso, Op. 129, No. 5 ..... Mendelssohn
Variations serieuses, Op. 54 ..... Mendelssohn
Etudes Symphoniques, Op. 13 ..... Schumann

Concert of the Russian Symphony Society at Carnegie Hall, at 8:15 p. m.:

Symphony No. 1, in E flat ..... Stravinsky
(First performance in America.)
"The Enchanted Lake" ..... Liadow
(Added by light effects.)
Violin Concerto ..... Glazounoff
Eugene Ysaye
"Baba Yaga," "The Witch" ..... Glazounoff
Caucasian Sketches ..... Ippolitov-Ivanov