In the World of Music and Musicians

Concerning the Oldest Opera In the American Repertoire

Reminiscences of Verdi's "Ernani," Again Heard With Pleasure by New York Operagoers

By H. E. Krehbiel

A little more than three years ago, when Mr. Gatti brought forward "La Forza del Destino" as a novelty at the Metropolitan, we recalled an old Italian restaurateur of delightful memory who behind his bar in Third Avenue kept a clock standing on its head so that his countrymen among his patrons might know the time of day in Rome. We wondered then if the clock in Mr. Gatti's room was also kept inverted so that its hands might indicate the musical time of provincial Italy, and speculated as to when the hour would strike for the revival of "Luisa Miller," "I due Foscari" and "I Lombardi," which were the oldest of the operas in the Verdian list which we knew from hearing them except "Ernani." Chronologically "Ernani" stands between "I Lombardi" and "I due Foscari." It would require considerable time and research to determine when and in what order Verdi's operas were produced in New York, and if we were to compile the list it would have little value other than one of curiosity. It is with that feeling only, mingled with a modicum of amusement, that operagoers whose memories go back to the death throes of the Academy of Music in October, 1886, recall that Signor d'Angelo, who from Colonel Mapleson's baggage agent attempted to become his successor as an impresario, produced in rapid succession "Luisa Miller," "I due Foscari," "I Lombardi" and Petrella's "Ione," to something like the consternation of the critical faculty of New York's newspaperdom. Whether any one realized at the time that "Ernani" belonged to the same period in Verdi's creative career we do not know. "Ernani" was a perennial memory; no critic could remember when he had not been familiar with it.

And so it remained until a short time before the dynasty of Maretzek and Mapleson, De Vivo and the Strakosches came to an end. Until January 28, 1903, the walls of the Metropolitan Opera House had never echoed to the strains of the opera, for when old Silva had last blown his horn in the spring of 1883 (we fancy it was) there was no Metropolitan Opera House in existence, and Italian opera was staggering about like Sindbad the Sailor under the weight of three managers—Mapleson at the Academy of Music, Strakosch at Booth's Theater and Abbey (with Patti) at the Germania Theater. Patti, we believe, did sing the role of Elvira in November, 1883, when the Metropolitan had just opened its doors, but she, Paola Rosini and Miss Abby Carrington were the last representatives of the unlucky love of the princely bandit until Mme. Sembrich blotted out the memories of two of them at least by her impersonation in January, 1903.

Now, though we have no representative of Elvira to compare with Elviras of old, we have "Ernani" again, and the favor with which it was received at its first performance on December 8 started us to pondering as to whether or not Mr. Gatti's apparently topsy-turvy clock may not after a while be pointing to the real time of popular taste. Are we possibly reverting to admiration of the operatic style of seventy-five years ago? If so, is it because of some elemental force in that style for which a lack in modern opera has made us crave? With that craving has there come a disregard of the vocalization which in the time of Elviras like those of Sembrich and Patti was deemed essential to the success of a performance? It is hard to believe it. We used to be more or less tolerant of rudeness in the men of the opera, but never of lack of finish in vocal style of the Elvira.

We cannot speak by the card because we do not know what may be doing in all the European towns, in which a lyric theater is as essential as a picture theater in the United States, but we fancy that "Ernani" is the oldest surviving opera from Verdi's pen. It certainly is the oldest opera in the American repertoire. There are fourteen operas of which we do not know that they have ever been performed in New York. They are: "Oberto," "Un Giorno di Regno," "Nabucco," "Giovanna d' Arco," "Alzara," "Athila," "Mabetto," "I Masnadieri," "Jerusalem" (a revision of "I Lombardi"), "Il Corsaro," "La Battaglia di Legano," "Stiffilio," "Simon Boccanegra" and "Arnoldo" (a revision of "Stiffilio"). Some of these may have been performed, but the records are not convenient of access at this writing. Selections from half a dozen of them have been heard, are still occasionally heard, in the concert-room. Somebody's admiration for the overture of "La Battaglia di Legano" led to its inclusion in a Sunday night concert at the Metropolitan two or three seasons ago.

The chronological record of first performances in New York, for which we do not vouch, but give "on information and belief," as they say in the law courts, reads thus: "Ernani," 1846 (or 1847); "Il Trovatore," April 30, 1855 (Steffanone, Vestvali, Brignoli and Amadio in the principal rôles): "La Traviata," December 3, 1856 (Mme. La Grange, Brignoli and Amadio); "Rigoletto," November 4, 1857 (Frezzolini and Bignardi); "I Vespri Siciliani," November 7, 1859 (a revival at the Academy of Music in 1868); "Un Ballo in Maschera," February 11, 1861; "La Forza del Destino," February 2, 1863 (revived at Academy of Music in 1880 with Cary, Campanini, Galassi and Del Puente, and at the Metropolitan in November, 1918); "Don Carlos," March 11, 1867, "Aida," November 26, 1873; "Luisa Miller," "I due Foscari" and "I Lombardi," October and November, 1886; "Otello," April 16, 1888; "Falstaff," Metropolitan Opera House, February 4, 1895. Singular, isn't it, that the finest of these operas, "Otello" and "Falstaff," are those which have dropped out of the Metropolitan repertoire, while Mr. Gatti has revived "Ernani," "Don Carlos" and "La Forza del Destino"?

All the works that preceded "Ernani" and a round dozen of those which followed it are dead to the trans-Alpine world at least. When it went out to conquer foreign lands for its composer it smote against amiable traditions as with a mailed fist. It spoke rudely, hotly, passionately to ears that had just grown accustomed to the gentle measures of Bellini and the elegancies of Rossini, while cherishing tender memories of placid and pellucid Paisiello and Pergolesi. "A helmeted musician," declared the composer of "Il Barbiere di Siviglia," who could not understand how an Italian could dare to go crashing through the conventional operatic veneers as Verdi did in his striving for dramatic expression. "Ernani" reached London in 1845, the first of Verdi's operas to achieve a hearing there. Long years after Chorley, writing down his "Recollections," thought that rant was the expression most congenial to his genius, and that the attraction which his instrumentation exerted on a first hearing was due to "its naked ferocity." There has been a deal of ferocious instrumentation (and vocalization, too, for that matter) since, some of it perpetrated by Verdi, but most of it by his younger countrymen, who fancied they had elbowed him out of the way when he was looming over them as the greatest of all Italian composers; but at the recent performance Chorley's indictment held good. The brutality of his style of expression came out again, not because it was contrasted with that of his predecessors, but chiefly because it was contrasted with the music of his riper years—the years that gave us "Aida," "Otello" and that opera of the future, "Falstaff."

Philharmonic Orchestra

On New Year's Day, Sunday afternoon, January 1, Stransky will direct his second and last all-Wagner concert of the season. The program offered is entirely different from that of the first all-Wagner performance, and includes a "Faust" overture; "March of the Knights of the Holy Grail" and bell scene, from "Parsifal"; "Sounds of the Forest," from "Siegfried," and the prelude to "The Mastersingers" for the first part.

On January 12 and 13 the Philharmonic Society will observe the twenty-fifth anniversary of the death of Johannes Brahms, in 1897, at two memorial concerts, in the performance of this master's First Symphony in C minor and Fourth Symphony in E minor. The C minor symphony will be played at the concert on Thursday evening, January 12, and the one in E minor on the following afternoon, Friday, January 13, both performances being included in the regular Philharmonic subscription concerts and given under the direction of Josef Stransky. With the exception of the symphony to be performed, the program for the concert on Thursday evening is identical with that of Friday afternoon, and includes Richard Strauss's tone poem "Death and Transfiguration"; the overture to "Tannhäuser" and a novelty by the American composer Whithorne.

Stransky's last appearance this season at the Philharmonic concerts at the Brooklyn Academy of Music will take place on Sunday afternoon, January 8.

Walter Damrosch to Make Season's Farewell Appearance

Walter Damrosch will make his farewell appearance until next March in a new lecture recital on Debussy and Wagner in Aeolian Hall Wednesday afternoon, December 28, under the auspices of the Society of American Friends of Musicians in France, for the benefit of the Municipal Music School at Rheims, France. The entire receipts will be devoted to this cause.

Mr. Damrosch was the recipient of honors on the occasion of his last appearance this season in Washington, Baltimore and Philadelphia.

In Philadelphia Edward Bok, president of the Philadelphia Orchestra, in presenting Mr. Damrosch with a wreath, said in part:

"If it is true that absence makes the heart grow fonder you should have a wonderful welcome on your return to Philadelphia next season. You have earned the appreciation and affection of Philadelphia for what you have had the courage to dare and do."

Mr. Damrosch replied in part: "If I am to believe that as a young man I have done so much, what won't I do in the next fifty years? (Laughter). There's nothing to keep one young, daring and continuing like your friendships."

Mr. Damrosch will sail for England December 31 on the Olympic for a few weeks of rest and recreation. While abroad he will do but little professional work, having consented to conduct only two concerts of the London Symphony Orchestra in London and one concert of the Stockholm Symphony in Stockholm.

Lucrezia Bori in 'La Boheme' Feature Of Holiday Week

"Zaza," as a special matinee, with Geraldine Farrar in the title rôle, will open holiday week at the Metropolitan Opera House to-morrow afternoon. Others in the cast will be Mme. Howard and Messrs. Crimi and De Luca, Mr. Moranzoni conducting. "Ernani" will be given to-morrow evening with Miss Ponselle and Messrs. Martinelli, Danise, Mardones, Paltrinieri and Reschilian. Miss Galli and Mr. Bonfiglio will dance, and Mr. Papi will conduct.

Other operas of the week will be:

"Boheme" on Wednesday, with Misses Lucrecia Bori and D'Arle and Messrs. Chamlee, Scotti, Didur, Rothier, Audisio, Reschillan, Ananian and Malatesta, Mr. Papi conducting.

"Mefistofele" on Thursday, with Mmes. Alda, Easton, Howard and Perini and Messrs Gigli, Mardones, Bada and Paltrinieri, Mr. Moranzoni conducting.

"Louise" on Friday, with Mmes. Farrar and Bernt and Messrs. Pertile and Rothier. Miss Rudolph will dance. Mr. Wolff will conduct.

"Die Walkuere" will be the Saturday matinee opera, with Mmes. Jeritza, Matzenauer, Sundelius, Tiffany, Miriam, Anthony, Perini, Telva, Wakefield and Howard and Messrs. Sembach, Whitehill and Gustafson, Mr. Bodanzky conducting.

"La Forza del Destino" will be given at popular prices on Saturday night, with Mmes. Ponselle, Delaunois and Egener and Messrs. Martinelli, Danise, Didur, Chalmers, Bada, Reschilian, D'Angelo and Ananian. Miss Galli and Mr. Bonfiglio will dance. Mr. Papi will conduct.

"Parsifal" will be given on Monday afternoon, January 2, beginning at 1 o'clock.

Metropolitan Mourns Caruso at Christmastide

Christmas will not seem like Christmas this year at the Metropolitan Opera House, for the Santa Claus of other years is gone. No more will each chorister and ballet girl find in her stocking, metaphorically speaking, a bright and shining five-dollar gold piece; no longer will each attaché be remembered with a stickpin or a cigarette case—Enrico Caruso of the golden voice and the equally golden heart is dead. The singers, the orchestra, the attachés, speak sadly of the friend who has left them, for they always think of Caruso as this, rather than as the great singer the world knew. The artist is often something coldly removed and impersonal, and so many artists they have known were only that, but Caruso was primarily the human being.

Yet perhaps the strongest tribute of all has come from the quarter where it might be least expected—from the tenors who, while Caruso was alive, were overshadowed by his gigantic fame.

There is hardly one of them to-day who does not realize that when his mantle fell it fell, for this generation at least, once and for all. It was Orville Harrold who, of the Metropolitan's tenors, has put it perhaps the most effectively:

"While Caruso lived his singing was a revelation to us all. He knew that none of us could hope to ever equal his golden voice, but his art and his sincerity at least we might strive to attain. He was our pacemaker, and if we could never catch him he taught us to run. Now that he is dead, he is a memory to worship and revere. Alive, no one was jealous of him, nor was he jealous of any one. Both we and he knew he stood too high for that. But he was the friend of all of us and we returned that friendship."

And the youngest of the Metropolitan's tenors, like Mr. Harrold an American, Mario Chamlee, who was present when Mr. Harrold said this, added: "To us young singers Caruso's loss was irreparable. While alive we could listen and wonder and learn. Now that he is dead we can only strive to call him back to memory, and memory is such a frail and feeble guide. Thank God that at least we have his records on the graphophone!"

So every one who sings or plays or works at the Metropolitan remembers Enrico Caruso as master, benefactor, friend. For once, at least, there will be this Christmas no cry of "The king is dead! Long live the king!"

Plan to Hold Music Festival in Harlem Under Discussion

It is proposed that a festival of music be held in upper Manhattan this winter. The project, fostered by Dr. J. Gardner Smith, president of the Harlem Board of Commerce, has been indorsed by the principal business organizations of the district. The Harlem Board of Commerce has appointed a special committee to make preliminary arrangements. It is composed of Albert Behning, chairman; Robert Levers and Francis Wright Clinton, of the Danbury Hat Company.

Similar committees have been appointed by the Chamber of Commerce of Washington Heights, the Upper Manhattan Property Owners' Association, the Harlem Luncheon Association and the Washington Heights Taxpayers' Association.

Efforts are being made to obtain a place to hold the concerts, but some difficulty in that direction has emphasized the need of a hall of sufficient size, at least 2,000 capacity, located so as to be conveniently accessible from Harlem and Washington Heights. An auditorium of this sort would be adapted for use for political meetings, local conventions and community gatherings, and the erection of such a building may be one result of the proposed festival of music. At present the Great Hall of City College would seem to be the only one available for the purpose, and inquiries as to the possibility of using it are being made.

The committee has practically completed negotiations for the conduct and management of the festival with Dan Noble, who has successfully conducted a similar series of concerts in Asbury Park and other cities, using such artists as Anna Case, Rosa Ponselle, Margaret Matzenauer, Albert Spalding, Percy Grainger, Louise Homer, Reinald Werrenrath, Rafaelo Diaz, Marie Sundelius, Anna Fitziu, Sophie Braslau, Schumann-Heink, Marie Rappold, forty voices from the Metropolitan Opera House Chorus with William Tyroler at the piano, Nina Morgana, Arthur Middleton and others.

Calendar for the Current Week

SUNDAY—Aeolian Hall, 3 p. m., piano recital by Sari Eisner, assisted by Jacues Amado, tenor; Carnegie Hall, 3 p. m., piano recital by Arthur Schnabel; Hippodrome, 8:15 p. m., concert by Feodor Chaliapin and assisting artists; Cooper Union, 8:15 p. m., concert by Sonia Medvedieff, soprano; Andre Polah, violinst, and Percy Hemus, barytone.

MONDAY—Aeolian Hall, 8:15 p. m., piano recital by Reuben Davies; Carnegie Hall, 8:15 p. m., concert by the Harvard University Orchestra, assisted by Helen Stanley, soprano; Metropolitan Opera House, 2 p. m. and 8 p. m., Italian opera, "Zaza" and "Ernani."

TUESDAY—Aeolian Hall, 3 p. m., piano recital by Herbert Schmitt.

WEDNESDAY—Metropolitan Opera House, 8 p. m., Italian opera, "La Boheme."

THURSDAY—Carnegie Hall, 3 p. m., concert by the New York Symphony Society; Metropolitan Opera House, 8 p. m., Italian opera, "Mefistofele."

FRIDAY—Aeolian Hall, 8:30 p. m., two-piano recital by Ethel Leginska and Leo Ornstein; Carnegie Hall, 2:30 p. m., concert by the New York Philharmonic Orchestra; 8:15 p. m., concert by the New York Symphony Orchestra; Metropolitan Opera House, 8 p. m., French opera, "Louise."

SATURDAY—Carnegie Hall, 2:30 p. m., Young People's concert by the New York Symphony Orchestra; Metropolitan Opera House, 2 p. m., German opera, "Die Walkuere"; 8 p. m., Italian opera, "La Forza del Destino."

Music Notes

Feodor Chaliapin, the great Russian basso, will give a special holiday concert at the Hippodrome to-night, singing selected songs, which will be announced from the platform, according to his custom. He will be assisted by Josef Stopak, viollnist; Nicolas Levienne, 'cellist, and Leo Berdichevsky, pianist.

Bronislaw Huberman will be the assisting artist at the concert of the Friends of Music on Sunday afternoon, January 1, at the Town Hall. He will play the Spohr Concerto in E minor, No. 7.

George Engles announces that Alexander Siloti will begin his American tour by appearing as soloist with the St. Louis Symphony Orchestra in St. Louis, January 6 and 7, returning to New York for his recital in Aeolian Hall, Sunday afternoon, January 15.

On January 3 Evelione Taglione, a pupil of Ethel Leginska, will make her New York debut at Aeolian Hall.

The evening of January 3 will bring Alfred Boswell to the Town Hall for his annual piano recital.

Manfred Malkin, pianist, will give a recital at Carnegie Hall on Monday evening, January 9.

Josef Stopak will give his second violin recital of the season at Carnegie Hall on Saturday evening, January 14.

In memory of Camille Saint-Saëns, the Philharmonic Society's program for Sunday afternoon, January 22, at Carnegie Hall, will include three symphonic poems of the French composer: "Phaeton," Opus 39; "Le Rouet d'Omphale," Opus 31, and "Danse Macabre," Opus 40.

Joseph Press, the Russian 'cellist, will be heard in recital on Friday evening, January 6, in Aeolian Hall.

Myra Hess, English pianist, will give her first piano recital in New York on January 17 at Aeolian Hall.

Florence Easton, soprano; Merle Alcock, contralto; George Meader, tenor, and Frederick Patton, bass, will be the soloists for the Bach B minor mass to be given by the chorus of the Schola Cantorum, Kurt Schindler, conductor, at its first subscription concert of the season on Wednesday evening, February 8, at Carnegie Hall.

The second gala concert of the People's Chorus of New York, under the direction of L. Camilieri, will take place in the Town Hall on January 19. Mme. Luella Meluis, coloratura soprano, will be the soloist on this occasion. The first month of the new year will see the sixth birthday of the People's Chorus of New York.

Jascha Heifetz will give his second recital at Carnegie Hall on the afternoon of the New Year's holiday, January 2.

George Smith, Boston pianist, will give a New York recital in the Town Hall on the afternoon of January 2.

Marie Rothman, soprano, will make her debut in a recital at the Town Hall on Sunday afternoon, January 8.

Jose Echaniz, Cuban pianist, will play at the Town Hall on the evening of January 4.

Leon Sametini, Dutch violinist, will give his first New York concert this season at the Town Hall on the evening of January 11.

On the afternoon of January 9 Ellen Rumsey, contralto, will give her annual song recital at the Town Hall. Her program opens with an aria from Bach's "Der Streit zwischen Phoebus und Pan."

Josef Hofmann will give his first New York recital of the season at Carnegie Hall on Saturday afternoon, January 14. Mr. Hofmann's season will extend only to March, 1922.

Josef Shlisky, tenor, will give a New York recital at the Town Hall on the evening of January 18.

John Alden Carpenter, Poldowski and Samanowski will appear together at the Town Hall with the orchestra of George Barrere in two concerts and Ballet Intime on Friday afternoon, January 20, and Saturday evening, January 21. John Carpenter's new ballet to the drawings of Harriman's "Krazy Kat" is to be danced by Adolph Bolm. A parody on modern music in a suite grotesque for a comedy of Molière by Samanowski is also to be played. The compositions of the above musicians will be interpreted in works of varying character.

Jascha Heifetz will make his only New York appearance with orchestra at the pair of concerts of the New York Symphony in Carnegie Hall, January 5 and 6 under the direction of Albert Coates, guest conductor. Mr. Heifetz will play the Elgar concerto, in B minor.

Among orchestral works to be conducted here by Albert Coates as guest conductor of the New York Symphony Society are the following:

British — "Parodies" (Nursery Rhymes) by Herbert Hughes; Symphonic Cycle Potpourri, by Gerard Williams; a Comedy Overture, by Balfour Gardiner; Theme and Seven Diversions, by Edward German; Four Conceits, by Goosens; Sea Suite, by Frank Bridge; Fugue by Bach, arranged by Elgar; "Appolachia," by Delius, and "Queen Mab," by Holbrooke.

French—Children's Corner, by Debussy; Grande Valse Brillante, by Roger-Ducasse, and Prelude to "Tess," by d'Erlanger.

Italian—"La Boutique Fantasque," by Rossini, arranged by Respighi, and "A Little Symphony," by Leonardo Leo.

Russian—"Le Divin Poeme" and "Prometheus," by Scriabine; Polovietsky Dances, by Borodine; "Grandmother Witch," by Lisdow; "Petroushka," by Stravinsky; "The Night on the Bald Mountain," by Moussorgski, and Vivaldi's Concerto for Strings, arranged by Siloti.

New Picture for Eugene

Eugene O'Brien's next picture will be called "Channing of the Northwest." Ralph Ince is directing this story of the "great outdoors" across the Canadian border. It is from a story written by John Willard, and the adaptation was made by Edward Montague.

Programs of the Week

To-day

Aeolian Hall, 3 p. m. Piano recital by Sari Eissner, assisted by Jacues Amado, tenor:

Fantasia ..... Mozart
Polacca Brillante ..... Weber
Sari Eissner
In terra Solo ..... Donizetti
Spirito Gentil ..... Donizetti
Mama Mia, che vo sape? ..... Nutile
Jacues Amado
Ballade ..... Liszt
Sari Eissner
Autumn ..... Tschaikowsky
Three Shadows ..... Burleigh
Questa o Quella ("Rigoletto") ..... Verdi
Jacues Amado
Impromptu C sharp minor ..... Chopin
Valse ..... Chopin
L'Alouette ..... Balakerlew
Roumanian Clocarlia ..... Sari Eissner
Sari Eissner

Carnegie Hall, 3 p. m. First piano recital in America by Artur Schnabel:

Fantasia, Opus 17 ..... Schumann
Sonata in B major ..... Schubert
Sonata in F minor ..... Brahms

Cooper Union, 8:15 p. m. Concert by Sonia Medvedieff, soprano; Andre Polah, violinist, and Percy Hemus, barytone:

Violin Soli—
Improvisation ..... Gustav Saenger
Romance ..... Gluck
Spanish Dance ..... Sarasate
Mr. Polah
Aria, Pleurez mes yeux, from "Le Cid" ..... Massenet
Miss Medvedieff
Songs
Mr. Hemus
Souvenir ..... Arthur Hartmann
Etude for violin alone ..... Theodore Spiering
Caprice ..... Wieniawski
Mr. Polah
Oriental Romance ..... Rimsky-Korsakoff
Two Folk Songs of Little Russia ..... arr. by Zimbalist
My Heart Ever Faithful ..... Bach
Miss Medvedieff
Nocturne ..... Chopin-Wilhelmj
Rondino ..... Vieuxtemps
Mr. Polah
Romance ..... Tschaikowsky
Le Moulin (The Mill) ..... Pierne
Yohrzeit ..... Rhea Silberta
Miss Medvedieff
Mr. Hemus

Monday

Aeolian Hall, 8:15 p. m. Piano recital by Reuben Davies:

Chaconne ..... Bach-Busoni
Sonatine ..... Ravel
Arabesque; An Evening in Granada ..... Debussy
The White Peacock ..... Griffes
The Spirit of Passing Clouds ..... Davies
The Bear Dance ..... Bartok
Jeux d'eau ..... Ravel
Etude, Op. 25, No. 7 ..... Chopin
My Joys ..... Chopin-Liszt
The Chase ..... Paganini-Liszt
Staccato Etude ..... Rubinstein

Carnegie Hall, 8:15 p. m. Concert by the Harvard University Orchestra, assisted by Helen Stanley, soprano:

Overture, "Fingal's Cave" ..... Mendelssohn
Symphony in B minor (unfinished) ..... Schubert
Le Plainte; Le Papillon ..... Paul Paray
Je ne sais pourquoi ..... Laparra
Noel (du pays de Beaune) ..... Emmanuel
Panis Angelicus ..... Franck
Mme. Helen Stanley
Prelude to "The Deluge" ..... Saint-Saens
I. H. Rosenberg, solo violin.
Ballet Suite ..... Gluck
Quando ti Rivedro ..... Donaudy
So' Innamorate di due Giovinetti ..... Bimboni
Time of Parting ..... Hadley
St. John's Day ..... Hallo
Transgression ..... Crews
Mme. Helen Stanley
Valse Triste ..... Sibelius
Hungarian March, from "The Damnation from Faust" ..... Berlioz

Tuesday

Waldorf-Astoria, 3 p. m. Piano recital by Rachmaninoff:

Variations ..... Mozart
Papillons ..... Schumann
Nocturne; valse ..... Chopin
Children's Corner—Doctor Gradus ad Parnassum; Serenade to the Doll; The Little Shepherd; Golliwogg's Cakewalk ..... Debussy
Lilacs; prelude in G minor ..... Rachmaninoff
Liebeslied ..... Kreisler-Rachmaninoff
Rhapsody No. 2 ..... Liszt

Aeolian Hall, 3 p. m. Piano recital by Herbert Schmidt:

Prelude and fugue, A minor ..... Bach
Sœur Monique ..... Couperin
Bourree ..... Scarlatti
Minuet ..... Rameau
Ballade, G minor; intermezzo, A flat; rhapsody, E flat ..... Brahms
Sonata, B minor, Op. 58 ..... Chopin
Passacaglia ..... Scott
Bells in the Valley ..... Ravel
Little Dancer ..... Carpenter
Mephisto Waltz ..... Liszt

Metropolitan Opera House, 8:15 p. m. Concert by Richard Strauss and the Philadelphia Orchestra:

Also Sprach Zarathustra, Op. 30 ..... Strauss
Violin concerto, Op. 8 ..... Strauss
Bronislaw Huberman
Ein Heldenleben ..... Strauss

Thursday

Carnegie Hall, 3 p. m. Concert by the New York Symphony Society:

Overture to "The Mastersingers" ..... Wagner
Fantasy overture, "Romeo and Juliet" ..... Tschaikowsky
Symphonic suite, "The Planets" ..... Holst

Friday

Aeolian Hall, 8:30 p. m. Recital for two pianos by Ethel Leginska and Leo Ornstein:

Fugue in C minor ..... Mozart
Theme and Variations, Opus 35 ..... Schubert
Sonata, Opus 39 (first performance) ..... Ornstein
Sonata in D major ..... Mozart

Carnegie Hall, 2:30 p. m. Concert by the New York Philharmonic Orchestra:

Overture, "Donna Diana" ..... Reznicek
Symphony, No. 5 ..... Glazounoff
Indian Sketches ..... Gilbert
The Steppes of Middle Asia ..... Borodin
Polonaise in E major ..... Liszt

8:15 p. m. Concert by the New York Symphony Society — Repetition of Thursday's program.

Columbia University Musical Clubs to Have Long Tour

The Columbia University Musical Clubs will begin the longest trip in the history of the clubs on Monday, December 26, when they will leave for Berwick, Pa., to give the first of a series of concerts. More than fifty men, the largest number ever taken on a Columbia Musical Clubs' trip, will take part in the concerts to be given in seven Eastern cities.

Fenimore Cooper, of Owego, N. Y., great-grandson of the novelist of the same name, is manager of the Columbia Glee Club, and Adrian S. Rouss, of 385 Fort Washington Avenue, New York City, is manager of the Columbia Mandolin Club, the two clubs which will make the trip.

The first concert will be given before the Friars Club of Berwick, Pa., on the evening of December 27. On December 28 the Columbia men will appear in the Casino Music Hall in Scranton and on December 29 in the Carnegie Music Hall of Pittsburgh. The Pittsburgh concert has been arranged with the coöperation of the Columbia Alumni in Pittsburgh, who will entertain the men at luncheon and dinner on the day of the concert. A concert will be given in New Kensington, Pa., on the evening of December 30, under the American Legion.

Colonel William J. Donovan, who commanded the 165th United States Infantry in France during the war and is the first man outside of New York City to be chosen a Columbia Alumni trustee, has arranged for the concert to be given on December 31 at Buffalo, before the Twentieth Century Club. The Columbia Musical Clubs will spend three days in Buffalo, leaving on January 2 for Rochester. On the evening of this day they will give a concert in Rochester in the grand ballroom of the Hotel Seneca.

The last concert of the trip will be a concert with the Syracuse Musical Clubs in Syracuse on January 4.

The opening number to be sung at all the concerts is a song dedicated to the glee club by Walter Henry Hall, professor of church and choral music at Columbia.

The program for the various concerts has been arranged to typify the aim of the clubs, which is "to sing and play real music as well as the usual college and popular airs." Several specialties are also being arranged for the programs.

William T. Taylor, of 105 Hamilton Place, New York City, is leader of the glee club, and J. Bart Walther, of 201 North High Street, Mount Vernon, New York, is leader of the mandolin club. Original comic songs by Columbia writers will also be part of the program under these two leaders.

Christmas "Opera Concert"

The Christmas "Opera Concert" this evening will include "Lucia," Act II, Scene 2, with Misses Anthony and Keener and Messrs. Chamlee, Laurenti, Martino and Paltrinieri, chorus and orchestra; "Trovatore," Act VI, Scene 1, with Mme. Peralta and Messrs. Kingston, Zanelli and Paltrinieri, chorus and orchestra; "Traviata," Act III, with Mmes. Chase and Schaaf and Messrs. Chamlee, Laurenti, Paltrinieri, Reschillian, Leonhardt and D'Angelo, chorus and orchestra; "Faust" Kermesse Scene, with Mmes. Miriam and Ellis and Messrs. Chamlee and Zanelli.

Young People to Hear Program of Xmas Music

The Christmas program announced for the young people's concert of the New York Symphony Orchestra, under the baton of Albert Coates, guest conductor, in Carnegie Hall on Saturday afternoon, December 31, will have as assisting artists the La Forge Quartet, with Frank La Forge, composer-pianist, at the piano.

The program will consist of vocal and orchestral music, in which latter Mr. Coates will conduct the Symphony men in Bach's Shepherd Music, from the Christmas Oratorio; Debussy's "Childrens Corner," "Sérenade à la Poupée," "Le Petit Berger" and "Golliwogg's Cakewalk"; parodies by Herbert Hughes, being the nursery rhymes "Jack and Jill," "Old Mother Hubbard," "Goosey Goosey Gander" and "Hey Diddle Diddle," and Rimsky-Korsakoff's "Christmas Eve" suite.

The vocal portion, presenting the La Forge Quartet (Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, basso), has two ancient French Christmas carols, four Christmas songs by Peter Cornelius, "The Christmas Tree," "The Christ Child" and "Holy Night," for quartet and solos; "The King," Anne Jago; "Christ, the Friend of the Children," Sheffield Child, and Adolphe Adam's "Noel," Charles Carver.

Brahms Memorial Concert

Elly Ney will appear as soloist in a special Brahms Memorial Concert at Carnegie Hall on Monday night, January 2, 1922, with the Philharmonic Orchestra, which will be conducted on this occasion by William Van Hoogstraten, who in private life is Mme. Ney's husband. Mme. Ney and Mr. Van Hoogstraten have appeared together frequently abroad, Mme. Ney presenting one or more concertos with Mr. Van Hoogstraten directing the orchestra.

Mme. Ney will play both of the Brahms piano concertos at the forthcoming concert, opening the recital with the work in D minor and closing the program with the concerto in B. Mr. Van Hoogstraten will lead the Philharmonic in Brahms's variations on a theme by Haydn.

Concert by Music Lovers' Orchestra This Evening

Ruth Ray, violinist, and Marie Roemaet Rosanoff, cellist, will assist the Music Lovers' Symphony Orchestra in its concert this evening at the People's House Auditorium, 7 East Fifteenth Street. The orchestral numbers will consist of two movements of the "Jupiter" symphony by Mozart and two movements of the "Eroica" symphony by Beethoven, as well as the "Coriolanus" overture by Beethoven. Miss Ray will play the introduction and "Rondo Capriccioso" by Saint-Saëns, and Marie Roemaet Rosanoff will play the solo 'cello in the Serenade in D minor by Volckmann.

Whitman Completes Series

The Kineto Company has decided to make Walt Whitman the subject of its twelfth episode in the series called "Great American Authors." The choice rested between Whitman and James Whitcomb Riley. Charles Urban and James Fitzpatrick, who is directing the series, hesitated for some time between the two, but they felt that Whitman could hardly be eliminated. When the Whitman reel is finished the "Great American Authors" will be complete.