STRAUSS, LIKE WAGNER, A DEALER IN ASSISTED MUSIC

MARCELLA CRAFT
RECITAL OF STRAUSS-PFETZNER SONGS, AEOLIAN HALL, SATURDAY AFTERNOON, NOV. 11TH AT 3.30 P.M.

FRANCES INGRAM, CONTRALTO, IN CONCERT AT AEOLIAN HALL NOV. 6TH AT 3

PADEREWSKI
RECITAL CARNEGIE HALL THIS AFTERNOON

MADAME MIRIAM ARDINI, AMERICAN OPERA SINGER WHO WILL GIVE A CONCERT AT THE CORT THEATRE THIS EVENING

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By W. J. HENDERSON.

THE production of the "Alpine" symphony of Richard Strauss at the opening concert of the Philharmonic Society was disappointing. Mr. Strauss occupied himself less with disclosing his own emotions aroused in a mountain ascent than in making an elaborate tone painting of the things he saw. We must admit that programme music is rapidly becoming a difficult field for the composer. Will he reiterate musical expressions of love, rage, energetic impulse and calm contemplation, or shall he endeavor to draw pictures of brooks and hills, desert sandstorms, ocean gales or charging of cavalry with jingling of spurs and snortings of steeds?

He must write of one set of things or the other. The shrewd Mr. Strauss has always had a leaning to realistic description. He loves to do a shocking death rattle, as in "Death and Transfiguration," or a shrill mortal squeak as in "Till Eulenspiegel." He has regaled us with the edifying tale of his domestic life, even to the spanking of the baby.

But he has adventured in the other direction on occasion. He has even turned metaphysical as in "Also sprach Zarathustra." Yet he cannot resist the temptation to give imitations. His sheep bleated wonderfully in "Don Quixote," and in that ambitious composition he also introduced us to the sweet uses of the wind machine in the modern orchestra. As if eight horns, four trumpets, four trombones and a tuba were not wind machines enough! In the "Alpine" symphony the wind machine reappears and again for the purpose of producing the illusion of an actual wind, not a musical imitation even. And as Mr. Aldrich properly noted in the *Times*, cowbells were precisely imitated by nothing else than real cow bells.

If such methods are to be pursued then let us have waterfalls imitated by falling water, not by harps and piccolos and celestas. Let us get real cows to low in our meadows and real ducks to quack in our lakes. In the latter case, of course, the orchestration must be discreet, since the voice of the duck does not carry well and might easily be covered up by opulent scoring.

Papa Haydn worked much mischief with his "Creation" imitations, but he was a kindly old gentleman and atoned for his photographic exploits in music by composing some extremely pretty tunes. The moderns have advanced boldly along the path of imitation and now they seem to be on the furthest border. Imitation can accomplish nothing more; we must introduce the thing itself. It is an alarming situation.

For this reason the other procedure seems the better one. Let the composers disclose themselves. Let them deal with their own emotions in the presence of the work of nature, the story or the poem. For after all this is what the emotional programme composer does, albeit he may deceive himself into believing that in the case of a story or poem he is embodying the feelings of the text or the actors in the drama.

The truth is that all programme music is a confession of weakness, not in the art of music but in the composer's faith in the public to which he is obliged to address himself. People talk freely about their love for music, but if you give them music unsupported by any other art you find very few of them to appreciate it.

The greatest glory of music is its independence, yet this is what the vast majority of so-called "music lovers" demand that it shall sacrifice. How few there are to listen to a "quartet in B flat minor, opus 22," and how many to a bedizened opera score filled with bad music, bad methods and bad taste and mercilessly bellowed by bad singers!

The indolent concertgoer asks that he shall be furnished with a translation of the art work which he is unwilling to examine analytically for himself. Musical beauty which is created to be exclusively musical beauty and which has no message outside itself to convey is to him something intangible. Give him a handle which his prehensile intelligence may grasp and perhaps he will approve of your composition. Do not leave him helplessly adrift on an ocean of profound musical conceptions. Give him a boat, dear composer, and see that the name is distinctly painted on both bows.

If you will follow this line of thought to its ultimate conclusion you will perceive why so many more people enjoy opera than symphony or even song recital. The opera is the greatest of all music's confessions of weakness. It is the impurest of musical forms. Even Wagner, who may be admitted to have known something about the subject, declared that there must be a new "art work of the future" in which all the arts tributary to the drama, to wit, poetry, music, painting, action, &c., would be organically united in one whole. Wagner took this ground because in the first operas the text too greatly predominated, while in the works of the Rossinian and early Verdian periods the music reigned supreme.

And yet even in the times when the vocal virtuoso was at the zenith of his glory, as in the latter years of the seventeenth century and in the full years of Handel's struggle for success in London, the opera was none the less a compromise and an inartistic one at that, for the public interest was focussed on the singer and the music was regarded merely as a medium for the exhibition of his accomplishments.

Are we, however, far advanced beyond this state? If so, why do we always sit up and wait for the word "Caruso"? Why do we regard "Carmen" just as a vehicle for the revelation of Geraldine Farrar's genius?

No; the truth is that most of us need help in our enjoyment of the beauties of music, and this help is rendering us more and more unable to understand the true nature of musical art and the noble essence of musical beauty. Perhaps illumining light may be thrown on the matter by reference to a private letter recently received from one of the greatest living artists, whose name may not be disclosed because the privileged character of the communication. The letter says that in Atlanta every one declared that the visits of the Metropolitan Opera Company had done wonders for music in that city.

The artist who wrote the letter had an audience of nearly 4,000 hearers, but not one of the well known guarantors or box holders of the opera was present.

What on earth did this famous artist expect?

Precisely the same state of musical interest exists in this city. There are genuine music lovers who go to the opera; there can be no question about that. But the inartistic things done by the singers who are too often seeking sensational glory incenses these true lovers of music.

On the other hand, the habitual operagoers who never hear any music except opera outnumber the other kind a thousand to one. The more people listen to the highly seasoned operatic music of to-day the less they can find to enjoy in anything else. They do not like Mozart, Gluck or Beethoven. "Le Nozze di Figaro," "Die Zauberfloete," "Fidelio" and "Orfeo ed Euridice" bore them to death.

The presence of such operas in the repertoire of the Metropolitan Opera House is not due to the influence of the box holders, not to the demand of fashionable society, which makes opera possible in this town, but to the insistence of some musical director like Toscanini, who wishes to get himself thoroughly praised by the conservatives in music and to put himself on record in the newspapers as having done something for the sake of art.

The true operagoers prefer Puccini, and there is no power that could compel them to listen to a Brahms symphony or one of Beethoven's last quartets. The Metropolitan Opera House was packed to the doors night after night in the seasons when the Kneisel Quartet was battling for the recognition of a beggarly two or three hundred subscribers. It took the newspapers of this town seven years to make the Kneisel Quartet sufficiently well known to bring it solid support.

All this talk about the "educational influence" of opera is rubbish. It educates people to like itself and nothing else. And it does not even teach them to like its own best, but the most garish and flamboyant; it has to give. Now what are the composers going to do about it? It is not difficult to answer, for human nature will continue to be human. Most of the composers are pursuing the elusive phantom of success with the same industry and anxiety as any manufacturer of carpets or groceries. There need be no radiant delusions about this; makers of music like also to be makers of money.

There are a few, however, who are willing to give their artistic constitutions free exercise and accept the result. These few are the composers who are unwilling to sell their souls to the devil called Mammon. They are very scarce. One seeks them à la Diogenes.

There is another kind of composer who, realizing that he cannot succeed in the most marketable forms, such as opera, is willing to run his limited factory to the limit of its possibilities and make, let us say, good songs.

But there is only a chosen and almost invisible company which tries to make great works of art and is content to let the public attitude toward them take care of itself. Mr. Strauss has confidently proclaimed himself to be not this kind of simpleton. Mr. Wagner was not one either. He advertised his novelty in art patterns with loud shoutings and many written pages to be reproduced in large type. But he had some noteworthy ideals and he lived long enough to be satisfied that some people had taken them at their real value.

But Wagner as well as Strauss was a dealer in assisted music. Now the question arises, What are the story tellers, poem illustrators et al. going to do? For it certainly does look as if the gamut of emotions had been run from bottom to top and the catalogue of imitations exhausted.

There is still room for musical art to exist as pure music. But how can the lazy public be brought back to a contemplation of it? That is the question. Meanwhile a lot of more or less modest missionaries are going about preaching the gospel of salvation through opera.

O Piffle, what things are done without thy name!

NOTES OF MUSIC.

Owing to the indisposition of Mme. Frieda Hempel, Carl Friedberg will be the soloist at the Symphony Society's concert at Aeolian Hall this afternoon. The corrected programme will be as follows: Les Perses, Choral et Marche funebre, Air de ballet (first time at these concerts), Leroux; concerto for piano with orchestra, in C minor, Beethoven, Carl Friedberg; symphony No. 3, in C minor, opus 78, Saint-Saens.

At the pair of concerts for next Friday and Sunday afternoons, November 10 and 12, Harold Bauer will be the soloist. The complete programme is as follows: Symphony No. 5, "Lenore," Raff; symphonic poem, "Les Djinns" of Cesar Franck, Harold Bauer; Sommeil de Psyche, and Psyche enlevee par Les zephir, Cesar Franck; symphonic variations, Cesar Franck, Mr. Bauer.

The opening concerts of the society's new Carnegie Hall series made necessary by the selling out of the Aeolian concerts will be given on November 23 and 25, when Alma Gluck will be the soloist.

Mr. Paderewski's first appearance in New York this season will take place in Carnegie Hall this afternoon. His programme follows: Variations and fugue on a theme by Haendel, opus 24, Brahms; sonata in F minor, "Appassionata," Beethoven; fantasia in C, Schumann; ballade in G minor, two nocturnes, opus 15, F, F sharp major; three etudes, opus 10, Nos. 12, 7 and 3; mazurka, valse in A flat, opus 34, Chopin.

The Philharmonic Society of New York, Josef Stransky, conductor, announces that it will give an all Tschaikowsky programme at its next pair of concerts on Thursday evening, Nov. 9, and Friday afternoon, November 10, at Carnegie Hall. Mischa Elman will be the soloist. The numbers to be rendered at both performances are: Overture, "The Voyevode," concerto in D, for violin and orchestra, Mischa Elman; symphony No. 5, in E minor. On Sunday afternoon, November 12, the Philharmonic Society will offer an all Beethoven programme, including the "Eroica" symphony. Josef Hofmann will be the soloist.

The first subscription concert of the Orchestral Society of New York, Max Jacobs conductor, will take place this afternoon at the Cort Theatre. The assisting artist will be Arthur Hartmann, violinist. A feature of the concert will be a symphonic poem, "Apollo," by Homer Bartlett, first time.

Matja Niessen-Stone, soprano, who was formerly of the Metropolitan Opera, will give a song recital this evening at the Comedy Theatre. She will offer what is announced as a "programme of novelties." "Freihold," of Arnold Schoenberg, is in her list. Also there are five songs by Ignaz Paderewski, to words by Catulle Mendes, entitled "Un jeune patre," "Le ciel est tres bas," "L'amour fatale," "Naguere," "L'ennemi," and new songs by Bauer and Frederick Jacobi.

Miriam Ardini, an American soprano who was formerly heard with the Boston Opera Company, will give her first New York song recital at the Cort Theatre this evening. Her programme will open and close respectively with arias by Bach and Verdi. In the list are also many songs, including German and French groups, and songs in English.

Max Sanders's second Sunday night "elite musicales" will take place at the Harris Theatre this evening. The programme, which is long, includes the Symphony No. 29 in A of Mozart; "Memories From Florence," Tschaikowsky, Russian Symphony Orchestra, string and wood wind choirs only, Modest Altschuler conductor; several new songs by Cadman to be sung by Charles Harrison and accompanied by the composer; two new songs by Harry Burleigh, with the composer at the piano, and the waltz "Artists' life," of Strauss, played by the Russian Symphony Orchestra.

Ruth Helen Davis and Alfred Newman will give a joint recital at the Comedy Theatre this afternoon. The purpose of this concert is to help Alfred Newman, a fifteen-year-old pianist of Russian parentage, of whom Paderewski has said, "The boy plays wonderfully well," and Busoni, "The boy has a brilliant future." Miss Davis is interested in the career of this young boy and has therefore arranged a programme including the first presentation of an original one act play, in which prominent actors will appear.

Frances Ingram, a contralto who has sung with the Chicago Opera Company, will give her first New York recital in Aeolian Hall to-morrow afternoon. Her programme consists of songs and arias in French, German, Italian, English and Swedish, important numbers being Gluck's "O del mio dolce ardor" and "Divinities du Styx," a group of German songs by Raff, Hugo Wolf and Strauss; Tschaikowsky's "Schnell Vergessen"; two English songs by Jean Paul Kursteiner, "Invocation to Eros" and "The Soul's Victory"; "Maj" and "Titania" by Peterson-Berger, to be sung in Swedish; the "Il s'est tu" of Gretschaninow and Fourdrain's "Carnival."

To-morrow afternoon Harold Henry, pianist, will give a recital at the Comedy Theatre. His programme includes the Toccata in G of Bach, Weber's Rondo, from Sonata, opus 23, perpetual motion; pieces by Schumann and Chopin; the "Norse" sonata of MacDowell and "Le Vent" of Alkan.

Aurelio Giorni, pianist, will give a piano recital at Aeolian Hall to-morrow evening. Representative numbers of Bach, Schumann and Chopin will be included in his programme.

Paquita Madriguera, a young Spanish pianist, who was heard here last season, will give a recital on Tuesday afternoon, at Aeolian Hall. Her programme includes numbers by Beethoven, Haendel, Granados, Schumann, Chopin, Rachmaninoff, Debussy and Liszt.

The Adele Margulies Trio will give its first concert of the season in Aeolian Hall Tuesday evening. Among the works on the programme will be Arthur Foote's second trio for piano and strings.

The first recital to be given in New York this season by Percy Grainger, the Australian pianist, takes place in Aeolian Hall Wednesday afternoon, November 8. This concert will be for the benefit of the Manassas Industrial School for Colored Youth, Manassas, Va. As usual, Mr. Grainer's programme will consist of a number of novelties. Of the old favorites Mr. Grainger has selected numbers by Brahms and Chopin. He will also be heard in pieces by Julius Roentgen, the Dutch composer; Cyril Scott, Albeniz and three of his own compositions.

A joint recital of interest will be given by Boris Hambourg, Russian cellist, and Robert Maitland, English barytone, at the Comedy Theatre on Wednesday afternoon. Mr. Hambourg will play the Valentini suite for cello, with piano accompaniment, and numbers by Tschaikowsky and Glazounoff, while Mr. Maitland's offerings comprise songs by Schubert, Wagner, Wolf, Burleigh and Tschaikowsky.

What is announced as a "Home Symphony Concert" will be given under the auspices of the *Evening Mail* at Carnegie Hall Wednesday evening, November 8, by the Philharmonic Orchestra, Josef Stransky conducting. Anna Fitziu, the soprano, will be the soloist. The programme includes the unfinished symphony of Schubert, an aria from "Aida" by Verdi and a group of songs and selections from Wagner.

Marta Cunningham, who will make her New York debut as a song interpreter on Thursday afternoon, November 9, at the Princess Theatre, is a native of Louisiana and a daughter of a well known newspaper man, the late Col. A. B. Cunningham of Baltimore. With the advantage of an international training, one of her teachers being the late Mme. Marchesi, Miss Cunningham is said to sing equally well in English, French, Italian and German. She has made her career principally in England, which she toured as a soprano soloist with Kubelik, Hambourg and Backhaus.

The Society of the Friends of Music announces for its fourth season a series of five afternoon concerts at the Ritz-Carlton, beginning Thursday afternoon, November 9. A public performance will also be given at the Metropolitan Opera House early in May similar to that of Mahler's choral symphony last year. Continuing its policy of the past, the society will produce only such music as could not easily be heard elsewhere, including unfamiliar old compositions as well as the more interesting of the newest works. Among the numbers to be performed during the season are vocal quartets by Brahms, directed by Carl Friederk; two Bach cantatas and orchestral works of Richter, Sacchini and Gretry, conducted by Sam Franko; piano concertos of Bach and Mozart played by Gluomar Novaes with an orchestra under the direction of Pablo Casals, and the "Kindertotenlieder" and "Lieder eines fahrenden Gesellen" of Mahler, sung by Tilly Koenen and Paul Draper, with an orchestral accompaniment led by Arthur Bodanzky. At the first concert, on Thursday, John Powell will play his own sonata, prefacing his performance by a few remarks.

Arthur Herschmann, barytone, at his recital in Aeolian Hall on Thursday evening, November 9, will sing a recitative and aria from Haendel's "Belshazzar," with piano and organ accompaniment, an arrangement of the same composer's "Dulla Guerra Amorosa" and a list of French, German and English songs, including several marked as new in America. An aria from Parker's "Hora Novissima," with organ, is also to be given.

Eva Mylott, an Australian contralto, and Edwin Grasse, American violinist and composer, will give a joint recital Friday evening, November 10, at Aeolian Hall. Miss Mylott has had the advantage of study with such artists as Melba, Marchesi and Sir Henry Wood, and has appeared with many of the famous orchestral organizations with success. The programme includes Beethoven's sonata in G for piano and violin, opus 30; several numbers for violin by Mr. Grasse himself and a varied selection of French, German and English songs. George Falkenstein will be at the piano.

Frank Pollock, tenor, will be the assisting soloist at a concert to be given by the Waldorf-Astoria Orchestra, Joseph Knecht, conductor, next Friday evening in the grand ballroom of the Waldorf-Astoria Hotel. As the central programme number he will sing a group of songs by Leonard, Thomas, Lawrence Townsend, Jr., and Kernochan. His other numbers include an aria from Donizetti's "L'Elisir d'Amore." The orchestral numbers include the "Der Freischuetz" overture of Weber and the "Vorspiel" to Wagner's "Meistersinger."

Alma Gluck, at her only song recital this season, for the benefit of the New York branch of the 1912 Alumnæ of Vassar College, to be given on Saturday afternoon, November 11, in Carnegie Hall, will offer a programme opening with Haydn's aria, "With Verdure Clad." Following there will be arias and songs taken from German, Russian, French and American composers. Anton Hoff will be at the piano.

Marcella Craft, soprano, will give a recital at Aeolian Hall on Saturday afternoon, November 11. The programme will be devoted exclusively to the songs of Richard Strauss and Hans Pfitzner. Kurt Schindler will play the accompaniments.

Mme. Nina Dimitrieff, Russian soprano, assisted by Eugene Bernstein at the piano, will give a costume song recital next Saturday evening in Aeolian Hall. The music to be heard includes selections from Italian, French and American composers, and various selections, among which is a group of folk songs marked first time, by many Russian writers.

The second recital of the season to be given by Fritz Kreisler is announced for Sunday afternoon, November 9, in Carnegie Hall, at 3 o'clock. Mr. Kreisler will give an entirely different programme from that which he played at his recital a fortnight ago.

A young Chicago violinist, Amy Emerson Neill, will make her New York debut at a recital in Aeolian Hall on Monday afternoon, November 13, with Isaac Van Grove at the piano.

Clara Clemens, contralto, assisted by Ossip Gabrilowitsch at the piano, will give a song recital in Aeolian Hall, Monday evening, November 13. Her programme will be devoted to German lieder.

Rudolph Ganz will give his second New York pianoforte recital of the present season at Aeolian Hall Tuesday afternoon, November 14.

Mme. Olga Samaroff will be the assisting artist at the first concert of the Kneisel Quartet, which will be given at Aeolian Hall on Tuesday evening, November 14. With the members of the quartet she will be heard in the pianoforte quintet in F minor, of Cesar Franck. The programme opens with the quartet in E flat, opus 109, by Max Reger, and the remaining number will be the Beethoven quartet in D, opus 18, No. 3.

Moses Boguslawski, a Russian pianist, will present an interesting programme at his first recital in Aeolian Hall on Wednesday afternoon, November 15. Included in the list are Liszt's Annees de Pelerinage, the Bach-Busoni Prelude and Fugue in D, and Brahms's variations on a Paganini theme.

Vernon Stiles, an American tenor, who will have several guest-appearances at the Metropolitan Opera House this season, will be heard in a song recital at Carnegie Hall Thursday afternoon, November 16. His programme will consist of German, English, Russian and Italian songs. Richard Epstein will be the accompanist.

Jacques Thibaud will be heard in recital in Aeolian Hall on Thursday afternoon, November 16. The French violinist will play compositions of Wieniawsky, Schumann, Fiorillo, Couperin, Bach, Ole Bull, Swendsen, Saint-Saens and Marsick.

The soloists for the Symphony Concerts for Young People, which will take place in Carnegie Hall beginning November 18, will be Albert Spalding, Alma Gluck, Harold Bauer, Julia Claussen and the choir from the Cathedral of St. John the Divine. The series will close with a programme illustrative of Russian dances. As usual, Mr. Damrosch will give a brief explanation of the orchestral numbers played.

CONCERTS OF THE WEEK.

SUNDAY—Symphony Society, Aeolian Hall, 3 P. M.; Ignace J. Paderewski, pianoforte recital, Carnegie Hall, 3 P. M.; Orchestral Society of New York, Cort Theatre, 3 P. M.; Alfred Newman, pianist, Comedy Theatre, 3:30 P. M.; Miriam Ardini, soprano, Cort Theatre, 8:30 P. M.; Yvette Guilbert, songs of soldiers of France, Maxine Elliott Theatre, 8:30 P. M.; Mme. Niessen-Stone, song recital, Comedy Theatre, 8:15 P. M.; chamber music concert, Harris Theatre, 8:15 P. M.

MONDAY—Frances Ingram, contralto, Aeolian Hall, 3 P. M.; Harold Henry, pianoforte recital, Comedy Theatre, 3 P. M.; Aurelio Giorni, pianoforte recital, Aeolian Hall, 8:15 P. M.

TUESDAY—Paquita Madriguera, pianist, Aeolian Hall, 3 P. M.; Adele Margulies Trio, Aeolian Hall, 8:15 P. M.

WEDNESDAY—Percy Grainger, pianoforte recital, Aeolian Hall, 3 P. M.; Robert Maitland, barytone, Boris Hambourg, cellist, Comedy Theatre, 3 P. M.; orchestral concert under auspices of the *Evening Mail*, Carnegie Hall, 8:15 P. M.

THURSDAY—Philharmonic Society, Carnegie Hall, 8:15 P. M.; Friends of Music, Hotel Ritz-Carlton, 3 P. M.; Marta Cunningham, soprano, Princess Theatre, 3 P. M.; Arthur Herschmann, barytone, Aeolian Hall, 8:15 P. M.

FRIDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M.; Symphony Society, Aeolian Hall, 3 P. M.; Waldorf-Astoria Orchestra, Joseph Knecht, conductor, Hotel Waldorf-Astoria, 8:30 P. M.; Eva Mylott, contralto, Edwin Grasse, joint recital, Aeolian Hall, 8:15 P. M.

SATURDAY—Alma Gluck, song recital, Carnegie Hall, 2:30 P. M.; Marcella Craft, soprano, song recital, Aeolian Hall, 3:30 P. M.; Nina Dimitrieff, costume song recital, Aeolian Hall, 8:15 P. M.

BOSTON NATIONAL GRAND OPERA

Owing to the requests of the opera patrons the Boston National Grand Opera Company, which opens its season at the Lexington Theatre, Lexington avenue and Fifty-first street, to-morrow evening, announces that Mme. Tamaki Miura will sing twice in "Madama Butterfly," on Tuesday night and Saturday matinee, and on Thursday evening she will make her first appearance in New York in Mascagni's "Iris." Mme. Villani, the Italian dramatic soprano, will be heard three times, twice in "Andrea Chenier," the opening and closing bill, and once in "L'Amore Dei Tre Re" on Wednesday night as *Fiora*, which she created at the world premiere in Milan. Unfortunately the limitations of time permit only one appearance of Miss Maggie Teyte, who sings *Mimi* in "La Boheme" on Friday night. M. Roberto Moranzoni is the musical director. The revised programme is as follows:

Monday night, "Andrea Chenier," with Mme. Villani, Miss Follis, MM. Zenatello and Baklanoff. Tuesday night, "Madama Butterfly," with Mme. Tamaki Miura, Elvira Leveroni, Riccardo Martin, Thomas Chalmers and M. Boscacci. Wednesday night, "L'Amore Dei Tre Re," with Mme. Villani, MM. Baklanoff, Zenatello, Mardones, M. Boscacci and Elvira Leveroni. Thursday night, "Iris," with Mme. Tamaki Miura, Elvira Leveroni, MM. Mardones, Riccardo Martin and Thomas Chalmers. Friday night, "La Boheme," with Miss Maggie Teyte, Riccardo Martin, Miss Riegelman, MM. Zenatello and Bouilliez. Saturday matinee, "Madama Butterfly," with Mme. Tamaki Miura, Elvira Leveroni, Riccardo Martin, Thomas Chalmers and M. Boscacci. Saturday night, "Andrea Chenier," with Mme. Villani, MM. Zenatello, Baklanoff and Miss Follis.

MUSIC TEACHERS AND PUPILS.

Esperanza Garrigue begs to announce that she tries voices gratis every Wednesday between 1 and 2 P. M. at her residence studio, Hotel Richmond, 70 West Forty-sixth street. Although Mme. Garrigue's time is completely taken for the present she has excellent assistants trained by herself to take care of her waiting list.

Grace L. Seiliner has started her new season of the teaching of voice production at her studio, 31 Metropolitan Opera House and 560 East Fifteenth street, Brooklyn.

Theodora Ursula Irvine has resumed teaching at her studio in Carnegie Hall. One of her pupils, Lucy Cotton, is meeting with much success in "Turn to the Right."

NEWS FROM FRENCH ACTORS.

It Has Come to M. Clerget at the Booth Theatre Here.

Paul Clerget, the French pantomimist now appearing in "Pierrot the Prodigal" at the Little Theatre, keeps closely in touch with theatrical conditions in France. In the course of a conversation with M. Clerget in his dressing room the other night he said:

"An association which has attracted very general sympathy is one in behalf of actors who are serving at the front. Some incidents had occurred in the theatrical life of Paris which seemed to render necessary the formation of an association of this kind. For instance, one dramatic artist while absent at the front was replaced on the stage by a man who had not been accepted for service on account of his age, and when the former returned, freed from his military service, and desired to resume his position he was told that it had been impossible to wait for him and it would be impossible now to dismiss the man who had replaced him. In the case of many singers similar incidents have been narrated."

The purpose of the association, "for the protection of the interests of mobilized artists," is to see that justice is done to those who have gone to the front to expose their lives for their country and who are fortunate enough to be able to return.

"We have enough to do to fight the enemy from without," say the founders of this association in their circular announcing its creation, "without having to prepare ourselves to struggle with hostile forces at home."

An interesting league of which the public throughout the world will probably hear a great deal more is at present being formed to supplant a number of organizations which were created for the protection of French creative dressmaking and millinery arts against the assaults of unscrupulous foreign speculators. Instances are being published in the Paris press of the methods which are adopted by foreigners to reap the profits of the French art and science of modes and couture, and the new league will soon announce to the world its scheme of organization and the methods by which it proposes "to fight the unfair competition of greedy foreigners."

CORT THEATRE, 48th St. To-day at 3.
ORCHESTRAL SOCIETY OF N. Y.
Max Jacobs, Conductor.
Soloist, Arthur Hartmann, Violinist.
Tickets 25 cts. to $1.50, on sale at Box Office and Tyson's agencies.

AEOLIAN HALL, Fri. Aft., Nov. 17th, at 3. SONG RECITAL DELD FISCHER
Tickets 50c to $2. Mgt. Winton & Livingston.

TWO OR THREE good orchestra circle seats for Friday nights or alternate Friday nights for the Opera Season. Write D. V. GRADY, 25 Madison Ave.

THE SECOND
BILTMORE
FRIDAY MORNING MUSICALE
MANAGEMENT OF MR. R. E. JOHNSTON.
Grand Ballroom, Biltmore Hotel.
Friday Morning, Nov. 10, at 11.
FRANCES ALDA
PASQUALE AMATO
JOHANNES SEMBACH
JASCHA BRON
Reserved Seats, $3. Box Seats $5. On sale to-morrow at Biltmore Friday Morning Musicale Box Office. Knabe Piano.

Haensel & Jones, 33 W. 42 St., announce: Comedy Theatre, To-m'w Mon. Afte at 3. Piano Recital. Steinway.
HAROLD HENRY
Aeolian Hall, To-m'w Mon. Evg. at 8:15. Piano Recital. Mason & Hamlin.
AURELIO GIORNI
Comedy Theatre, Wed. Aft., Nov. 8, at 3
BORIS HAMBOURG ROBERT MAITLAND
Carnegie Hall, Wed. Aft., Nov. 22, at 2:30. Song Recital—Mme.
MATZENAUER
Seats 50c. to $2. Mail Orders to Haensel & Jones. Chickering Piano.

Aeolian Hall, Mon. Eve., Nov. 13, at 8:15. SONG RECITAL BY CLARA
CLEMENS OSSIP GABRILOWITSCH At the Piano
Mgt. Loudon Charlton. Mason & Hamlin Piano.

Aeolian Hall, Tues. Eve., Nov. 28, at 8:15.
Flonzaley
QUARTET
50c to $2. Management Loudon Charlton.

SYMPHONY CONCERTS
FOR YOUNG PEOPLE
N. Y. Symphony Orchestra
Walter Damrosch, Conductor
SIX SATURDAY AFTERNOONS
Soloists: Albert Spalding, Alma Gluck, Harold Bauer, Julia Claussen
Choir from Cathedral St. John the Divine
March 10th—Russian Dancers.
Boxes, tickets and programs at office of Society, Aeolian Bldg. Room 1207

HARRIS THEA., To-night at 8:15
Sander's Sunday Elite Musicales
RUSSIAN SYMPHONY
ORCHESTRA
Modest Altschuler, Cond. String choir. Soloists:
C. W. CADMAN, In his own compositions. CHAS. HARRISON, American Tenor.
Tickets $1.50 to 50 cts. at Box Office. Bryant 31.

Grand Ball Room, Fri. Eve., Nov. 10, at 8:30
WALDORF - ASTORIA ORCHESTRA
Fifty Men. Joseph Knecht, Conductor. Frank Pollock, Tenor. F. Swinnen, Organist.
Seats & Boxes at Tyson's, McBride's & Hotel.

AEOLIAN HALL, Wed. Aft., Nov. 8, at 3
PERCY GRAINGER ONLY PIANO RECITAL UNTIL SPRING
Mgt. A. Sawyer. Steinway Piano.

CARNEGIE HALL, This Afternoon at 3.
PADEREWSKI
Tickets $1.50 to $2.50. Boxes $15 & $18 at Box office. Direction C. A. Ellis. Steinway Piano.

Aeolian Hall, Tues. Aft., Nov. 14, at 3.
Second New York Recital
RUDOLPH GANZ
Seats 50c to $2 at Box Office.
Mgt. C. L. WAGNER. (Steinway Piano.)

Comedy Thea., Sun. Evg., Nov. 12, at 8:30.
PIANO AND VIOLIN SONATA RECITAL
Gaston & Edouard Dethier
Tkts. 50c. to $2. Boxes, $12. Steinway Piano.
Direction Musicians' Concert Management, Inc.

Aeolian Hall, Sat. Eve., Nov. 11th, at 8:15.
Recital Russian Songs. NINA DIMITRIEFF
Seats 50c. to $2. Mgt. United Musical Bureau.

CARNEGIE HALL, Sunday Aft., Nov. 19 at 3
KREISLER
Tickets 75 cts. to $2. Boxes $15 & $18. Now at Box Office. Direction C. A. Ellis. Steinway Piano Used.

Aeolian Hall, Thurs. Evg., Nov. 9, at 8:15.
SONG RECITAL. Arthur HERSCHMANN
Program of exceptional interest. Seats at Box Office.

PIANO RECITAL. Comedy, W. 41, Sun. Aft., Nov. 12, at 3. 50c. to $2. Box Office or Mus. League America
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ONE WEEK Beginning To-morrow NOV. 6
Mon. & Sat. Nights, ANDREA CHENIER. Zenatello, Baklanoff, Villani, Follis, Peralta, Winietskaja, Lazzari, Ananian, Cival, Pulti, Boscacci. Cond. Moranzoni. Tues. Eve. & Sat. Mat., MADAMA BUTTERFLY. Miura, Martin, Chalmers, Leveroni, Boscacci, Pulti, Ananian. Cond. Guerreri. Wed. Eve., L'AMORE DEI TRE RE. Villani, Baklanoff, Mardones, Zenatello, Giaccone, Leveroni, Boscacci. Cond. Moranzoni. Thurs. Eve., IRIS. Miura, Mardones, Kittay, Chalmers, Leveroni. Cond. Moranzoni. Fri. Eve., LA BOHEME. Teyte, Martin, Chalmers, Riegelman, Lazzari, Pulti, Ananian. Cond. Guerrieri. Steinway Piano.
Seats—LEXINGTON THEATRE, Hotels, Agencies, Macy's, Wanamaker's, Gimbel's.
Prices:—$5, $4, $3, $2.50, $2, $1.50, $1

SYMPHONY
Society of New York
WALTER DAMROSCH, Cond'r
This Aftern'n at 3, Aeolian Hall.
Soloist Carl FRIEDBERG
First appearance of the season
LEROUX, BEETHOVEN, SAINT-SAENS
Fri. Aft., Nov. 10—Sun. Aft., Nov. 12
SOLOIST HAROLD BAUER
"Lenore" Symphony Raff. "Les Djinns" and Symphonic Variations, C. Franck.
Seats at Box Office, Aeolian Hall.
NEW SERIES AT CARNEGIE HALL
FIVE THURSDAY AFTERNOONS
FIVE SATURDAY EVENINGS
Schumann-Heink, Gluck, Leginska, Elman, Novaes, Choir Cathedral St. John
SUBSCRIPTIONS, $1 to $3 for either series, at Room 1202, Aeolian Hall.

PHILHARMONIC
Society of New York
1916—SEVENTY-FIFTH SEASON—1917
JOSEF STRANSKY, Conductor
CARNEGIE HALL
Next Thurs. Ev., 8:30, next Fri. Aft., 2:30
SOLOIST MISCHA ELMAN
All TCHAIKOVSKY Programme
Next Sunday Aft. at 3, Carnegie Hall
SOLOIST JOSEF HOFMANN
All BEETHOVEN Programme
Including Symphony Eroica
Tickets at Box Office. Felix F. Leifels, Mgr.

Carnegie Hall, Sat. Aft., Nov. 11, at 2:30
ONLY RECITAL THIS SEASON
ALMA GLUCK
Seats at Hall or Wolfsohn Bureau.
Aeolian Hall, Mon. Aft., Nov. 13, at 3
Violin Recital by
AMY EMERSON NEILL
Aeolian Hall, Wed. Aft., Nov. 15, at 3
Piano Recital
MOSES BOGUSLAWSKI
Seats Wolfsohn Bureau.

Maxine Elliott Theatre
YVETTE GUILBERT
TO-NIGHT AT 8:30
SONGS OF SOLDIERS OF FRANCE
Introductory Address: Clayton Hamilton. At the Piano: Gustave Ferrari.
Friday next, Nov. 10, same program
Tickets at Box Office. Knabe Piano.
Direct'n Catharine A. Bamman.

AEOLIAN HALL Friday Eve., Nov. 17, at 8:15
Owing to Great Success 2nd Recital
ISOLDE MENGES
The Wonderful Girl Violinist
Tickets at Aeolian Hall Box Office. $2 to 50c
Management Maud Allan Co. Inc.

Aeolian Hall
CLARA AND DAVID
MANNES
Two Tuesday Eves., Nov. 21 and Jan. 2
Fri. Aft., Mch 16: Young People's Program
Subscriptions at Haensel & Jones
29 West 42d St. Steinway Piano

OWING TO HIS PHENOMENAL SUCCESS
MISCHA LEVITZKI
Will give a second Piano Recital on Thursday, Evg., Nov. 16, at Aeolian Hall
Management David Mayer, Times Building. Baldwin Piano.

Carnegie Hall, Tues. Aft., Nov. 21, at 3
SONG RECITAL
SEMBRICH
Frank La Forge at the Piano.
Seats $1 to $2.50 at Hall.

Sat. Eve., Nov. 11. People's Symphony
David and Clara MANNES
Irving High School, Irving Pl. &
Subscription 5 concerts, incl. Kneisel Quartet
One Dollar. R. 1206, 32 Union Sq.

AEOLIAN HALL, First Concert at 8:15 TUES. EVE., Nov.
Adele Margulies Trio
Seats $1.00 to $2.00 at Box Office.
Adele Margulies, Leopold Lichtenberg, Alwin Schroeder

Aeolian Hall, Sat. Aft., Nov. 11, at 3:30
Strauss-Pfitzner Program
MARCELLA CRAFT
Seats at Box Office.

Carnegie Hall, Thurs. Aft., Nov. 16
Song Recital VERNON
STILES Tenor
Mgt. Antonia Sawyer, Inc.

Comedy Theatre, Wed. Aft., Nov. 15
GRETA TORPADIE HANS KINDLER

Carnegie Hall, Tues. Aft., Nov. 7
Piano Recital, PAQUITA
MADRIGUERA
Mgt. Antonia Sawyer, Inc. Mason & Hamlin

Only New York Recital
ARTHUR HARTMANN
Comedy Thea., Sunday Evg., Nov.

COMEDY THEATRE, W. 41st St.
To-Night at 8:15 Niessen-Stone Song Recital

Aeolian Hall, To-morrow (Mon.) Aft.
Song Recital FRANCES INGRAM
Seats 50c to $1.50. Boxes
Direction John W. Frothingham

Carnegie Hall, Tues. Evg., Nov.
SONG RECITAL
Mme. Frances ALDA
FRANK LA FORGE at the Piano.
Mgment R. E. JOHNSTON.

AEOLIAN HALL, Fri. Evg.
EVA MYLOTT Australian contralto | Joint Recital | EDWIN GRASSE

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