

In the World of Music and Musicians

Facts and Romances in the Careers of Musical Celebrities

William Armstrong's "Romantic World of Music"; Mme. Patti Emulating Orpheus; Joys of Knowing Prima Donnas

By H. E. Krehbiel

We have often said in public that we were in fairyland, and that, though we knew nothing about their size, and consequently had no interest in such dimensions as the medieval indulged in concerning how many of them could be squeezed on the point of a needle, we believed that they spent a large part of their time dancing. Of course it was all more or less fantastical and the purpose was to show our friends that we were trying to keep young of heart and fresh of emotion despite aging of body. We found pictures of the merry little folk (having no belief in the stumpy ones) in the music of Weber and Mendelssohn and Berlioz (Queen Mab in the "Romeo and Juliet" symphony), and they always looked, in our fancy, like the creatures which poets had described and painters pictured. But we confess that our archaeological mind received a shock when the Conan Doyle showed us photographs which indicated that the fairies of Somersetshire, England, played antique Greek double flutes instead of reed instruments. At once we grew grimmer-minded like Bully Bottom and called for the tongs and bones.

Also, we liked to believe that Orpheus could tune his lyre with such pleasing ease that

"When forget to run, and winds to blow, With laughing forests covered, as he played the musician in a moving shade"; that Amphion made such music on his lyre that the stones danced about him and shaped themselves into the walls and houses of ancient Thebes, and Arión so charmed the dolphins with his song that they carried him to the shores on their backs when wicked sailors tried to kill him by throwing him into the sea.

But this was all in a manner of speaking, as the phrase goes. The stories were old and there was no harm in accepting them as symbolical of the charm and power of music. They were poetry, not physics. If any one should tell us now that a brickyard full of its own volition sailed down the Hudson and piled itself up in Carnegie Hall to hear Paderewski or Heifetz play would not believe it. Concerning modern miracles we are a bit skeptical, which is one of the reasons why we put little trust in the stories of present ages. We are too familiar with the people whom they are paid to advertise, and science has played the very mischief with what used to be good poetical material.

Powers of Patti

Take one of the first stories in a book of stories by William Armstrong entitled "The Romantic World of Music" (New York, E. P. Dutton & Co., publishers). "Romantic"? Well, we should say so! We think it was all of forty years ago that we first heard Adelina Patti sing "Home, Sweet Home," and we think she sang it the last time we heard her—with the same expression of voice and countenance, the same little affection of emotion, the same little pantomime of wiping a non-existent tear out of her eye with the corner of her little lace handkerchief. But we never knew that her singing of it had potency enough to overcome the laws of gravitation and strain and stress, stay the crumbling of buildings material or stiffen presumably steel beams. Yet, Mr. Armstrong tells us, so the authority of Mme. Patti herself, that once in the middle of a performance at the opera house in New Orleans "the gallery, which was filled to suffocation, started to sink. A stampede would have brought it down and caused a massacre. Foreseeing this, Mme. Patti instantly began to sing 'Home, Sweet Home,' without accompaniment, for the frightened orchestra had stopped playing. Sight of her standing there so calm, and sound of her entrancing tones in the dear, familiar measures, not only reassured but charmed the audience into stillness. In describing the scene she explained simply, 'It seemed the only thing for me to do.'

Naturally it was the only thing for her to do and naturally, too, the only thing for the overloaded gallery beams to do when they heard the dear, familiar measures, was to brace up and stand the excessive strain, not only during the song but the rest of the opera. So at Bucharest a man to get a better view of her climbed up on the side of the stage and fell on a woman standing in the wings. "Someone called 'Fire!' In an instant the suitable audience was in a tumult. 'It is no fire!' cried Mme. Patti, as at New Orleans, started to sing 'Home, Sweet Home.' In that frightened through perhaps a handful understood the words she sang to them without accompaniment, but the sheer beauty of her voice brought calm and silence before she had ended the first verse." This is a bit more plausible, for it was only the audience, not the building, which had begun to disintegrate.

There are a good many stories about Mme. Patti in his book of mingled fact and romance, because Mr. Armstrong was with her a great deal (as he was with other prima donnas of whom he writes with enthusiasm) and it had been planned that she should be her official biographer (or autobiographer—literary ethics sanctioning such things nowadays); and among them are some that scarcely need confirmation to be accepted as history. When he says that she was fond of

Wagner's operas he confirms what the lady said to this writer on her visit to America in 1881. "I should like to sing in them," she added, "but they keep your vocal cords strained all the time—like 'that,' and she spread open the pretty fingers of her little hands. The fact that no ties of affection bound the members of the Patti family together is dwelt on by Mr. Armstrong in frank fashion, and he tells a pitiful story of the lack of filial affection among them. Theodore Habelmann, a tenor of renown in days long gone by and a stage manager at the Metropolitan Opera House for a period during the German régime from 1884 to 1891, is authority for one touching the death of the brother of Adelina and Carlotta Patti. "Poor Carlo," said Habelmann, "died in St. Louis while he was conducting the opera there of which I was manager. One day I found him fatally ill at his hotel, where he had been excommunicated for not paying his bill. A thorough musician, he was never provident." (We have known of provident musicians, however.) "Taking him to the little German place at which I stopped, I looked after him until the end. Then I telegraphed to Adelina and Carlotta Patti, telling them that their only brother was dead and that \$200 was needed to bury him. But I never received an answer from either one. . . . The grounds for this apparent cruelty I do not know. Mme. Patti never mentioned to me the names of Carlotta, Amalia or Carlo. They were, doubtless, a temperamental family, which led inevitably to estrangements. The cause of that one arising between Mme. Patti and Strakosch (Amalia) I did know, however. When the diva eloped with Nicolini, Maurice Strakosch followed her to Italy as I went down on his knees begging her to leave the tenor. For this she never forgave her brother-in-law. That might have had something to do with her ascribing all credit to Barilli as her teacher. Years after Strakosch's death Adelina and Amalia were reconciled with many tears."

Mme. Nordica and Others

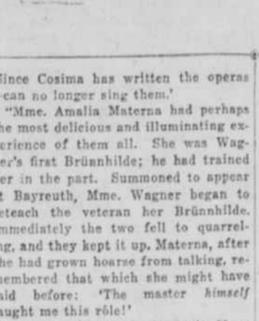
To Lillian Nordica Mr. Armstrong devotes as many pages as to Adelina Patti, and though his business relations may have been closer with the latter than the former it is obvious that he felt a warmer sympathy for the personality and career of the former. People who knew the two women will find an easy explanation for this. Nordica was far the more sincere and likable of the two women. If good nature can be a fault in an artist it was her greatest defect. Mr. Armstrong tells of her New England ancestry, her work and study in Boston and finally Italy, and the beginning of her artistic romance in Russia. Then came her debut in Paris and her marriage to Frederick Gower, who required of her that she quit the stage, a requirement which Mr. Armstrong said she kept while Gower broke his promise to provide a home for herself and mother. After two years Mme. Nordica, says Mr. Armstrong, pronounced her husband mad because of his eccentricities and proceeded to get a divorce. Our recollection is that Mr. Gower was with her in New York when she made her debut at the Academy of Music (it was on November 26, 1883, in "Faust") and that it was only because Mr. Gower was with her at the time (she was not a member of Colonel Mapleson's Company) and was a college mate at Brown University of Mr. Bowers, then the city editor of The Tribune, that we did double duty on that day and went to the opera after having written a feature article on the celebration of the centenary of the evacuation of the city by the British army at Mr. Bowers's request. It was our duty to look after the opera, but our wish to oblige the city editor, which made the day a strenuous one, not likely soon to be forgotten after Mme. Norton-Gower, as she was called, had achieved a success which was followed by a long and brilliant career at the Metropolitan Opera House and ended it rather woefully at the Manhattan.

Most of the stories which Mr. Armstrong has to tell about Mme. Nordica are of a trifling sort. She smoked a cigarette on a handtruck outside a railway station because she would have attracted attention doing so in a restaurant at Nuremberg; she loaned Mme. Lehmann a pair of black silk stockings and got them back washed by Mme. Lehmann herself; she served the Duke of Clarence with a glass of lemonade when he said he was thirsty, though her butler had to put an extra man in livery to do it; she made two peasant children happy by buying them real dolls at a bath in the Black Forest; she held the baby for a tired woman in a tramcar; she put out her burning sleeve fired by a torch in the final scene of "Götterdämmerung"; in the same drama her horse kicked all the cold cream off her arm, etc. In connection with her appearances in the Bayreuth festivals, Mme. Materna is the heroine instead of Mme. Nordica. Here it is:

"Mme. Wagner's ideas on training artists in her husband's music dramas were by no means infallible. She instilled, however, the utmost exactness; self-subjection to the rôle and elaboration of detail. Above all, she aroused the imagination. . . . But there was an exaggerated effect of such ideas of Mme. Cosima which proved extremely humorous. Mme. Lilli Lehmann caught the spirit of this when she announced caustically,



ORVILLE HAROLD in Carmen



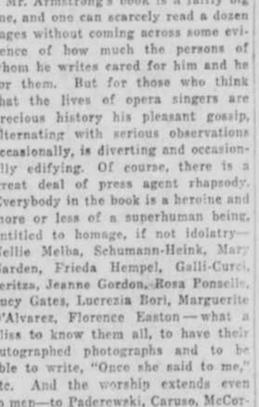
MYRA HESS, Pianist



LOUISE HOMER, Contralto



MARIA IVOGUN, (Soprano)



RUDOLPH GANZ, Pianist



ARTUR BODANZKY, Conductor Friends of Music

Calendar for the Current Week

SUNDAY—Town Hall, 3:30 p. m., concert by the Society of the Friends of Music; Carnegie Hall, 8:15 p. m., concert by the Philharmonic Society; 8:15 p. m., song recital by Isa Kremer; Aeolian Hall, 3 p. m., concert by the Symphony Orchestra; Century Theater, 3 p. m., popular concert by Louise Homer and Ossip Gabrilowitsch; Metropolitan Opera House, 8:30 p. m., popular operatic recital.

MONDAY—Carnegie Hall, 3 p. m., violin recital by Toscha Seidel; 8:30 p. m., concert by the City Symphony Orchestra; Metropolitan Opera House, 1 p. m., German opera, "Parsifal"; 8 p. m., French opera, "Thais."

TUESDAY—Carnegie Hall, 8:15 p. m., concert by the Philadelphia Orchestra; Aeolian Hall, 8:15 p. m., song recital by Anne Robinson; Brooklyn Academy of Music, 8:15 p. m., French opera, "Romeo et Juliette."

WEDNESDAY—Carnegie Hall, 3 p. m., song recital by Paul Bender; Town Hall, 3 p. m., concert by the City Symphony Orchestra; 8:30 p. m., concert by the American Music Guild; Metropolitan Opera House, 8 p. m., Italian opera, "Cavalleria Rusticana" and "Pagliacci"; City College, 8:30 p. m., concert by the Philharmonic Society; Wanamaker Auditorium, 2:30 p. m., organ recital by Marcel Dupré.

THURSDAY—Carnegie Hall, 8:15 p. m., concert by the Boston Symphony Orchestra; Aeolian Hall, 8:15 p. m., concert of chamber music by the London String Quartet; Town Hall, 8:15 p. m., piano recital by Willem van den Andel; Metropolitan Opera House, 2 p. m., French opera, "Carmen"; 8:15 p. m., Italian opera, "La Bohème"; Horace Mann Auditorium, Columbia University, concert by the University Glee Club; Hunter College, 8:30 p. m., free concert by the New York Trio.

FRIDAY—Carnegie Hall, 8:15 p. m., song recital by Maria Ivogun; Aeolian Hall, 8:15 p. m., piano recital by Myra Hess; Metropolitan Opera House, 8 p. m., Italian opera, "William Tell"; Hotel Biltmore, 11 a. m., morning music by John Charles Thomas, Clara Deeks and Alberto Salvi; Brooklyn Academy of Music, 8:15 p. m., concert by the Boston Symphony Orchestra; Wanamaker Auditorium, 2:30 p. m., organ recital by Marcel Dupré.

SATURDAY—Carnegie Hall, 2:30 p. m., concert by the Boston Symphony Orchestra; 8:30 p. m., concert by the Philharmonic Society; Aeolian Hall, 3 p. m., piano recital by Harold Bauer; Town Hall, 8:15 p. m., concert by Nadia and Clara Reisenberg; Metropolitan Opera House, 1:45 p. m., German opera, "Tristan and Isolde"; 8 p. m., French opera, "Romeo et Juliette"; Metropolitan Art Museum, 8 p. m., free Symphony concert.

Coming Concerts And Directors of Local Symphonies

Albert Coates will begin his two months' service with the New York Symphony Orchestra at its Aeolian Hall concert next Sunday afternoon, January 7, at 3 o'clock, when the Sixth Symphony of Glazounoff, Strauss's "Don Juan," the scherzo from Tschaiakovsky's "Manfred" and "On hearing the first cuckoo in spring," by Delius, will be played. At Mr. Coates's first concert of the season in the Carnegie Hall series on Thursday afternoon and Friday evening, January 11 and 12, he will conduct the Fourth Symphony by Brahms, the suite from "Tsar Saltan" by Rimsky-Korsakoff and the prelude and Liebestod from "Tristan und Isolde."

Henry Hadley will conduct the Philharmonic Orchestra for the first time this season at Carnegie Hall next Saturday evening, and will also direct the next Philharmonic concert in Brooklyn at the Metropolitan Opera House on Tuesday evening, January 9, where he will repeat the Brahms violin concerto, other numbers being Converse's Second Symphony, in E major, announced as its first New York performance, and Strauss's "Don Juan." At Brooklyn next Sunday afternoon, the 7th, Saint-Saëns's "Carnival des Animaux" will be heard for the first time in that borough, with Kurt Schindler and Madeleine Marshall in the piano parts, besides Mr. Hadley's E minor symphony, No. 3; the "Koenigkinder" overture and "Don Juan."

Philadelphia Orchestra

Georges Enesco, the Rumanian composer, will replace Mr. Stokowski at the fifth concert of the Philadelphia Orchestra next Tuesday evening, January 2, in Carnegie Hall, conducting, January 2, in Carnegie Hall, conducting, for his American debut, two of his own works besides the Tschaiakovsky Pathetic Symphony. Mr. Stokowski, who is sailing for Europe, will conduct the Pas de Loup Orchestra in Paris on January 13th and 14th, and the orchestra of the Académie di Santa Cecilia in Rome on the 21st, returning toward the end of the month.

Juan Manen

Juan Manen, the Spanish violinist, who will give a recital at Carnegie Hall on Monday evening, January 8, has just finished the score of an opera, "The Road to the Sun," to be given next spring at Leipzig under Otto Lohse. His symphony, "Nova Catalonia," had a successful performance by the Berlin Philharmonic, conducted by Fritz Reiser.

"William Tell" Revival Feature Of Eighth Week at the Opera

Early Performances at the Metropolitan; A Historic Lapse of Memory; Plot and Present Cast; Other Operas of the Week

Rossini's "William Tell," which is to be given at the Metropolitan Opera House next Friday evening, the 8th, is probably an opera much more known than actually known. Probably everybody at all acquainted with music knows the opening violoncello strains, the storm, the "Ranz des Vaches" and final Galop of the overture, but it is doubtful whether more than a few of the present generation of operagoers can remember the last performance of the Rossini masterpiece twenty-eight years ago. The fourth "revival" of this season, it has been revived from a longer past than the others, not having been given at the Metropolitan since the season of 1894-'95, although there was a performance at the Century Theater on September 22, 1914, with Orville Harold as Arnold and Kathleen Howard and Louis D'Angelo among those taking other parts.

While the first American performance was at New Orleans on December 13, 1842 (according to Henry C. Lahee's "Annals of Music in America"), it was given in New York in the '50s, while the first production at the Metropolitan was on November 28, 1884, by the German company under Dr. Leopold Damrosch, with Adolf Robinson as Tell, Marie Schroeder-Hanfstaengel as Matilda, Anna Slack as Jenny, Herr Urdardi as Arnold and Josef Standig as Gessler, with Marianne Brandt enacting herself in the unimportant part of Tell's wife. While there were favorable comments on the quality of the performance, the general impression seemed to be that here the company did not reach the standard of its Wagner performances. The first representation, observed Mr. Krehbiel in "Chapters of Opera," "threatened the loss of all the prestige won by 'Tannhauser,' in which Dr. Damrosch's company had made a deep impression on its first appearance since the German singers' style was adapted to 'vigorous, declamatory music rather than to that which depends upon beauty of voice and excellence of vocalization.' It was given three times in 1884-'85 and revived in the season of 1888-'89, when the Finnish soprano Alma Fohstrom took the part of Matilda, but did not prove popular, coming last in regard to number of performances and receipts in a list of twenty, while in 1889-'90 it gained to a certain extent, finishing twelfth in a list of nineteen.

"William Tell" was played at the Metropolitan in the spring of 1890 in a post-season series by the Italian company under Messrs. Abbey & Grau, and was on their list for the regular season of 1894-'95, the first performance coming on the second night of the season, November 26, 1894, with Francesco Tamagno in the principal tenor rôle of Arnold. Lucille Hill, announced for the part of Matilda, was indisposed, her place being taken by Libia Drog. And here hangs a tale. As told by Mr. Krehbiel at the time in The Tribune and again in "Chapters of Opera": She was "an exceedingly handsome person, who moved about with attractive freedom and grace and disclosed a voice of good quality, especially in the upper register. She began her aria most tastefully, but scarcely had she begun when her memory played her false. For a few dreadful seconds she tried to pick up the thread of the melody, but in vain. Then came the inevitable breakdown. She quit trying and appealed pitifully to Signor Mancinelli (the conductor) for help. He seemed to have lost his head as completely as the lady had her memory. So had the prompter, who pulled his noddle into his shell like a snail and remained as mute. Signor Tamagno entered in character, and indulged in dumbshow to a few detached phrases from the orchestra. Then the awfulness of the situation overwhelmed him, and he fairly ran off the stage, leaving Matilda alone. That lady made a final appeal to the conductor, switched her dress nervously with her riding whip, went to the wings, got a glass of water, and then disappeared. The audience, which had good-humoredly applauded until now, began to laugh, and the demoralization was complete."

The performance, however, went on, and Sig. Tamagno, in the famous trio, "La gloria inflamma," gave "a remarkable performance of a sensational piece" and would have been electrifying had not the tenor stopped to bow his thanks, pick up a bunch of violets and repeat his first melody. The performance was finished in an abbreviated form. The 1894-'95 performances were the last (except for the one at the Century) until this year, although the opera was named in Mr. Gatti-Casazza's preliminary prospectus for 1913-'14 and 1914-'15, but got no further.

Although this performance is to be in Italian, "William Tell" is really a French opera, having first been produced with a French libretto at Paris on August 3, 1829, and showing influences of the French rather than the traditional Italian operatic style. Musically, it is generally considered to be the composer's masterpiece, its music marking the height of his later and more serious style, purged of most of the outward forms and mannerisms of his earlier works. But, while the quality of the music was recognized from the first, the opera was hampered by length and a clumsy libretto, even after revision under Rossini's supervision, and radical cuts were made, condensing the opera from five acts to three (as here) or, later, four. But the process of cutting went further; in the early 1830s the second act alone was sometimes given as a curtain-raiser—a treatment which many assign as the reason for Rossini's refusal to compose anything further. The story runs that once informed by a friend that "William

Tell" was being given, he asked "Which act?" With the appearance of Gilbert Duprez, however, in 1836, the opera became generally popular and a permanent feature of the Paris repertoire.

The plot combines a love story, with the traditional Tell legend, the Swiss revolting against Austrian rule and the governor, Gessler. The scene opens with the day of the shepherds' festival, when the loving couples of Tell's village are blessed by the patriarch, Melchthal. But Leutold, who has killed one of Gessler's men in reprisal for an attempted outrage on his daughter, rushes in with the pursuers hot on his heels, asking some one to row him across the lake. A storm is brewing, but Tell volunteers, and they escape just as Gessler's forces arrive, who turn their anger against the villagers and carry off Melchthal.

Meanwhile, Arnold, Melchthal's son, has been courting Gessler's daughter, Matilda, but, on hearing of his father's murder, joins the revolutionists. There follows the scene of the elevation of Gessler's hat on a pole in the marketplace of Aelford, Tell refusing to bow to the hat. His son, Jenny, is seized and Tell required to shoot an apple placed on his son's head. He succeeds, but a second arrow is discovered, meant for Gessler in case of failure. He is arrested, but the Swiss rush in; Tell shoots Gessler, the revolution succeeds, and Arnold and Matilda, Tell and his family, are happily reunited. For Friday's performance, Mr. Danieš will sing the title rôle, with Rosa Ponselle as Matilda, Messrs. Martinelli as Arnold, Didur as Gessler, D'Angelo as Melchthal, Mardones as Walter, other parts being taken by Messrs. Bloch, Bada and Pico and Mmes. Sundelius and Perini.

Other Operas

"Parsifal" on New Year's afternoon, with Mmes. Matzenauer, Telva, Mario, Anthony, Tiffany, Delosy, Schaff, Delaunoy and Robertson, and Messrs. Taucher, Schutendorff, Bender, Didur, Meader, Bada, Audisio, D'Angelo and Gustafson. Mr. Bodanzky will conduct. "Thais" will be given on New Year's night, with Mmes. Jeritz, Howard, Ryan and Robertson, and Messrs. Harold, Whitehill, Ananian and Reschlian, Miss Galli and Mr. Bonfiglio will dance. Mr. Hasselmann will conduct. "Cavalleria Rusticana" and "Pagliacci" on Wednesday evening, the former with Mmes. Jeritz, Perini and Matfield, and Messrs. Chamblee and Pico, Mr. Moranzoni conducting. The latter with Mmes. Bethger and Messrs. Johnson, Ruffo, Paltrinieri and Reschlian, Mr. Papi conducting. "Carmen" on Thursday afternoon, with Mmes. Easton, Mario, Anthony and Wakefield, and Messrs. Harold, Mardones, D'Angelo, Meader, Ananian and Reschlian. Miss Galli and Mr. Bonfiglio will dance and Mr. Hasselmann will conduct. "Bohème" on Thursday evening with Mmes. Alida and D'Arle, and Messrs. Gigli, Scotti, Rother, Audisio, Pico, Reschlian, Malatesta and Leonard. Mr. Papi will conduct. "Tristan and Isolde" will be the Saturday matinee with Mmes. Matzenauer and Telva and Messrs. Taucher, Whitehill, Bender, Bada, Schlegel, Meader and D'Angelo, Mr. Bodanzky conducting.

"Romeo et Juliette" will be the Saturday night opera with Mmes. Bori, Delaunoy and Howard and Messrs. Gigli, DeLuca, Rother, Diaz, Pico, Didur, Paltrinieri, Gustafson and Ananian, Mr. Hasselmann conducting. At to-night's "Opera Concert" (New Year's Eve) Mmes. Ponselle, Bori, Perini, Mario, Anthony, Delosy and Perini and Messrs. Tokatyan, Chamblee, Harold, D'Angelo and Mardones will sing, with the Metropolitan orchestra under the direction of Mr. Bamboschek. "Romeo et Juliette" will be given at the Brooklyn Academy of Music on Tuesday evening with Mmes. Bori, Delaunoy and Wakefield and Messrs. Gigli, DeLuca, Rother, Burke, Ananian, Pico, D'Angelo, Bada and Paltrinieri. Mr. Hasselmann will conduct.

Numbers From "The Messiah" Announced for Two Churches

Part I of "The Messiah" (Christmas portion) will be sung, under the direction of Dr. William C. Carl, this evening, at 8 o'clock, in the First Presbyterian Church, Fifth Avenue and Twelfth Street, with Edith Gallo, soprano; Amy Ellerman, contralto; Ernest Davis, tenor; and Bernard Ferguson, barytone, as soloists. The motet choir of the church will be augmented by a portion of the choir from St. Bartholomew's Church.

The Friday noon hour of music at the Brick Presbyterian Church, Fifth Avenue and Thirty-seventh Street, will be resumed next Friday, January 6, at 12:15 o'clock. Handel's "Messiah," Christmas scene, will be sung, with Marie de Ezyer, soprano; Rose Bryant, contralto; Richard Crooks, tenor; Fred Patton, bass; and the Brick Church motet choir. Clarence Dickinson is the organist and choirmaster.

Edna Thomas, mezzo-contralto, from New Orleans, who has been heard here with the Griffes group and in a song recital, will give a recital devoted entirely to plantation songs next Sunday evening, January 7, at the Broadhurst Theater, the first half of the program consisting of "Spirituals," the latter of Creole songs and Bayou ballads. An innovation will be the calls of the colored street vendors of New Orleans known as "ti marchanda."

Music Notes

Paul Kochanski, the Polish violinist, is scheduled for appearances with the Cincinnati Symphony Orchestra in Cincinnati on January 5 and 6, following his joint appearance with Pablo Casals at the Symphony Society concerts in Carnegie Hall. Mr. Kochanski will fulfill other concert and recital engagements in the Middle West, returning to New York for his recital in Aeolian Hall on Sunday afternoon, February 25.

Edmond Clement, the French tenor, is announced by the Metropolitan Musical Bureau for a limited tour of recital engagements next November and December in the United States. Mr. Clement will give three recitals in New York and one each in the larger cities west of Chicago.

The Barrère Ensemble will be heard in the Columbia Institute series Thursday evening, January 11, and will appear in Montclair on Tuesday afternoon January 23, in the Young People's Series of five concerts recently inaugurated in Montclair by Walter Damrosch and the New York Symphony Orchestra.

The usual Adolph Lewisohn Free Chamber Music Concert will take place on Thursday evening, January 4, at 8:30 p. m., at Hunter College Chapel.

The New York Trio will present as its principal number the Brahms Trio in B major, Op. 8, and Variations by Tschaiakovsky, while the program will be discussed by Dr. Henry T. Fleck. Tickets are not necessary.

Henrietta Conrad, soprano, will be heard in recital in Town Hall Thursday evening, January 18.

Anton Biloti, Italian pianist, will give a recital in Town Hall on Monday afternoon, January 8, with a program of works by Bach, Beethoven, Chopin and Liszt.

The seventh anniversary concert of the People's Chorus of New York, under the direction of L. Camilleri, will be given in Aeolian Hall on Tuesday evening, January 30, when the third New York concert will be on March 3, succeeded by a tour as far as California, ending in May. The quartet plans next to visit Latin America.

Jeanne de Mare's English series of illustrated musical talks will take place on January 9, at the home of Mrs. Joseph B. Thomas, the subject being "Impetus of Modernism in Music."

The Town Hall recital on Sunday evening, January 14, for the joint benefit of the

German Musicians Anxious to Come To This Country

While it has been said that good Americans go to Paris when they die, it seems that good (and presumably less good) German musicians are trying to come to America while still alive, to judge by the remarks of Eugene Gottlieb, one of the conductors for the coming series of German opera. Every orchestral musician and opera singer in Germany, he said, intended to come here as soon as the price of a ticket could be raised.

"The operatic situation in Germany would be ridiculous if it were not tragic," said Mr. Gottlieb. "Opera singers and musicians in Germany are on the threshold of starvation. The salaries which they receive are preposterous in their smallness. For example, the chief dramatic soprano of the Opera House in Erfurt is paid the salary of 18,000 marks a month—in American money a trifle over \$21. As to the smaller singers, their salaries rarely amount to more than \$1.50 a month. The musicians are a little better off, for they are supported by their organization, and the minimum wage of a musician in Berlin is 10,000 marks a month, about \$225. However, even this enormous sum is not enough to buy a good pair of shoes. Only the big state theaters are on a sound basis, as it is a matter of governmental honor to keep these great institutions open. As for the smaller municipal theaters and opera houses and private companies a general catastrophe is approaching nearer and nearer. I cannot see how any of these theaters can remain open much longer. Under these circumstances it is not to be wondered at that every musician in Germany and every singer looks upon America as a promised land."

This situation was doubly unfortunate, he continued, as there were younger musicians of promise among both singers and composers, naming Emil Reiznik (who composed the incidental music to "Johannes Kreisler") as the most promising, besides Korngold and Paul Hindemith. "The newer German composers," he continued, "seem definitely to have broken with the Wagner manner and are striking out in attempts to create a medium of their own."

Schelling in Concertos

In his three successive Tuesday afternoons of piano concertos, January 23 and 30 and February 6, Ernest Schelling will be assisted by the New York Symphony Orchestra, under Rene Pollain.

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