NEWS AND COMMENT OF CONCERT AND OPERA

A Revival of Meyerbeer's Operas

Backward Swing of the Operatic Pendulum—Various Portrayals of John of Leyden—Italian, German and French Prophets at the Metropolitan—Dramatic Absurdities—Swedish Matches in the Sixteenth Century

By H. E. Krehbiel

We have long ago quit looking for significances in the repertories presented season after season at our opera houses. Scarcely a lesson which might have been drawn from them during the last thirty years has remained a lasting influence. The deepest impression, no doubt, was made by the German seasons from 1884 to 1891, at the Metropolitan Opera House, but practically all that was accomplished then was the development of popular knowledge and admiration for the later operas of Wagner, which were novelties—"The Ring of the Nibelung," "Tristan und Isolde" and "Die Meistersinger." These works extended the lists notably and created a new mood in a large element of the audience and a somewht more reverential attitude toward the lyric drama than had prevailed thitherto; but they did not destroy the hero worship which has characterized operatic history ever since the invention of the art form. Young women gasped and held their breath when Alvary, the god of their idolatry, appeared in his shapely tights, curly hair and picturesque bearskin, and Mme. Lehmann accepted the plaudits of the multitude gratefully, albeit with the stately composure of the consciously sincere artist. Then there were Niemann and Brandt, enthusiastically acclaimed by the sober-minded cognoscenti, and Seidl, the conductor, not quite stout-fibred enough to keep his head from being turned a trifle when he found himself the object of as much adulation as any prima donna. But though it may not be of moment in the evolution of the lyric drama, it is at least curious to note that the operas to which we are listening to-day at the Metropolitan Opera House are largely those to which the operagoers listened a generation ago. Of the current list no fewer than ten operas were given in the first Metropolitan season—from the fall of 1883 to the spring of 1884. In Mr. Abbey's list were "Faust," "Carmen," "Lucia di Lammermoor," "Il Trovatore," "La Traviata," "Rigoletto," "Marta" and "Il Profeta." Also "I Puritani" and "Il Barbiere di Siviglia," which we may expect soon. At the Academy of Music about the same time the public heard most of these and also "L'Elisir d'Amore" and "Aïda," which are conspicuous in the current list at the Metropolitan.

We seem to have reverted to an old type of repertory, and are making a vastly greater hullabaloo about it than was made by the operagoers a generation ago. Small cause for wonder. The operagoers of thirty-four years ago were more familiar with the art of song than are the audiences of to-day. One swallow has made a summer at the Lexington Theatre, but then the public was being regaled by four singers of the highest type in the operas to which we are listening now—Nilsson and Sembrich (to say nothing of Scalchi) at the Metropolitan Opera House and Patti and Gerster at the Academy of Music; and for our Caruso the people of those days, decidedly more critical than the present generation, had Campanini and Ravelli. But enough of that; we are not going to descant on the decay of singers or the decline of song. What started these reflections was the revival of "Le Prophète" at the Metropolitan. In its Italian guise as "Il Profeta" it was the last opera produced by Mr. Abbey in the first season of the Metropolitan, and in its German version and the original French it remained in the repertoires of Mr. Stanton and Mr. Grau till fourteen years ago. The operas of Meyerbeer were familiar as twice-told tales to the generation preceding the present. "L'Africaine" was brought forward by Mapleson at the Academy of Music, with Minnie Hauk and Campanini in the principal parts, and after the German seasons at the Metropolitan had come to a close Mr. Abbey incorporated it in his scheme. He also gave us "Robert le Diable," with Mme. Fursch-Madi, Mme. Valleria and Signor Stagno in the cast. But Meyerbeerian high water was marked by Mr. Grau's gala productions of "Les Huguenots," with Sembrich, Nordica, Mantelli, the brothers de Reszke and Maurel. Those were the days of the Titans. Once when Jean and Edouard de Reszke and Lassalle were bowing their acknowledgments simultaneously before the curtain The Tribune's reviewer entered a baignoir and remarked to Mme. Lehmann that it was a bit thrilling to look at three such splendid specimens of manhood on one stage at the same time. "Indeed it is, and they might be equally large as artists if they would but study!" replied the lady, who had constituted herself the standard-bearer of German art in Abbey and Grau's polyglot aggregation, and was, perhaps, thinking a little regretfully of the days of Albert Niemann.

Meyerbeer's Opera in the Early Days

Meyerbeer's "Prophet" has been known to New York almost as long as it has been in existence. It was performed for the first time in this city (and also in this country) in 1853. The manager who introduced it as a novelty was Max Maretzik, who served for a time as musical director for Mr. Edward Fry (brother of Mr. W. H. Fry, who was The Tribune's musical critic for a considerable time, as well as a composer of English operas) at the Astor Place Opera House. In nothing did Mr. Maretzik's energy as an opera director appear more plainly than in the promptness with which the then latest of Meyerbeer's creations was given to the New York public. "Le Prophète" was only four years old at the time, its first performance having taken place in Paris on April 16, 1849. But it was in a period when despite the most varied vicissitudes Italian opera was being cultivated with a zeal scarcely comprehensible now. Then the art form, scarcely more an exotic than it is now, shifted its home every few months, now housed at the fashionable new opera house in Astor Place, anon at Niblo's Garden and next at Castle Garden. The last place was frequently the scene of summer seasons, and there was actually so much Italian opera sung in the city that it is almost strange that all theatrical entertainments in the vernacular did not come to be looked upon as vulgar. Jenny Lind was singing operatic airs at Castle Garden; Mme. Anna Bishop (who had run away from the composer of "Home, Sweet Home" with Bochsa, a harpist), with a voice and execution that kept her high in popular estimation in spite of the furor caused by the Swedish Nightingale, was warbling operatic airs at Tripler Hall, and among the multitude of singers in the rival opera companies that were striving to get the public's money were Signore Truffi, Amalia Patti, Steffanone, Bosio, Tedesco, Borghese, Parodi and Bertucca and the Signori Benedetti, Corsi, Morini, Lorini, Forti, Salvi, Lettini and Badiali. Whither has their fame departed? How many of our readers can recall one of them? Yet we, even we, heard Mme. Bishop and chatted with her about the author of the words which Sir Henry, her erstwhile husband, immortalized by his music. (The occasion, we believe, was the bringing back to his native land of the body of John Howard Payne.) And though we never heard Mme. Bertucca sing, we have often heard her harp solo in the first act of "Lucia" when, as Mme. Maretzik, she sat in the orchestra of the old Academy of Music.

It is one of the anomalies in the history of "Le Prophète" that not to the Italian or French performances but to the German the opera owes the greatest part of its life on the stage of the Metropolitan Opera House. The opera was given nine times in the first German season and the majority of the performances heard in New York were in the German language. When Dr. Leopold Damrosch produced it it rivalled the Wagnerian operas of his list in popularity. Since Mr. Abbey brought it forward in the season of 1883-'84, when the theatre was new, we have heard three representatives of the titular character in Italian (Stagno, Tamagno and Jean de Reszke) five in German (Schott, Sylva, Niemann, Perotti and Gudehus) and two in French (Alvarez and Caruso). That the opera has never been popular in the sense that Puccini's operas are popular is no doubt due to the great difficulty of finding adequate representatives of its two principal characters and the depressing effect of the singing of those three black crows, the Anabaptist missioners, unless the parts are carried by vocal artists of the first rank; the only instance of which that we can recall was in the performances under Mr. Grau, when men like Edouard de Reszke and Plançon were called into service.

The principal part in the opera, from a dramatic point of view, is that of Fides, a mezzo-soprano rôle which calls for a combination of gifts rarely found in a single artist. We have heard excellent singers in the part, but Mme. Viardot-Garcia is the only singer who stands in the lists as meeting the ideal in all respects. After her retirement Mme. Tietjens achieved a notable success in the part in London, during a short season, when the forces of the older type and Colonel Mapleson were combined in a production of the opera.

After Fides, and moving on almost as high a plane, comes John of Leyden, and though robust tenors are more numerous than mezzo-sopranos or contraltos with vocal and histrionic abilities commensurate with the task set by Scribe and Meyerbeer, they are nevertheless not plentiful and never were. How Roger, the original Jean, sang and enacted the part we do not know, but it is a bit singular to hear from Mr. Chorley that the Jean of Mario, preëminently a singer of elegance and grace, reminded him of "some bishop saint in a picture by Van Eyck or Dürer." We fancy that the ideal representative of the character would be a combination of Alfred Niemann and Jean de Reszke.

"The Prophet" at the Metropolitan

The first performance of Meyerbeer's opera at the Metropolitan took place on March 21, 1884, in Mr. Abbey's spring season. It was an only performance, and not notable for anything beyond the singing of Mme. Scalchi, who succeeded in putting something like inspiration into the generally stagey and self-conscious tenor Stagno by her exhibition of dramatic power in the climax of the opera. And Mme. Valleria was a very satisfactory Bertha, though not so unconventional a figure as we learned to know in the German seasons which followed. The first of the German Berthas was Mme. Schröder-Hanfstängl, then ranked as one of the foremost coloratura singers of the German stage, though already a trifle passé. She left the company before the end of the season and was succeeded by Mme. Seidl, who still retained her maiden name of Kraus and was a charming ingenue, markedly in contrast with her successor in the rôle, who was no less a personage than Lilli Lehmann. The original German John was the highly explosive Anton Schott, whom Dr. von Bülow dubbed an artillerist, because of his habit of "dis-des- und detonirung." The second was Eloi Sylva, who afterward went over to the forces of the National Opera Company, but sang no more tunefully in English than he had sung in German. In these performances as well as all the others until 1888 Marianne Brandt sang the rôle of Fides—the finest of the many fine performances of a great artist and, we are moved to say, the finest ever given to the part in the United States. The season of 1886-'87 was made memorable by the coming of Albert Niemann and the representations of "Der Prophet" by his collaboration with Fräulein Lehmann. Old opera patrons will not need to be reminded that vocally Herr Niemann had long passed his prime when he came to the United States. His impersonation, repeated in the following season, was exceedingly trying to his voice, but dramatically or histrionically it strengthened the already strong hold which his Siegmund had made upon the admiration of the public. He began with fine restraint and composure, and developed a striking picture of the growth of a tragic character, in which the struggle between noble and ignoble impulses, from an honest religious fanatic to a Sardanapalus, was vividly portrayed and the final catastrophe presented with lurid forcefulness. In his second season Biro de Marion, whose name awakens no memories, shared the rôle of Bertha with Lehmann. Julius Perotti replaced Niemann in 1888-'89, and was associated in three representations with Frau Moran-Olden (Fides) and Alma Fohstrom (Bertha). Perotti made us regret the departure of Niemann, disclosing, as he did, that all was not done with Meyerbeer when his notes were sung in tune, as they were by the new tenor and as they had not been by the old. Perotti's John of Leyden was barren of all the dignity and nobility with which Niemann had infused the character. There was no performance of the opera in 1889-'90, and only one in 1890-'91 when Mme. Ritter-Götze carried off all the honors as Fides, dwarfing the efforts of Gudehus as John and Mielke as Bertha.

This was the last of the German representations of "Le Prophete." By a vote of the directors of the company which owned the opera house Italian opera was restored under the management of Abbey and Grau, who retained Mme. Lehmann as a sop to the German Cerberus. With Abbey and Grau came Jean de Reszke, who, when "Il Profeta" was given again, made the most telling disclosure of his artistic stature that had yet been made. His impersonation of the Prophet was, indeed, one of the finest achievements recorded in the history of the Metropolitan establishment. Since we have referred to other Meyerbeerian operas in this résumé, it may be added that this was the year when Miss Van Zandt was permitted to chase Dinorah's goat across the stage after that animal, scarcely less foolish than its mistress, had been permitted to sleep twelve years, the last preceding performance of the opera having taken place at the Academy of Music. Only a few days ago The Tribune's musical memorymonger met Mrs. Charles Monson Raymond that is, Mrs. Annie Louise Cary that was, and we tried to recall that earlier performance. "I remember that I sang the part of the Caprario," said the lady who, when she retired from the stage, was as widely loved as she was admired, "but who was the Dinorah? Was it Marimon?"

Now came another hiatus, after which, in March, 1899, the opera was revived in Italian with an extremely strong cast: Tamagno as John, Lehmann as Bertha, Brema as Fides, Edouard de Reszke as Zacharias, and Plançon as Oberthal. The robustious tenor was a towering figure, physically as well as vocally, but he seems to have done little more to The Tribune's reviewer than to recall some of the earlier days: "Yet there were some pleasant memories connected with the representations which had been given at the Metropolitan. The admirers of Albert Niemann are not likely, even when recalling his noble achievements in the Wagner dramas, to forget the marvellous dignity and tenderness with which he infused the scenes with Fides, especially the cathedral scene, or the tone of exaltation with which he declaimed the dream recital in the second act and the prayer in the third. Was it singing? Opinions differed; but on one point all were agreed—it was a tremendously moving dramatic impersonation. A few years later, when German made way for Italian as the official language of the Metropolitan opera, Jean de Reszke showed how beautifully, yet stirringly, the music of the part could be sung and how its purely musical elements could be lifted into such prominence as to win pardon for much of its dramatic hollowness. A noble, a commanding, a magnetic figure in appearance and bearing was M. de Reszke's Prophet."

By this time Mr. Grau's system of giving operas in the languages for which they had been composed was in full swing, and on March 10, 1900, Mme. Schumann-Heink made her first French essay as Fides, the other principals being Alvarez, Edouard de Reszke and Susanne Adams. The performance was not an unalloyed delight. The Tribune's critic observed that the performance, which promised at the outset to go well musically, was marred by inconceivably bad stage management, and occasionally rendered ridiculous. There was scarcely a moment when the listener could feel sure that a disaster of some sort was not impending. One incident, as amusing as it was absurd, deserves to be remembered. What was the use of Meyerbeer and Scribe writing a sensational trio, punctuated with the clash of flint and steel, if instead of the tinder bursting into flame as the result of the exertions of one of the 16th century Anabaptists he should illuminate the features of Oberthal in the tent scene with a Swedish safety match at the end? A locofoco more than two centuries before the opera was composed or the safety match invented! Mr. Alvarez, it may be added, poured out ringing high tones copiously and emphasized them with a heavy foot, but his tonal sophistications were too numerous for enjoyment, or even comfort. There were no performances of "Le Prophète" at the Metropolitan in the next two seasons, and five (with Schumann-Heink and Alvarez) in 1902-1903—the last year of Mr. Grau's régime. Then came Mr. Conried; the rest, till last Thursday, was silence.

RICCARDO STRACCIARI AS THE FATHER IN "TRAVIATA"

A DRAMATIC MOMENT IN "LE PROPHÈTE" AT THE METROPOLITAN OPERA. WHITE STUDIO

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CLARENCE WHITEHILL AS ATHANAEL IN "THAIS."

Calendar for the Week

SUNDAY.—Aeolian Hall, 3 p. m., song recital by Eva Gauthier; Carnegie Hall, 3 p. m., song recital by Giuseppe de Luca; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Hippodrome, 8:15 p. m., operatic concert by the Chicago Company; Ritz-Carlton, 3 p. m., concert for the Society of the Friends of Music; Princess Theatre, 3 p. m., song recital by Antoinette Boudreau; Greenwich Village Theatre, 8:15 p. m., dancing by Michio Itow and others.

MONDAY.—Metropolitan Opera House, 2 p. m., special matinee, Italian opera, "Aïda"; 8 p. m., Italian opera, "Le Nozze di Figaro"; Lexington Theatre, 2 p. m., special matinee by the Chicago Opera Company, French opera, "Roméo et Juliette"; 8 p. m., French opera, "Le Sautiriot"; Carnegie Hall, 8:30 p. m., concert by the Paulist Choristers of Chicago; Aeolian Hall, 3 p. m., pianoforte recital by Jessie Wyckoff; 8:15 p. m., concert of chamber music by the Berkshire Quartet; Princess Theatre, 2:30 p. m., violoncello recital by Paulo Gruppe.

WEDNESDAY.—Carnegie Hall, 3 p. m., concert by the Paulist Choristers of Chicago; Aeolian Hall, 3 p. m., recital by May Mukle, 'cello, and Rebecca Clarke, viola; Metropolitan Opera House, 8:15 p. m., Italian opera, "Rigoletto"; Lexington Theatre, 8 p. m., Italian opera, first performance in New York of Mascagni's "Sabeau."

THURSDAY.—Carnegie Hall, 8:15 p. m., concert by the Boston Symphony Orchestra; Aeolian Hall, 3 p. m., song recital by Florence Hinkle and Herbert Witherspoon; Metropolitan Opera House, French opera, "Thaïs"; Lexington Theatre, 8 p. m., French opera, "Faust."

FRIDAY.—Aeolian Hall, 3 p. m., song recital by Boris Saslavsky; 8:15 p. m., violin recital by Mayo Wadler; Lexington Theatre, 8 p. m., Italian opera, "La Traviata"; Metropolitan Opera House, 8 p. m., French opera, "Le Prophète"; Brooklyn Opera House, 8:15 p. m., concert of the Boston Orchestra.

SATURDAY.—Carnegie Hall, 2:30 p. m., concert of the Boston Orchestra; 8:15 p. m., concert of the Russian Symphony Society; Aeolian Hall, 11 a. m., concert for children by the Symphony Society; 8:15 p. m., violin recital by Sascha Jacobinoff; Metropolitan Opera House, 2 p. m., French opera, "Marouf"; 8 p. m., Italian opera at popular prices, "Manon Lescaut"; Lexington Theatre, 2 p. m., French opera, "Thaïs"; 8 p. m., opera by the Chicago company; Brooklyn Opera House, concert by the New York Symphony Society; Horace Mann Auditorium, Columbia University, concert by the New York Chamber Music Society.

Programmes for the Week

SUNDAY

Song recital by Giuseppe de Luca, Carnegie Hall, 3 p. m.

Lascia ch' io pianga ..... Handel
Caro mio ben ..... Giordani
Villanella ..... Falconieri
L'esperto sì la rosa (from MS.) ..... Vaccaj
Beau Soir ..... Debussy
Philida ..... Duparc
Quand la bache tombe ..... Gretchaninoff
Aria, "A tanto amor," from "La Favorita" ..... Donizetti

Absence ..... James H. Rogers
Good Riddy You ..... Arlaine Holmes Edwards
Swing Low, Sweet Chariot ..... H. T. Burleigh
By an' By ..... H. T. Burleigh
Ultima rosa (dedicated to Mr. de Luca) ..... Gabriele Sibella
Serenata gelata ..... Rizzi-Peccia
Aria: "O de ver' anni miei," from "Ernani" ..... Verdi

Song recital by Antoinette Boudreau, Princess Theatre, 3 p. m.

Röslein, Röslein ..... Schumann
Schmetterlingen ..... Schumann
Das Mädchen spricht ..... Schumann
An einen Bache ..... Brahms
Du bist mich aber lange warten lassen ..... Rosa
Five Greek Folksongs ..... Ravel
Chanson de la Mariée
La-bas, vers l'église
Quand Galant n'est comparable
Chanson des Cueilleuses de lentisques
Tout gai!
L'Attente ..... Poldowski
Serenade ..... Poldowski
Les Cigales ..... Poldowski
Le Jardin des Bambous ..... Chabrier
Les Abeilles ..... Aldi
You Are the Evening Cloud ..... Horsman
The Trust ..... Grieg
Green ..... Bremer
Pierrot ..... Rubner

Song recital by Eva Gauthier, Aeolian Hall, 3 p. m.:

Six Chants Populaires ..... Harmonizations de Chanson Flamande (XV) Siècle. Alexandre Georges
Chanson Française (Limousin) ..... Maurice Ravel
Chanson Russe ..... Maurice Ravel
Chanson Espagnol ..... Maurice Ravel
Melodie Italienne (Romaine) ..... Maurice Ravel
Chanson Écossaise (Burns) ..... Alexandre Georges
The Sorrowful Year (Opus 32, No. 1) ..... S. Ivanowitch Tanejef
Reflection (Opus 23, No. 5) ..... S. Ivan Taneief
Fountains (Opus 26, No. 7) ..... S. Ivan Taneief
(First time in America.)
The Aged Little Mother (Opus 19, No. 2) ..... N. Medtner
Whisperings (Opus 24, No. 7) ..... N. Medtner
Greetings (Opus 19, No. 1) ..... N. Medtner
Mignon (Opus 18, No. 4) ..... N. Medtner
Day and Night (Opus 24, No. 1) ..... N. Medtner
(First time in America.)
Six Poèmes de E. Verhaeren et P. Verlaine (Opus 22)
La Lune Blanche (The Silvery Moon) ..... G. Catoire
Le Cri (The Cry) ..... G. Catoire
C'est l'Extase Langoureuse ..... G. Catoire
Pleurement (Prayer) ..... G. Catoire
Le Gel (The Frost) ..... G. Catoire
(First time in America.)
The Violet (Opus 18, No. 5) ..... N. Medtner
Like Written Words Among the Coals (Opus 19, No. 1) ..... N. Medtner
Silence (Opus 19, No. 2) ..... G. Catoire
Life Is Called Day, Death Is Called Night (Opus 19, No. 3) ..... G. Catoire
May Song (Opus 6, No. 2) ..... N. Medtner
(First time in America.)
Trois Poèmes de la Lyrique Japonaise. (By request)
Akahito ..... Igor Stravinsky
Mazatsumi ..... Igor Stravinsky
Tsurayuki ..... Igor Stravinsky
(Second performance in America.)

MONDAY

Piano recital by Jessie Wyckoff, Aeolian Hall, 3 p. m.:

Sonata, Op. 109, No. 30, E ..... Beethoven
Giga con Variazioni, Op. 51, No. 2 ..... Raff
Ballado, F minor ..... Chopin
Etudes, Op. 10, No. 9 ..... Chopin
Op. 10, No. 12 ..... Chopin
Fantasie ..... Chopin
Harmonies du Soir ..... Chopin
Waltz Caprice—Nachtfalter ..... Strauss-Tausig

Organ recital by Samuel Baldwin, City College, 4 p. m.:

Sonata No. 2, in C major ..... Borowski
Prelude ..... Clerambault
Air from Suite in D ..... Clerambault
Pièce in G major, à la Gigue ..... Bach
Marche Funebre ..... Bach
Toccata in A ..... Chopin
Kamennoi Ostrow ..... Frysinger
Theme and Finale in A Flat ..... Rubinstein
Thiele

Concert by the Berkshire String Quartet, Aeolian Hall, 8:15 p. m.:

Quartet, Op. 51, No. 1, in C minor ..... Brahms
Quartet in D major, (Koechel, No. 499) ..... Mozart
Quartet, Op. 45, in E major ..... D'Indy

Concert by the Paulist Choristers, Carnegie Hall, 8:30 p. m.:

Emitte Spiritum Tuum ..... Schultz
a—Ave Maris Stella ..... Farrant
b—Ave Maris Stella ..... Grieg
Salve Regina ..... Waddington
Mr. T. F. McGranahan, tenor.
Dr. F. Dunford, bass.
Legend ..... Tchaikovsky
Cherubic Hymn ..... Gretchaninoff
Praise the Lord from Heaven ..... Rachmaninoff
Alleluia ..... Father Finn
The Day of Judgment ..... Archangelsky
All Breathing Life ..... Bach
Il Lacerto Spirito ..... Verdi
Lullaby ..... Brahms
Mr. Dunford.
Every Valley ..... Handel
Mr. McGranahan, tenor.
The Mocking Bird ..... Arranged by Father Finn
Master William Halliey, soprano solo.
The Debts Away ..... De Lamarter
Kolyada ..... Rimsky-Korsakoff
Father Finn, conductor.
Ripley Dorr, organist.
Miss Mary Anderson, Pianist.

WEDNESDAY

Concert by the Paulist Choristers, Carnegie Hall, 3 p. m.

Kyrie ..... Terry
Two carols:
a—Angels We Have Heard on High ..... Traditional
b—I Saw Three Ships ..... Traditional
Master William Probst.
O Light Divine ..... Kastalsky
Cherubim Song ..... Rachmaninoff
Gloria ..... Gounod
Mr. McGranahan
Dr. Dunford
Master Ballet Dolan
Master Joseph Walsh
Ela Mater ..... Rheinberger
Hodie Mecum Eris in Paradiso ..... Dubois
Mr. McGranahan
Regina Coeli ..... Lotti
When the Boys Come Home ..... Speaks
Dr. Dunford
Lullaby of Life ..... Leslie
Deep River ..... Old Negro Spiritual
Tenor aria ..... Selected
Gypsy ..... Zolotarevsky
Cudgel ..... Stoneff
Kolyada ..... Rimsky-Korsakoff

'Cello and viola recital by May Mukle and Rebecca Clarke, Aeolian Hall, 3 p. m.:

Sonata in G for pianoforte and violoncello ..... Bach
Viola and pianoforte:
Sarabande ..... Hubert Parry
Morpheus (first performance) ..... Anthony Trent
Allegro appassionato ..... Frank Bridge
Viola and violoncello:
Lullaby (MS.) ..... Rebecca Clarke
Grotesque (MS.) ..... Rebecca Clarke
Violoncello and pianoforte:
Allemande (MS.) ..... Lully
Chant Elegiaque ..... Florent Schmitt
Chinese folk tune (first performance) ..... Eugene Goossens
Trio for piano, viola and violoncello, Op. 114 ..... Brahms

Organ recital by Samuel Baldwin, City College, 4 p. m.:

Chromatic Prelude and Fantasie ..... Chaffin
Scena Pastorale ..... Bossi
Fantasia and Fugue in G minor ..... Bach
Prelude to "Parsifal" ..... Wagner
Idylle ..... Quef
Chaconne ..... Bonnet
Improvisation from Suite in D ..... Foote
Sonata, the 94th Psalm ..... Reubke

THURSDAY

Song recital by Herbert Witherspoon and Florence Hinkle-Witherspoon, Aeolian Hall, 3 p. m.:

Classical songs, airs and duets.
Duets:
Mirlette ..... Florida Buononcini
Nuit d'azur ..... Manger-Bonnet
Slumber now (Cantata "Ich habe genug") ..... Bach
Duos: Nos. Young Lover ..... Handel
Amarilli mia bella ..... Caccini
Invocazione di Orfeo ..... Florida-Peri
Recitative and air:
"Tout mon Bonheur" (Ellipe a Colone) ..... Sacchini
Duets:
Florence Hinkle-Witherspoon.
Nocturne a deux voix, "Les langueurs" ..... Mme. Gall
Minuet a deux voix, "Je vous aime bien" ..... Unknown
Arranged by Wekerlin.
Songs of folk type or origin
Hal a borse (Hungarian melody) ..... Arranged by Korbay
Quand le mer rouge (Chanson a boire) ..... Arranged by Wekerlin
Sweet Kate (Old English, Robert Jones) ..... (Arranged by Fred Keel
The Cork Leg (Irish). Arranged by Herbert Hughes
Herbert Witherspoon.
Russian songs in English
Mother dearest (Golksong) ..... Arranged by Kurt Schindler
The Soldier's Bride ..... Rachmaninoff
The Message ..... Blazewicz
The Maid and the Sun ..... Rimsky-Korsakow
Little Star so Bright ..... Moussorgsky
The Magpie ..... Moussorgsky
Florence Hinkle-Witherspoon.
Duets:
"La ci darem" ("Don Giovanni") ..... Mozart
Kurt Schindler, at the piano.

Concert by the Boston Symphony Orchestra, Carnegie Hall, 8:15 p. m.:

Symphony in G minor, No. 2 ..... Mozart
Three Movements from the "Romeo and Juliet" Symphony (Queen Mab—Garden Scene—Grand Fête at Capulets) ..... Berlioz

FRIDAY

Song recital by Boris Saslawsky, Aeolian Hall, 3 p. m.:

Honor and Arms ..... Handel
Selve amiche ..... Caldara
Vittoria ..... Carissimi
The Little Red Lark ..... Old Irish
Ballade ..... Moussorgsky
Hopak ..... Moussorgsky
Seminarist ..... Gretchaninoff
Christ Has Risen ..... Rachmaninoff
Three folksongs of Little Russia:
Apples in Dew ..... Fauré
Madrigal ..... Fourdrain
Il pleure dans mon coeur ..... Debussy
French folksongs:
La Petite Rose
Pleurez, mes yeux
Le Rossignol du Chapelet
Tambourin
Von Einiger Liebe ..... Brahms
Feldeinsamkeit ..... Brahms
My Lovely Celia ..... Munro
The Lass With the Delicate Air ..... Arne
The New Russian Hymn

Recital by the Brahms Quartet, Princess Theatre, 3:30 p. m.:

Amarilli, Mia Bella ..... Giulio Caccini
Se Bel Rio ..... Raffaello Rontani
Danza, Danza ..... Francesco Durante
Die Erwachte Rose ..... Wilhelm Berger
Drei Lieder—Op. 44, Nos. 2, 3 and 1 ..... Johannes Brahms
Duette—Die Schwestern ..... Johannes Brahms
Ah, Mon Berger ..... Arr. Deems Taylor
Beau Soir ..... Claude Debussy
Chanse Chose a Sen Temps ..... Arr. Deems Taylor
Le Berger Discret ..... Arr. Deems Taylor
A Clear Midnight ..... H. Reginald Spier
A Page's Road Song ..... Harold Osborn Smith
In a China Shop ..... George Chadwick
Will-o-the-Wisp ..... Charles Gilbert Spross

Violin recital by Mayo Wadler, Aeolian Hall, 8:15 p. m.:

Chaconne (with organ accompaniment) ..... Vitali
"Faust" Fantasy ..... Wieniawski
Sarasata Napoulana ..... Samaini
Reverie ..... R. Strauss
Valse Macabre ..... Godowsky
Cradle Song ..... Jüngi
Swedish Dance ..... Jüngi
Chanson Meditation ..... Ottenso
Aus der Heimat ..... Smetana

SATURDAY

Concert by the Boston Symphony Orchestra, 2 p. m.:

Symphony in G (B. & H. No. 6) ("Surprise") ..... Haydn
Serenade for Strings in C major, Op. 48 ..... Tschaikowsky
Overture, "Sappho" ..... Goldmark

Violin recital by Sascha Jacobinoff, Aeolian Hall, 8:15 p. m.:

Chaconne (17th Century) ..... Vitali
Sidney A. Baldwin at the organ
Romance in F major ..... Beethoven
Gavotte ..... Bach-Kreisler
Concerto, G minor ..... Bach
Sicilienne et Rigaudon ..... Francoeur-Kreisler
Sarasata—"Russian Impressions" ..... Ornstein
Old English Dance ("In Elizabethan Days") ..... A. Walter Kramer
Humoresque ..... Tor Aulin
Introduction and Rondo Capriccioso ..... Saint-Saëns
Clifford Vaughan at the piano.

In the World of Concerts

The fourth and last concert in the series of symphony concerts for children will be given in Aeolian Hall Saturday morning, February 16, at 11 o'clock by the orchestra of the Symphony Society of New York, Walter Damrosch, conductor. Mr. Damrosch will explain and illustrate the percussion instruments of the orchestra, including kettle drums, snare drum, cymbals, bells and tambourine. The programme consists of Rossini's Overture to "William Tell"; "Laideronette, Empress of the Statuettes," from Ravel's "Mother Goose" suite; Grainger's "Shepherds Hey"; Massenet's Spanish Dance from "Le Cid" and the polka "Thunder and Lightning," by Johann Strauss.

Edward Burlingame Hill's suite, "Stevensoniana," promised at an earlier concert, will be given by Mr. Damrosch on Sunday afternoon, February 17, in Aeolian Hall. The work will have its first performance upon this occasion. "Stevensoniana" bears the sub-titles "After poems from Robert Louis Stevenson's 'A Child's Garden of Verses.'" There are four parts—march, lullaby, "The Land of Nod"; scherzo, "Where Go the Boats?" and "The Unseen Playmate." Mr. Hill is a member of the department of music at Harvard and a well known composer and critic. His works "Pan and the Star" and "The Parting of Launcelot and Guinevere" have been performed by leading orchestras. The soloist for this concert is Gustav Langenus, clarinet of the New York Symphony Orchestra, who will play Mozart's concerto for clarinet with orchestra. The opening number will be Tschaikowsky's Symphony No. 4.

The Philharmonic Society of New York's fourth Sunday concert in Brooklyn takes place this afternoon at the Academy of Music, with Beethoven's Fifth Symphony as the opening number. Louis Graveure Douthitt, barytone, will be the soloist. Conductor Stransky's programme includes the first performances before a Brooklyn audience of Debussy's "Ronde de Printemps" and the Delius composition, "In a Summer Garden." The concert concludes with Tschaikowsky's fantasy, "Romeo and Juliet."

Schubert's "Unfinished" Symphony and the first appearance at a Philharmonic concert of the American violinist Eddy Brown will be the features of the society's concert at Carnegie Hall on Sunday, February 17. The violinist will play the Mendelssohn Concerto. At the following pair of Philharmonic concerts, on Thursday, February 21, and Friday, February 22, the Schumann piano concerto will be played by Josef Hofmann.

John McCormack's next appearance in concert in New York will be at the Hippodrome Sunday night, February 24.

Miss Maude Fay will give a song recital in Carnegie Hall on Sunday evening, March 3.