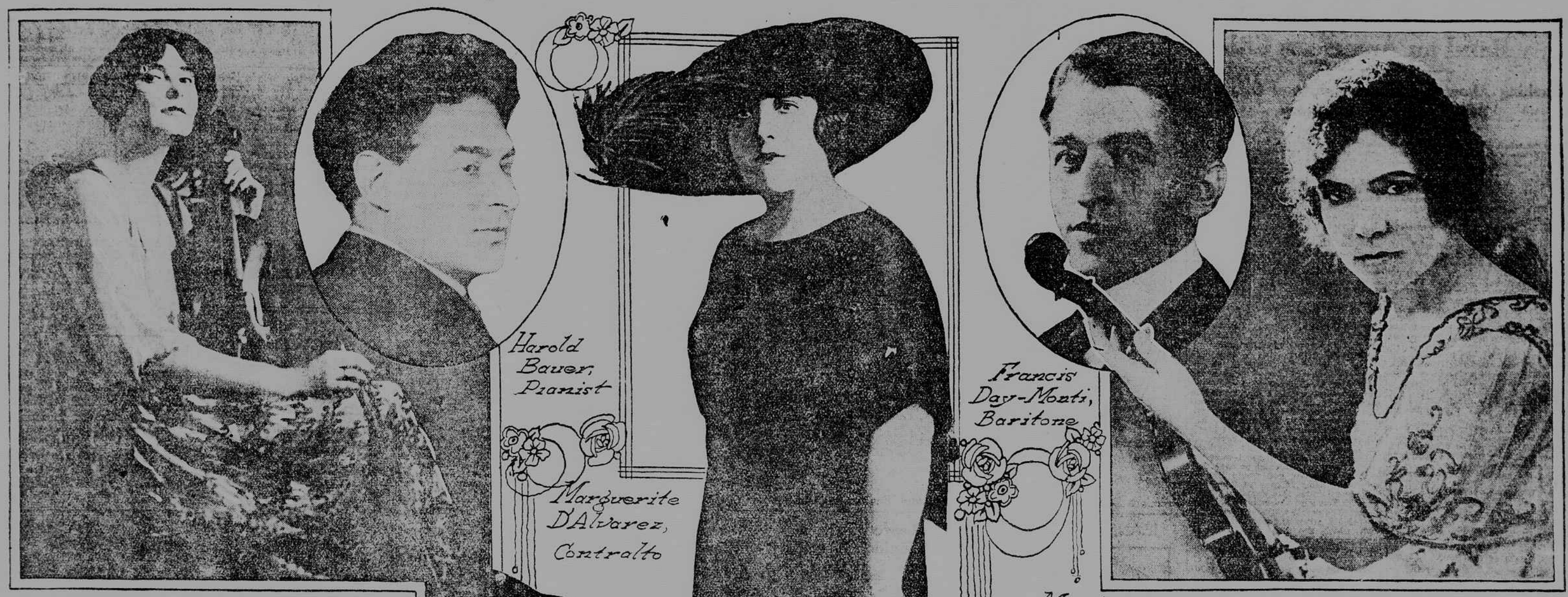
In the World of Concerts and Opera



Harold Bauer, Pianist

Marguerite D'Alvarez, Contralto

Francis Day-Monti, Baritone

Marta de la Torre, Violinist

Daisy Kennedy, Violinist

Constance Mc Glinchee, Pianist,

AMONG THOSE WHO WILL APPEAR IN CONCERT DURING THE WEEK

Methods for Making the Whole World Musical

Education by Automatic Machines: Learn a Tune and Stop Warfare: Something About Music and Morals

By H. E. Krehbiel

WHAT CAN MUSIC DO FOR YOU? A Guide to the Uninitiated. By Harriet A. Seymour. Harper & Bros., New York.

MUSIC FOR EVERYBODY—ORGANIZATION AND LEADERSHIP OF COMMUNITY MUSIC ACTIVITIES. By Marshall Bartholomew and Lawrence Leonard. The Abingdon Press, New York.

PUTTING YOUNG AMERICA IN TUNE; HOW TO TEACH THE CHILD APPRECIATION OF MUSIC. By Henriette Weber. Frederick J. Drake & Co., Chicago.

HOW TO STUDY MUSIC. By Charles H. Farnsworth. The Macmillan Company, New York.

Here are four books which have lately come from the press which may be said to have their root in a common conviction that there has been a sort of musical conversion of the people of the United States within the last few years evidenced by a greater interest in the art and increased desire to participate in it by both performing and hearing and an improved standard of appreciation.

That all of them revolve in a greater or less degree around automatic music-machines and contain lists of pieces selected from the catalogues of the makers of phonographs, if it does not justify the suspicion that their purposes are commercial rather than artistic, or artistic for more or less commercial ends, at least proceed from the presumption that the machines have been largely instrumental in creating and developing musical interest and appreciation.

Called "Community Sings"

The machines, and what in the journalistic slang of the day, which even obviously serious writers do not hesitate to use, are called "community sings"—the last word a substantive in contempt of the grammarians. Machines and "sings" have made music, in this conception an art of the masses, a democratized art. Whether or not this is true and whether, if true, mankind and the art have been bettered it is not necessary to discuss here or now. It might be admitted that music has become a more general possession so that more people hear it in one form or another than used to hear it half a century ago, but even then the questions would remain open: Is better music heard now than formerly? Is good music better understood? Has there been an improvement of taste in hearing and judgment, in creating and performing?

If we were desirous, out of a spirit of altruistic optimism, to say yes to these questions we should hesitate in the face of the evidence offered in our lyric theaters and concert halls, by the catalogues of the music machine manufacturers and the contents of phonograph record cabinets.

With some of this evidence we are familiar; concerning the rest we know so little that we would not venture to hazard an opinion upon it. From what we have seen and heard we are inclined to believe that there have been no indications of advancing artistic capacity in our public performances since phonographs and player pianos came into prodigious use, or of understanding and taste in our audiences.

We set down the belief; we shall not attempt to prove its correctness nor to defend it nor to discuss its possible relationship to the prevalence of popular singing (a negligible factor in New York at best) and automatic music. A few thoughts run through these books which ought seriously to be pondered and not blithely accepted because they are frequently uttered and sometimes with great earnestness and obvious sincerity.

The writers are popular educators—or strive to be. They say that music is an individual necessity and, if individual, then also communal, national, universal. Miss Seymour is not content with mere philosophical theorizing; she puts the matter concretely and with quite as much conviction that if her aims and methods were carried out there would be an end of warfare among the world's peoples as that promulgated by the idealists who would create a millennium by means of a written covenant.

Fundamentals of Harmony

To live harmoniously within ourselves—individual with individual, race with race, people with people, nation with nation—we must learn how to follow, memorize and record a melody and how to distinguish with the inner ear the three fundamental chords of harmony.

After that (and she suggests as a help to the first activity the making of a tone picture—a line running up, down or straightway as the notes indicate while sounding) we do not even need to hear the music more. We need merely to think it, call it up in our inner consciousness (recall it by the aid of the memory, we should say), and at once we are put above physical misery and mental torment.

We are not indulging in hyperbole in thus stating Miss Seymour; neither does she think that she is speaking extravagantly, hyperbolically or in anything save sober truth when she says: "If every one could be shown how to follow a tune and to remember it the the 'world's unrest would be ameliorated."

Why? "Because by so doing each individual would become conscious of the harmony within himself and would express that harmony to an extent varying according to the degree of its awakening" and, as Sidney Lanier said: "Music is harmony; harmony is love, and love is God!"

But is that true of an ordinary individual or a congeries of such individuals which is not true of a musician or group of musicians? If it were true of musicians who cannot only follow tones and remember them, but create them, then there ought to be no unhappy, no wicked, immoral (perhaps we should say unmoral—it's such a pretty word, with the sting removed) musicians; certainly no criminal ones.

But we believe on excellent testimony that Nero was a good musician and a moral monster. But the syllogism is mere hyperbole, mere metaphorical flourish. We might as well attempt to save the world from damnation by remembering and drawing a picture of the arch or spire of a cathedral as by remembering and setting down a tune. For as music is harmony, so architecture is harmony, and geometry is harmony, the laws of strains and resistances are harmony—and sculpture, and painting, and poetry, all arts—architecture, and geometry and dynamics are harmony, and harmony is God.

Also, according to Miss Seymour, music, in the sense that it is a universal language, "is a religion, symbolizing the Oneness, or Love, which unites all people."

Germany was the most musical country in the world, yet it began the wicked war which has demoralized the world. What about that? Miss Seymour explains: The Germans had been taught music in the old-fashioned, technical way, which must now be abolished. Everybody must be taught to hear music, then to think about it, then to make it.

Music, or the capacity to hear tunes and harmonies, remember and re-create them, is inherent in everybody. So Miss Weber think also, for she says bluntly that "the man 'who can't tell one tune from another' is made, not born," and believes that all babies are gifted with the instinct of good taste in music and would promote musical appreciation in little children by giving them "a little xylophone" to play with. (We suppose she means a set of tuned metal, not one of tuned wooden, bars.)

Many Born Tone-Deaf

Here again there are sweeping statements far from the truth. There are many people born into this world who are tone-deaf, as there are others color-blind. And many more who might be taught to distinguish between acute and grave tones (high and low, popularly speaking) who could never be taught to hear discriminatingly or analytically a number of tones sounded simultaneously—harmony.

How about the millions of Asiatics with millenniums of culture behind them, who have never admitted harmony to their musical systems? The Hindus? The Chinese? How about the ancient Greeks, from whom we derive nearly all of our fundamental musical terms, including "harmony"? To them the word meant something else—a proper relation between intervals, tones sounded successively—good melody, in short.

There ought to be less reference to the Greeks in connection with another topic which fills these books—the emotional effect of music and its salutary effect on the moral nature of men. Music in the Hellenic world was the art of the muses; not merely song and instrumental music, but poetry and the dance as well. What we call pure music was looked upon by the ancient lawgivers with distrust and frequently with disfavor.

The music of Timotheus of Miletus was held to have an enervating, feminizing effect upon the youth, and he was expelled by a decree of the Spartan Senate. Not melody, but rhythm, was the controlling element in music, which was kept in bonds to poetry, and even athletics, so that the emotional element might not dominate over the rational, feeling over thought. Music is not necessarily an agency for good because it loosens the fibers of our nature. If our natures are prone to goodness, then the Divine emollient will help us to good; if our natures are prone to any kind of evil, unbridled emotion may tend to moral laxity. That seems to sum up Greek philosophical thought on the subject, and the argument seems as sound to-day as in the days of Socrates.

But there is no need to go on. There are sound suggestions in the books, and teachers and parents might read them with profit if they read with understanding. The musical science in all of them is rudimentary and amateurish, and so is the knowledge of musical literature.

Miss Seymour should not discourse about Beethoven's violin concerto "in the key of G," for there is no such concerto; she means in D. Neither should she tell her readers that the English horn melody of the slow movement is "really a simple folk tune," and the "first motif" of Dvorak's symphony "From the New World." But to those who mean well much may be forgiven.

Calendar for the Current Week

SUNDAY—Princess Theater, 3 p. m., piano recital by Walter Gross; Carnegie Hall, 3 p. m., concert by the Philharmonic Society; Aeolian Hall, 3 p. m., concert by the New York Symphony Society; City College, 4 p. m., Samuel A. Baldwin's free organ recital; Hippodrome, 3 p. m., concert by the United States Marine Band; 8:15 p. m., concert by the National Symphony Orchestra; Madison Square Garden, 8:15 p. m., concert by Claudia Muzio, soprano; J. Piastro Borissoff, violinist; Phillip Gordon, pianist; Percy Hemus, barytone, and orchestra; Metropolitan Opera House, 8:15 p. m., "opera concert."

MONDAY—Aeolian Hall, 3 p. m., violin recital by Daisy Kennedy; 8:15 p. m., violin recital by Marta de la Torre; Metropolitan Opera House, 8 p. m., German opera in English, "Tristan and Isolda."

TUESDAY—Aeolian Hall, 3 p. m., song recital by Marguerite d'Alvarez; 8:15 p. m., concert by the Letz Quartet; Carnegie Hall, 8:15 p. m., concert by the Philadelphia Orchestra.

WEDNESDAY—Aeolian Hall, 3 p. m., piano recital by Constance McGlinchee; City College, 4 p. m., Samuel A. Baldwin's free organ recital; Metropolitan Opera House, French opera, "Faust."

THURSDAY—Carnegie Hall, 3 p. m., concert by the New York Symphony Society; 8:15 p. m., concert by the Boston Symphony Orchestra; Metropolitan Opera House, 8 p. m., Italian operas, "L'Oracolo," "Cavalleria Rusticana" and "Il Carillon Magico."

FRIDAY—Hotel Biltmore, 11 a. m., third morning musical by Geraldine Farrar, Lionel Storr and Ada Sassoli; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society; 8:15 p. m., concert by the New York Symphony Society; Aeolian Hall, 3 p. m., piano recital by Katharine Bacon; 8:15 p. m., piano recital by Phillip Gordon; Metropolitan Opera House, 8 p. m., French opera, "Samson et Dalila."

SATURDAY—Aeolian Hall, 3 p. m., piano recital by Harold Bauer; 8:15 p. m., song recital by Francis Day-Monti, barytone; Carnegie Hall, 2:30 p. m., concert by the Boston Symphony Orchestra; 8:15 p. m., concert by the Philharmonic Society; Metropolitan Opera House, 2 p. m., Italian opera, "Zaza"; 8 p. m., Italian opera, "La Bohème."

To-night's Opera Concert

Harold Bauer, pianist, will play at to-night's "Opera Concert" Saint-Saëns's C minor Concerto (No. 4) and Liszt's Fantasie, with orchestra conducted by Richard Hageman. Mme. Emmy Destinn will sing the Arioso from "Pique Dame" and "Ah Crudele" from "Don Giovanni." Miss Lenora Sparkes will sing "Vissi d'arte" from "Tosca," the Waltz Song of Musetta from "La Bohème," and several songs in English. Thomas Chalmers will sing the Monologue from "Andrea Chenier" and a group of songs in English. The orchestra will play Dvorak's Carnaval overture, two Hungarian dances by Brahms and Rhapsody No. 1 by Liszt.

Letz Quartet

The Letz Quartet will have Lee Pattison, pianist, as assisting artist at its opening concert on Tuesday evening at Aeolian Hall. With Lajos Shuk, the new 'cellist of the organization, whom Mr. Letz secured while in Europe this summer, he will play the sonata in B flat minor, Op. 8, by Erno von Dohnanyi. The program opens with the Brahms quartet in A minor, Op. 51, No. 2, and closes with the Mozart quartet in D major, Koechel No. 575.

Boston Symphony Orchestra

Next Thursday evening at 8:15, in Carnegie Hall, the Boston Symphony Orchestra will give the first of its second pair of concerts here. Pierre Monteux, conductor, will present on this occasion the Fourth Symphony of Brahms in E minor, Luigi Respighi's "Fountains of Rome," a symphonic poem which figures prominently in the works of the younger Italian school, describing the Fountain of Valle Giulia at dawn, the Triton Fountain at morn, the Foutain of Trevi at midday and the Villa Medici Fountain at sunset. The real novelty of the evening, however, will be Maurice Ravel's "Le Tombeau de Couperin," orchestrated by the composer from his piano pieces. The concert will close with Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

At the Saturday matinee, December 4, at 2:30, the program will comprise Mendelssohn's Octette for string orchestra in E flat, Lalo's Violoncello Concerto, in which Jean Bedetti, now serving his second season as regular 'cello soloist of the orchestra, will be heard and a symphonic suite from Stravinsky's Ballet "Petrouchka." The piano part will be played by Raymond Havens.

New Mimetic Work At Metropolitan on Thursday Night

Pick-Mangiagalli's "mimetic symphonic comedy," "Il Carillon Magico" ("The Magic Chimes"), will have its first performance at the Metropolitan Opera House next Thursday evening. Miss Rosina Galli, who has devised the dances and pantomime, will have the rôle of Pierrot; Mr. Bonfiglio that of Harlequin, Miss Florence Rudolph, Columbine; Miss Jessie Roggie, the Princess of the Dream, and Miss Florence Glover, the Gallant Cavalier. James Fox has painted the scenery, which, together with the costumes, are after Brunaleschi. Mr. Papi will conduct. The ballet will be preceded by "Cavalleria Rusticana" and followed by "L'Oracolo," both conducted by Mr. Moranzoni. The former will be sung by Mmes. Destinn, Perini and Berat, and Messrs. Gigli and Chalmers, and the latter by Mmes. Easton and Arden, and Messrs. Harrold, Scotti, Didur, Picco and Audisio.

Other operas this week will be:

"Tristan und Isolde" to-morrow evening, with Mmes. Matzenauer and Gordon, and Messrs. Sembach, Whitehill, Leonhard, Blass, Bada, Dua and D'Angelo. Mr. Bodanzky will conduct.

"Faust" on Wednesday evening, with Miss Farrar, Mmes. Delaunois and Berat, and Messrs. Martinelli, Danise, Whitehill and Ananian. Mr. Wolff will conduct.

"Samson et Dalila" on Friday evening, with Mme. Matzenauer and Messrs. Caruso, De Luca, Rothier, Ananian, Dua, Paltrinieri and Reschiglian. Miss Ogden will dance. Mr. Wolff will conduct.

"Zaza" will be the Saturday matinee opera, with Miss Farrar and Mmes. Howard, Ingram, Tiffany, White, Warwick and Bettie; Ada Quintina, and Messrs. Martinelli, De Luca, Picco, Bada, Ananian, Malatesta, Laurenti, D'Angelo, Paltrinieri and Audisio. Mr. Moranzoni will conduct.

"Bohème" will be sung at popular prices next Saturday evening by Mmes. Alda and Roselle, and Messrs. Gigli, Scotti, Didur, Martino, Malatesta, Audisio and Reschiglian. Mr. Papi will conduct.

Philharmonic Society

This afternoon at the second concert in the Philharmonic Sunday series at Carnegie Hall, Leopold Godowsky will play the B flat minor concerto for piano and orchestra in an all Tchaikowsky program. Conductor Josef Stransky will present the Fourth Symphony and the composer's "Marche Slav."

Next Friday afternoon Olga Samaroff will be the assisting artist, playing the Schumann piano concerto. The orchestra, under the direction of Josef Stransky, will play the music to Shakespeare's "Midsummer Night's Dream" by Mendelssohn, and Rimsky-Korsakoff's symphony suite, "Scheherazade." Alfred Megerlin, the Philharmonic concert master, will play the violin solo in the Rimsky-Korsakoff suite.

The first of the Philharmonic series of four Saturday evening concerts will take place on December 4. For this concert Conductor Stransky has prepared a Wagner-Tchaikowsky program, including the "Faust" overture, march of the knights and bell scene from "Parsifal," "Dreams," the introductions to the third acts of "Lohengrin," "Mastersingers" and "Tristan and Isolde," and the "Ride of the Valkyries" for the Wagner numbers; and the fantasy "Romeo and Juliet" and "Francesca da Rimini" of Tchaikowsky.

The second Brooklyn concert of the Philharmonic will be given at the Academy of Music on Sunday afternoon, December 5. Madame Samaroff will be the assisting artist and Mr. Stransky will conduct.

Philadelphia Orchestra

The Philadelphia Orchestra will give the third in its series of eight concerts at Carnegie Hall on Tuesday evening. The program will be devoted entirely to orchestral numbers and will include the "New World" symphony of Dvorak, Brahms's Variation on a Theme of Haydn, and the overture and Venusberg music from "Tannhäuser."

Programs of the Week

To-day

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

WAGNER PROGRAM.

Overture, Dreams ..... "Tannhauser"
Death song ..... "Tristan und Isolde"
Prize song ..... "The Master Singers"
Prelude ..... "Parsifal"
Siegfried's Death... "Twilight of the Gods"
Love Song, "Ride of the Valkyrie"... "The Valkyrie"

Hippodrome, 3 p. m. Concert for the Belleau Woods Post by the United States Marine Band:

Overture, "Il Guarany" ..... Gomez
Cornet solo, "Arbucklinean Polka"... Hartman
Arthur S. Witcomb.
"The Kiss" ..... Arditi
Anna Fitziu.
"Pomp and Circumstance" ..... Elgar
Nocturne ..... Chopin
"The Lark" ..... Glinka-Auer
"Caprice Basque" ..... Sarasate
Rudolph Bochco.
Trombone solo, "Thoughts of Love"... Pryor
Robert E. Clark.
"Oh Promise Me" ..... De Koven
Anna Fitziu.
March, "Semper Fidelis" ..... Sousa
(Official march of U. S. Marine Corps)
"The Star-Spangled Banner"

At 8:15 p. m., concert by the National Symphony Orchestra, at the Hippodrome:

Overture, "Romeo and Juliet"... Tschaikowsky
Orchestra
"Symphonie Espagnole," for violin and orchestra ..... Lalo
Michel Piastro
Siegfried's Rhine Journey from Gotterdaemmerung ..... Wagner
Orchestra
Concerto for piano and orchestra (in one movement) ..... Mana Zucca
Mana Zucca
Slavonic Dance ..... Dvorak-Kreisler
The Lark ..... Glinka-Balakirieff-Auer
Gypsy Airs ..... Sarasate
Michel Piastro with piano
Overture, "Der Freischuetz" ..... Weber

Madison Square Garden, 8:15 p. m. Concert by Claudia Muzio, soprano; Piastro Borissoff, violinist; Philip Gordon, pianist, and Percy Hemus, baritone, and orchestra:

Overture, "Merry Wives of Windsor" ..... Nicolai
"When the flame of love" ..... Bizet
Percy Hemus
"Salvator Rosa" ..... Gomez
Claudia Muzio
Concerto in G minor ..... Saint-Saëns
Philip Gordon
Waltz, "Artist's Life" ..... Johann Strauss
Nahan Franko and Orchestra
Aria from "Aida" ..... Verdi
Claudia Muzio
By the Waters of Minnetonka ..... Lieurance
Danny Deever ..... Damrosch
Percy Hemus
Souvenir de Moscow ..... Wieniawsky
J. Piastro Borissoff
Aria from "Trovatore" ..... Verdi
Claudia Muzio
Wedding Procession from "The Seramors" ..... Rubinstein

Monday

Aeolian Hall, 3 p. m.—Violin recital by Daisy Kennedy:

Variations on the theme of Corelli ..... Tartini
Larghetto ..... Nardini
Minuetto ..... Milandre
Lullaby ..... Herbelia
Fraciullim and Allegro ..... Pugnani
Arranged by Kreisler.
Suite in B minor ..... Bach
Concerto in D major ..... Paganini
Serenade Triste ..... Nathan Zwolf
Dragonflies ..... Nathan Zwolf
Indian Song and Dance ..... Ethem Zimbalist
Lullaby ..... Cyril Scott
Tambourin chinois ..... Fritz Kreisler

At 8:15 p. m. violin recital by Marta de la Torre:

Concerto in D minor ..... Tartini
Concerto Op. 82 ..... Glazounow
Hymn to the Sun ..... Rimsky-Korsakow-Kreisler
Scherzo Valse ..... Chabrier-Loeffler
Fragment Op. 3 ..... Posner
Rondo ..... Mozart-Kreisler
Le rone des Lutins ..... Bazzini

Tuesday

Aeolian Hall, 3 p. m., song recital by Marguerite d'Alvarez, contralto:

O Golgotha ..... Sebastian Bach
Litany (All Souls' Day) ..... Schubert
Lament of Isis ..... Granville Bantock
In Sel Proprio Come Un Fiore ..... Sgambati
Rispetto IV ..... Wolf-Ferrari
Berceuse ..... Bellini
Nebbie ..... Respighi
Night ..... Wolfsley Cox
The Butterfly Is In Love With the Rose ..... Wolfsley Cox
The Trust ..... Sibelius
Life and Death ..... Coleridge Taylor
La Procession ..... Cesar Franck
Je Tremble en Voyant ton Visage ..... Debussy
Le promenoir des Deux Amants ..... Debussy
Au bord ..... Rhene Baton
Serenade Melancolique ..... Rhene Baton
Sevguilina Gitanas ..... Pedrell
El Contrabando ..... Pedrell
La Amor Brujo ..... Manuel de Falla
Air de Lia (from "L'Enfant Prodigue") ..... Debussy

Wednesday

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

First Sonata ..... Mendelssohn
Prelude, "Lohengrin" ..... Wagner
Passacaglia ..... Bach
Melody-Caprice ..... Matthews
Rhapsody ..... Howells
Melody in E ..... Rachmaninoff
Chorale in A minor ..... Franck

Aeolian Hall, 3 p. m. Piano recital by Constance McGlinchee:

Prelude, Choral and Fugue ..... Cesar Franck
Etudes symphoniques ..... Schumann
Feux Artifice, La Serenade Interrompue, Undine ..... Debussy
Soleil a midi, Clair de lune ..... Jongen
Etude de Concert ..... Schloezer

Friday

Ballroom of the Hotel Biltmore, 11 a. m. Third morning musicale:

Recitative and aria, "Fu Dio che Disse" (L'Ebreo) ..... Appolloni
Lionel Storr
Dedication, Messages, Rosebuds ..... Schumann
Serenade ..... Richard Strauss
Geraldine Farrar
Bourree ..... Bach
Pastorale ..... Scarlatti
Il etait une Bergere, Le petit Roi d'Yvetot ..... XVIII Century
Ada Sassoli
Aria, "Chant du Chasseur" ..... Meyerbeer
Vale (Farewell) ..... Russell
The Two Grenadiers ..... Schumann
Lionel Storr
Recitative and aria, Batti, Batti (Don Giovanni) ..... Mozart
Geraldine Farrar
Chanson de Guillot Martin ..... Perilhou
En Rateau ..... Debussy
Piece de Concert ..... Busser
Ada Sassoli
None but the Lonely Heart ..... Tschaikowsky
The Gardener ..... Wolff
Songs My Mother Taught Me ..... Dvorak
The Snowdrop ..... Gretchaninoff
Geraldine Farrar

Aeolian Hall, 3. p. m. Piano recital by Katherine Bacon:

Fantasie in C minor, No. 2 ..... Mozart
Two choral preludes, Awake, the Voice, Commanding; Rejoice, Beloved Christians ..... Bach-Busoni
Sonata in C minor, Op. 111 ..... Beethoven
Ballade in F major, Op. 38 ..... Chopin
Three studies, Op. 25, No. 1 in A flat; No. 2 in F minor; No. 3 in F major ..... Chopin
Nocturne in E, Op. 62, No. 2 ..... Chopin
Scherzo in B Minor, Op. 20 ..... Chopin
Chosen Reach ..... Ireland
Caprice in A ..... Friskin
Scherzo ..... Friskin
Harmonies du Soir ..... Liszt
Paganini Caprice in A minor ..... Liszt

Aeolian Hall, 8:15 p. m.—Piano recital by Philip Gordon:

Organ Toccata and Fugue in D minor ..... Bach-Tausig
Sonata, Op. 57, F minor (Appassionata) ..... Beethoven
Ballade in F major, Nocturne in G major, Etude, Op. 10, No. 5, Scherzo in B flat minor ..... Chopin
Variations (2 books) ..... Paganini-Brahms

Saturday

Aeolian Hall 3 p. m.—Piano recital by Harold Buer:

Partita in B flat (transcribed from the harpsichord by Harold Bauer) ..... Bach
Sonata in F sharp minor, op. 11 ..... Schumann
Nocturne in G Minor ..... Chopin
Prelude in F sharp minor ..... Chopin
Prelude in E major ..... Chopin
Prelude in E flat minor ..... Chopin
Ballade in F minor ..... Chopin
Le Gibet ..... Ravel
Ce qu'a vu le vent de l'Ouest ..... Debussy
La Serenade Interrompue ..... Debussy
Mephisto Waltz ..... Liszt

Aeolian Hall, 8:15 p. m. Concert by Francis Day-Monti, barytone; Nicola Thomas, violinist, and Grace Niemann, harpist:

Prologue, from "Pagliacci" ..... Leoncavallo
Visione Veneziana (melodia) ..... Brogi
Mr. Day-Monti
Adagio ..... Ries
La Chasse ..... Cartier
Perpetuum Mobile ..... Novacek
Miss Nicola Thomas
For All Eternity (with violin obbligato) ..... Mascheroni
Somewhere a Voice Is Calling ..... Tate
Dream ..... Bolomit-Loder
Revelation ..... Selsmit-Doda
Mr. Day-Monti
Eri tu che Macchiavi Quell' Anima ("Un Ballo in Maschera") ..... Verdi
L'Alba Separa dalla Luce l'Ombra ..... Tosti
Mr. Day-Monti
Invocation ..... Lowkine
Miss Niemann
Preghiera ..... Tosti
Largo al Factotum ("Il Barbiere di Siviglia") ..... Rossini
Mr. Day-Monti

N. Y. Symphony Society

Walter Damrosch, conductor of the New York Symphony Orchestra, has arranged two programs for this week, the first of which will be given at this afternoon's concert in Aeolian Hall. The second program, consisting of Beethoven's music, will be played at the pair of historical cycle concerts in Carnegie Hall announced for Thursday afternoon and Friday evening.

This afternoon Percy Grainger will play John Alden Carpenter's new work, concertino for piano with orchestra, which will be heard for the first time in New York. Other numbers will be Liszt's symphony on Goethe's "Faust," and four movements from Suite, Op. 39, by Dvorak.

Beethoven, who was born 150 years ago, will be represented in the Damrosch historical cycle concerts for Thursday afternoon and Friday evening in Carnegie Hall by the performance of three symphonies, Nos. 1, 7 and 5.