In the World of Music and Musicians

Coming Music Festival Awakens Memories Of Events in 1881-82

With the approaching music festival to be given at the 71st Regiment Armory, April 6 to 11, many old New York lovers of music will recall the festivals given in 1881 and 1882 under the leadership, respectively, of Dr. Leopold Damrosch and Theodore Thomas, both dear to the heart of the concertgoer of forty years ago.

The festival of 1881, then, as now, was held under the auspices of the Oratorio Society of New York. Among the distinguished old operatic stars and oratorio and concert artists taking part in the work of the Oratorio Society are recorded Annie Louise Cary, Campanini, Samuel P. Warren, Mariani Brandt, Frederick Bergner, F. von Inten, William Castle, Myron D. Whitney, Signor Ravelli, Mlle. Alvina Valleria, Etelka Gerster, Minnie Hauk and many others.

Walter Damrosch, to whom the honor falls of conducting the festival of 1920, played the organ as a boy of sixteen at the festival of 1881, when his father wielded the baton. Besides Mr. Damrosch, there are few survivors who participated in the great musical events of that day, but these few include Annie Louise Cary and Minnie Hauk.

A Democratic Artist

Miss Cary was affectionately known to her public as "Annie Cary," just as one would say "Jennie Lind." She sang

Annie Louise Cary

with an ease that appealed to every one. Although she often suffered from stage fright, she always gave her audience the impression of being thoroughly at *home* in every rôle she sang. Off the stage she was radiant with kindly good humor.

She was thoroughly democratic, and there is a story of how she once called for a mop and broom and assisted the maid in cleaning up a dirty hotel room in which she had to spend the night.

Her quarrel with Clara Louise Kellogg is history. It started on a joint concert tour, over a tangled cadenza. After that the stars never could agree. Cary wanted their private car kept cool; Kellogg must have it warm. Clara Louise said that she had to have a curtain put up to keep from freezing, while Annie Louise slept all night long with the ventilators open. Mr. Upton says that in Miss Cary's long and happy career this little difference with her singing partner was her only trouble. Her last public appearance was made in the festival of 1881.

In the annals of opera at the old Academy of Music the name of Annie Louise Cary is closely associated. She was one of the bright lights in the musical festival of 1881. In those days she lived in an apartment at 20 Fifth Avenue. Norwalk, Conn., is now her home, and every Saturday afternoon during the season at the Metropolitan just closing she attended the opera.

Another of that galaxy was Campanini. He sang in the festivals of 1881 and 1882 and continued to be a popular operatic favorite for ten years after Annie Louise Cary had retired. The son of an Italian blacksmith, he possessed lungs of enormous power and a throat equal to any demand. Old New Yorkers can remember how Campanini thrilled his audience at the Academy in his dramatic renditions of Rhadames in "Aïda" and Don José in "Carmen."

First American Carmen

Minnie Hauk was the original Car-

Minnie Hauk

men in America. She delighted the hearts of her audiences with her famous song, "I'm Too Young to Marry Yet." Her name appears with Sig. Ravelli and Mr. Remmertz in the program of one of the early performances of the "Damnation of Faust," sung by the Oratorio Society. She is still living.

Another old Oratorian was Samuel P. Warren, the first organist of the society. He presided at the organ for the New York Oratorio Society up to the seventh season, when he was succeeded in 1880 by Walter Damrosch. Upon the death of Dr. Leopold Damrosch, in 1885, Walter Damrosch became the conductor of the society.

Myron D. Whitney was the best of American basses of those early days. He sang in opera, but his greatest achievement was his work as an oratorio and festival singer. He made his first successes in oratorio in England, where he sang at Birmingham and Oxford. His smooth, resonant bass, admirably schooled and delivered with refinement, dignity and classical repose, added much to the success of the New York festival of 1881. He holds the distinction of having no equal in his period for oratorio.

Many other names can be conjured up in the memories of the surviving music lovers of forty years ago. There was Frederick Bergner, the cellist who played in a trio with F. von Inten and Dr. Damrosch at the first concert of the Oratorio Society, when half a dozen soloists and twenty-eight choral enthusiasts met on December 3, 1873, in a room over the old Knabe piano warerooms at 112 Fifth Avenue. The names of Mariani Brandt, William Castle, Alvina Valleria, Julian Jordan and Etelka Gerster, all famous artists of their day, stand out prominently in the early programs of the society.

Of this array of celebrities the brilliant though short career of Etelka Gerster offers much of interest to the student of bygone days. This accomplished Hungarian became famous over night. Her voice resembled Jenny Lind's in clear and birdlike quality—a pure soprano without flaw. She owned every requirement of the perfect singer. The most difficult passages required no effort and her pitch was always true.

Cooking Her Hobby

Etelka Gerster's hobby was cooking, and she spent much time in arranging the details of her eating. She would send for the hotel cook and tell him how she wanted prepared this or that dish. Once she demanded that the proprietor of the hotel where she was staying discharge the cook because he had put too much salt into the soup. She refused to use Miss Kellogg's olive oil because she said that it was fit only for an American.

An amusing episode which added to the worries of Colonel Mapleson, the manager, was the Gerster-Patti war. It seems that the colonel favored Mme. Patti in this merry passage of wits. Patti received the flowers over the footlights, while Gerster received the applause. Mme. Patti became so embittered that she positively refused to sing with the quick-tempered Hungarian. Then Gerster saw Mme. Patti's name in the poster displayed in larger type than her own, and she disappeared for three days. Mme. Patti predicted

Estelka Gerster

that with her evil eye Gerster would cause an earthquake. An opportunity for retort came when the Governor of Missouri kissed Patti. Gerster in a sotto voce audible enough to reach Patti's ears said that there was no harm in a man kissing a woman old enough to be his mother. After this victory the two singers traveled in separate cars and never addressed each other.

The 1920 Program

Walter Damrosch has now completed the entire program for the present festival. The details are as follows:

First concert, Tuesday evening, April 6, at 8:15, Mendelssohn's "Elijah."
Soloists: Frieda Hempel, soprano; Rachael Morton-Harris, soprano; Merle Alcock, contralto; Edward Johnson, tenor; Louis Graveure, bass. Festival chorus of the Oratorio Society. Orchestra of 150.

Second concert, Wednesday evening, April 7, at 8:15, Rachmaninoff program, in honor of the Russian composer, pianist and conductor.
Cantata, "Springtime" (new; first time in America) ..... Rachmaninoff
Festival chorus and orchestra; soloist, George Bakianoff, barytone.
Conducted by the composer.
Symphonic poem, "The Isle of the Dead" Rachmaninoff
Group of songs ..... Rachmaninoff
Miss Sophie Braslau
Air (played by twenty first violins, with orchestral accompaniment) .. Rachmaninoff
Chorus, "Laud ye the name of the Lord" (a capella) (new; first time in America) Rachmaninoff
Festival chorus
Concerto, No. 3, for piano, with orchestra, Rachmaninoff
Played by the composer

Thursday, April 8, there will be no public performances, the entire time being given to private rehearsals.

Third concert, Friday evening, April 9, at 8:15, "Pilgrim's Progress." Words

Dr. Leopold Damrosch

from Bunyan's religious poem, music by Edgar Stillman Kelley. First performance in New York of this great American oratorio. Soloists:
The Angel (soprano) ..... Mabel Garrison
First Shepherd (soprano) .... Marie Sundelius
Madame Bubble (contralto) ... Julia Claussen
The Atheist (tenor) ..... Lambert Murphy
The Evangelist (tenor) ..... Lambert Murphy
Christian (barytone) ..... Reinald Werrenrath
Faithful (barytone) ..... Reinald Werrenrath
Apollyon (bass) ..... Frederick Patton
The Dreamer (bass) ..... Charles T. Tittman
Mr. Money-Love (bass) . Charles T. Tittman
Worldly Wise Man (bass) .... Royal Dadmun
Festival Chorus, children's chorus and orchestra.

Fourth concert, Saturday afternoon, April 10, at 2:30, Bach, Beethoven, Brahms:
Choruses and chorales ..... Bach
Two choruses from the cantata "Bide With Us."
Four chorales.
Chorus from the mass in B minor.
Bach Choir, Dr. J. Fred Wolle, conductor
Symphony No. 5, in C minor ..... Beethoven
Allegro con brio.
Andante con moto.
Allegro, and allegro presto.
New York Symphony Orchestra, Walter Damrosch, conductor.
Concerto in A minor, Op. 102 (for violoncello and orchestra) ..... Brahms
Allegro.
Andante.
Vivace non troppo.
Soloists—Jascha Heifetz, violin; Pablo Casals, violoncello.

Fifth concert, Saturday evening, April 10, at 8:15, "The Damnation of Faust," Berlioz. In commemoration of the fortieth anniversary of the first performance of this work in America by the Oratorio and Symphony societies of New York, conducted by Dr. Leopold Damrosch. Soloists:
Marguerite (soprano) ..... Florence Easton
Faust ((tenor)) ..... Orville Harrold
Mephistopheles (bass) ..... Leon Rothier
Brander (bass) ..... Frederick Patton
Festival chorus and orchestra.

Sixth concert, Sunday afternoon, April 11, at 2:30, Popular and farewell concert.
"The Star-Spangled Banner."
Festival chorus and orchestra.
Overture, "Rienzi" ..... Wagner
New York Symphony Orchestra.
Aria from "The Pearl Fishers" ..... Bizet
Mme. Luisa Tetrazzini.
The Gypsy.
Scotch Idyl, from Henry VIII ... Saint-Saëns
Irish Gigue.
New York Symphony Orchestra.
Rhapsodie ..... De Koven
L'Echo ..... Eckert
Canto di Primavera ..... Cimara
Mme. Luisa Tetrazzini.
Pietro Cimara at the piano.
Allegro con grazia ..... Tschaikowsky
Allegro molto vivace ..... Tschaikowsky
From Symphony No. 6, "Pathetique."
New York Symphony Orchestra.
Inflammatus, from "Stabat Mater" .. Rossini
Mme. Luisa Tetrazzini.
Festival chorus and orchestra.
Last Movement from the "Farewell" Symphony ..... Haydn
(During which one musician after the other will blow out his candle and leave the stage, until with the last note only the conductor is left.)
New York Symphony Orchestra.

At the conclusion of this concert the orchestra will pack away their instruments and Mr. Damrosch his baton, and will depart in a few days for their European tour, during which they will give thirty-one concerts in five different countries, from Holland, furthest north, to Italy, furthest south.

KURT SCHINDLER
SCHOLA CANTORUM
WEDNESDAY EVENING

BENNO MOISEIWITSCH, PIANIST

MARJORIE PRINGLE IN "RUDDIGORE"

CLAUDIA MUZIO, AS "EUGENE ONEGIN"

MISHKIN PHOTO.

RUDOLPH POLK, VIOLINIST.

AMONG THOSE PRESENT IN MUSICAL EVENTS THIS WEEK

Rhapsody No. 13 ..... Liszt
Leo Ornstein.
Valse, "Dance Humoresque" ..... Stojowski
Rhapsody, No. 6 ..... Liszt
Staccato Etude ..... Rubinstein
Mischa Levitzki
Ballade, G minor ..... Chopin
Nocturne, G major ..... Chopin
Scherzo, G Sharp minor ..... Chopin
Leopold Godowsky.

MONDAY

Aeolian Hall, 3 p. m. Third Frederic Warren ballad concert:
Allegro from Trio, Op. 1, No. 1, for piano, violin and cello ..... Beethoven
Herbert Dittler, Anton Asenmacker and John Warren Erb.
"La Maison Grise" (The Gray House); "Fortunio" ..... Messager
"L'Ultima Canzone" (The Last Song) ... Tosti
Frederic Warren.
"Adored Land of My Fathers" ("Don Sebastiano") ..... Donizetti
Mme. Marjorie Squires.
"Star Vicino" ..... Salvator Rosa
"Vittoria, Mio Core" ..... Carissimi
Graham McNamee.
Scotch Folksongs, with piano, violin and cello: Farewell Bliss—duet, tenor and barytone; Lochnagar—trio, soprano, tenor and barytone; Duncan Gray—trio, soprano, tenor and barytone.
Arr. by Beethoven
Mme. Olga Warren, Messrs. McNamee, Warren, Dittler, Asenmacker and Erb.
"Idyll" ..... MacDowell
"L'Ete" (Summer) ..... Chaminade
Mme. Olga Warren.
"Port of Many Ships"; "Trade Winds," Frederick Keel
"Roadways" ..... John Densmore
Graham McNamee.
"Bliss" ..... Van der Stucken
"Love Finds a Way" ..... Raff
"The Faltering Dusk" .... A. Walter Kramer
Mme. Marjorie Squires.
"Deep in a Rose's Glowing Heart" .... Nevin
Duet, "Oh! That We Two Were Maying" (with piano, violin and cello) ..... Nevin
Mme. Warren, Messrs. Warren, Dittler, Asenmacker and Erb.

At 8:15 p. m. Cello recital by Mildred Wellerson:
Sonata, No. 4 ..... Marcello
Variations sur un Theme Rococo, Tschaikowsky
Concerto No. 2 ..... Jules de Swert
El Cantar de Los Moros ..... Gregor Sholnik
Love's Joy ..... Kreisler
Lullaby (manuscript) .... Mildred Wellerson
Elfantanz ..... Popper

Princess Theater, 3 p. m. Piano recital by Martha Baird:
Sarabande ..... Rameau-MacDowell
Allegro, Siciliano and Fugue ..... Dr. Arne
Nocturne, F Sharp major; Valse, Op. 64, No. 2; Etude, Op. 25, No. 12 ..... Chopin
Poemes des Montagnes, Op. 15 ..... D'Indy
Prelude, A minor ..... Debussy
L'Orient et L'Occident ..... Dvorsky
The Fountain of the Aqua Paola, Charles T. Griffes
"The Music Box" ..... Liadow
Etude Heroique ..... Leschitzky

TUESDAY

Aeolian Hall, 3 p. m. Song recital by Edna Mampell:
Je n'en jamais cheri ..... Gluck
Chi vuol la zingarella ..... Paisiello
Lescia ch'io piana ..... Handel
Un certo non so che ..... Vivaldi
Mother, O Sing Me to Rest ..... Franz
When Through the Piazzetta ..... Jensen
My Love Is Like a Red, Red Rose, Schumann
Jephtha's Daughter ..... Schumann
La Vague et la Cloche ..... Dupare
L'Heure Silencieuse ..... Staub
Cortege ..... Poldowski
Amour d'Antan ..... Chausson
Ballade des Femmes de Paris ..... Debussy
To Helen ..... Loeffler
Don't Care ..... Carpenter
To You, Dear Heart ..... Class
The Heart's Desire ..... Ireland
The Torch ..... Elgar

At 8:20 p. m. Costume recital by Frances Sonen:
Cho Cho San: The Jap Doll, J. L. Gaynor
Translation of Japanese poems, based on Japanese music themes: Butterfly; Fireflies; Slumber Song ..... Gertrude Ross
The Moon Child ..... Bainbridge Crist
Masha: Russian Folksong (sun in Russian)—Dearest Maiden .... Dargomischsky
Mother Darling ..... Gourillew
Dearest Child, God's Mercy on You, Paskhaloff
In the Corner; The Orphan (by request) ..... Moussorgsky
Mazie: Dates and Things ... Frederic Norton
The Secret of the Gull .... Claude Warford
The Brownies ..... Franco Leoni
Happy Lil Sal ..... Carrie Jacobs-Bond
My Shadow ..... Henry Hadley
Mother Dear ..... Mana Zucca
Little Miss Central Park West .. Fay Foster
Bob: Bumpty Bum! ..... Fay Foster
The Ambitious Duck ..... Frederic Norton
A Tale from Kipling ..... E. German
Shadow March ..... Teresa Del Riego
Vacation (by request) ..... Floy Bartlett

Princess Theater, 8 p. m. Song recital by Penelope Davies:
Sorrow ..... Wagner
Dreams (Study for Tristan and Isolde), Wagner
Ved Moders Grav (in Norwegian) ..... Grieg
Fylgia (in Swedish) ..... Stenhammer
Alt Falder Lovet I Lunden Taet (in Danish) ..... Sjorgren
Fattigmandstrost (in Norwegian) ... Sinding
Vaarlaengsler (in Norwegian) ..... Alnaes
Three Love Songs (poems by Tagore) (first time in America),
Bertha F. Wagener-Koopman
L'Orgull ..... Borodine
Spleen ..... Poldowski
Cythere ..... Poldowski
Adoration Profane ..... Tremisot
Now Like a Lantern ..... A. Walter Kramer
May Night ..... Hageman
I Want to Die While You Love Me, Burleigh
Lady Bug (from "Chinese Mother Goose Rhymes") ..... Crist
The Gray Winds, Dream Laden ..... Lane
Ecstasy ..... Rummel

Carnegie Hall, 8:15 p. m. Violin recital by Rudolph Polk:
Sonata, G minor ..... Tartini
Concerto, No. 3, B minor ..... Saint-Saens
Slavonic Dance, G minor .... Dvorak-Kreisler
Perpetual Motion ..... Burleigh
Swedish Dance ..... Aulin
From the Canebrake ..... Gardner
Ave Maria ..... Schubert-Wilhelmj
Serenade Espagnole ..... Chaminade-Kreisler
Bohemian Fantasy ..... Smetana

WEDNESDAY

Aeolian Hall, 8 p. m. Song recital by Helen Yorke:
Care Selve ..... Handel
My Mother Bids Me Bind My Hair .... Haydn
Yea and Nay ..... Old French
I've Been Roaming ..... Horn
Una voce poco fa (from "Barber of Seville") ..... Rossini
Obstination ..... Fontenailles
Vous dansez Marquise ..... Lemaire
Chere Nuit ..... Bachelet
Villanelle ..... Del Acqua
Who'll Buy My Lavender? ..... German
Russian Folksong ..... Arr. by Zimbalist
Solveg's Song ..... Grieg
Giometta ..... Old Italian
Voci primavera ..... Strauss
A Little Winding Road ..... Ronald
Butterflies ..... Seiler
Snow ..... Lie
The Wind's in the South ..... Scott

Carnegie Hall, 8:15 p. m. Concert of new Spanish music by the Schola Cantorum:
Folksongs of the Basque people. In modern settings by Basque composers.
Goiko Mendiyan (On the Mountain Tops), manuscript; Txori Urretxindorra (The Nightingale's Message) ..... Jesus Guridi
Itiuna (Melancholy), manuscript; Txorinusk Kaloian (The Bird in Its Cage), (first performance anywhere); Goixian On (Humorous Drinking Song), manuscript ..... Norberto Almandoz
Songs of Asturia and Spanish Galicia.
Rafaelo Diaz, tenor.
Compositions by Modern Composers of Catalonia.
El Cant de la Senyera (Flag Song of the Orfeo Catala) ..... Lluis Millet
Els Fadrins de Saint Boi (The Proud Bachelors) ..... Antoni Perez Moya
Remordiment (Remorse) ..... Enric Morera
El Fill de Don Gallardo (Bell Chorus), J. Sancho Marraco
Divendres Sant (Good Friday Music), Antoni Nicolau
For four choirs in thirteen parts.
Songs of Andalusia and Old Castile.
Rafaelo Diaz, tenor.
Catalonian Folksongs and Country Dances (Sardanas).
La Sardana de las Monjas (The Dance of the Nuns) ..... Enric Morera
Canco del Lladre (The Robber's Song), J. Sancho Marraco
La Gatal i en Belitre (Cat and Dog), Fanceso Pujol
El Rossinyol (Nightingale of France), Harmonized by Kurt Schindler
Los Fulles Seques. Sardana (The Dancing Ivy Leaves) ..... Enric Morera

THURSDAY

Aeolian Hall, 3 p. m. Song recital by Vernon Archibald:
Vittoria, mio core ..... Carissimi
Ch'io mai vi possa ..... Handel
Il lacerato spirito, from "Simon Boccanegra" ..... Verdi
Legende de la sauge, from "Le Jongleur de Notre Dame" ..... Massenet
Les Papillons ..... Chausson
Chant Provencal ..... Massenet
Mandoline ..... Debussy
Chant d'exil ..... Vidal
To Be Sung on the Waters ..... Schubert
Monotone ..... Cornelius
I Attempt From Lovesickness to Fly .. Purcell
But Lately in Dance ..... Arensky
I Am a Roamer Bold ..... Mendelssohn
Sunset (in press) ..... Mary Helen Brown
And So I Made a Villanelle ..... Cyril Scott
In a Garden Wild .... Florence Turner-Maley
A Ballynure Ballad; Down by the Sally Gardens ..... Old Irish
Forever and a Day ..... Hallett Gilberte

At 8:15 p. m. Song recital by Celine Ver Kerk:
Chide Me Not ..... Russian Folk-Song
How Wondrous the Fair Constellation . Gliere
Slumber Reigns ..... Gretchaninoff
De Rêve ..... Debussy
Chevaux de Bois ..... Debussy
Green ..... Debussy
Ballade des Femmes de Paris ..... Debussy
Dusk in June ..... Fay Foster
May Night ..... Richard Hageman
In the Night ..... Frederic Jacobi
At the Well ..... Richard Hageman
Le Temps des Lilas ..... Chausson
Danse Macabre ..... Saint-Saëns
Chanson Triste ..... Duparc
L'Attente ..... Saint-Saëns
Now Like a Lantern ..... A. Walter Kramer
My Eppie Adair ..... R. H. Hammond
A Memory ..... Blair Fairchild
O Hermit, O Veery ..... Henry Hadley

Carnegie Hall, 8:30 p. m. Concert by the Philharmonic Society:
Prelude, Chorale and Fugue (arranged by Abert) ..... Bach
Symphony No. 5, in C minor, Op. 67, Beethoven
Concerto in D major, Op. 77, for violin and orchestra ..... Brahms
Fritz Kreisler
Overture, "Tannhaeuser" ..... Wagner

FRIDAY

Carnegie Hall, 2:30 p. m. Concert by the Philharmonic Society:
Symphony in B minor, "Unfinished" . Schubert
Concerto in D major, Op. 77, for violin and orchestra ..... Brahms
Fritz Kreisler
Scherzo, "The Sorcerer's Apprentice" . Dukas
Two Elegiac Melodies, Heart Wounds, The Last Spring ..... Grieg
Overture, "1812" ..... Tschaikowsky

At 8:15 p. m. Concert by the People's Liberty Chorus:
Overture, "Semiramis" ..... Rossini
Orchestra
Cherubim Song ..... Bortnyansky
Chorus
Meditation, "Thais" ..... Massenet
Orchestra
The Heavens Are Telling ..... Haydn
A Tone ..... Corelius
Chorus of Women
Morning (Peer Gynt Suite) ..... Grieg
Orchestra
Danse Macabre ..... Saint-Saens
The Minstrel Boy ..... Thomas Moore
O Hush Thee, My Baby ..... Sullivan
Drink to Me Only With Thine Eyes ... Old English
Overture, Tannhaeuser ..... Wagner

Aeolian Hall, 3 p. m. Song recital by Rachel Morton-Harris:
Mi lagnero tacendo ..... Handel
The Lass With the Delicate Air ..... Arne
Dido's Lament ..... Purcell
My Heart Ever Faithful ..... Bach
Snowbells, Rosebud Mine ..... Schumann
A Plaint ..... Slonoff
The Secret ..... Schubert
Was I Not a Blade of Grass ... Tschaikowsky
The Maiden Speaks ..... Brahms
Morte ..... D'Erlanger
Chanson d'Automne ..... George Barrere
Dormez-vous ..... Wekerlin
Sur l'Eau ..... Hue
Dans la Plaine ..... Widor

At 8:15 p. m. Piano recital by Anis Fuleihan:
Sonata in A Flat ..... C. M. von Weber
Carnaval ..... Schumann
Valse, F Minor ..... Chopin
Scottish Dance (arranged by Alberto Jonas) ..... Chopin
Scherzo, C Sharp Minor ..... Chopin
Three Miniatures ..... Anis Fuleihan
Etude ..... Anis Fuleihan
A Night on Troodos ..... Anis Fuleihan

SATURDAY

Aeolian Hall, 3 p. m. Piano recital by Guiomar Novaes:
Allo-Chopin program—Two ballades, G minor F major; six etudes; sonata, Op. 35, in B flat minor; prelude; waltz; two mazurkas; scherzo in C sharp minor.

Calendar for the Current Week

SUNDAY—Aeolian Hall, 3 p. m., concert of the Symphony Society; Carnegie Hall, 3 p. m., pianoforte recital by Moiseiwitsch; 8:15 p. m., violin recital by Toscha Seidel; Metropolitan Opera House, 8:30 p. m., popular opera concert; Hippodrome, 8:15 p. m., concert by Mischa Levitzki, Leo Ornstein, Arthur Rubinstein and Leopold Godowsky; City College, 4 p. m., free organ recital by Samuel A. Baldwin.

MONDAY—Aeolian Hall, 3 p. m., ballad concert; 8:15 p. m., violoncello recital by Mildred Wellerson; Metropolitan Opera House, French opera, "Le Prophète"; Princess Theater, 3 p. m., piano recital by Martha Baird.

TUESDAY—Carnegie Hall, 8:15 p. m., violin recital by Rudolph Polk; Aeolian Hall, 3 p. m., song recital by Edna Mampell; 8:15 p. m., concert of songs for children in costume, by Frances Sonen; Princess Theater, 3 p. m., song recital by Penelope Davies.

WEDNESDAY—Aeolian Hall, 3 p. m., song recital by Helen Yorke; Carnegie Hall, 8:15 p. m., concert of the Schola Cantorum; Metropolitan Opera House, "Eugène Onégin"; City College, 4 p. m., free organ recital by Samuel A. Baldwin.

THURSDAY—Aeolian Hall, 3 p. m., song recital by Vernon Archibald; 8:15 p. m., song recital by Celine Ver Kerk; Carnegie Hall, 8:30 p. m., concert of the Philharmonic Society; Horace Mann Auditorium, Columbia University, 8:15 p. m., concert by the Letz Quartet; Metropolitan Opera House, 2 p. m., Italian opera "Zaza"; 8 p. m., "Marta."

FRIDAY—Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society; 8:15 p. m., concert by the People's Liberty Chorus; Aeolian Hall, 8:30 p. m., pianoforte recital by Anis Fuleihan; 3 p. m., song recital by Rachel Morton-Harris; Metropolitan Opera House, 8 p. m., French Opera, "The Blue Bird."

SATURDAY—Aeolian Hall, 3 p. m., piano recital by Guiomar Novaes; 8:15 p. m., concert for the benefit of the Blind Men's Improvement Society; Carnegie Hall, 3 p. m., pianoforte recital by Rachmaninoff; 8:15 p. m. concert by Leo Ornstein and orchestra; Metropolitan Opera House, 2 p. m., French opera, "Carmen"; 8 p. m., Italian opera, "Manon Lescaut"; Metropolitan Museum of Fine Arts, 8:15 p. m., free orchestra concert.

Programs of the Week

SUNDAY

Carnegie Hall, 3 p. m. Piano recital by Benno Moiseiwitsch:
Fantaisie in C major, Op. 17 .... Schumann
Variations, Op. 24 ..... Handel-Brahms
"Jardins Sous la Pluie"; "La Cathedrale Engloutie" ..... Debussy
Prelude in E minor ..... Catoire
Nocturne in E, Op. 62; Mazurka in A minor; Etude in C major, Op. 10, No. 7 ..... Chopin
"Hark, Hark, the Lark" ..... Schubert-Liszt
"La Campanella" ..... Liszt

Aeolian Hall, 3 p. m. Concert by the Symphony Society:
Symphony No. 6 (Pastoral) ..... Beethoven
Concerto for Violin with Orchestra, Op. 82 ..... Glazounoff
Jascha Heifetz.
Two Nocturnes: Nuages; Fetes .... Debussy

Hippodrome, 8:15 p. m. Concert by Leo Ornstein, Mischa Levitzki, Arthur Rubinstein and Leopold Godowsky:
Marche Militaire ..... Schubert-Tausig
Triana ..... Albeniz
Arthur Rubinstein.
Nocturne, Op. 15, No. 2, F Sharp minor, Chopin
Danse Negre ..... Cyril Scott

"Eugene Onegin" Last Opera Novelty To Be Sung Next Wednesday

Tschaikowsky's opera "Eugène Onégin"—"lyric scenes," the composer characterizes it—based on a famous poem by the popular Russian poet Pushkin, will be given for the first time in this country in its original form at the Metropolitan Opera House next Wednesday evening. With its production General Manager Giulio Gatti-Casazza will have completed his promised list of "novelties and revivals," making thirty-four different operas presented so far this season.

Although "Eugène Onégin" has been heard in this country only in concert form, it is one of the most popular operas in Russia. Even to-day the Bolsheviki are applauding it in Moscow. Writing about "Eugène Onégin" the composer said:

"The character of Tatiana, the heroine, is one that had been almost deified by the Russian people. She is a young and fashionable lady of society, showing those qualities of simple-hearted honesty and devotion which Turgenieff has revealed to us in his women characters."

The cast in detail will be as follows:
Tatiana ..... Claudia Muzio
Olga ..... Frances Ingram
Larina ..... Flora Perini
Filipievna ..... Kathleen Howard
Onegin ..... Giuseppe de Luca
Lenski ..... Giovanni Martinelli
Prince Gremine ..... Adamo Didur
Triquet ..... Angelo Bada
Zaretski ..... Millo Picco
A captain ..... Louis d'Angelo
Conductor, Artur Bodanzky

Richard Ordynski has prepared the mise en scène, while Mr. Giuli Setti has trained the chorus. Special dances have been arranged by Miss Rosina Galli.

The scenery has been painted by Joseph Urban, who also designed the costumes, which have been made in the atelier of the Metropolitan under the direction of Mme. Castel-Bert.

The Story

Act I. Eugène Onégin has been called from a wild life of pleasure to the deathbed of his sick uncle. After his relative's death the young man takes possession of his property. From the city he has brought a profound satiety of all enjoyment and a deep contempt for the society of mankind. At his solitary country seat he forms a friendship with a young fanatic, the poet Lenski. Through him he is introduced to Larina, owner of an estate. Her two daughters, Olga and Tatiana, correspond to the double nature of their mother, whose youth was a period of sentimentality in which she allowed herself to be affected, like others, by Richardson's novels, raved over Grandison and over the adventures of Lovelace with eager thrills. Life later made her rational, rather too rational and insipid. Olga is now a cheerful, superficial, pleasure-loving, silly girl. Tatiana is a dreamer. Her melancholy constantly increases through her reading of books once prized by her mother. Lenski is betrothed to Olga. At her first sight of Onégin Tatiana recognizes the realization of her dreams. In her enthusiasm she reveals her whole heart to him in a letter. Onégin touched by this love, feels a reawakening confidence in mankind. But he knows himself too well. He has not one quality that would fit him to be a husband. He considers it his duty to be frank, not to disappoint the trusting girl. He refuses her love and takes the blame upon himself. Tatiana receives his refusal with consternation.

Act II. Tatiana's name day is being celebrated with a ball. Onégin attends on Lenski's invitation. He is the subject of comment by the guests. Annoyed, he seeks to revenge himself upon Lenski by courting Olga. Lenski takes his jest seriously, quarrels with his friend and challenges Onégin to a duel. Social considerations force Onégin to accept the challenge, and Zaretski, a dueling, blustering landlord, fans Lenski's anger, so that a reconciliation is made impossible. This part of Pushkin's work is keen satire, an extraordinarily effective mockery of dueling. There is derision, too, on Onégin's side, for he chooses as his second his coachman, Gillot. But the duel itself is fought in earnest. Lenski falls, shot by his opponent's bullet. (This scene recalls the experience of the poet himself, who fell in a duel by the bullet of a courtier, Georg d'Anthes-Keckeren, who died in Alsace in 1895.)

Act III. Twenty-six years later. Onégin has restlessly wandered over the world. Now he is in St. Petersburg, at a ball given by Prince Gremine. He sees in Princess Gremine, an accomplished woman of the world, the former Tatiana. Now his passion is aroused in all its strength. He must win her. Tatiana, however, no longer loves him with her former ardor. When she upbraids Onégin for loving her only because she has become brilliant and worldly, she is only deceiving herself and her adorer as to her real feelings. At last she reveals her true feelings. She tells Onégin that she loves him as before, but explains that she will remain true to her wifely vows. Broken hearted, Onégin leaves her.

Other operas of the week will be: "Le Prophète" to-morrow evening, with Mmes. Muzio, Matzenauer and Mellish and Messrs. Caruso, Rothier, Mardones, Ananian, Reschiglian, Picco, Schlegel, Audisio and Paltrinieri. Miss Galli and Mr. Bonfiglio will dance. Mr. Bodanzky will conduct.

"Zaza," at a special matinee on Thursday afternoon, with Mmes. Farrar and Howard and Miss Quintina and Messrs. Crimi and Amato.

"Marta" Thursday evening, with Mmes. Barrientos and Perini and Messrs. Caruso and de Luca. Mr. Bodanzky will conduct.

"The Blue Bird" will have its last performance this season on Friday evening. It will be sung by Mmes. Delaunois, Ellis, Easton and Gordon and Messrs. Chalmers, Rothier, Ananian, Bada, Laurenti and Dua. Mr. Wolff will conduct.

"Carmen" will be sung for the last time this season at the Saturday matinee by Mmes. Farrar, Romaine, Tiffany and Berat and Messrs. Martinelli, Whitehill, Rothier, Ananian, Dua and Laurenti. Miss Galli and Mr. Bonfiglio will dance. Mr. Wolff will conduct.

"Manon Lescaut" will be sung at popular prices on Saturday evening by Mmes. Muzio and Marsh and Messrs. Crimi, Scotti, de Segurola, d'Angelo, Reschiglian, Bada, Paltrinieri and Audisio. Mr. Papi will conduct.

"Paoletta" Opera by Floridia at the Capitol

An unusual degree of interest centers in the musical feature at the Capitol Theater for the week in "Paoletta," a romantic grand opera in English, which will be heard in New York for the first time. The production will be under the personal supervision of the composer, Pietro Floridia.

Although new to New York, "Paoletta" is by no means new. The Ohio Valley Exposition, commemorating the centennial of the inauguration of steam river navigation, held in 1910, officially adopted the work and sponsored its production at the Cincinnati Music Hall, where twenty-eight performances were sung with an attendance of 80,000. Presented as essentially an English language work, the singers who created the rôles were all English-speaking artists, American by birth. These included Bernice de Pasquali, David Bispham, Edna Showalter, Carl Gantvoort and other well known singers.

The opera is of a spectacular character. Edna Showalter will be heard in the rôle she created ten years ago, that of the Princess Paoletta, with Caroline Andrews alternating. Cesar Nesia, a tenor, of Milan, will sing Don Pedro, with Judson House alternating. To Wilfred Glenn will go the part of the haughty King of Castile, while Bertram Bailey will have David Bispham's rôle of Gomarez, the Moorish wizard. William Robyn will sing Gerda, the Spanish high priest. The locale is Spain of the fifteenth century.

Schumann-Heink in Brooklyn

On Easter Sunday night, April 4, Mme. Ernestine Schumann-Heink will give a recital at the Brooklyn Academy of Music. She will be assisted by Nina Fletcher, violinist. Mrs. Katherine Hoffman will be the pianist. Mme. Schumann-Heink will sing by request five songs by Frank La Forge, "Flander's Requiem," "Expectancy," "Retreat," "To a Messenger," "Where the West Begins." She will also include in her program "Agnus Dei," with violin obbligato, accompanied by Miss Fletcher.

To-night's "Opera Concert"

At to-night's "opera concert" a program of Italian music will be rendered. Artists taking part will be Mmes. Maria Barrientos, Marie Rappold and Jeanne Gordon and Messrs. Orville Harrold, Morgan Kingston, Renato, Zanelli and Millo Picco. The orchestra will be under the direction of Giuseppe Bamboschek.

Benefit for Coffee Stand

The thirty-fourth annual benefit concert for the St. Andrew's One-Cent Coffee Stand Society will take place at Carnegie Hall Thursday evening, April 29. A high-class program will be provided as usual.

The object of the benefit is for the support and enlargement of this much needed and practical work. The starving and destitute poor in general look to the St. Andrew's one-cent coffee stands, where for one cent they are sure of a good, warm, clean and wholesome meal without a question. During the last year more than 98,789 portions of food were served at the coffee stands and the restaurant at 81 West Eighth Street. More than 19,992 portions were given away. On Thanksgiving Day about 1,200 people were fed.

Music Notes

The characteristic dance of Barcelona and the Catalans, the "Sardana," will be sung by the chorus at the concert of the Schola Cantorum on Wednesday evening at Carnegie Hall. Sardana is a round dance, executed by men and women in rings and circles, beginning with slow, lilting steps and working up to graceful, exuberant capers. Brought across the Mediterranean in hoary ages of antiquity by Phœnicians or Greeks, this dance was long secretly practiced in the Emporda Valley of the Pyrénées until in the last twenty-five years it was purposely revived (like the English Morris dances) as a distinct national asset and an expression of the racial characteristics of the Catalans. This revival, much more than the Morris movement, has actually taken hold of the entire race, and all the composers have vied with each other in supplying the need for Sardanas, both instrumental (for the characteristic "Cobla" band) and choral. Enrico Morera, Lamote de Grignon and Pablo Casals have written favorite Sardanas, and two of Morera's will be sung for the first time in the United States.

Other numbers on the program are ballads and folksongs, sad and gay. But the chief offering, and one appropriate to the approaching spirit of Holy Week, is the "Good Friday Music" by Antonio Nicolau, director of the conservatory at Barcelona, for two choirs, a group of folk-singers and solo-quartet (to be sung by Helen Mara, Pearl Benedict-Jones, Judson House and Fred Patton). This work has been pronounced by Joseph Bonnet and many other musicians one of the most important contributions to modern religious music.

Between the choral numbers Rafaelo Diaz, tenor, of the Metropolitan Opera Company