History and Satire in the Mozart Operettas

The Librettist Has Something to Say About the Sources of His Lines—How the Veritable Mozart Is Permitted to Talk for Himself—Mozart's Gallantries—Schikaneder's Estimate of Public Taste

By H. E. KREHBIEL.

IN AN extremely kind and much too flattering notice of the libretto of "The Impresario," printed in The Tribune last Friday, an amiable colleague of the librettist called attention to the fact that the comedy turns largely on the conflict of ideas which existed between Mozart and Schickaneder concerning what "The Magic Flute," upon which they are supposed to be working, ought to be, the composer desiring to put it in the regions of good art and the librettist seeking to make it an appeal to the commonplace many who want jingling tunes and bravura. In this, as in many other instances in the little comedy, there is a strict adherence to historical fact. Schickaneder, who was a clever man and manager, though a good deal of a scalawag, actually persuaded Mozart to adopt tunes which he sang to him for the opera with which he hoped to mend his fortunes (as he did), and the duet, "Man and Wife," of which the librettist of "The Impresario" made liberal use to provide a motive for the conduct of the young lovers in hoodwinking the impresario, was rewritten several times before Schickaneder would accept it. One of Mozart's earlier versions has been preserved and used to be sung in the opera alternately with the one now found in the score.

Some of Mozart's lines in the libretto which met with popular favor at the performances at the New Empire and Garrick theatres are almost literal quotations from extant letters of the composer. The remark about cadenzas being left to the discretion of the performer "wherever I smear a hold" has been preserved by tradition, and was only extended by the librettist, who put into Mozart's mouth that they were customary and therefore proper, but that their justification depended upon the good taste and musicianship of the singer or player. So, too, the line "There's music in my operas for all kinds of ears except asses' ears" is merely a paraphrase of a remark made by Mozart in a letter to his father written from Munich in December, 1780. Five days before his father had written to him about his opera "Idomeneo," commissioned for the carnival season in the Bavarian capital: "I advise you not to think in your work only of the musical public, but also of the unmusical. You know that there are a hundred ignorant people for every ten true connoisseurs; so do not forget what is called popular and tickle the long ears." Mozart replied: "As to the matter of popularity be unconcerned; there is music in my opera for all sorts of persons, but none for long ears."

The stage Mozart's allusion to his affection for his wife and his singing her portrait to sleep every night when she was away from him is also based upon history. In April, 1789, his wife was in Vienna and he in Dresden. From there he wrote to her: "If I were to tell you all the things that I do with your portrait you would laugh heartily. For instance, when I take it out of its prison house I say: 'God bless you, Stanzerl! God bless you, you little rogue, Krallerballer, Sharpnose little Bagatelle!' And when I put it back I let it slip down slowly and gradually and say: 'Nu, nu, nu, nu,' but with the emphasis which this highly significant word demands, and at the last, quickly: 'Good night, Little Mouse, sleep well!' Now, I suppose I have written down a lot of nonsense (at least so the world would think), but for us, who love each other so tenderly, it isn't altogether silly."

There can be no harm in saying that the speeches which the stage Mozart makes to Demoiselle Uhlich while indulging in a flirtation with her were intended to convey a true conception of his character. The German commentators have never forgiven Schneider, who made the first operatic version of "Der Schauspieldirektor," for having, as they say, presented Mozart as a licentious voluptuary. The criticism has little foundation in the German libretto as it has come down to us, but even Jahn, who also fell foul of Schneider, admits that Mozart's conduct was not always impeccable in its relation to the fair sex. What the English librettist has attempted to do is to present his fondness for pretty women in an amiable light and one not incompatible with his strong and genuine love for his wife.

But there is no moral preachment in the comedy, and the little artistic admonition which it contains is not permitted to interfere with the play—if this writer may be permitted to apply so much appreciative criticism to his own work. There is no narrow nativism in it. Mozart's words: "You singers traffic in your name and fame, and no blame to you. The worse for our people that they care more for foreign names than native, and reward artists for not being of us," are only a reflection of the feelings of every artist in the presence of a one-sided cultivation of a foreign art or foreign artists. Mozart, no doubt, felt them when longing for the establishment of German opera in Vienna and finding his hopes frustrated by the affected taste of the Austrian court. If there has been a demonstration of how successfully the vernacular can be used on the lyric stage, much the larger part of the credit must be given to the excellent artists who presented "The Impresario"—to Miss Garrison, Miss Gates, Mr. Reiss and Mr. Bispham, whose diction and enunciation were thrice admirable. No Italian *parlando* could have come from Tuscan tongues more trippingly and distinctly than did the words of the "Locket trio," to give a title to an exquisite piece of music hitherto unknown to the American public, from the tongues of Miss Garrison, Mr. Reiss and Mr. Bispham. There were scarcely a dozen lines in the operetta which were not brought to the apprehension, at least, of every one in the audience, and they were in the concerted pieces and the florid passages of the two arias. Miss Gates's singing of the "Warning" song at the spinet was a marvel of distinctness, and so was Mr. Reiss's in the paraphrase of the song "An Chloe" and Mr. Bispham's in the paraphrase (made for the purposes of the operetta) of the song which in its original form is known as "Die betrogene Welt." This song, by the way, having been singled out by the friendly reviewer of The Tribune for mention as indicative of the managerial point of view exemplified in Schikaneder may as well as not be given here along with a portion of the dialogue which leads up to it. Mozart has been asking his librettist for poetry worthy of being set to music, and ends by saying:

"You must give me noble verse, or at least noble sentiment if you want noble music."

Schikaneder:—Not too noble, Mozart, there's the point. You're a great composer, but you're no comedian; you've no sense of humor. You fly too high.

Mozart:—I wish I could; but you're wrong, all wrong. Give me an opera-book, with a good plot, well carried through, with words written for music and not for the sake of a wretched rhyme here and there, and I'll guarantee the music.

Schik:—Nonsense! You fly too high, I tell you. A fig for your noble sentiments. The people want tunes, tunes that will creep into their ears and stay there; they want——

Mozart:—(Interrupting). There's music in my operas for all sorts of ears—except asses' ears.

Schik:—The people, I repeat, want pretty tunes—and they want *bravura*, too. Yes, they want *bravura*. What effect do you suppose the air for the Queen of Night, which you sent me the other day, would have made if Madame Hofer had not insisted on a better show-piece? Such a Jeremiade as you first wrote! All *La-a-arghetto* and *piangendo* and *sospirando (the drawls the first word, whines the second and heavily aspirates the third)*. But now (he sings a phrase of staccato coloratura)—there you are. Ha! That's the thing.

Mozart:—Oh, Lord, I know. *Grazie tanto*, Signora Hofer. That's the way a prima donna mother bewails the loss of a daughter stolen from her arms. Heaven help me!

Schik:—And me, too, Mozart, my boy, when it comes to prima donnas. But, I tell you, the public wants to be amused—and humbugged, yes, humbugged. Chaff's the thing to catch the birds.

SONG:

If but your verses neatly jingle,
No one will ask you what they mean;
If cleverly the rhymes you mingle,
For sense no one will give a bean.
Let "bliss" and "kiss" but be included,
And "love" and "dove," and "day" and "May"—
The mad world wants to be deluded,
Then let the mad world have its way.

What need is there in lyric drama
For music, song and pantomime?
A dozen monkeys and a llama
I'll set to dancing at a time.
Sarastro's chariot, drawn by lions,
Shall hold the scene whene'er it may—
The mad world wants to be deluded.
Then let the mad world have its way.

Full many a hit I've made with horses,
The dog and cat have had their term;
I've put the tigers through their courses,
And now I'll try a pachyderm.
The public dotes on such sensations,
Bring what it wants, and it will pay;
The mad world wants to be deluded.
Then let the mad world have its way.

COMING CONCERTS

The first concert of the Adele Margulies Trio, which consists of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, 'cellist, will be given Tuesday evening in Aeolian Hall. The programme includes Beethoven's Trio in D major, op. 70; Grieg's C minor Sonata for violin and piano and Arthur Foote's Trio in B flat.

A young Chicago violinist, Miss Amy Emerson Neill, will make her New York début at a recital in Aeolian Hall on Monday afternoon, November 13, with Isaac Van Grove at the piano.

Moses Boguslawski, a Russian pianist, new to our public, will present a somewhat unusual programme at his recital in Aeolian Hall on Wednesday afternoon, November 15.

A programme of lieder will be given by Clara Clemens in Aeolian Hall Monday evening, November 13. Her accompaniments will be played by her husband, Ossip Gabrilowitsch.

The first song recital by Mme. Marcella Sembrich will take place in Carnegie Hall on Saturday afternoon, November 21. Mme. Sembrich's programme of twenty-two songs will be all embracing. She will have the assistance of Frank La Forge at the piano.

Elena Gerhardt, who is returning to this country at the end of the month for another tour, will give her first recital in Carnegie Hall on the afternoon of December 6.

The Musical Art Society enters upon its twenty-fourth season with two concerts in Carnegie Hall on the evenings of December 19 and March 20. The subscription books are now open for renewals, and after November 30 new subscriptions will be taken care of at the office of the Musical Art Society in Carnegie Hall.

Many novelties are included in the programme which Tom Dobson has prepared for his Punch and Judy Theatre recital Monday afternoon, November 13. In addition to a Weingartner group and German songs of Wolf and Marks, there will be Carpenter's "Four Water-Color Sketches," "Little Fly" and "On the Seashore of Endless Worlds," four songs by Dobson himself, a group of Afro-American folk tunes which have been collected by H. E. Krehbiel and a number of children's songs. Among the last mentioned will be three musical parodies by Hughes, "Is You?" by Carrie Jacobs Bond, and two little songs, "The Busy Child" and "Concerning Love," by Grace Chadbourne. Mr. Dobson, as usual, will play his own accompaniments.

Jacques Thibaud, assisted by Robert Lortat, the French pianist, who made his first New York appearances last week, will give a violin recital in Aeolian Hall Thursday afternoon, November 16.

For the benefit of the Bethany Day Nursery, Harold Bauer will give a recital in Aeolian Hall Saturday afternoon, November 18. His programme will be devoted to works of Schumann and Chopin.

Louis Cornell, at his piano recital in Aeolian Hall Monday afternoon, November 20, will play, among other numbers, the Beethoven Sonata, op. 90, the Chopin Variations, op. 12, the Dohnanyi "Winter Reigen," op. 13, and two compositions by Rudolph Ganz.

George Copeland, Boston pianist, will have the assistance of Elizabeth Jordan at the recital he will give in Aeolian Hall Tuesday afternoon, November 21.

Guiomar Novaes, Brazilian pianist, will give a recital in Aeolian Hall Wednesday afternoon, November 22, playing works of César Franck, Gluck, Debussy, Philipp, Saint-Saëns and a Chopin group.

Eddy Brown, assisted by L. T. Gruenberg, will give a sonata recital in Aeolian Hall Wednesday afternoon, November 29.

Ossip Gabrilowitsch will give a recital in Aeolian Hall Monday afternoon, November 27, for the benefit of St. Timothy's Guild.

The Flonzaley Quartet will give its first subscription concert in Aeolian Hall Tuesday evening, November 28. The programme will be in memoriam of E. J. de Coppet, and will include three numbers of which the quartet's founder was particularly fond—a movement from Beethoven's Quartet in E flat major, Op. 127; the Mozart Quartet in D major and Smetana's "Aus meinem Leben." The Beethoven adagio was played by the Flonzaleys at Mr. de Coppet's home at his request on the afternoon of the day of his death and was repeated at his funeral service.

An announcement that will interest many New York music lovers is a series of three "Concerts of Old Music" by Sam Franko and a selected orchestra. They will be given in Aeolian Hall Saturday afternoon, January 20; Friday evening, February 16, and Sunday afternoon, March 11.

Arthur Farwell, Charles Wakefield Cadman and Harry Gilbert have composed incidental music for the plays in the repertory of Stuart Walker's Portmanteau Theatre which Maximilian Elser, jr., and Russell Janney are sending forth this season. The Portmanteau company this season, besides Mr. Walker, includes Gregory Kelly, McKay Morris, Florence Wollersen, Nancy Winston, Willard Webster, Gertrude Davis, Edgar Stehli, Lew Medbury, Judith Lowry, Ward Thornton, Agnes Rogers, Robert Cook and Frank Zimmerer, Gitruda Tristjanski and Dorothea Carothers. Following a brief tour of New England the Portmanteau Theatre will be set up on the stage of the Thirty-ninth Street Theatre, New York, for a season of special matinees. Saturday morning performances for children also will be given.

A new series, called the Markel Monday Morning Musicales, and under the management of Miss Florence E. Markel, is to take place at the Plaza this winter. There are to be six concerts in all, one occurring each month, beginning in November. Alexander Bloch and Gladys Axman open the series on November 13. In addition the following artists have been engaged: Samuel Barlow, Mrs. Alexander Bloch, Klaire Dowsey, William Pomeroy Frost, Gerald Maas, Albert C. McKenna, Erno Rapee, Sinsheimer Quartet, Mrs. Robert Tœdt and Mana Zucca.

John Powell's new piano sonata, "Teutonica," is to be the feature of the season's opening concert of the Society of the Friends of Music at the Ritz-Carlton on Thursday afternoon. Mr. Powell will preface his playing of the sonata with a few explanatory remarks and a discussion of the attitude of the modern audience toward the musical interpreter. The sonata itself, which was composed while the young American pianist was in Germany, has not as yet had a public hearing in this country. The form is elaborate, almost symphonic in proportions, with repeated suggestions of orchestral effects. The sonata is American in spirit and the most direct personal expression of the individual philosophy of the composer. Tickets for this and the succeeding concerts of the series may be had on application to Walter E. Maynard, 200 Fifth avenue.

Hans Kronold, 'cellist, will be the individual star of the musical programme at the Rialto for the coming week. He will play Godard's "Berceuse." The Rialto Orchestra, augmented now to forty pieces, and conducted, as usual, by Hugo Rosenfeld, will play the Overture to "William Tell," with elaborate light effects specially devised by Mr. Rothapfel. The orchestra will also offer an added number this week, playing the intermezzo and the barcarolle from "The Tales of Hoffmann." Hilda Goodwin, the young soprano whose recent engagements at the Rialto established her popularity with its patrons, will be on the programme again this week. She will sing an aria from "Romeo and Juliet."

Mme. Olga Samaroff will be the assisting artist at the first concert of the Kneisel Quartet, which will be given at Aeolian Hall on Tuesday evening, November 14, at 8:15. With the members of the quartet she will be heard in the pianoforte Quintet in F minor of César Franck. The programme opens with the Quartet in E flat major, Op. 109, by Max Reger, and the remaining number will be the Beethoven Quartet in D major, Op. 18, No. 3.

New fields of choral music will be explored by the Schola Cantorum, which enters upon its eighth season under Kurt Schindler's leadership. Of the two subscription concerts at Carnegie Hall the first, to be given Wednesday evening, January 31, will be entirely devoted to characteristic music of France, from the time of Francis I to the Revolution, comprising music of such varied character as madrigals, bergerettes, folk songs and operatic selections, with soloists and orchestral accompaniment. For the second concert, the evening of Wednesday, March 28, the Schola is preparing a programme of music of the peoples of Eastern Europe, thus following out its policy of each year presenting to the American public some of the wealth of melody which is the possession of the various Slav races. Applications for membership in the chorus or for subscription tickets may be made in writing to the office, at 281 Fourth avenue.

The second concert of the Saturday series of the People's Symphony Auxiliary Club will be held next Saturday evening in the auditorium of Washington Irving High School, featuring David and Clara Mannes in a sonata recital. The programme will include the Brahms Sonata in A major, Op. 100; the Beethoven Sonata in G major, Op. 30, and a group of violin soli, with piano accompaniment, including selections by Schumann, Schubert, Florent, Schmitt and Cecil Burleigh. Other organizations will appear in this series, namely, the Kneisel Quartet, the Philharmonic Trio, the Festival Dancers with the Tollefsen Trio and the Vicelphian Trio.

About 300 tickets are still available for this series at $1 each to students, workers, teachers, artists, professionals and people of limited income. One extra member's introduction card, good for any concert in the series, except the last, will be issued free to purchasers of Saturday evening course tickets to make up for the first concert already given.

Miss Ruth Deyo, pianist, will give a MacDowell recital, including the Sonata Tragica and the Sonata Eroica, on the afternoon of Election Day at the MacDowell Club, 108 West Fifty-fifth Street.

GEORGE BAKLANOFF
Barytone, Boston National Grand Opera Company, Lexington Theatre this week

ALMA GLUCK
Song recital, Carnegie Hall, Saturday afternoon

GIOVANNI ZENATELLO
As Andrea Chenier, Lexington Theatre, tomorrow and Saturday nights

PAQUITA MADRIGUERA
Piano recital, Aeolian Hall, Tuesday afternoon

FRANCES INGRAM
Song recital, Aeolian Hall, to-morrow afternoon

Calendar for the Current Week

SUNDAY—Carnegie Hall, 3 p. m., pianoforte recital by Paderewski; Aeolian Hall, 3 p. m., concert of the Symphony Society; Cort Theatre, 3 p. m., concert by the Orchestral Society of New York; 8:30 p. m., recital by Miriam Ardini; Comedy Theatre, 8:15 p. m., song recital by Mme. Niessen-Stone; Harris Theatre, 8:15 p. m., popular concert; Maxine Elliott's Theatre, recital of historical French songs by Yvette Guilbert; City College, 4 p. m., free organ recital by Samuel A. Baldwin.

MONDAY—Lexington Theatre, 8 p. m., Italian opera by the Boston Company, "Andrea Chenier"; Aeolian Hall, 3 p. m., song recital by Frances Ingram; 8:15 p. m., pianoforte recital by Aurelio Giorni; Comedy Theatre, 3 p. m., pianoforte recital by Harold Henry; Carnegie Hall, 8:15 p. m., Gustavus Adolphus Festival.

TUESDAY—Lexington Theatre, 8 p. m., Italian opera, "Madama Butterfly"; Aeolian Hall, 3 p. m., pianoforte recital by Paquita Madriguera; 8:15 p. m., concert of chamber music by the Margulies Trio.

WEDNESDAY—Lexington Theatre, 8 p. m., Italian opera, "L'Amore dei tre Re"; Carnegie Hall, 8:15 p. m., Evening Mail concert; Aeolian Hall, 3 p. m., pianoforte recital by Percy Grainger; Comedy Theatre, 3 p. m., concert by Boris Hambourg and Robert Maitland; City College, 4 p. m., free organ recital by Samuel A. Baldwin.

THURSDAY—Carnegie Hall, 8:15 p. m., concert of the Philharmonic Society; Lexington Theatre, 8 p. m., Italian opera, "Iris"; Aeolian Hall, 3 p. m., pianoforte recital by Carl Friedberg; 8:15 p. m., song recital by Arthur Herschmann; Hotel Ritz, recital by John Powell before the Society of the Friends of Music.

FRIDAY—Carnegie Hall, 2:30 p. m., concert of the Philharmonic Society; Aeolian Hall, 3 p. m., concert of the Symphony Society; 8:15 p. m., concert by Eva Mylott and Edwin Grasse; Lexington Theatre, 8 p. m., Italian opera, "La Bohème"; Maxine Elliott's Theatre, 3 p. m., recital of French songs by Yvette Guilbert; Hotel Biltmore, 11 a. m., a musical morning; Waldorf-Astoria, 8:30 p. m., concert of the hotel orchestra.

SATURDAY—Carnegie Hall, 3 p. m., song recital by Alma Gluck; Aeolian Hall, 3 p. m., song recital by Marcella Craft; 8:15 p. m., song recital by Nina Dimitrieff; Lexington Theatre, 3 p. m., Italian opera, "Madama Butterfly"; 8 p. m., "Andrea Chenier"; Horace Mann Auditorium, Columbia University, 8:15 p. m., concert by the New York Chamber Music Society.

Music Programmes of the Current Week

Seven Concerts and Recitals in To-day's Offering—All Signs Point to a Crowded Musical Season

SUNDAY

Piano recital by Ignace Jan Paderewski, Carnegie Hall, 3 p. m.:

Variations and Fugue for pianoforte on a theme by Handel ..... Brahms
Sonata in F minor, "Appassionata" ..... Beethoven
Fantasie in C major, Op. 17 ..... Schumann
Ballade in G minor—Two Nocturnes, Op. 15 (F major, F sharp major). Three Etudes, Op. 10, Nos. 12, 7 and 3. Mazurka and Valse in A flat, Op. 34 ..... Chopin

Song recital by Mme. Yvette Guilbert, Maxine Elliott Theatre, 8:30 p. m.:

Introductory address, "The Heroes of France," Clayton Hamilton.
Epoque du Jeanne d'Arc (avant sa Mission, XVe Siècle. (Period of Joan of Arc before her mission. 15th century.) Réveillez vous Picards! (Awaken, Picards!). Gentils galants aventureux (Adventurous gallants).
Epoque du Roy François Ier. XVIe Siècle. (Period of King François I. 16th Century.) La ballade comique du Franc-Archer (the amusing ballad of the Franc-Archer).
Epoque du Roy Henry IV, le vert galant. (Period of King Henry IV, nicknamed the Evergreen Gallant.) Vive Henry IV. Vive ce Roy Galant (long live Henry IV, this valiant King). Song dated 1582, time of Huguenots.
Epoque du Grand "Roy Soleil" Louis XIV, créateur de Versailles. XVIIe Siècle. Deux Chansons des Marins. (Period of Louis XIV, creator of Versailles. 17th Century. Two Songs of the Navy.) Sainte Nitouche (Jump Into My Boat, My Blondie). Vieux Oeillon, Mendiants.
Epoque du Roy Louis XVI. (La Révolution Française, 1791) (Period of Louis XVI. The French Revolution, 1793.) Le départ (le départ. Du poète André Chénier, musique de Méhul. (Song of departure. Words by Andre Chenier, music by Méhul.) Joli Tambour (Pretty Drummer). Rosette. Aupres de ma Blonde (Beside My Blondie). Marlborough s'en va t'en guerre (Marlborough is Going to the War).
Epoque Napoleon I. XIXe Siècle. (Period of Napoleon I. 19th Century.) Chers grenadiers de France (Dear Grenadiers of France). Le petit Malbrin (Little Matthew).
Vieux Refrains des Soldats de 1914 (Old Refrains of the Soldiers of 1914).
Harmonization of all musical themes by M. Gustave Ferrari.

Concert by the Orchestral Society of New York, assisted by Arthur Hartmann, violinist, Cort Theatre, 3 p. m.:

Overture, "Rienzi" ..... Wagner
Symphonic Poem, "Apollo" ..... Homer N. Bartlett (New, first time.)
Violin Concerto in B minor, Op. 61 ..... Saint-Saëns
Nutcracker Suite ..... Tschaikowsky
Ride of the Walkiries ..... Wagner

Song recital by Mme. Matja Niessen-Stone, Comedy Theatre, 8:15 p. m.:

Andem Nachtlieder Zarathustra's Wakenlieder ..... A. Mendelssohn
Meine Seele, Palmsonelland ..... Adolph Gunkel
St. Johannis ..... Fugen Halle
Frühling ..... Arnold Schönberg
In einem Garten und Die Lor sitzt im Garten ..... Erich Wolf
In rosenhelagener Nacht and Blauen Rotbugh Gans
Five songs by Ignaz Paderewski, to words by Catulle Mendes.
Un jeune pâtre, Le ciel est très bas, L'amour falsie, Nagueré, Longtemps.
We Two ..... Walter Kramer
The Earth's Song and By the Indus ..... Marian Bauer
In the Night and Love and Death ..... Frederick Jacobi

Song recital by Miriam Adini, Cort Theatre, 8:30 p. m.:

Aria, Serfer, "Thränen" ..... Bach
Die Allerseele ..... Stober
Ich Liebe Dich ..... Beethoven
Wie Wandelten ..... Brahms
Le Temps de Lilas ..... Chausson
Lamento Provençal ..... Paladilhe
Danse Sacrée ..... Georges
Joli Berger ..... Mauer
At the Ball ..... Tschaikowsky
Lentana ..... Zandonai
Idol des Harfenmädchen ..... V. Hauptger
Rothbantig ist mein Schätzelein ..... Steinbach
Retrospect ..... Scott
Allah ..... Kramer
Song of Yiel ..... Rasmussen
A Little Lass ..... Meyer
Gather Ye Rosebuds ..... Andrews
Aria, Ernani ..... Verdi

Concert by the Symphony Society, Aeolian Hall, 3 p. m.:

Les Perses (a) Choral et Marche funèbre (b) Air de ballet ..... Lekeux
Concerto for piano with orchestra in C minor, Carl Friedberg ..... Beethoven
Symphony No. 3, in C minor, Op. 78—Saint-Saëns

Concert given by Max Sanders, Harris Theatre, 8:15 p. m.:

Symphony No. 29, in A major ..... Mozart
Memories from Florence ..... Tschaikowsky
Russian Symphony Orchestra.
(String and wood-wind choirs only.)
Modest Altschuler, conductor.
The Raquiesca: A Memories; A Song of Joy ..... Cadman
Charles Harrison, accompanied by the composer.
From "Thunderbird" Suite (in MSS.) The Thunderbird comes from the Cedars; Night Song (or, a melody of supplicant); Nawana's Love Song (on a love song); Dance in the Village (on a war dance time).
(Based on Blackfoot Indian Themes, obtained by Walter McCormick.) Transcribed from the orchestral score of incidental music to Norman Bel Geddes's Blackfeet Indian play, "Thunderbird."
Charles W. Cadman.
(By arrangement with Hansel & Jones.)
Variations on a Legend Theme ..... Tschaikowsky
"Christ when a Child a Garden Made and Many Roses Planted Therein" ..... Arensky
Russian Symphony Orchestra.
Che gelida manina (La Bohème) ..... Puccini
(By permission of G. Ricordi & Co.)
Ralph Douglas, accompanist.
Andante Cantabile, Op. 11 ..... Tschaikowsky
To a Vanishing Race ..... C. W. Cadman
(Played first time in New York.)
Russian Symphony Orchestra.
The Glory of the Day Was in Her Face; The Dove and the Lily; Three Shadows ..... Burleigh
Charles Harrison.
The composer at the piano.
Waltz, Artist's Life ..... Strauss
Russian Symphony Orchestra.

MONDAY

Piano recital by Harold Henry, Comedy Theatre, 3 p. m.:

Toccata in G major ..... Bach
Gigue ..... Vivaldi-Bach
Rondo from Sonata, Op. 23 ..... Weber
Novelette, Op. 21, No. 8 ..... Schumann
Preludes, Op. 28, Nos. 8, 11, 13, and Polonaise, Op. 53 ..... Chopin
Sonata, Op. 37, Nerse ..... MacDowell
Rhapsodie ..... Cyril Scott
Sonetto 123 del Petrarca ..... Liszt
La Vent ..... Alkan
Auf den Bergen ..... Grieg

Piano recital by Aurelio Giorni, Aeolian Hall, 8:15 p. m.:

Fantasia and Fugue in A minor for the Clavichord ..... Bach
Etudes Symphoniques, Op. 13 ..... Schumann
Nocturne A flat, Op. 32, No. 2; Ballade F major, Op. 38; Scherzo C sharp minor, Op. 39 ..... Chopin
Prelude E minor from Suite, Op. 10 ..... MacDowell
Toccata, Op. 18, No. 4; Boite a musique; Ballmaer, Op. posthumous ..... Scambati
(Dedicated to Mr. Giorni)
Fughetta giocosa in E flat ..... Giorni
(Composed 1916—first performance.)
Marche Militaire ..... Schubert-Tausig

Song recital by Miss Frances Ingram, Aeolian Hall, 3 p. m.:

Il mio bel foco ..... Benedetto Marcello
Separazione ..... G. Sgambati
O del mio dolce ardor and Divinites du Styx ..... C. Gluck
Lacrea ..... Maria Zucca
Sandman's Song ..... H. Kleinel
Serenade ..... Grondahl
Invocation to Eros and The Soul's Victory ..... Jean Paul Kurtzeimer
Sei Still ..... Joachim Raff
Die Zigeunerin ..... Hugo Wolf
Mit Deinen Blauen Augen ..... Richard Strauss
Schnell Vergessen ..... P. Tschaikowsky
Schneid Schmerz ..... Heinrich von Eyken
Vaiaire Vesinlaldi ..... Renate Boal
Maj (in Swedish) and Thisla (in Swedish) ..... Peterson-Berger
Il S'est tu ..... Giacchetta
Carnival ..... Felix Fourdrain

TUESDAY

Piano recital by Miss Paquita Madriguera, Aeolian Hall, 3 p. m.:

Sonata, Op. 31, No. 3 ..... Beethoven
Aria con variazioni ..... Handel
Danza No. 1 ..... Granados
Quejas o la maja y el ruiseñor (from "Goyescas") and Allegro de Concert ..... Granados
Fantasiestücke—Des abends Aufschwung and Warum? Grillen ..... Schumann
Vals 14 ..... Chopin
Polonaise ..... Rachmaninoff
Pastoral ..... P. Rodriguez
Jardins sous la Pluie ..... Debussy
La Campanella ..... Paganini-Liszt

Concert by the Symphony Society, Aeolian Hall, 3 p. m.:

Suite ..... Valentini (born 1680)
Prometheus, Abendstern; Der Doppelgänger, and Der Wanderer ..... Schubert
Ave Maria ..... Max Reich
Penna Capricciosa ..... Tschaikowsky
Traume ..... Richard Wagner
Der Tambour ..... Hugo Wolf
Dziopsa Saluting ..... Burleigh
Passion ..... Walter Rabl
Vesper Hymn ..... John Stevenson
Romance ..... Saint-Saëns
Serenade Espagnole ..... Gounod
Prelude C minor ..... Boris Hambourg
Butterflies ..... Hamilton Harty
L'Ecclare ..... N. Lee
L'Heure Exquise ..... R. Hahn
Over the Moor ..... Traditional Scotch
O Mignon! Thou ..... Tschaikowsky
Valse Caprice ..... Wachtel

Piano recital by Percy Grainger, Aeolian Hall, 3 p. m.:

Variations on a Theme by Paganini, Op. 35, Book 1 ..... Brahms
Partita, No. 1, in B flat ..... Bach
Prelude, Allemande, Sarabande, Minuet I, Minuet 2, Gigue.
Four Old Dutch Peasant Songs and Country Dances ..... Julius Röntgen
(1) "Malle Kiks" (The Merry Tavern), first time in New York.
(2) "Ik ver least uijt Hollandt" (I Set Sail from Holland), first time in New York.
(3) "Maurits Langhoen" (Maurice Long-legs), first time in New York.
(4) Sinterklas, first time in New York.

Concert under the auspices of "The Evening Mail," by the Philharmonic Orchestra, with Anna Fitziu, soprano, Carnegie Hall, 8:15 p. m.:

Prelude, Choral and Fugue ..... Bach
Unfinished Symphony ..... Schubert
Aria from "Aida" ..... Verdi
Anna Fitziu
Overture, "Romeo and Juliet" ..... Tschaikowsky
Ouvre les yeux bleus ..... Massenet
Sensazione Triste ..... Sibelius
The Cuckoo ..... Lehmann
Anna Fitziu
Prelude to "Lohengrin" ..... Wagner
"Ride of the Valkyries" ..... Wagner

THURSDAY

Song recital by Arthur Herschmann, Aeolian Hall, 8:15 p. m.:

I.
Rec. and aria of Gobrias, from Belshazzar ..... Handel (With piano and organ accompaniment.)
Dalla Guerra Amorosa—cantata ..... Handel (Accompaniment arranged by Otto Eichledey.)
II.
Pauvre Martyr (Air de Fatide) ..... E. Paladilhe
Les Trois Chansons ..... G. Pierné
L'Esclave ..... E. Lalo
La Rêveuse ..... G. Fauré
Au Bruit des Lourds Marteaux ..... Gounod
III.
Des Gepanzerten Feldzeichen; Stimme des Abends ..... Hans J. Moser
Auf Freie Muskes; Vagabunden (Ballade) ..... Arthur Meyland
Sturm ..... Arthur Meyland
Gieb Mir Deine Wilde Seele ..... H. Von Wolkowsky-Bledau
IV
Spe Mode Virtur (Aria from Hora Novissima) ..... Horatio W. Parker (With organ accompaniment.)
Deep River (Negro Spiritual) ..... Arranged by H. T. Burleigh
V
White Dolla Is Away ..... W. Grosse
Ultima Rosa ..... Reginald Spier
Un Verde Prattoolio; E Tanto C'a Penso ..... Wolf-Ferrari

Concert of Tschaikowsky compositions by the Philharmonic Society, Carnegie Hall, 8:15 p. m.:

Overture, "The Voyevode"
Concerto in D major, Op. 35, for Violin and Orchestra.
Misha Elman.
Symphony No. 5, in E minor, Op. 64.

FRIDAY

Concert by the Symphony Society, Aeolian Hall, 3 p. m.:

Symphony No. 8, "Lenore" ..... Raff
Symphonic Poem, "Les Djinns" ..... Cesar Franck
Harold Bauer.
Sonnell de Psyché, and Psyché enlevée par les zéphirs ..... Cesar Franck
Symphonic Variations ..... Cesar Franck
Harold Bauer.

Violin and song recital by Edwin Grasse and Eva Mylott, Aeolian Hall, 8:15 p. m.:

Sonata, Opus 30, No. 3, in G major (piano and violin) ..... Beethoven
Messrs. Falkenstein and Grasse.
Lungi Dal Caro Bene ..... Secchi
Rhiannon! La Calma ..... F. Paolo Tosti
Organ accompaniment, Luigi Tosti Ross.
Chants de la Kilhevin, Thrinodia III ..... Augusta Holmes
Si Je Pouvais Mourir ..... Alfredo Barbirolli
Heroïdiade, il est doux, il est bon ..... J. Massenet
Eva Mylott.
Sarabande ..... Sulzer
La Chasse ..... Cartier-Kreisler
Andantino ..... Martini-Kreisler
Caprice No. 24, arranged by Cesar Thomson ..... Paganini
Edwin Grasse.
Im Argonnenwald (first time) ..... Herman Behr
Das Kraut Vergessmicht ..... Alexander von Fielitz
Geheimes und Die Junge Nonne ..... Schubert
Der Spielmann (obbligato Edwin Grasse) ..... Eugene Bildach
Eva Mylott.
Romance ..... Sinding
Norwegian Dance No. 2, in G major ..... Grieg-Grasse
Adagio and Scherzo in A minor ..... Grasse
Edwin Grasse.
Would God I Were the Tender Apple Blossom (old Irish love song) ..... Katherine Tynan
The Little Red Fox (old Irish) ..... Arthur Somervell
The Day Is No More ..... Carpenter
Oh, That We Two Were Maying ..... Ethelbert Nevin
The Young Warrior ..... H. T. Burleigh
Eva Mylott.

SATURDAY

Song recital by Miss Marcella Craft, Aeolian Hall, 3 p. m.:

Die beiligen drei Könige aus dem Morgenland; Die Heerschau; Einkehr; Freundliche Vision; Kling ..... Richard Strauss
Ich bin ein Vogelein locken; Venus maier; Sonst; Hast du von den Fischerkinderl; Frühlingsfeier ..... Hans Pfitzner
Allerseelen; Nacht; Morgen; Schlagende Herzen; Zueignung ..... Richard Strauss

Song recital by Mme. Nina Dimitrieff, Aeolian Hall, 8:15 p. m.:

Se tu m'ami ..... Pergolesi
L'heure Venue ..... Massenet
Si tous vous avaient des ailes ..... Haüm
Mandoline ..... Debussy
I Shall Awake ..... A. Walter Kramer
Mother Dear ..... Manna Zucca
What Shall I Say ..... Gerald Grayling
O Perfect Love ..... Dorothy Parker
Thistle ..... Hallett Gilberte
The Wedding in the Forest (ballad) ..... Dargomijsky
Dear Little Dove of a Mother ..... A. Gourlier
To My Dear Sorrow Did I Love ..... Rachmaninoff
Debbitsa Nikitin (ballad of the seventh century) ..... Arranged by A. Alexandrov
Parassia's Fancies (aria from the unfinished opera, "Sorochinsk Fair") ..... Moussorgsky
Then It Grew Dark ..... Tschaikowsky
Spring Floods ..... Rachmaninoff
The Sleeping Princess (fairy tale) ..... Horsitz
Hebrew Melody ..... Rubinstein
The Siren ..... Gretchaninow

BOSTON OPERA

An important event of the ensuing week is the engagement of the Boston-National Grand Opera Company at the Lexington Theatre, Lexington Avenue and Fifty-first Street, New York City. The opening and closing production will be that of "Andrea Chenier," which arresting work has not been heard in New York since the days of Oscar Hammerstein, and Giovanni Zenatello again sings the title role. Mme. Villani will be heard in the leading soprano part and George Baklanoff is scheduled for Gerard. Miss Dorothy Follis, a new American singer, will make her metropolitan debut in the opera. The casts for the two revivals of the week are as follows:

Monday night and Saturday night, "Andrea Chenier."

Andrea Chenier ..... Giovanni Zenatello
Gerard ..... George Baklanoff
Madeleine ..... Lina Villani
Bersi ..... Dorothy Follis
La Contessa ..... Francesca Peralta
Madelon ..... Maria Wiedenkaka
Roucher ..... Virgilio Lazzari
Fl. Romanzetto and Sans-Culotte ..... Paolo Ananian
Dumas ..... Salvatore Civil
Fouquier ..... Giorgio Paolo
Un Incredible and L'Abate Foite ..... Romeo Boscacci
Schmidt ..... Nero Conti
Conductor, Roberto Moranzoni.

Thursday night, "Iris."

Il Cie