In the World of Music and Musicians

Did Lorenzo Da Ponte Write The Book of Mozart's Opera?

Comments on the Alleged Discoveries of a Would-Be Critic; Contemporary Librettos and the House Bill; Programs and First Performances

By H. E. Krehbiel

About as cheap and easy a method as can be devised to create the impression of erudition is a for a writer to say that sufficient evidence exists to establish a fact which has never before been questioned concerning the authorship of a book. Mr. Walter Littlefield resorted to this device when in "The Times" of last Sunday he published an article in which he ventured the opinion that Lorenzo da Ponte was not the author of the libretto of Mozart's opera "Cosi feur tutle." We recall Mr. Littlefield as a gentleman who some six years ago published an essay in the Sunday magazine section of the same newspaper, in the course of which (as his article of last week) he dispensed a great deal of information about Da Ponte in the guise of the product of original research for which he sought to have given credit to The Tribune. This writer spent a great deal of time, patience and labor in investigating the American career of the Italian poet in 1887 and published the results first in this journal and afterwards in a book entitled "Music and Manners in the Classical Period," which was published by Charles Scribner's Sons in 1898.

At that time, some facts touching the Hebrew ancestry of Da Ponte, his real name, his relationship with the Catholic Church, into which he was received by the Bishop of Ceneda, who gave him the name by which he is known, the date of his arrival in New York, even the exact date of his death and the place of his burial, had not been cleared up. The Tribune's discoveries were helpful, however, and all the new material was used with credit by Professor Angelo Marchesan, of the University of Treviso, Italy, in his book entitled, "Dille Vita e dille Opere di Lorenzo Da Ponte," published in 1900. "To this book Mr. Littlefield makes no reference, though he rehashes, as if it were original with him, a good deal of the information first printed in The Tribune and the book published by the Scribners. It is the title that he adds to the story on which he basis his contention that Da Ponte did not write the libretto of "Cosi fan tutte." His evidence, he admits is only circumstantial, but it may nevertheless be traversed in the interest of truth.

The alleged authorship of the opera book, says Mr Littlefield, is based upon "an initial falsity" which is "without a grain of confirmatory evidence," and is come to be accepted simply because it has so often been repeated. Then he marshals his alleged evidence. This consists of the titles of five reprints of the libretto. The first, he says, was an Italian one published by the Typographical Society of Vienna in 1790. He gives its title thus: "Cosi fan tutte ossia la Scuola digli amanti Drammi giveosa in due atti di representorsi il Teatro di Corte l'anno 1790 d Wolfgango Mozzart." Next he cites a second Italian copy of the libretto printed in Dresden in 1791. Then a copy in Italian and German (Breslau, 179) and two German texts (Berlin, 1792 and Angusburg, not later than 1795). Only the German texts," he says, "give the name of Da Ponte as the author of the book." Now, in the Library of Congress at Washington there is a collection of 12,000 opera librettos acquired by purchase from Albert Schatt of Rostock, and in it there are six copies of "Cosi fan tutte." The first description in the catalogue is, no doubt, the one referred to by Mr. Littlefield, but Dr. O. G. Sonneck, who published a gigantic catalogue of all the librettos in the library published before 180, remarks specifically: "Two sets. Lorenzo da Ponte is mentioned as the author, 'Wolfgango Mozzart' as the composer." In a publication for Dresden Da Ponte is not mentioned, but Mozart's. The Breslau book's title reads (in German) "From the Italian of the abbe de la Ponte." A publication of the words of the airs ascribes the authorship of the book to "abate de Ponte. Bretzner's Leipsic publication, in which the plot of the comedy was changed, says nothing about the original author whose work had been "freely adapted." So also a reprint of the same book with a changed title (from "Weibertreue" to "Die Wette"). The dates are 794 and 1796. In 1798 the opera reached Copenhagen and the title of the libretto published there reads: "Veddemaal eller Elskernes skole. Et syngespykke af abbe da Ponte," etc.

Obviously from the first performance in Vienna on January 26, 1790, down to last Sunday, when Mr. Littlefield made his revelation, the world was of the opinion that the report that Da Ponte, who was poet to the theater at Vienna in 1790, when the opera was produced, had written the book, as Mozart had composed the music to "Cosi fan tutte," was correct.

Let us add a bit to the evidence before glancing at Mr. Littlefield's article again. Unless the publishers, C. F. Peters, in Leipsic, are conscious forgers or falsifiers, there is in existence an announcement of the first performance of the opera which they reproduce in their edition of the pianoforte score as follows:

NEUES SINGSPIEL

Im kaiserl. königl. National-Hoftheater
wird heute Dienstag den 26ten
Jäner 1790 aufgeführt
(zum erstenmal)

. . . . . .

COSI FAN TUTTE,
o sia:
LA SCOLA DEGLI AMANTI.

So machen sie's, oder: Die Schule der Liebhaber

. . . . . .

Ein komisches Singspiel in zwey Aufzügen.
Die Poesie ist von Hrn. ABBATE DA PONTE, Dichter des italienischen Singspiels beym k. k. Hoftheater.

Die Musik ist vom Herr Wolfgang MOZART.
Kappell-meister wirklichen Diensten Sr. Majestät des Kaisers.

Perhaps that ought to suffice to settle the matter; but a few more observations are pertinent. Mr. Littlefield says there was nothing to show that Otto Jahn, who wrote a monumental life of Mozart, had any evidence of Da Ponte's authorship other than that contained in the German libretti. Jahn says in a footnote that the first book of words of "Cosi fan tutte" was shown to him by Sonnleithner, who was an authority on the history of the Viennese theater. Mr. Littlefield says he translated Da Ponte's autobiography, but had found nothing about "Cosi fan tutte." Our notes, made over thirty years ago, are few and scant, but Jahn says that Da Ponte mentions the opera, briefly in Vol. II, Page 109, of his "Memorie," and we think he does. At any rate, Professor Marchesan includes the title in his "Note Bibliografiche." Moreover, there are other operas which Da Ponte wrote which he did not mention in the somewhat sketchy and fantastic story of his life. He wrote thirty-six operas for Salieri, Martini, Storace, Mozart, Cazzaniga, Righini, Peticchio, Bianchi and Weigl. If he laid stress on "Don Giovanni" and "Le Nozze di Figaro" it was probably because these were the works which were still alive at the time he wrote his autobiography in New York. Moreover, it is an indefensible thing to say, even within the refuge of an anonymous quotation, that the Garcia troupe in 1825 performed "all the works of Da Ponte in New York." At Da Ponte's instigation, Garcia performed "Don Giovanni" because the part of the Don was in his repertory. When Da Ponte left London for America in 1805 "Cosi fan tutte" had not been performed in the English capital, and when it was produced, in 1811, Garcia refused to accept the role of Guglielmo and was publicly taken to task because of his refusal. If C. D. de la Chavanne in the preface to his translation of Da Ponte's Memoirs says that "Don Giovanni" and "Le Nozze di Figaro" are the only operas on which Da Ponte and Mozart collaborated his testimony has about as much value as Mr. Littlefield's. The Frenchman wrote in 1860 and called the poet "d'Aponte."

On First Performances in Concerts

To persons who confine their attendance at symphonic concerts to a single series, no matter whether it be one given by the Philharmonic, Symphony, Philadelphia, or Boston Orchestra, it is a thing of indifference if all these organizations play one and the same composition. But this is not the case when the composition is repeated in the same series, or when the persons chance to be subscribers to more than one set of orchestral concerts. Then one might be tempted to wonder whether the repetitions are due to the small repertory of serviceable music or the conductors are purposely challenging reviewers and audiences to make comparisons. Looking back hurriedly on the season now drawing to a close, we are strongly tempted to believe that in making their programs conductors think more of themselves and possible opportunities to create a sensation than to acquaint the public with masterpieces of composition.

Some such purpose also influences them in their production of novelties. If the music be good it doesn't make a particle of difference to intelligent listeners whether a work was ever heard before in New York or elsewhere in America so long as it does not linger tiresomely in the public ear. For years we have been asked to search our memory or our records to answer the question: "Has such or such a work ever been performed in New York"? To answer such questions has consumed our time and vexed our patience hundreds of times. Sometimes the query goes to a song, or a piece for violin or pianoforte. Then it is easy to reply briefly and without delay: "We don't know and it doesn't matter." When it comes to a work in one of the larger forms by a composer of note there is some historical value in knowing whether or not New York is having a first American performance a historical value only, however. "Revivals" at the opera are utterly inconsequential unless so long a time has elapsed since an earlier production that the work is new to a large majority of the audience, or it has been restudied with a view to giving it a new significance. Not a tenth of the "revivals" at the Metropolitan Opera House have had such value. Generally they serve chiefly to recall representations which were higher in the artistic scale. But when a veteran reviewer, like Mr. Henderson or Mr. Aldrich, calls attention to the fact he is pretty certain to be told by some fledgling operagoer that he is an old fogy, whose mind is dwelling on the past, and that his talk about the singers of twenty-five or thirty years ago is informed by prejudice which makes him unable to recognize the grandeur of the singers of to-day.

However, all this is somewhat beside our present purpose, which is to call attention to some recent errors in announcements. The program of the Schola Cantorum on March 29 gave correct information of a previous performance of Verdi's "Stabat Mater" by the same society. It also stated, we believe correctly, that the same composer's "Te Deum" was performing for the first time in New York. We have an impression, however, that a notice sent out before the concert said that it was believed by the publishers that the "Te Deum" had not had a hearing in the United States. At any rate, we so stated in our review. As a matter of fact, it was performed in Boston by the Cecilia Society on December 7, 1898; February 13, 1901, and December 19, 1912, and also at a concert of the Boston Symphony Orchestra on December 30, 1918. The "Stabat Mater" was also performed at the first of these concerts. So says Mr. Philip Hale, whose dicta in such matters all wise men accept without question. Again, Pierné's "Poème Symphonique," for pianoforte and orchestra, played here at Miss Du Carp's concert on January 25 of this year, was not suggested by the World War or any particular war. It was brought forward by Edouard Risler at a Colonne concert in December, 1901. The error into which some critics fell of attributing its inspiration to the World War was natural enough, in view of the fact that it was designed as a glorification of the dead who had died for France, and its poetic basis was confessedly found in a portion of Victor Hugo's "Chants du Crépuscule," in which men are summoned to pray for the honored dead whose renown is said to be greater than all earthly glory. All of which information is submitted thus tardily for the sake of historical verity.

Philharmonic Society

The last Philharmonic concert in the society's regular season will take place this afternoon at the Metropolitan Opera House.

During its eightieth season the Philharmonic Society will, with this performance, have given sixty-eight subscription concerts in greater New York. Stransky conducted thirty of these, Hadley one, Mengelberg thirty and Bodanzky five, and one other concert was divided in direction between Mengelberg and Bodanzky. Henry Hadley also conducted his own compositions at several of the Stransky concerts. Stransky also conducted Philharmonic concerts at Princeton, Yale, Smith College, and in Worcester, Holyoke, Springfield and New London, while Mengelberg directed performances in Boston and at Yale. Four concerts were given under Stransky and Hadley in Brooklyn at the Commercial High School, under the auspices of the People's Institute. In addition to these Philharmonic concerts the orchestra played three times in New York under Richard Strauss and twice under Van Hoogstraten, once for Mme. Du Carp under Stransky, and forty men of the orchestra played at Father Finn's concert in Carnegie Hall.

METROPOLITAN OPERA HOUSE
TO-MOW EVE., 8:15 TOSCA. Farrar; Gigli, Scotti, Malatesta, D'Angelo. Moranzoni.
WED., 8:15, COSI FAN TUTTE. Easton, Peralta, Bori; Meader, De Luca, Didur. Bodanzky.
THURS., 8:15, BOHEME. Alda, D'Arle; Martinelli, Scotti, Didur, Rothier. Papi.
GOOD FRI. MAT. at 2. Prices $1.50 to $3. PARSIFAL
Easton, Harrold, Whitehill, Blass, Leonhardt, Gustafson. Bodanzky.
FRI. Eve. at 8, LORELEY. Muzio, Sundelius, Galli; Gigli, Danise, Mardones. Moranzoni.
SAT. at 2, SECRET of SUZANNE. Bori; Scotti, Paltrinieri. Papi. AMORE DEI TRE RE
SAT. at 8. Pop. Prices. MANON. Farrar; Chamlee, Whitehill, Chalmers, Meader. Hasselmans.
MON., APR. 17. Sp'l Mat. at 2. CARMEN
Prices $1.50 to $3. No War Tax. Farrar, Sundelius, Galli; Harrold, Mardones. Hasselmans.

TO-NIGHT at 8:30. Concert 75c to $2.
OVERTURE, William Tell ..... Rossini
Concert, AVE MARIA ..... Giulio Setti
GALLIA, Cantata for Soprano Solo, Chorus and Orchestra ..... Gounod
CAVALLERIA RUSTICANA (In Concert Form) ..... Mascagni
PERALTA, ANTHONY, EGENER, PERINI; HARROLD, PICCO, ENTIRE METROPOLITAN CHORUS AND ORCHESTRA. Cond. SETTI.
HARDMAN PIANO USED.

Elly Ney
© Underwood & Underwood

Miss Grace Anthony, Soprano
© Mishkin

Winifred Byro, Pianist

Germaine Schnitzer, Pianist

Orpha Kendall Holstman, Soprano
© F de Gueldre

Calendar for the Current Week

SUNDAY—Aeolian Hall, 3 p. m., lecture-recital by Walter Damrosch; Carnegie Hall, 3 p. m., piano recital by Germaine Schnitzer; Hippodrome, 8:15 p. m., song recital by John McCormack; Metropolitan Opera House, 3 p. m., concert by the Philharmonic Orchestra; 8:30 p. m., opera concert; Selwyn Theater, 8:30 p. m., Frederick Warren ballad concert.

MONDAY—Aeolian Hall, 8:15 p. m., concert by the Schumann Club; Metropolitan Opera House, 8 p. m., Italian opera, "Tosca."

TUESDAY—Aeolian Hall, 3 p. m., song recital by Orpha Kendall Holstman, soprano; 8:15 p. m., piano recital by Winifred Byrd; Carnegie Hall, 8:15 p. m., piano recital by Elly Ney; Wanamaker's Auditorium, 2:30 p. m., organ recital by Charles M. Courboin.

WEDNESDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Cosi Fan Tutte."

THURSDAY—Carnegie Hall, 8:15 p. m., concert by the New York Oratorio Society; Metropolitan Opera House, 8 p. m., Italian opera, "La Boheme."

FRIDAY—Metropolitan Opera House, 1 p. m., German opera, "Parsifal"; 8:15 p. m., Italian opera, "Loreley."

SATURDAY—Carnegie Hall, 8:15 p. m., concert by Alberto Terrasi, tenor, and assisting artists; Metropolitan Opera House, 2 p. m., Italian opera, "Il Segreto di Susanna" and "L'Amore dei tre Re"; 8 p. m., French opera, "Manon"; Wanamaker's Auditorium, 2:30 p. m., organ recital by Charles M. Courboin.

James W. Johnson Replies To Criticisms of His Preface

To the Editor of The Tribune.

Sir: I have read the comments made by Mr. H. E. Krehbiel in the Sunday issue of The Tribune on my book, "The Book of American Negro Poetry," an anthology.

Mr. Krehbiel limits his comments and criticism to the preface of the book, this preface being an essay on the creative genius of the negro. In fact, Mr. Krehbiel limits his criticism to that part of the preface which speaks of negro music. First of all, he records a slight objection to my use of the term "Aframerican" instead of "Afro-American," which latter form he has used in his own writings quite commonly. The term which I have generally used throughout the book to designate Americans of African descent is the word "negro." I used the term "Aframerican" several times to designate the people of African descent on the whole Western Continent. It is a term very much used by Sir Harry Johnston for the same purpose. But this is a minor matter.

Mr. Krehbiel's main criticism against me is based upon the ground that I pay scant justice to the negro spirituals and give undue space and importance to the origin and spread of ragtime. He also states that I do not fully cover the ground and that I have left out the mention of a great many colored men who wrote songs before the popularity of ragtime—such men as James Hemmenway, of Philadelphia, who wrote a ballad entitled "That Rest So Sweet, Like Bliss Above," published in 1829, and who also composed "The Philadelphia Grand Entrée March," "Washington Grays' Grand March," "Bugle Quick Step" and "Hunter and Hop" waltzes; that I did not mention Blind Tom and Justic Holland, a guitar player, who composed a good deal of music and also a book of instruction for that instrument and others. Mr. Krehbiel attributes these omissions to my ignorance.

Had I had the space and had it been in furtherance of my purpose, I might have named a great many individuals who had written songs before the widespread popularity of ragtime, and more to the point than naming men like Hemmenway, whose work was in no way distinctive. I might have named James Bland, who wrote "Oh, Dem Golden Slippers," "In De Evening by De Moonlight," "Carry Me Back to Old Virginny"; Sam Lucas, who wrote "Carve Dat Possum," and other colored men who wrote characteristic negro songs. But the only individual creative artists whom I had in mind were those who had done something in literature and especially poetry. The title of the essay is "The Creative Genius of the Negro," and my purpose was to point out, in passing to my main subject, those artistic creations which sprang from folk origin rather than from individual origin.

The first duty of a critic is to take into consideration the purpose of the author. In my essay, which serves as a preface to this anthology, it was never my intention to write a history of negro music or negro musicians. Out of forty-one pages of this preface only about nine pages are devoted to music. About two pages are devoted to negro dances and negro folklore and the remaining thirty pages are devoted to literature. In touching on the negro dance, negro folklore and negro music my intention was simply to lay the groundwork of proof that the negro has creative genius, and not only that, but the ability to create that which has universal appeal, leading up to the fact that this creative genius, which has hitherto been exercised in what may be called lower forms of art, will some day be exercised in the higher forms, especially in literature. The pages devoted to music are about equally divided between ragtime, negro secular music and the spirituals, negro sacred music. I gave as much space as I did to ragtime for several reasons:

First No matter what might be the worth and the beauty of ragtime as music, it cannot be denied that it is known the world over. No matter what musicians may think of it, it is, nevertheless, a force in music.

Second The negro origin of the spirituals has been well established, and this has been done largely through the careful and scholarly work of Mrs. Natalie Curtis Burlin and of Mr. Krehbiel himself; but many people need to learn that ragtime is of negro origin.

Mr. Krehbiel regrets that "in a book which proves that there has been a really beautiful flowering of the poetic spirit among educated negroes in America" I should feel called upon "to break a lance in favor of the vulgar type of music" known as ragtime. He says that in my essay "there is much discussion of the vulgar music which has taken possession of the vaudeville stage and the dance halls and a strenuous effort made to prove that it originated with black musicians. We should prefer to continue to think that it is a degraded form of music whose essential elements, especially its rhythms, were of African origin. So eager is Mr. Johnson to claim most of it as the product of his people that he does not hesitate to admit that the first examples of it came from houses whose character is not a fit subject for description, but where the musicians were negroes."

I do not see that the fact that ragtime music originated in, as Mr. Krehbiel puts it, "houses whose character is not a fit subject for description" has anything to do with the consideration of it as music. That it did originate in such houses is merely incidental. The contention that ragtime should not be studied, or even mentioned, because of its vulgar origin, strikes me as a most absurd standard of criticism. It cannot be denied that ragtime is the popular musical idiom of America to-day; that it has influenced not only American music, but American life; that it is known in every corner of the world and known as "American music"; that, in fact, it is the only artistic production sprung from American soil that is known the world over and universally acknowledged as a distinctive American product. This makes it a thing that could not be ignored in an essay such as I was writing.

But Mr. Krehbiel is wrong if he thinks I rated ragtime above the spirituals. In fact, in my preface I say: "Now these dances which I have referred to and ragtime music may be lower forms of art, but they are evidence of a power that will some day be applied to the higher forms. And even now we need not stop at the negro's accomplishment through these lower forms. In the 'spirituals' or slave songs the negro has given America not only folksongs, but a mass of noble music."

I then continue in the next four pages to discuss the spirituals, and I end what I have to say about them with these words:

"And does it not seem odd that this greatest gift of the negro has been the most neglected of all he possesses? Money and effort have been expended upon his development in every direction except this. This gift has been regarded as a kind of side show, something for occasional exhibition; wherein it is the touchstone, it is the magic thing; it is that by which the negro can bridge all chasms. No persons, however hostile, can listen to negroes singing this wonderful music without having their hostility melted down."

It is difficult for me not to think that Mr. Krehbiel, after reading the pages on ragtime, put my book down and wrote his article.

JAMES WELDON JOHNSON.

Mr. Krehbiel did nothing of the kind. He read Mr. Johnson's preface and discussed, as he thought temperately, what seemed to him its chief contention, which is that nothing worth while was done by negro musicians before the advent of ragtime, and nothing in ragtime between May Irwin's singing of "The Bully" and the creations of himself and his brother. How much Mr. Johnson knew about the negro musicians who composed and performed music before he was born Mr. Krehbiel was not able to divine. As to the creative spirit of the negro in the field of poetic literature Mr. Krehbiel distinctly disavowed any intention to discuss it, because it was outside his province.

H. E. K.

To-night's Opera Concert

Mr. Giulio Setti, the Metropolitan opera's chorusmaster, will direct to-night's "opera concert." The program will include Gounod's cantata "Gallia" for soprano soloist—Miss Grace Anthony—chorus and orchestra; Mr. Setti's à capella "Ave Maria" and "Cavalleria Rusticana," sung by Mmes. Peralta, Perini and Egener and Messrs. Harrold and Picco.

"The Atonement" To Be Sung

Coleridge-Taylor's oratorio, "The Atonement," will be sung by the choir of the Brick Church under the direction of Clarence Dickinson this afternoon at 4 o'clock. The soloists are Inez Barbour, soprano; Rose Bryant, contralto; Arthur Hackett, tenor, and Frank Croxton, bass.

Programs of the Week

Sunday

Carnegie Hall, 3 p. m. Piano recital by Germaine Schnitzer:

Invitation to the Dance ..... Weber
Spring Song ..... Mendelssohn
Hungarian Dance ..... Brahms
Minuet ..... Beethoven
Military Polonaise ..... Chopin
Butterfly ..... Grieg
Spring Song ..... Grieg
Scarf Dance ..... Chaminade
Rustle of Spring ..... Sinding
Moment Musicale ..... Schubert
Rigoletto paraphrase ..... Liszt
Wiener Wald ..... Strauss-Schutt
Melodie in F ..... Rubinstein
Liebeslied ..... Kreisler
Minuet ..... Paderewski
Blue Danube ..... Strauss

Metropolitan Opera House, 3 p. m. Concert by the Philharmonic Orchestra:

Death and Transfiguration ..... Strauss
Concerto in A minor ..... Grieg
Myra Hess.
Fifth Symphony ..... Beethoven

Selwyn Theater, 8:30 p. m. Frederic Warren ballad concert:

Flow Gently, Sweet Afton (Robert Burns) ..... J. E. Spilman
Annie Laurie ..... Arr. J. B. Weckerlin
Mme. Warren, Miss Mertens, Mr. O'Moore, Mr. Swinford.
The Song of the Pilgrim ..... Tschaikowsky
Maidens Are Like the Wind ..... Loewe
The Two Grenadiers ..... Schumann
Mr. Swinford.
Sink, Red Sun (Stephen Coleridge) ..... Del Riego
A Japanese Love Song (Madge Dickson) ..... Brahe
Spring Song of the Robin Woman (Nellie R. Eberhart) ..... Cadman
Miss Mertens.
Nora O'Neale, Irish folksong, County Derry
The Dew Is Sparkling (T. Dudley Buck) ..... Rubinstein
The Light of the Moon, Irish folksong, County Derry
The Minstrel (Helen Taylor) ..... Easthrope Martin
Mr. O'Moore.
The Loreley (Heine, Tr. by Arthur Westbrook) ..... Liszt
Spring Voices (Celeste Baker) Waltz Song ..... Johann Strauss
Mme. Warren.
In a Persian Garden. Song Cycle for four solo voices. Words from the "Rubaiyat" of Omar Khayyam (Fitzgerald) ..... Lize Lehmann
Mme. Warren, Miss Mertens, Mr. O'Moore, Mr. Swinford. Francis Moore at the Piano.

Hippodrome, 8:15 p. m. Song recital by John McCormack:

O Sleep, Why Dost Thou Leave Me? (Semele) ..... Handel
Enjoy the Sweet Elysian Groves (Alceste) ..... Handel
Mr. McCormack.
Ave Maria ..... Schubert-Wilhelmj
Ballet music "Rosamunde" ..... Schubert-Kreisler
Mr. McBeath.
May Night ..... Brahms
To the Children ..... Rachmaninoff
Psyche ..... Paladilhe
Before the Dawn ..... Chadwick
Mr. McCormack.
Irish folksongs:
Oft in the Stilly Night ..... Arr. Hughes
If I had a Knew ..... Arr. Hughes
The Snowy Breasted Pearl ..... Arr. Robinson
Kitty, My Love ..... Arr. Hughes
Mr. McCormack.
Preislied ..... Wagner-Wilhelmj
Mr. McBeath.
Only You ..... Edwin Schneider
Go Not, Happy Day ..... Frank Bridge
Charity ..... Richard Hageman
Mother o' Mine ..... Frank Tours
Mr. McCormack.

Tuesday

Aeolian Hall, 3 p. m. Song recital by Orpha Kendall Holstman, soprano:

Folksong ..... Brahms
Are They Tears, Beloved? ..... Grieg
Christ the Friend of Children ..... Cornelius
Een Little Things ..... Wolf
The Vain Suit ..... Brahms
The Wounded Birch ..... Gretchaninoff
Cradle Song ..... Gretchaninoff
The Clock ..... Sachnowsky
Melodies of Revolutionary Times. Shock in Clusters, The Heavy Hours ..... Arranged by Endicott
Love's Morn ..... Oberndorfer
Aspiration ..... Oberndorfer
In My Soul's House ..... McKinney
Westland Row ..... Dobson
The Lark Now Leaves His Watery Nest ..... Parker
Boyhood ..... Garnett
Life ..... Curran

At 8:15 p. m. Piano recital by Winifred Byrd:

Faschingsschwank aus Wien ..... Schumann
Six Preludes ..... Chopin
Improvisation ..... MacDowell
Stierlin-Vallon ..... Arlequin
Etude Heroique ..... Leschetizky
Arabesques on Themes from the Beautiful Danube Waltzes ..... Strauss-Schulz-Evler
II Penseroso (Hungarian Rhapsody No. 4) ..... Liszt

Wanamaker's Auditorium, 2:30 p. m. Organ recital by Charles M. Courboin:

The Heavens Are Telling, from "The Creation" ..... Haydn
Allegretto ..... Wolstenholme
Variations and Fugue ..... Bossi
Prelude to "Fervaal" ..... D'Indy
Choral Prelude on "Christ Lay in Bonds of Death" ..... Bach
Finale from Seventh Sonata ..... Guilmant

Carnegie Hall, 8:15 p. m. Piano recital by Elly Ney:

Ballade, D minor, Opus 10; Ballade, G minor, Opus 118; Romanze, F major, Opus 118; Intermezzo, A flat, Opus 76; Waltz, A flat, Opus 39; Intermezzo, E flat minor, Opus 118; Rhapsodie, E flat, Opus 119 ..... Brahms
Sonata, D major, Opus 53 ..... Schubert
Fantaisie, F minor, Opus 49 ..... Schumann
Etudes Symphoniques, Opus 13 ..... Schumann

Saturday

Carnegie Hall, 8:15 p. m. Concert by Alberto Terrasi, tenor, and assisting artists:

Monologo from "Andrea Chenier" ..... Umberto Giordano
Alberto Terrasi.
Ritorna Vincitor, from "Aida" ..... Giuseppe Verdi
Signorina Rosina Piccinchi.
Celeste Aida, from "Aida" ..... Giuseppe Verdi
Alexander Troussoff.
Oh don Fatale, from "Don Carlos" ..... Giuseppe Verdi
Dorothea Elvazide.
Romance, from concerto in D minor ..... Wieniawski
Tambourin Chinois ..... Kreisler
Paolo Grasso.
Eri tu, from "Ballo in Maschera" ..... Giuseppe Verdi
Alberto Terrasi.
Duet from "Il Trovatore" ..... Giuseppe Verdi
Rosina Farronchi and Alberto Terrasi.
Canzone ..... Francis McMillen
Scherzo-Tarantella ..... Wieniawski
Paolo Grasso.
Brindisi from "Hamlet" ..... Ambroise Thomas
Alberto Terrasi.
Aida Cieca from "La Gioconda" ..... Ponchielli
Dorothea Edwards.
Vorrei Saper ..... Remo Taverna
Cortigiani from "Rigoletto" ..... Giuseppe Verdi
Vien Leonora from "La Favorita" ..... Gaetano Donizetti
Alberto Terrasi.
Duet from "La Forza del Destino" ..... Giuseppe Verdi
Alexander Troussoff and Alberto Terrasi.

Wanamaker's Auditorium, 2:30 p. m. Organ recital by Charles M. Courboin:

Lamentation ..... Guilmant
Duet from Second Sonata ..... Pagella
Christus Resurrexit ..... Ravanello
Prelude and fugue in G major ..... Bach
Easter Flowers ..... Malin
Bourrée, Hogines ..... Handel
Hallelujah Chorus, from "Messiah" ..... Handel

Next to Last Week of Opera Opens To-morrow

"Tosca," with Geraldine Farrar in the title role, will open the last week but one of the Metropolitan Opera season to-morrow night. Others in the cast will be Messrs. Gigli and Scotti, Mr. Moranzoni conducting.

"Cosi fan Tutte" will have its third performance on Wednesday evening with Mmes. Easton, Peralta and Bori, and Messrs. Meader, De Luca and Didur, Mr. Bodanzky conducting.

Other operas this week will be:

"La boheme" on Thursday evening with Mmes. Alda and D'Arle and Messrs. Martinelli, Scotti, Didur and Rothier, Mr. Papi conducting.

"Parsifal" on Good Friday afternoon beginning at 1 o'clock, with Mme. Easton and Messrs. Harrold, Whitehill, Blass and Gustafson, Mr. Bodanzky conducting.

"Loreley" on Friday night with Mmes. Muzio and Sundelius and Messrs. Gigli, Danise and Mardones, Mr. Moranzoni conducting.

"The Secret of Suzanne" and "L'Amore dei tre Re" will be given as a double bill on Saturday afternoon—the former with Mme. Bori and Messrs. Scotti and Paltrinieri—the latter with Mme. Muzio, and Messrs. Martinelli, Picco and Didur, Mr. Moranzoni conducting.

Massenet's "Manon" will be the "popular" Saturday night opera with Mme. Farrar and Messrs. Chamlee, Chalmers and Whitehill, Mr. Hasselmans conducting.

NEW YORK SYMPHONY
Season 1922-1923
WALTER DAMROSCH CONDUCTOR
AND
ALBERT COATES GUEST CONDUCTOR
Carnegie Hall
12 THURSDAY AFTERNOONS AND 12 FRIDAY EVENINGS
6 SATURDAY AFTERNOONS FOR YOUNG PEOPLE
Aeolian Hall
16 SUNDAY AFTERNOONS | 4 SATURDAY MORNINGS FOR CHILDREN
SUBSCRIPTION RENEWALS
Subscribers are requested to send in their renewals for next season before May 15th. After that date all seats not subscribed for will be considered available for allotment to new subscribers.
Further information may be obtained at Room 1202, Aeolian Building, Longacre 8055. George Engles, Mgr.

PHILHARMONIC
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LAMBERT MURPHY, Tenor.
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