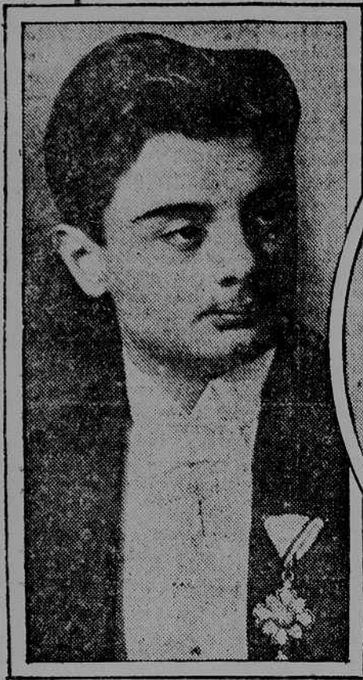
In the World of Music and Musicians



Kerekjarto, Violinist.

Louise Homer, Contralto. PHOTO © BIRE DUPONT

Matilda Lozano, Pianist MISHKIN PHOTO

Dai Buell, Pianist

Josef Borissoff, Violinist, © LUMIÈRE STUDIOS

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AMONG THOSE WHO WILL APPEAR IN CONCERT DURING THE WEEK

Reflections Concerning the Development of Italian Music

O. G. Sonneck's Survey of Conditions in Italy; Scarcity of Instrumental Music; Casella and the Modernists

By H. E. Krehbiel

In a necessarily hurried comment on some new music by the Italian Casella ("Italia"), performed by the Philadelphia Orchestra last Tuesday night, we made reference to the stagnation into which all music except the opera has lain in Italy for nearly two centuries. It was impossible then, it is impracticable now, to discuss this phenomenon, for it would involve a survey of the history of Italian music since the invention of the opera, which was the great fundamental cause of the degradation of the instrumental and ecclesiastical art for which once all the natives of the Occidental world looked to the land from which came the renascence of all forms of culture. Such a survey, full of suggestion as well as fact, though limited in scope, was made by Mr. Oscar G. Sonneck twenty years ago in a German essay written for the journal of the International Musical Society and republished in translation in the author's collection of essays entitled "Suum Cuique" (G. Schirmer, 1916) to which we are beholden for most of the historical material which we shall bring forward here. A large portion of Mr. Sonneck's splendid disquisition is devoted to the opera, which he treats also as a degenerate offspring and which he holds responsible for the decay of pure music in Italy. Against its pernicious influence the fine minds of Italy labored in vain through the seventeenth and eighteenth centuries and down to the middle of the nineteenth, when the uplift which he hails in the concluding pages of his essay may be said to have begun. The condition of instrumental music as late as 1860 may be guessed from the words of an Italian writer, Zuliani, who in discussing the state of music in Rome in 1878, said:

"Twenty years ago pure instrumental music was a thing unknown in Rome; . . . a few maestri cultivated the German classics. . . . The pianists played nothing but opera music in poor arrangements. . . . Tullio Ramacciotti, an excellent violinist, a highly educated and progressive-minded artist, was the first to venture upon the unpopular mission of inviting the public to attend quartet soirées—with slight success; some few foreigners came to them; Roman society, even the liberally educated, felt a holy horror when anybody so much as mentioned classical instrumental music . . . It was a thankless apostolate."

This in 1851; it was not until 1862 that a string quartet of Cherubini's was publicly performed in Italy. Then, under the influence of Liszt, whose association with the Roman Church no doubt helped him to the ear and mind of Italian musicians (though of this Mr. Sonneck says nothing), Sgambati, a pupil of Liszt, and Pinelli, a pupil of Joachim, attempted to open a way to the instrumental classics. The former gave the Romans their first opportunity to hear one of Beethoven's symphonies. Pinelli gave some orchestral concerts, and at the first of them his receipts were 14 lire—about $3—and he had to pay the wages of sixty musicians.

Attempts to Stimulate Orchestral Concerts

The movement spread from Rome to Florence, Lucca, Naples, Modena, Milan, Pisa, Brescia, Turin. Quartet societies were formed, journals were established, prizes were offered and won by such admirable musicians as Bazzini, Faccio and Martucci. In 1876 Andreoli gave "popular" concerts of chamber and symphonic music. After the orchestras of La Scala and Turin had won renown in Paris in 1878 Giulio Ricordi, the great publisher in Milan, organized the Societa Orchestrale del Teatro Scala and gave from four to six annual concerts under Faccio. We have programs of these for several years of a later period and they are admirable; but at first they were closed to German composers. But they had to yield after "Lohengrin" few years later they were international in scope and spirit.

We cannot trace the progress of instrumental music in other cities. As yet, we fancy that outside of the places mentioned its cultivation is still in the hands of small organizations, largely private clubs. Writing in 1900 Mr. Sonneck observed with something like prescience:

"It were well if the quartet associations should decide to abandon, first of all, their character as private clubs, and then to moderate their Teutomania so that more Italian manuscripts might see the light. By such means the interest in concert music might be carried down among the people, for the upper ten thousand are not invariably the real banner-bearers of progress. Above all, however, it would soon be evident that plenty of symphonies and quartets are composed. In these spheres an unexpected increase in production would be seen. And it is more than probable that from among the mass of insignificant works destined for the dust heap a certain number would emerge worthy to be set along side of those by Sgambatti, Martucci and Bossi. Who can say that the artistic revival of Italy would then not go hand in hand with her material progress? Who can say that Italy would not again become, even in music, one of the Great Powers?"

Italian Works Heard Here in the Past

Considering how little the Italians have themselves done for the instrumental music of Italian composers, it is little to be wondered at that so little of that music has been heard in New York. The overture to "William Tell" has, of course, been with us ever since we have had orchestras to play it. Long ago, too, in what is beginning to loom up in our mind as the golden age of symphonic concerts, we used to hear occasionally an overture by Cherubini ("Lodoiska," "Les Abencirages," "Anacreon," "Lea deux Journées," "Faniska"). Bazzini's overture, "King Lear," was played by Theodore Thomas's Orchestra in 1886, Sgambati's Symphony somewhere about the same time. Then there came a long interregnum touching which our memory is a blank in this respect. When Walter Damrosch occupied a brief space in the history of the Philharmonic Society, he gave us Caetani's Prelude in E major. Under Mahler's artistic administration of the same society we heard Bossi's intermezzi "Goldoniani," Busoni's "Berceuse élégiaque" and suite—"Turandot," Sinigaglia's "Le Baruffe Chiozete"—the last three compositions at a concert which Mahler designed to be an Italian one, but which he filled out with Mendelssohn's "Italian" symphony.

We are relying on our memory for these data and are no doubt omitting a few compositions which did not leave a deep enough impression to be retained. In February, 1919, Mr. Walter Damrosch brought forward Casella's "Films" and Mr. Stransky Respighi's "Fountains of Rome."

The Younger School of Composers

The performance of Casella's "Italia" by the Philadelphia Orchestra last Tuesday evening aroused the recollection of the dreadful thing to which Mr. Damrosch gave a hearing last year. We should have been glad had the memory gone to sleep forever and would as lief sit in a boilershop for the same length of time as hear two of the pieces again. If this be music then the music of a hundred electric riveters at work could do no more damage to our eardrums or give more offense to our artistic sensibilities than did the roaring, rumbling, creaking, clanking, clattering noises which Mr. Damrosch dragged out of the orchestra and which were supposed to evoke within us the image of the passing by of a battery of German howitzers. Besides, we do not wish to have such an image evoked in the concert room. The noises which the same composer made in his alleged effort to publish his impressions of Italy were no better, and we find no extenuation in the composer's statement that he tried in writing the wickedly cacophanous thing to conjure up the glare of tragedy, superstition and passion under the terrible heat of the sun or in the hell of the sulphur mines."

We have promises of more Italian music in our concert rooms this season. Compositions by de Sabato, Malipiero, Pick-Mangiagalli; others may be in the offing. Conductors need not go to Europe to find the works by the younger school of Italian composers; the house of Ricordi can give them an ample supply. Here is an incomplete list of their recent publications for orchestra: Alacona, Inmezzo, from the opera "Merra"; Alfano, "Suita romantica"; Casella "Couvent sur l'Eau"; De Sabata Suite in four movements, and "Juventus," a symphonic poem (both to be played in New York this season); Guarneri, "Uno Nota d'Orienta" (the composer's impressions of Spain); Maranuzzi, a symphony; Mule, "Sicilia Canora" (more impressions, this time of Sicily); Pick-Mangiagalli, two preludes, "Sortilegi," a symphonic poem, "Preludio e Rondo fantastico"; Respighi, "Antica Danza e Aria," and "Ballata delle Gnomidid"; Ricci Signorini, Italian Rhapsody—let us hope in different mood than Casella's, but that at least some of it will be straightforward song like that which was wont to flow from Italian lips, not horrific din nor unintelligible blurbs like those which came to Dante's ears from the wrathful souls in inferno who were underneath the water, whose sobs made the surface to bubble and of whom the Mantuan said: "Fitti nel limo dicon: 'Tristi fummo nell' aer dolce che dal sol s' allegra, portando dentro accidioso fummo; or ci attristiam nella beletta negra!' Quest' inno sigorgolian nella strozz che dir noi posson con parola integra."

("Fixed in the slime they say: 'Sullen were we in the sweet air; that is, gladdened by the sun, carrying lazy smoke within our hearts; now lie we here sullen in the black mire.' This hymn they gurgle in their throats, for they cannot speak in full words."

Symphony Society

The first pair of concerts in the New York Symphony Society's historical cycle and the first of this orchestra's morning concerts for children will take place this week.

In the Carnegie Hall historical cycle, in which the orchestra will demonstrate the development of symphonic music and the symphonic orchestra, the first pair of concerts, for Thursday afternoon and Friday evening, will have Louise Homer, contralto, as soloist. The program will include Rameau's Airs de Ballet from the opera "Dardanus," for the first time in New York; Gluck's Overture to "Iphigenia" in Aulis"; Concerto No. 1 in F for horns, oboes, bassoons, solo violin and string orchestra by Bach; Haydn's Symphony in D minor, "The Clock," and concerto for strings and double choir of wind instruments in F by Handel. Mme. Homer will be heard in the aria "Che faro" from "Orpheus and Euridice," by Gluck, and the air "Empio" from Handel's "Julius Cæsar."

For the Saturday morning concert for children in Aeolian Hall a program has been prepared for the understanding of youngsters up to thirteen years old. Mr. Damrosch will explain for the children in terms of their comprehension the following program, which will be played by the orchestra. Weber's Overture, "Freischutz"; the Adante and Minuet from Haydn's Symphony in D, "The Clock"; two Russian folksongs by Liadow (Cradle Song and Song of the Mosquitoes), and the Dragon Fly, polka mazurka, by Strauss.

Calendar for the Current Week

SUNDAY—Carnegie Hall, 2:30 p. m., violin recital by Efrem Zimbalist; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 3 p. m., concert by the Symphony Society; Princess Theater, 2:30 p. m., piano recital by Margot de Blanck; City College, 4 p. m., Samuel A. Baldwin's free organ recital; Hippodrome, 8:15 p. m., concert by Jan Kubelik and orchestra; Henry Miller's Theater, 9 p. m., piano recital by Frederick H. Cheeswright; Madison Square Garden, 8:15 p. m., concert by Claudia Muzio, Florence Macbeth and José Mardones.

MONDAY—Carnegie Hall, 8:15 p. m., violin recital by J. Piastro Borissoff; Aeolian Hall, 3 p. m., piano recital by Dai Buell; 8:15 p. m., piano recital by John Meldrum.

TUESDAY—Carnegie Hall, 2:30 p. m., concert by the National Symphony Orchestra; 8:15 p. m., violin recital by Duci de Kerekjarto; Aeolian Hall, 8:15 p. m., concert by the Beethoven Association; Lexington Theater, French opera, "Carmen."

WEDNESDAY—Aeolian Hall, 3 p. m., piano recital by Jacques Jolas; Carnegie Hall, 8:15 p. m., piano recital by Jacques Pintel; City College, 4 p. m., Samuel A. Baldwin's free organ recital.

THURSDAY—Carnegie Hall, 3 p. m., concert by the Symphony Society; 8:15 p. m., concert by the Boston Symphony Orchestra; Aeolian Hall, 8:15 p. m., piano recital by Marie Mikova.

FRIDAY—Hotel Biltmore, 11 a. m., first morning musicale; Aeolian Hall, 3 p. m., violin recital by Charlotte Demuth Williams; 8:15 p. m., piano recital by Alexander Gunn; Carnegie Hall, 2:30 p. m., concert by the National Symphony Society; Brooklyn Academy of Music, 8:15 p. m., concert by the Boston Symphony Orchestra; Lexington Theater, 8:15 p. m., Italian opera, "Aida."

SATURDAY—Carnegie Hall, 2:30 p. m., concert by the Boston Symphony Orchestra; 8:15 p. m., violoncello recital by Mildred Wellerson; Aeolian Hall, 3 p m., concert by the London String Quartet; 8:15 p. m., piano recital by Edwin Hughes.

New York Opera Association

"Carmen" has been selected by the New York Opera Association for the initial performance of the season at the Lexington Theater, next Tuesday evening. The aims of this association, which is in process of formation, are to furnish opera at popular prices and to give young American singers the opportunity of making their début in this country. Both aims will be achieved in "Carmen," as popular prices will prevail, and Miss Irene Bonheur and Miss Hallie Stiles, two young American sopranos, will make their first appearance.

Miss Bonheur will sing the title rôle of Carmen and Miss Stiles will be Micaela. Auguste Perisse will be Don José, Joseph Martel, Escamillo and Thalo Picchi, the Italian basso from La Scala of Milan, Zuniga. Fulgenzio Guerrieri will conduct and Miss Margot Ladd will be prima ballarina.

On Friday, November 5, "Aida" will be presented. The various rôles have been cast as follows: Radames, Carla Marziali; Aida, Elena Kirmes, Amneris, Ada Paggi; Amonasro, Thalo Picchi, and the King, Auguste Ottini. Signor Guerrieri will conduct and Miss Ladd lead the ballet.

The season will be continued every Tuesday and Friday evening until December 10. Other productions planned are "Cavallaria Rusticana" and "Pagliacci" as a double bill, "Traviata," "Otello," "Giaconda," "Faust," "Rigoletto," "Travatore," "Mignon" and "Fe-

Beethoven Association

The Beethoven Association will give the first of its series of subscription concerts on Tuesday evening, November 2, at 8:15, at Aeolian Hall. The artists taking part will be Florence Hinkle, the London String Quartet and Harold Bauer. The opening number will be the Beethoven Quartet in E flat major, Op. 74, in which the London String Quartet will be heard. Following this Florence Hinkle will sing Beethoven's songs, "Busslied," "Mailied" and "Neue Liebe, Neuses Leben," in English, with Harold Bauer at the piano, and a group of Beethoven's Scottish folksongs, "Faithful Johnny," "Sally in Our Alley" and "Highland Laddie," with accompaniment of piano, violin and violoncello. The program will close with Brahms's Piano Quartet in G minor, Op. 25, played by Mr. Bauer and Messrs. Levey, Warner and Evans, of the London Quartet.

Geraldine Farrar to Open Newark Concert Season

Next Thursday evening Mme. Geraldine Farrar will open the season's World Famous Artist Series of concerts at the Newark Armory. She will be assisted by Edward Schofield, barytone, and Ada Sassoli, harpist. The program will be as follows:

Vittoria ..... Carissimi
O Tu Palermo ..... Verdi
Edward Schofield.

Bourree ..... Bach
Pastorale ..... Scarlatti
Il Etait Une Bergere ..... Eighteenth Century
Le Petit Roi d'Yvetot.
Ada Sassoli.

Dedication ..... Schumann
Rosehuds; Messages ..... Schumann
R. May ..... Franz
Serenade ..... Strauss
Geraldine Farrar.

L'Amour de Moi ..... Old French
Chanson de Route ..... Puget
Le Cor ..... Flegier
L'Angelus (Breton folktune).
Arranged by Bourgault-Ducoudray
Edward Schofield.

Recitative and aria, "Batti, Batti" (from "Don Giovanni") ..... Mozart
Geraldine Farrar.

Chanson de Guillot ..... Perilhon
Em Bateau ..... Debussy
Pieces de Concert ..... Busser
Ada Sassoli.

May, the Maiden ..... Carpenter
Lassie Lindsay ..... Arranged by Kreisler
Swing Low, Sweet Chariot ..... Burleigh
Invictus ..... Huhn
Edward Schofield.

I Love Thee ..... Grieg
None But the Lonely Heart ..... Tschaikowsky
Songs My Mother Taught Me ..... Dvorak
The Gardener ..... Wolf
The Snow Drop ..... Gretchaninoff
Geraldine Farrar.

Music Notes

The Oratorio Society of New York announces that the gala performance of "The Messiah" will be given in Carnegie Hall on Monday evening, December 27, instead of Tuesday evening, December 28, as formerly announced. On account of the engagement in Chicago of Frederick Patton, who was to have sung the bass part, Royal Dadmun has been engaged to take his place.

Walter Greene, barytone, will give his annual New York recital in Aeolian Hall on Wednesday afternoon, November 10, at 3 o'clock.

Jacques Pintel, who will give his first piano recital in America next Wednesday evening at Carnegie Hall, was born in Odessa of French parents.

At fifteen he entered the Paris Conservatoire by competition. Here young Pintel studied principally under Charles de Beriot, a pupil of Mendelssohn. In 1900 Mr. Pintel carried off the "Premier Prix" at the Conservatoire, after which he entered upon his virtuoso career in Paris, touring all of France and subsequently visiting England, where he remained until he began his tour, which included successes in the principal cities of China, Australia, New Zealand, Burmah and India. Besides this tour, Pintel gave many concerts in London with the London Symphony Orchestra, Queen's Hall and Albert Hall. In Paris he appeared with the orchestra of Edouard Colonne and in numerous recitals.

The Philharmonic Orchestra and Josef Stransky are occupied with rehearsal for the opening Philharmonic concerts on November 11 and 12. The Philharmonic conductor will appear before his audience at the Thursday evening concert for the first time as a full-fledged American, having acquired his citizenship last June.

There will be no soloist at the opening pair of concerts, which will follow the policy of last season in the presentation of different programs on Thursday evening and Friday afternoon.

The Brooklyn series of Sunday afternoons will be opened with a Beethoven program on November 14, Fritz Kreisler assisting.

Birgit Engell, a Danish soprano, known in Europe, will make her first American appearance in Carnegie Hall on November 10.

Joseph Schwartz, Russian barytone, will make his American début as a recital singer in Carnegie Hall on January 3.

Joan Manén, Spanish violinist, will appear in Carnegie Hall on November 16.

Mozart will be the subject of the second concert in the Damrosch historical cycle of the New York Sym-

Programs of the Week

Sunday

Carnegie Hall, 2:30 p. m. Violin recital by Efrem Zimbalist:

Concerto, A major ..... Mozart
Chaconne ..... Bach
Andante Cantabile ..... Tschaikowsky-Auer
Jota Navarre ..... Sarasate
Carmen Fantasy ..... Bizet-Sarasate

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

Symphony No. 8, F major, Op. 93, ... Beethoven
Piano Concerto, G minor, Op. 22, ... Saint-Saens
Matilda Lozano.
Impressioni del Vero (second series):
Colloqio di Campane (Dialogue of the Bells; I Cipressi e il Vento (The Cypresses and the Wind) ..... Baldoria
Campestre (Rustic Festival) (first performance in New York) ..... Malipiero

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

Symphony No. 7 in A ..... Beethoven
Adagio for strings ..... Lekeu
Suite "Masques et Bergamasques" ..... Faure
Redemption ..... Franck

Princess Theater, 2:30 p. m. Piano recital by Margot de Blanck:

Prelude and Fugue, F minor ..... Bach-Liszt
Sonata, Op. 22, No. 1 ..... Beethoven
Nocturne, Etude, Waltz ..... Chopin
Danza Cubana ..... Cervantes
"Danza de las Brujas" ..... De Blanck
Etude, F minor ..... Liszt-Paderewski
Rhapsodie No. 10 ..... Liszt

City College, 4 p. m. Samuel A. Baldwin's free organ recital:

Sonata, A minor ..... Andrews
Benedictus; Pastorale ..... Reger
Prelude and Fugue, D major ..... Bach
Prelude, D flat ..... Chopin
Theme varied in E ..... Faulkes
Ave Maria ..... Schubert
Overture to "William Tell" ..... Rossini

Hippodrome, 8:15 p. m. Concert by Jan Kubelik and orchestra:

Overture, "Magic Flute" ..... Mozart
Orchestra.
Concerto, C major ..... Kubelik
Jan Kubelik with orchestra.
Havanaise; Introduction and Rondo Capriccioso ..... Saint-Saens
Jan Kubelik.
Carneval ..... Dvorak
Orchestra.
Concerto, D major ..... Paganini
Jan Kubelik with orchestra.

Henry Miller's Theater, 9 p. m. Piano recital by Frederick H. Cheeswright.

Silver Clouds; Of Br'er Rabbit, The Eagle; Rigaudon ..... MacDowell
Sonata, A major ..... Calman
Arabesque, G major; Voiles; Pagodes; La Terrasse des Audiences du Clair de Lune; Minstrels ..... Debussy
Le Coucou ..... Daquin
Sonatine ..... Ravel
Gnossienne, No. 1 ..... Satie
Boures Fantasque ..... Chabrier

Madison Square Garden, 8:15 p. m. Concert by Claudia Muzio, soprano; Florence Macbeth, soprano; José Mardones, bass, and orchestra:

Overture, "Tannhauser" ..... Wagner
Bell Song (from "Lakme") ..... Delibes
Florence Macbeth.
Suite, "Peer Gynt" ..... Grieg
Aria, "O tu Palermo" (from "Vespri Siciliani") ..... Verdi
José Mardones.
Selections.
Claudia Muzio.
Waltz, "On the Beautiful Blue Danube," ..... Strauss
Charmant Oiseau (from "The Pearl of Brazil") ..... David
Symphony, "Pathetique," No. 6. ..... Tschaikowsky
Piff Paff! (from "The Hugenots"). ..... Meyerbeer
José Mardones.
Hungarian Rhapsody No. 11 ..... Liszt

Monday

Aeolian Hall, 3 p. m. Piano recital by Dai Buell:

Fourth Sonata (Keltic), Op. 59 ..... MacDowell
Arietta, Op. 12, No. 1; Kobold (Puck), Op. 71, No. 111; At the Cradle, Op. 65, No. 5 ..... Grieg
The Joy of Autumn, Op. 62, No. 12; Song Outside the Prince's Door (Edgar Thorn); Of Brer Rabbit, Op. 61, No. 11; Clair de Lune, Op. 37, No. 1; Witch, Op. 38, No. 4; The Brook, Op. 32, No. 11; Dance of the Dryads, Op. 19, No. 4 ..... MacDowell
Perpetual Motion ..... Aikan (MacDowell)
Some Dances, Op. 24 ..... Chausson
Etude ..... Scriabine
Echoes ..... Guy-Ropartz
Fire of Spring ..... Schnizer
Etude ..... Schnizer

Aeolian Hall, 8:15 p. m. Piano recital by John Meldrum:

Prelude No. 1, C major ..... Bach
Prelude and Fugue, E minor, Op. 35, No. 1 ..... Mendelssohn
Sonata, A flat, Op. 26 ..... Beethoven
Impromptu, F sharp major, Op. ..... Ireland
Etudes; Ballad, G minor, Op. 23 ..... Chopin
Rhapsodie, F sharp minor, Op. 11, No. 2. ..... Dohnanyi
Ave Maria (from "Harmonies Poetiques et Religieuses") ..... Liszt
Etude de Concert, F sharp, Op. 36. ..... MacDowell

Carnegie Hall, 8:30 p. m. Violin recital by J. Piastro Borissoff:

Chaconne ..... Vitalli
Concerto, D major ..... Tschaikowsky
Poems du Nord; Humoresque Orientale; Variations sur Hymn National de Grece ..... Piastro-Borisoff
Caprice (After waltz by Saint-Saens). ..... Vieuxtemps
Etude, Op. 2, No. 1 ..... Scriabine
La Gitana ..... Kreisler
Introduction and Tarantelle ..... Sarasate

Tuesday

Carnegie Hall, 2:30 p. m. Concert by National Symphony Orchestra. Sunday evening's program repeated.

At 8:15 p. m. Violin recital by Duci de Kerekjarto:

Chaconne ..... Bach
Ave Maria ..... Schubert
Nocturne, D flat major ..... Chopin
Perpetuum Mobile ..... Ries
The Nightingale ..... Sarasate
Witches' Dance ..... Paganini

Wednesday

Aeolian Hall, 3 p. m. Piano recital by Jacques Jolas:

Andantino con Variazione ..... Schubert-Tausig
Ballad (Edward); Capriccio, F sharp; Rhapsodie, E flat ..... Brahms
Keltic Sonata ..... MacDowell
From a set of Moods:
Moonlight; Humoresque ..... Brockway
Invocation; Puerto, E flat ..... Albeniz
Islamey (Oriental fantasy) ..... Balakirew

City College, 4 p. m. Samuel A. Baldwin's free organ recital:

Concerto, C minor ..... Handel
Berceuse ..... Vierne
Prelude and Fugue, A minor ..... Bach
Epithalamium; Minuet ..... Hollins
Rhapsodie Catalane ..... Bonnet
Within a Chinese Garden ..... Stoughton
Love Song; Ride of the Valkyries. ..... Wagner

Carnegie Hall, 8:15 p. m. Piano recital by Jacques Pintel:

Toccata and Fugue, D minor ..... Bach-Tausig
Sonata, B minor; Prelude; Mazurka; Etudes; Scherzo, B minor ..... Chopin
Andantino con Variazione ..... Schubert-Tausig
Withered Flowers; Thou Art Repose; Wandering ..... Schubert-Liszt
Idylle ..... Chabrier
Mazeppa ..... Liszt

Thursday

Aeolian Hall, 8:15 p. m. Piano recital by Marie Mikova:

Sonata, Op. 57 ..... Beethoven
Three movements from the "Exotique" Suite; March (Tartar theme); In Spring (Chinese melody); Ballad (Japanese theme) ..... Novak
Two Sketches of Anjou ..... Lekeu
Hair; Minstrels ..... Debussy
Rhapsodie No. 11 ..... Liszt
Gnomes Wish; Etude, G flat; Etude, E; Etude, C; Ballad, G minor ..... Chopin

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

"Little" Symphony No. 8 ..... Beethoven
Two Collaborations of Anjou ..... Lekeu
Prelude, Chorale and Fugue ..... Franck
Symphonic Poem, "Tasso" ..... Liszt

Friday

Hotel Biltmore, 11 a. m. Morning musicale by Rosa Raisa and Giacomo Rimini:

Largo al Factotum (from "Il Barbiere di Siviglia") ..... Rossini
Giacomo Rimini.
Vespri Siciliani ..... Verdi
Rosa Raisa.
Aria, "Voir Griselidis" (Griselidis). ..... Massenet
Paul Althouse.
Toreador Song (from "Carmen") ..... Bizet
Giacomo Rimini.
None but the Lonely Heart ..... Tschaikowsky
My Curly Headed Baby ..... Clutsam
Vous Dansez Marquise ..... Lemaire
Rosa Raisa.
We Two ..... Kramer
Someone Worth While ..... Ward-Stephens
Top of the Morning ..... Mana-Zucca
The Blind Ploughman ..... Clarke
Paul Althouse.
Casta Diva (from "Norma") ..... Bellini
Rosa Raisa.
Duet from "Il Trovatore" ..... Verdi
Rosa Raisa and Giacomo Rimini.

Carnegie Hall, 2:30 p. m. Concert by the National Symphony Orchestra:

Fourth Symphony, D minor ..... Schumann
Suite with Violoncello obbligato ..... Bloch
Romeo and Juliet ..... Tschaikowsky

Aeolian Hall, 3 p. m. Violin recital by Charlotte De Muth Williams:

Sonata, D major ..... Handel
Spanish Symphony ..... Lalo
Rocky Mountain Sketches ..... Burleigh
Hymn to the Sun ..... Rimsky-Korsakoff-Kreisler
Mazurka ..... Chopin-Kreisler
Tambourin Chinois ..... Kreisler

Aeolian Hall, 8:15 p. m. Piano recital by Alexander Gunn:

Italian Concerto ..... Bach
Sonatine ..... Ravel
Keltic Sonata ..... MacDowell
Les Matinées; Le Pastour ..... Franck
de l'Escarpolette; Petites Litanies de Jesus ..... Grovlez
Le Tombeau de Couperin ..... Ravel
Voiles ..... Debussy
Irish March-Jig (Maguire's Kick) ..... Stanford-Grainger

Saturday

Aeolian Hall, 3 p. m. Concert by the London String Quartet:

Quartet No. 13, D minor ..... Mozart
Folksong quartet in one movement, Op. 18 (Fantasy) (On a Berkshire Melody) ..... Novak
"Dance to Your Daddy" ..... Wagner
Two Sketches, Op. 15 ..... Bax
By the Tarn; Jack o' Lantern ..... Goossens
Molly on the Shore ..... Grainger
Quartet, G minor, Op. 10 ..... Debussy

Aeolian Hall, 8:15 p. m. Piano recital by Edwin Hughes:

Chaconne ..... Bach-Busoni
Fagodes; La Soirée dans Grenade; Jardins sous la Pluie ..... Debussy
Mazurka, Op. 33, No. 4; Mazurka, Op. 17, No. 4; Mazurka, Op. 24, No. 4; Mazurka, A minor (to E. Gallard); Ballad, Op. 23 ..... Chopin
Bali Dance (Zuni Indian) ..... Gruna
Novellette; Elfin Dance ..... MacDowell
Turkey in the Straw. Set by David Guion
Concert Paraphrase on the "Wiener Blut" Waltz of Strauss ..... Hughes

Carnegie Hall, 2:30 p. m. Concert by the Boston Symphony Orchestra:

Symphony No. 1, E minor ..... Sibelius
The Fall of the House of Usher ..... Hill
Poem of Ecstasy ..... Scriabine

Carnegie Hall, 8:15 p. m. Violoncello recital by Mildred Wellerson:

Sonata ..... Corelli
Concerto, A minor ..... Volkmann
Suite, D major ..... Bach
El Cantor de los Moros ..... Skornik
Lullaby ..... Weissenberg