

In the World of Concerts and Opera

Calvocoressi's Study of a Russian Musical Nationalist

Musorgsky's Rebellion Against Tradition and Search for Truth in Art Revealed in Passages From Letters

By Katharine Wright

Dr. A. Eaglefield Hull has translated M. D. Calvocoressi's biographical and critical study of the Russian musical nationalist Musorgsky, whose opera "Boris Godunoff" will be revived by the Metropolitan Opera Company next Saturday evening. The volume, published by E. P. Dutton & Co., contains a portrait of the composer and many musical illustrations from his works dispersed through the text.

Calvocoressi relates that the idea of seeking a subject for a musical drama in Pushkin's "Boris Godunoff" was suggested to Musorgsky by a friend, Professor Nicolai, who had met him at the house of Glinka's sister, Mme. Shestakoff. The composer was so delighted with the suggestion that he dropped the continuation of "The Marriage Broker" and set to work upon his new task. This was in September, 1868. By the middle of November he had finished the first act, and one year later the opera was completed. After finishing each part of the work Musorgsky invited his friends to private hearings of the music. He himself played the piano and sang nearly all the vocal parts, with the assistance of Miss Alexander Purgold for the small feminine roles. Much enthusiasm resulted from these auditions. Dargozhsky, a brother composer, after listening to the scene in the inn, exclaimed that Musorgsky had gone far beyond him.

Still, in spite of wholesale admiration from his friends, Petrograd theatrical managers at first refused the work, on the ground that it contained too many ensembles and too many choruses, and because the scant nature of the principal roles gave them insufficient importance. The composer at last consented to a long series of revisions, which resulted in the opera's present form. The first performance of the opera in Petrograd, January 12, 1874, marked the greatest triumph in the composer's life. Twenty consecutive performances were given before crowded houses. The younger generation was particularly impressed, and late at night young men were heard singing the choruses in the streets and on the Neva bridge.

According to Calvocoressi "Musorgsky, the mouth, the unfinished, the with him. He would sit at the piano, and with elegant gestures play portions of "Trovatore" or "Traviata"; around him the company exclaimed in chorus: "Charming! Delicious!"

In marked contrast to Borodin's description of the polished officer of 1868 is the portrait by the painter Repin, made in 1881, which shows Musorgsky as he appeared a few days before his death, ravaged and wasted by alcohol, disheveled and in his dressing gown.

Letters to Stassoff
The composer's zeal in his search for artistic truth is reflected in passages from letters written to Stassoff: "Tell me why, when I listen to young artists, painters or sculptors talking, I can follow their thoughts, understand their opinions, their aims, and I rarely hear these people talking technically save when it is absolutely necessary. When, on the other hand, I am with musicians I seldom hear them express a single living thought. One would think they were all on school benches. They only understand 'technique' and technical terms. Is musical art so young, then, that it is necessary to study it in this childish manner?" (July 13, 1872).

"The artistic representation of beauty alone in its material aspect is sheer childishness, an elementary form of art; the characteristic features of individuals and of masses, the persistent exploration of this domain still little known—there lies the duty of the artist. To new lands. Fearless in spite of tempests, rocks and shallows. To new shores. Crowds, like individuals, always offer distinctive features, hard to penetrate, not yet understood. Watch them carefully, learn to understand them under all the varying conditions by observation and deduction. Study them deeply, cherish their humanity, for it is a source of strength not yet recognized. There lies your duty: there is to be found the supreme joy of life." (October 18, 1872).

"Instead of making their fugues and the conventional three obligatory acts in opera, why do not people open some good books and talk about them with clever men? For is it not the best road to art for the modern man, and the only justification of his duty as an artist? Life, especially where it is made manifest; Truth, however bitter it may be; Fearlessness, free speech. To be in touch with life at close quarters: that is my leaven; that is what I crave for and what I hope will never fail. This is now my position, and here I shall remain." (August 7, 1875).

"When I recall certain artists restrained and prevented by such barriers I have no superior feelings, only a disheartening companionship. All the aspirations of these people accumulate and are discharged one by one in tiny, equal drops. The things which delight them only bring grief and annoyance to a true man. Examine yourself. Have you claws, or only smooth stumps? Are you a deer or a web-footed creature? Where are you? Outside the barrier? . . . Lacking in intelligence and will, these people become entangled in the meshes of tradition; they confirm the law of inertia, whilst they believe they are acting for the general good. All this would be quite devoid of interest, and to a certain extent antipathetic, if these artists had not begun by seizing the staff of a new banner which they try to flaunt proudly at the face of humanity. They aim at the goal toward which their greatest men have pressed, but their coats of mail are soon pierced; they easily become tired and cry for rest. Where do they rest? On the bosom of tradition. 'As our forefathers have done so will we do.' They have hidden, well hidden, the glorious standard in a secret corner, fastened up with seven locks and seven doors. They rest, and rest, and rest. Without any aim, and without any desire, seeing nothing and never wishing to see anything, they take the trouble to do over and over again what has already been done, what nobody wants." (October, 1875).

Musorgsky's place in the Russian school, his instrumental compositions, songs and chorals works, other operas, are other topics discussed in the volume, which includes a list of Musorgsky's compositions and bibliography.

To-night's "Opera Concert"
At to-night's opera concert an operatic program will be rendered as follows: 1—"Pomp and Circumstance" march, orchestra. 2—Second act of "Rigoletto," with Mmes. Morgana and Egner and Messrs. Hackett, Zanelli, Martino, Bada, Reschiglian and d'Amico. 3—Third act of "Le Coq d'Or" with Mmes. Scotney, Sundelius and Berat and Messrs. Didur and Diaz. "Marche Slav," orchestra. 5—Act II, scene 2, of "Lucia di Lammermoor," with Mmes. Scotney and Egner and Messrs. Chamie, Zanelli, Martino and Bada. 6—Prologue to "Meistersofele," Mr. Didur. The entire chorus and orchestra will take part under the direction of Maestro Giuseppe Bamboschek.

Martinelli Decorated by King
During his month's leave of absence from the Metropolitan, which ends with his appearance as Canio next Thursday, Giovanni Martinelli received the honor of being made a "Cavaliere Ufficiale" of the Order of the Crown of Italy. This decoration from the King was presented to the tenor by the Italian Ambassador after a concert in Jersey City last week. It is Mr. Martinelli's second decoration.

The decoration is in recognition of Mr. Martinelli's talents and of the use to which he has put them in assisting the Italian poor in America.

SINGERS WHO WILL APPEAR IN RECITAL DURING THE WEEK



Sopranos
Sofonoff
Contraalto

Henriette
Sofonoff
Soprano

Fanny White
Soprano

Richard Hale, Baritone

Julia Culp, Soprano

Philharmonic Now In Third Week Of Annual Tour

One more week remains in the Philharmonic Society's sale of seats for the exclusive convenience of National Symphony subscribers. This sale for the Philharmonic series to be given, next season at the Metropolitan Opera House under the direction of Willem Mengelberg and Aratr Bodanzky, on ten Tuesday evenings and two Sunday afternoons. At the conclusion of this sale and previous to the opening of the box office to the general public present subscribers to the Metropolitan Opera and the Philharmonic concerts will have the privilege of selecting locations.

The soloists who will appear at the Philharmonic concerts next season include Fritz Kreisler, Paul Kochanski, Alexander Schuller and Erika Morini, violinists, and Sergei Rachmaninoff, Harold Bauer, John Powell and Percy Grainger, pianists. Other announcements of assisting artists will be made later.

The Philharmonic Orchestra is now entering the third week of its coast-to-coast tour, appearing in New Orleans to-morrow, under the direction of Josef Stansky and Henry Hadley. The program for the New Orleans concert includes the "Scheherazade" suite of Rimsky-Korsakoff, Richard Strauss's "Death and Transfiguration," Hadley's "Culprit Fay," conducted by the composer, and the prelude to "The Mastersingers." Alfred Megerlin will play the violin solo in the Rimsky-Korsakoff suite.

Six different programs are listed in the souvenir book which has been prepared for distribution in the cities of the tour. Children's matinees will be given under the direction of Henry Hadley, with performances of Haydn's "Surprise" symphony, the prelude to "Hansel and Gretel," Dukas's "Sorcerer's Apprentice," two Elctra Melodies of Grieg and the "Nutcracker" suite of Tchaikovsky. A children's matinee will be given in Houston, Texas, on Tuesday, April 12, to be followed by an evening concert for an older audience. Performances in Dallas, Waco, Fort Worth and El Paso will occupy the remainder of the week, two concerts being given in Fort Worth. From El Paso the route leads to California, through Tucson and Phoenix, Arizona.

Music Notes

John McCormack recently appeared in Mozart's "Il Flauto Magico" at the Monte Carlo Opera House, according to recent advices from the Riviera. Mr. McCormack will finish his season at Monaco on April 16 with fourteen operatic performances and seven recitals to his credit. From there he will proceed to Paris, where he will give a concert on April 19 on the invitation of Mme.

D'Indy to Visit America as Guest Of N. Y. Symphony

Vincent d'Indy, French composer and founder of the Paris Schola Cantorum, will visit this country next season on the invitation of Walter Damrosch, when he will appear as guest composer-conductor of the New York Symphony Orchestra in the regular Carnegie Hall series on December 1 and 2, which will be Mr. d'Indy's only appearance in New York.

The engagement of Mr. d'Indy to appear in New York was arranged when Walter Damrosch and his orchestra gave concerts in Paris last May under the auspices of the Ministry of Fine Arts. On this occasion D'Indy served with Saint-Saëns on the municipal committee appointed to welcome the Americans.

The programs selected for performance in Carnegie Hall by Mr. d'Indy will include his own compositions. During the last season Mr. Damrosch and his symphony men produced for the first time here the new symphonic interlude "La Queste de Dieu" from D'Indy's opera, "The Legend of St. Christopher," which made a deep impression when it was given its premier in Paris last June. Besides other works for the orchestra D'Indy has composed three symphonies, the third of which was first played here by Mr. Damrosch in 1919.

Paul-Marie Theodore Vincent d'Indy, excepting Saint-Saëns, is the oldest living French composer, born in Paris on March 27, 1851. He is the most distinguished pupil of Cesar Franck, whose traditions he continues. He knew Liszt, Wagner and Brahms. In 1876 he heard the first performances of the Ring dramas of Wagner, and for the Paris premier of "Lohegrin" he drilled the chorus. D'Indy's appearance with the New York Symphony Orchestra will mark the sixteenth anniversary to a day of his first visit to America, when he conducted two concerts of the Boston Symphony Orchestra on December 1 and 2, 1905.

The composer Poldowski's second concert will take place in the Town Hall on Friday evening, April 22. She will be assisted by Mme. Cecile Sartoris and other artists.

Nellie and Sara Kouns, American sopranos, who have been heard here on numerous occasions in the past, will give a recital in the Town Hall on Thursday evening, April 28.

The Young Men's Symphony Orchestra, founded by the late Alfred Lincoln Seligman, will complete its nineteenth season with a subscription concert at Aeolian Hall on Sunday afternoon, April 17.

The Commonwealth Center will give as the third of its central evenings a Czecho-Slovak opera on Saturday evening, April 23, at the Town Hall. The opera will be presented by the Jan Hus Choral Union. The leading soprano role will be sung by Mme. Burian-Kasal, a well known Czecho-Slovak singer.

Calendar for the Current Week

SUNDAY—Aeolian Hall, 3 p. m., song recital by Julia Culp; Carnegie Hall, 3 p. m., song recital by Sophie Braslau; 8:15 p. m., concert by the National Symphony Orchestra; Longacre Theater, 3 p. m., Frederic Warren Ballad concert; City College, 4 p. m., organ recital by Samuel A. Baldwin; Hippodrome, 8:15 p. m., song recital by Amelia Galli-Curci; Metropolitan Opera House, 8:30 p. m., "opera concert."

MONDAY—Aeolian Hall, 3 p. m., song recital by Henriette Safonoff; 8:15 p. m., concert by the Schumann Club, assisted by the New York Chamber Music Society; Metropolitan Opera House, 8 p. m., Italian opera, "Aida."

TUESDAY—Aeolian Hall, 3 p. m., song recital by Richard Hale; 8:15 p. m., concert by the Hilger Trio; Carnegie Hall, 8:15 p. m., concert by the National Symphony Orchestra; Town Hall, 3 p. m., song recital by Fanny White.

WEDNESDAY—City College, 4 p. m., organ recital by Samuel A. Baldwin; Carnegie Hall, 8:15 p. m., concert by the National Symphony Orchestra; Metropolitan Opera House, 8 p. m., French opera "Louise."

THURSDAY—Aeolian Hall, 3 p. m., Beethoven sonata recital by Olga Samaroff; Carnegie Hall, 8:15 p. m., violin recital by Rudolph Bochkó; Metropolitan Opera House, 8 p. m., Italian opera, "Pagliacci" and "Il Segreto di Suzanna."

FRIDAY—Aeolian Hall, 3 p. m., piano recital by Augusta Cottlow; 8:15 p. m., song recital by Esther Dale; Metropolitan Opera House, 8 p. m., German opera in English, "Lohegrin"; 8 p. m., Italian opera, "Madama Butterfly."

SATURDAY—Aeolian Hall, 3 p. m., piano recital by Guiomar Novaes; Carnegie Hall, 2:30 p. m., concert by the National Symphony Orchestra; Metropolitan Opera House, 2 p. m., Italian opera "Manon Lescau"; 8 p. m., Russian opera in Italian, "Boris Godunoff."

Sunday

Aeolian Hall, 3 p. m. Song recital by Julia Culp:
Adeleide.....Beethoven
Im Abendrot; Die Post; An die Luise;
Nuit de Noël.....Schubert
Pendant la nuit.....Tchaikovsky
L'été de Miron.....Jacques-Dalcroze
O ma tendre musette; Mignonette
Weckerlin
Japanese Death Song.....Weckerlin
Come Again Sweet Love.....D. English
When I Bring You Colors.....Beethoven
The Cottage Maid.....John Alden Carpenter
Dutch Song.....D. English
Carnegie Hall, 3 p. m. Song recital by Sophie Braslau:
Capitate for one voice: "Lamora"
Lentamente.....B. Kasani
Eternal.....Erich Wolf
Human Love.....That Made
Julia Bare Hailed of Mine?
Serenade.....Richard Mahler
Vocalise.....Sergei Rachmaninoff
My Native Land; Over the Steppes;
I Adore Thee.....Gretchaninoff
Oxana's Song.....Rimsky-Korsakoff
Pain.....Moussorgsky
Bach's "Mourning".....Moussorgsky
Gabrielle Sibella
Don't Come in Sir, Please.....Cyril Scott
The Faltering Duke.....Walter Kramer
The Cunnin' Little Thing.....Richard Hageman
Cradle Song of the Virgin.....Richard P. Hammond
Kermorvan
We Two Together.....Richard P. Hammond
Overture, "The Bartered Bride"
Smetana
Concerto in E flat major, "Emperor"
Beethoven
Erno Dohnanyi
Symphony No. 4.....Tchaikovsky
Longacre Theater, 3 p. m. Frederic Warren Ballad concert:
Love Me or Not.....Handel
Hear Me, Ye Winds and Waves.....Handel
O Sleep! Why Dost Thou Leave Me?
"Senneloh".....Handel
The Attraction.....Handel
A Night in March.....Handel
I Chant My Love.....Dvorak
Hark! How My Triangles.....Dvorak
Trotz Art und Liebe.....Handel
The Devil Take Her.....Francis Moore
Over the Steppes.....Gretchaninoff
The Soldier's Bride.....Rachmaninoff
The Three Cavaliers.....Kurt Schindler
Valentine Laval.....Kennedy Russel
The Notary at Alton.....Samuel Lover
The Sailor Boy.....Bernd Rabenstein
William Simms
Soft-Footed Snow.....Sigurd Lie
The Winds in the South.....Hugo Wolf
The Cave.....Edwin Schnelder
The Cunnin' Little Thing.....Hageman
At the Well.....Hageman
Love Songs (waltzes for mixed quartet with four hands at the piano from Op. 12, Varses from "Polydora," von Brahms)
Palmer Madonna, O Pray Tell Me
Over the Rocks the Tide Bears High
No There is No Bearing With These Spilled Nightgowns
A Tiny Pretty Little Bird Once Flew
Miss Lavinia, Mmes. Warren, Mr. Simmons, Mr. Warren, Miss Schumann and Mr. Moore at the piano.

Monday

Aeolian Hall, 3 p. m. Song recital by Henriette Safonoff:
Aria, "Divinites du Styx" from "Alceste".....G. Gluck
Love See What Evil You Bring Us, Luill Danco, O Dance, Maiden Gay, E. Durante
Pearls.....Richard Wagner
Dreams.....Richard Wagner
Who Canst Thou Love.....Hugo Wolf
I Have a Lover True Who Lives in Fenha.....Hugo Wolf
Les soubrettes.....John Field
When I Bring to You Colored Toys.
The Last Hour.....John Alden Carpenter
Summer.....A. Walter Kramer
Summertime.....Landon Ronald
Was I Not a Fool to Love You.....Hahn
Ground.....Tchaikovsky
Lovelie's Madrigal.....Dargomysky
The Lord's Supper.....Rachmaninoff
Hopak.....Moussorgsky
At 8:15 p. m. Concert by the Schumann Club, assisted by the New York Chamber Music Society.
Invitation to St. Cecilia.....Victor Harris
Sometimes I Feel Like a Motherless Child.....H. T. Burleigh
The House and the Rock.....Burleigh
The Nightingale.....Frank Harding
Arranged by Howard Brockway
Frog Went a-Courtin'.....Howard Brockway
Parade.....David Stanley Smith
Parade.....David Stanley Smith
Dedication.....Lenny Taylor
Glass Insects.....Lenny Taylor
The New York Chamber Music Society.
Fantasy on a Russian Folksong.
Awarded the first prize in the international competition offered in 1920 by the Schumann Club of New York.
Ballad.....Bertram Fox
A Tree.....Bertram Fox
After Sunset.....Dorothy Herbert
Gladness in the Song.....Desires Taylor
The Romantica.....Edna Rosalind Park

Tuesday

Aeolian Hall, 3 p. m. Song recital by Richard Hale:
Danza Danza, Fanciulla.....Duffy
Credo.....Verdi
Oreste's Song.....Verdi
Who Canst Thou Love.....Hugo Wolf
Minnelied.....Richard Wagner
Ultil villet du deimen Hobaten asen.
Befreit.....Strauss
Cher de moult.....Baklanoff
Mandoline.....Baklanoff
Ballade des Roses.....Baklanoff
Marriage of Trees and the Master.....Chausson
Sea Fever.....George W. Chadwick
Cher de moult.....A. Borodine
Last Invocation.....Robert Schuch
The Dawn.....Richard Wagner
My Love! What Mornin'.....Burleigh
Some of These Days.....Gaston Stanin
At 8:15 p. m., concert by the Hilger Trio, Elsa Hilger, cellist; Maria Hilger, violinist; Margaret Hilger, pianist.
Concerto in D major.....Haydn
Pascagaglia.....Handel-Halvorsen
Devil's Trill.....Tartini
Trio, Op. 78, No. 1.....Beethoven
Margaret, Maria and Elsa Hilger
Tartantello.....Popper

Wednesday

City College, 4 p. m. Organ recital by Samuel A. Baldwin:
Choral in A minor.....Beach
Air in D; Fugue in G major.....Beach
Adoration.....Bingham
Reverie.....Banks
Nocturne in E flat major.....Chopin
Sonata, The 4th Book.....Chopin
Hippodrome, 8:15 p. m. Song recital by Amelia Galli-Curci:
L'amour de moi.....XVth Century French
Les Deux Romains (old English).....Horn
Mi chiamano Mimì, from "Bohème"
La Capinera (The Wren).....Benedit
La lettre.....Benedit
Caravaca (in Spanish).....Chapi
Paysage.....Hahn
Oh, di quest' anima, from "Linda"
Concerto in D.....Chaminade
"Down in the Forest".....Ronald
"The Little Damozel".....Novello
"When Chloë Sleeps".....Samuel
Mad scene from "Lucia"
Donizetti
Concerto in D.....Chaminade
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The Romantica.....Edna Rosalind Park

Thursday

Aeolian Hall, 3 p. m. Sonata recital by Olga Samaroff:
Sonatas, Op. 10, Nos. 1-11.....Beethoven
Carnegie Hall, 8:15 p. m. Violin recital by Rudolph Bochkó:
Sonata in E major.....Handel
Concerto in D minor.....Wieniawski
Romance in F.....Beethoven
Praeludium.....Bach-Kreisler
Hymn to the Sun.....Rimsky-Korsakoff-Kreisler
Guitarre.....Moszkowski
Caprice Basque.....Sarasate

Friday

Aeolian Hall, 3 p. m. Piano recital by Augusta Cottlow:
Three organ choral preludes.....Bach
Three Scotch dances, Op. 72, berceuse, Op. 57; barcarole, Op. 69.....Chopin
Sonata Eroica, Op. 10.....Mozzart
Valse of Dreams, Op. 8, Night Winds
Giffes
Voice of the City, Op. 12.....Ayres
Tarentella, Venezia e Napoli.....Liszt
At 8:15, Song recital by Esther Dale:
El Cant des Aucels (Catalonian folk songs), Op. 10, Viers (from an old Spanish mystery play) and Cancos de Nadal (Catalonian folk songs)
Arranged by Kurt Schindler
Osc Fluchers Liebeslied.....Schubert
Maerzveichen.....Schumann
Vergangen.....Brahms
Der Schiedler.....Brahms
Nuit d'Etioles.....Debussy
Choir de Luth.....Fourtann
Marine.....Lalo
Pastime 117.....Faure
"My Bird is Long in Homing".....Birnbaum
Valinka's Song.....Von Stutzman
The Dark King's Daughter.....Crist
Serenade.....Branscombe
Wild Geese.....Rogers

Saturday

Aeolian Hall, 3 p. m. Piano recital by Guiomar Novaes:
Sonata, Op. 81.....Beethoven
Carnaval.....Schumann
Sonata, Op. 10.....Chopin
Fugue in G major.....Bach
Carnegie Hall, 2:30 p. m. Concert by the National Symphony Orchestra:
Overture, "Egmont".....Beethoven
Concerto for piano.....Schumann
Symphony No. 1.....Brahms

Programs of the Week

For Love and These.....Oley Speake
A Last Year's Romance.....Roger Quilter
Song of the Blackbirds.....Roger Quilter

Wednesday
City College, 4 p. m. Organ recital by Samuel A. Baldwin:
Prelude in E flat.....Bach
Choral Preludes.....Bach
Suite Gothique.....Bostmann
May in Variations.....Arensky
Phantom Waltz.....Palmgren
Air in Variations.....Haydn
A Desert Song.....Sheppard
Overture, "Manfred".....Schumann
Carnegie Hall, 8:15 p. m. Concert by the National Symphony Orchestra:
Overture, "Corydon".....Haydn
"Mother Goose" Suite.....Beethoven
Violin Concerto.....Goldmark
Symphonic Poem, "The Sirens".....Glere

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Symphony No. 1.....Brahms

MARY ELLIS



As the Errand Girl in "Louise," Metropolitan Opera House, Wednesday evening

Revival of "Boris" Feature of Week At Metropolitan

"Aida" will open the last week but one of the Metropolitan Opera season to-morrow evening when it will be sung by Mmes. Muzio, Clausen and Harward and Messrs. Crimi, Danis, Didur, Gustafson and Audisio. Miss Rudolph will dance. Mr. Moranzone will conduct.

"Boris Godunoff" will have its first performance this season on Saturday evening when it will be sung by Mmes. Gordon, Delaunoy, Howard, Farnam and Mattfeld and Messrs. Harrold, Didur, Rother, Ananian, Bada, Reschiglian, Schegel, D'Angelo, Audisio and Palmtrineri. Mr. Papi will conduct.

"Lohegrin" will be sung at a special matinee on Friday by Mmes. Easton and Clausen, Messrs. Sembach, Whitehill, Gustafson and Leonhardt, Mr. Bodanzky conducting.

Other operas this week will be: "Louise" on Wednesday evening, with Mmes. Farrar and Berat, and Messrs. Harrold and Whitehill. Miss Rudolph will dance. Mr. Wolff will conduct.

"Pagliacci" and "Il Segreto di Suzanna" as a double bill on Thursday evening, the former sung by Miss Sundelius and Messrs. Martinelli, Amato, Laurenti and Bada, Mr. Moranzone conducting. "Il Segreto di Suzanna" will be given with Miss Berat and Messrs. Scotti and Palmtrineri, Mr. Papi conducting.

"Madama Butterfly" on Friday evening, with Mme. Farrar and Messrs. Gigli, and De Luca. Mr. Moranzone will conduct.

"Manon Lescau" will be the Saturday matinee, with Mmes. Muzio and Telva and Messrs. Crimi, Scotti and Malatesta. Mr. Papi will conduct.