

IN THE WORLD OF MUSIC AND ART

This Week at the Stadium

The presentation of Verdi's "Aida" in concert form, the return of Henry Hadley as guest conductor, and of Della Baker, coloratura-soprano, favorites of other recent concerts at the Lewisohn Stadium, and the introduction for the first time this season of a Jewish cantor, Bernard Wolf, are among the features of the coming week of the Stadium Symphony Orchestra's concerts under the conducting of Arnold Volpe. Fourteen other soloists are also listed for the programme of the week starting to-morrow night. For

orchestra's list-to-night includes the "Prophete" march, "Carmen" fantasia, "Mastersingers" prelude, Tchaikowsky's "1812" overture, Gounod's "Ave Maria," Drigo's "Harlequin" serenade and Strauss' "Southern Roses."

At Monday's Symphony Night John Powell, pianist, will be the soloist in his own composition, "Rhapsodie Negre." The "Magic Flute" overture, Schubert's Symphony No. 7, C minor, Moussorgsky's "Bald Mountain" symphonic poem and Tchaikowsky's "Romeo and Juliet" overture will also be played.

Tuesday night's operatic programme will be devoted to a complete opera in concert form, Verdi's "Aida," with Olga Carrara as Aida, Ernest Davis as Radames, Lillian Eubank as Amneris, Earle Tuckerman as Amonasro, Nicolas Zan as Ramfis and V. Horodas as the King, with the Metropolitan Opera Chorus and the Stadium Symphony Orchestra.

Henry Hadley's third guest performance Wednesday night will include a miscellaneous programme, with Della Baker, coloratura-soprano. Music by Beethoven, Schubert and Wagner will be on the programme, besides three Hadley compositions—overture, "Herod"; rhapsodie, "Culprit Fay," and his second "Ballet of Flowers" suite, the last to be heard for the first time.

In the second symphony night of the week, Thursday, Marguerite Namara soprano, will sing "Ah, fors e lui" from "Trovatore," and the orchestra will play Berlioz's overture to "Bevenuto Cellini," Tchaikowsky's Symphony No. 4, Smetana's "Ultava," Weber's "Invitation to the Dance" and the "Ride of the Valkyries" from Wagner's Ring.

Friday, as usual, will be opera night, with Sada Cowen, pianist; Diele Howell, soprano, and Martin Richardson, tenor, as the soloists. Overture, "Mignon"; fantasia, "Pagliacci"; overture, "William Tell"; aria, "Queen of Sheba"; the two intermezzi from "The Jewels of the Madonna"; the "Don Pasquale" serenata and the "Faust" ballet music will be given.

In the Saturday popular night programme Jean Barondess, soprano, and Cantor Bernard Wolf, tenor, will be the soloists. The following Sunday night Arthur Middleton, bass; Vivian Holt, soprano, and George Reinher, tenor, will be the soloists.

MARGUERITE NAMARA



Soprano soloist at Stadium Concert

the annual Sunday miscellaneous programme to-night Nevada Van Der Veer, soprano, and Reed Miller, tenor, are the soloists, the former singing Bernberg's "Death of Jeanne d'Arc," and the latter Gomez's "Sublime Cor." The

Columbia Concerts To End Successful Season This Week

The closing week of the series of free concerts at Columbia University, under the direction of Edwin Franko Goldman, will begin to-morrow. The three concluding concerts will be given on Monday, Wednesday and Friday. Each of the three programmes will consist of the pieces that have received the most applause during the season. The New York Military Band and its energetic conductor have achieved such an artistic success that many managers are now trying to arrange for a tour of the country. These concerts were organized by Edwin Franko Goldman, who raised the necessary funds and assumed entire charge of the management. During the last six weeks there

were more than 15,000 people in attendance at each concert, and in some instances the audiences numbered between 25,000 and 27,000. It is estimated that nearly three-quarters of a million people will have attended the thirty concerts. Plans are now being made for next summer, when the seating capacity will be increased to 30,000. Besides the three concerts a week at Columbia University, it is planned to give three additional concerts each week in other parts of the city. Funds are now being raised for this purpose. Programmes for the three last concerts will be as follows:

Monday—Thomas's "Mignon" overture, Verdi's "Il Trovatore," Sullivan's "Mikado," Offenbach's "Tales of Hoffman," and shorter numbers by Massenet and Scharwenka.

Wednesday—Wagner's "Parsifal," Suppe's "Pope and Peasant" overture, Sullivan's "Lost Chord," Tchaikowsky's "1812" overture, Dvorak's "Humoresque." This will be the last community singing night of the season. The soloist will be Ernest S. Williams, cornetist.

Friday—The closing concert of the season will include Wagner's "Tannhauser" overture, Sibelius's "Finlandia," Wagner's "Lohengrin" and numbers by three American composers, Edward A. MacDowell, Henry Hadley and Victor Herbert. The new march, "Eagle Eyes," by Edwin Franko Goldman, will also be played.

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Principals in the open air performance of "Aida" at Sheepshead Bay next Sunday



Hadley Will Again Conduct His Music at Stadium Concert

Henry Hadley will make his third appearance of the summer as guest-conductor of the Stadium Orchestra on Wednesday evening. As in the case of his two former appearances, the programme will be devoted in part to his own compositions. Those which will form the second half of his programme Wednesday evening are the "Herod" overture, the rhapsody, "The Culprit Fay," and the second of two suites, "The Ballet of the Flowers."

The "Herod" overture was composed some years ago as incidental music for Richard Mansfield's huge production of Stephen Phillips' play. The overture attempts musical portrayal of the spiritual content of Phillips' drama. The composer has not departed from the conventional "overture" form. "The Culprit Fay" is a rhapsody, was inspired by Joseph Rodman Drake's poem and is frankly programmatic. The poem's subject, common to all literatures, is that of the fairy who has been "slandered in the glance of a mortal maiden's eye." His penance consists in "mounting the skies and catching the spark from the falling star." His quest, arduous, he joins in the mirth and the dance of his brother fairies till the joy is interrupted by the cock's crow. The work was first played in Chicago in 1909 by the Theodore Thomas Orchestra, with Mr. Hadley conducting.

The "Ballet of the Flowers" (Suite No. 2), on the other hand, has been composed within the last month and is a sequel to the suite of the same name played by the Stadium Orchestra two weeks ago. Its separate movements are successively entitled: 1, Lily of the Valley; 2, Daffodils; 3, Gardenia; 4, Mignonette; 5, Bachelor Buttons; and 6, Hollyhocks.

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STADIUM
of the College of the City of New York, at 137th St. & Amsterdam Ave.
IN CASE OF RAIN, concert takes place in Great Hall, 140th St. and Convent Ave.

Open Air Performance Of Verdi's "Aida" To Be Given Next Sunday

"Aida" will be sung in the open air at the Sheepshead Bay Speedway next Sunday evening, August 10, by a notable cast from the Metropolitan, Chicago and San Carlo opera companies, for the benefit of the sufferers of the recent earthquake in the Florence districts of Italy and under the high patronage of the Italian Consul General in New York, Comm. Romolo Trittoni.

The cast in detail will be as follows: Marie Rappold, of the Metropolitan Opera Company, as Aida; Cyrene Van Gordon, of the Chicago Opera Company, as Amneris; Marie Tiffany, of the Metropolitan Opera Company, as a Priestess; Manuel Salazar, of the San Carlo Opera Company, as Radames; Riccardo Stracciari, of the Chicago Opera Company, as Amonasro; Andres de Seguroia, of the Metropolitan Opera Company, as Ramfis; Natale Cervi, of the San Carlo Opera Company, as the King; and Luciano Rossini, also of the San Carlo Opera Company, as the Messenger.

The orchestra of 200 musicians and the stage band of 75 pieces will be under the direction of Maestro Giorgio Polacco, who recently conducted with great success an open air performance of "Aida" in the bull ring of Mexico City. A chorus of 300 voices from the Metropolitan, Chicago and San Carlo

opera companies will be in charge of Maestro William Tyroler and A. Bimboni.

A ballet of 100 dancers will be a feature of the second act. In the great triumphal scene of Radames's return from war the stage ensemble will total 2,000 people. Camels, oxen, elephants and horses will also take part in this scene. The stage management will be in the hands of Luigi Albertieri.

Ben Altieri, technical director, has already started the construction of the stage, for which special scenery has been designed and painted by Carmine Vittoio, of New York. Owing to the huge size of the stage, 150 feet wide by 80 feet deep, footlights and border lights will be dispensed with, large projectors being used.

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AMUSEMENTS
OPEN-AIR CONCERTS TO-NIGHT, 8:30 O'CLOCK
NEVADA VAN DER VEER, Soprano
REED MILLER, Tenor
STADIUM SYMPHONY ORCHESTRA
ARNOLD VOLPE, Conductor.
Monday, 4th—Schubert's Symphony No. 7. John Powell, Pianist.
Tuesday, 5th—Verdi's "AIDA" in concert form, with distinguished soloists.
Wednesday, 6th—Third appearance—Henry Hadley, Guest Conductor.
Della Baker, Soprano.
Slovak Piano Used.
8,000 SEATS, 25c, 50c, \$1.00.
LEWISCHIN

New Italo-American Association to Tour of Famous Choir

Conspicuous among new associations is the Italo-American Association for Musical Art, which will have on its committee many music patrons of New York. The names of Charles M. York, the first accomplishment of the association will be the direction of a tour of the United States, to begin at

be sung and played, and the audience will sing Italian folksongs of their choice. In the event of rain this concert will take place at Greenwich House, 29 Barrow Street.

Xavier Strumski, with the combined Lithuanian singing societies, is the latest of well known conductors to be added by Mrs. Muir to her collection of features for the remaining four Sundays of park "sings." Mr. Strumski and the Lithuanian choruses will give the concert in Battery Park on August 17.

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First of International Park Sings Takes Place This Afternoon
The first of the series of international park "sings" arranged by the National League for Woman's Service, in cooperation with the International Music Festival Chorus, for the five Sundays in August in various of the city parks will be held this afternoon at 4 o'clock simultaneously in Seward Park and Washington Square.
At Seward Park the Beethoven Musical Society, with Henry Lefkovich, conductor, will be the feature. Between numbers by the society and Mr. Lefkovich's orchestra there will be singing by the audience of favorite national folksongs. Following is the programme of the concert:
The Star-Spangled Banner.
Coronation March from "Le Prophete."
My Old Kentucky Home.
There's a Long, Long Trail.
My Old Kentucky Home.
Intermezzo from "Cavalleria Rusticana."
"Raymond" Overture.
Cornet solo, Conquering Hero.
Soloist, Soli Drazaka.
Singing by audience:
"Hallelujah."
"Auld Bree."
Song of the Volga.
Impassioned Overture.
March from "Aida."
A relative idea or the interest in the forthcoming tour may be gleaned from the announcement that within five days of the first official announcement of the plans for the limited number of concerts to be given in the United States and Canada, over one-third of the tour had been booked and in each instance the enormous expense entailed in bringing this body of seventy singers of the Vatican choirs is more than guaranteed by the local organizations that are handling the concerts in respective cities.

Mall Concert

Franz Kaltenborn and his orchestra will give a concert at 5 o'clock this afternoon in the Mall, Central Park. The Park Department announces that this concert was made possible by the generosity of Elkan Naumburg. The programme will be as follows:

PART I.
"The Star-Spangled Banner."
Marche Militaire Francaise.
Festival Overture.
Lassen Selection.
"La Boheme."
Larghetto from Symphony No. 2, Beethoven.
Suite of All Nations.
Moszkowski.
PART II.
Overture, "Obéron."
Weber Selection.
"Aida."
Fromme solo.
Aria, "Magic Flute."
Mozart.
Jusius Pfeifferscheider.
Ave Maria (by request).
Schubert.
Waltz, "Il Bacio."
Arditi.
"America."
The next and last of Mr. Naumburg's concerts this season will take place on Monday, September 1, Labor Day, at 8 p. m.

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THE BUSH TERMINAL COMPANY requests the honor of your presence at an Exhibition of Batik Art Work opening on Tuesday evening, August 5th, at 8.45 P. M. A very complete loan exhibition showing Batik work in screens, hangings, gowns, haberdashery, scarfs, interior household and other decorations. A rendition of Javanese folk songs by Mme. Eva Guther, French-Canadian mezzo soprano, in court costumes. On the third floor of the Bush Terminal Sales Building, 130 West 42nd Street, New York. After August 5th the exhibition will remain open daily from 10 A. M. to 5.30 P. M. until Friday evening, August 15th.

Griffith's Hand Too Heavy on 'True Heart Susie'

By Virginia Tracy
If we lived in a nice, quiet desert where we couldn't hear the wicked people who persist in contradicting us we doubt if we should attempt to hang any sermon round the neck of "True Heart Susie," justly celebrated long before reaching our neighborhood. The picture is very finely made of very fine materials, but there is something wrong with it. To preach about this something wrong would be irresistible if we were at all certain that we knew what it was. In the absence of this certainty we were hesitating even to put forward our few hints.

But to hear that it suffers from padding is too much! Particularly after our frequent inward exclamations as we watched it that there wasn't even a superfluous bit of business, a stray flash. We have seen Griffith far more inspired, but never more controlled, more scrupulous, more exactly selective. If you don't believe us, look at the story.

A Tale of Devotion
Two schoolchildren begin to "go together." At least William allows Susie to tag after him, to become his adorer and helper and confidante. As he grows up his penniless ambition is to study for the ministry. Susie has a little money; she defies her guardian aunt and sends it to William, making it appear to come from a benevolent old gentleman. By the sale of her pet cow, by the marketing of eggs and by all sorts of extra farm-turned pennies she makes enough to keep William going. Though he does not know where the money comes from he knows well where to turn for counsel and for sympathy; the two young people become identified in the mind of the whole village, and by their united strength the boy makes good; he comes home in all the smug and yet funereal young pomp of his own idea of himself as a minister; he overawes the village, and when Susie walks through it with him, the observed of all observers, and is treated to ice cream served by him on his first day in town she has her little hour of perfect triumphs. Her very little hour! For at that soda fountain William sets eyes on Betty, the flyaway little milliner who has fallen financially in the larger neighboring town and is looking for a husband. Susie is a plain, dowdy little prude, but she tries to fight for William; then when Betty has captured William she tries to bolster up the miserable failure of their married life. But after a few years, when one of Betty's indiscretions results in a cold that kills her, it is a very disillusioned William who comes again to dump his bewilderment and exhaustion and his shattered self-sufficiency into the arms that have always been ready to receive them.

What the Average Plot Contains
This is the plot of "True Heart Susie: the Story of a Plain Girl." When it has been got into five reels can there be much room for padding? Think about how much an ordinary five-reel picture contains. The heroine and her family are shown to be in reduced circumstances. After an insult or so while looking for work she gets a position as companion to a spoiled heiress with a pearl necklace. The pearl necklace disappears. The heroine is suspected. The hero—he may be the brother of the spoiled heiress or her restive fiancé, or, which takes longer, a humble Westerner imported to guard the jewels, even a millionaire's son who has cured himself of drunkenness by hiring himself out as a chauffeur—the hero proves the heroine's innocence. They are betrothed and fade out in one long kiss. If this is the quantity, to say nothing of the quality, generally presentable in five reels, can "True Heart Susie" be anything less than a miracle of economy, of proportion? Is it any less a miracle because it preserves Griffith's essential air of wandering, easily as large, through life?

A Too-Studied Simplicity
Yet we have our own sufficiently vague complaint against "True Heart Susie." For all it satisfied in us was out intelligence, our artistic conscience. Somehow that more vital motion picture target, our heart—rather an impressionable, not to say sentimental heart, at that—was never really struck. We kept waiting to hear the bell ring, but we never felt its pulsation. And sometimes we felt that perhaps this was because the director was aiming at it so deliberately, so candidly, that he gave us too much warning.

Character Created From Imagination
For quaint, queer, funny and pathetic as the little figure is it is not a reality of to-day, any more in rural than in urban communities; it is something which Griffith remembers out of his childhood and even more, perhaps, out of that world of Dickens which was once the real childhood world of all of us. Done just once in just such an atmosphere she might have remained a sort of classic, but to surround her with our own day is to make a contrast not in type but in era. The spirit of Susie is as real as ever, but her exterior—clothes, make-up, manners—no longer exists, and to pretend that it does is to turn that beautiful reality, "the story of a plain girl," into the story of an eccentricity; a single and not a representative case.

It has been our hard fate to celebrate here the faults of "True Heart Susie" instead of all its wise and lovely virtues; these can still easily be seen for themselves and are so much worth seeing as to return upon the memory with even a more searing charm than the first glance made one aware of.