SURFEIT OF MUSICAL RAREBITS GIVES CRITIC INDIGESTION

Confesses He Always Is Just This Way at Season's End --Fed Up on the Review of the Pianists' Division, Insignia a Hammer, and on Pagliacci, He Needs a Long Rest in Sweet Silence

By W. J. HENDERSON.

THE dry season of the musical year is spring. The last days of the wine are as dust upon the lips. Liszt's E flat concerto has been tinkled to its couch—"it is the bell that summons thee," and so forth, as Macbeth remarked before murdering the sleeping Duncan. The fifth and ninth symphonies have been hung, drawn and quartered. Chopin has been bled white. All the world is crowded with the complaining ghosts of dead composers pitilessly dragged forth each winter to be slaughtered again to make a critic's work day.

Even as the last staggering victim goes gasping to his newest doom the inevitable American opera gets the fine Italian stiletto in its back and joins the "innumerable caravan." One turns away from it with a sigh of something like disgust. What has been accomplished? What new song has been sung? What new singer has set the viewless sound waves trembling to the stars? One thing, and one thing alone, is certain, and that is that criticism is damned at its birth, and misconstrued ever afterward. Read the words of Edwin Evans, a sane Briton, in the *Sunday Evening Telegram* (London) of February 9:

"This is an irrelevant story with a relevant moral. Some years ago I took to Mr. Vincent d'Indy, whom a large proportion of French musicians acknowledge as their intellectual leader, an important work by a young English composer in whom I had, and still have, great faith. The master seemed in captious mood. He did not like the shape of the work, but would let that pass. Then he went through it page by page, deprecating this and rejecting that, declaring this a license and that a barbarism, until I wondered where he would stop. Perhaps he read my thoughts, for he suddenly declared that he found the music of absorbing interest, adding that, had it been otherwise, instead of criticising it in detail he would have dismissed it with whatever good he could honestly find to say of it.

"That is the critic's dilemma in a nutshell. Whether he is dealing with a composition or a performance he is practically compelled, consciously or unconsciously, to have two standards, one for what is interesting and another for what is not, and the latter includes a great deal that reaches quite a high level of accomplishment. The singer may have a good, well trained voice, the violinist a round tone and plenty of technique. From the teacher's point of view there is no fault to find with them. I recall a recent performance of one of Brahms's violin sonatas which was like that. The notes were all in their places, the phrasing was right, and even the rhythm, that stumbling block to English performers, was quite firm. There was no positive fault to find. The fault was a negative one: the absence of the indefinable quality without which music is meaningless.

"There are critics who praise everything until their praise loses its value. There are others who damn everything—it is by far the easiest course. Leaving these methods out of account, what can one do but dismiss such performances with whatever good can honestly be said of them? That is where the critic welcomes adjectives such as 'adequate,' 'competent' or 'conscientious,' which do not deceive the musical reader. Unfortunately they are not numerous, and they are worn threadbare by much usage. The outcome is often a notice in which fond mothers and maiden aunts find such solace as they may.

"An interesting performance, on the other hand, captures and holds the attention, and then one is at once conscious of every detail in which it differs from one's ideal rendering. If, then, the critic writes as he feels, it is quite possible that he may appear to be finding fault with a performance that is in all essentials finer than one he seemed to commend the day before. In short, he is applying two standards, and it depends on his mode of expression whether he will make clear to his readers which is which. To the performers themselves it is never clear, and their agents quote in their circulars the faintest of praise in preference to well balanced criticism. I have even seen 'conscientious' flaunted on the back of a programme."

The pages of the newspapers in the season now approaching its close have reeked with conventional terms of smug commendation. Almost nothing has been quite wrong except the doings of the Metropolitan management, which in the sight of some musical chroniclers never are right. It is also true that any one can run a hotel better than the man who is doing it.

But when one turns to the productions of music in the concert halls one is confronted with all the ancients and honorables among the phrases, "brilliant technic," "ravishing tone," "intelligent conception," "incisive rhythm," &c. But what new composition has startled the scribes into the use of the word "beautiful"? Father Krehbiel awoke from his dream of peace on Monday night and lo! Henry Eichheim's name led all the rest. But not every one else enjoyed such exquisite rapture as the *Tribune* of the people. Some of the rest of us went away and prattled once more about ingenious art writing and graceful melody. Oh, ye of little faith!

One recorder who has had more than a few years of experience on the musical treadmill confesses that to him this has been one of the dullest seasons within his recollection. The Philharmonic Society has produced several new American compositions of which all were interesting and none compelling.

Now is the time to ask a very pertinent question. Will any one of them be played again, and if not, why not? How can any critic or conductor be perfectly certain that a composition which has unquestionable, though perhaps small and indeterminate, merit will not improve on acquaintance?

All the promising works should be repeated. If they sound worse the second time instead of better, then let them enjoy an honorable retirement. The writer of this part of THE SUN does not care to go into detail regarding the musical novelties of the season. First impressions have faded. Memory is prone to play tricks. The works ought to be heard again. But the writer must confess that the things which linger in his mind in these spring days are personal. Perhaps this betrays a reprehensible earthiness of soul. Why should a defender of the faith grovel before personalities? Why should he forget his Debussy to bow at the feet of Mary Garden or his Beethoven to sing the praises of Josef Hofmann?

And yet what clings to the mind save men, women and pianos? Out of the multitudinous army of shadows rises the picture of the great Caruso celebration. One hears again the pompous prattle of the official fathead who represented the municipality and sympathetically observes the Paliaccian hysteria of the famous tenor as he spasmodically clasped the silken standard to his lips and sobbed his soul into it. The whole world was deeply affected.

Or again one remembers the blazing Caruso dinner at which even Helen Moller appeared in full dress and gazed placidly down from the balcony on the strange assemblage of humans comprising all sorts and conditions of men who listened in stupefied amazement to the long drone of complimentary oratory of the most thoroughly post-prandial type.

Yet other and better memories are those of the graphic art of the only Rosina worth talking about, Rosina Galli of the ballet. There is another Galli, not Rosina, but Curci, and of her, oh, Muse, sing no more. Let her do her own singing. Oh, yes, there is another memory recalled by this one. It is the memory of the shrieks of laughter with which THE SUN chronicler read in the *Times* that the Metropolitan Opera House was the place in which good singing was most quickly recognized and rewarded. That *Times* fellow is surely a sad wag, and he wears an enormous sleeve.

Behold the passing of the pianist division—insignia, a sledge hammer on the left shoulder. Led by their king they have marched across the Western world, Bauer and Gabrilowitsch, Novaes and Levitzki, Rachmaninov and the thundering Thor of Russia, Prokofieff. Men may come and men may go, but pianists strike on forever. The number of respectable performers is amazing, and the slave of the typewriter has to sit and listen to them and go away and cudgel his poor brain for something to say that shall not read like the hopeless damnation of fainting praise.

The whole thing becomes impossible. In the beginning of the season the scribbler creates a whirling rhapsody of phrases after a hearing of Hofmann and at the end of the same season he goes home from a master recital by the same artist and writes a crab canon in C flat minor. Reader, knowest what is a crab canon? It is a perfectly useless kind of music which reads the same either backward or forward. It is a shameful libel on the crab, whose meat is of good repute, especially when dignified by the appellation of cocktail.

"Farewell, a long farewell to all our cocktails." A hundred years hence, when *Hamlet* sings his drinking song in Ambroise Thomas's lemon soda version of the tragedy, little children will ask their mothers whether in the old times people really felt it necessary to troll silly ditties and wave their glasses over their heads when about to imbibe their peaceful grape juice.

So, patient peruser of the page, you grasp the profound truth that the historian of a season sits at its end in sackcloth and ashes wailing for that he has nothing to say about nothing. Ex nihilo nihit fit. You cannot make a silk purse out of opera singers.

Blessed be the judicious Fates for one thing. We heard a good *Valentin* in "Faust" the other day. We had almost concluded that Gounod could not be sung any more at all, but we live in hope. All is not lost on Nohad's field. There is yet a ray of sunlight. If you doubt that read the *Evening Post*.

THE WEEK OF OPERA.

Metropolitan Opera House.

MONDAY, 8:15 P. M.—"L'Oracolo" and "Pagliacci," Mme. Easton, Messrs. Althouse and Scotti; Mr. Caruso, Mme. Muzio.
WEDNESDAY, 8:15 P. M.—"Madama Butterfly," Mme. Farrar, Messrs. Lazaro and Scotti.
THURSDAY, 2 P. M.—"Il Trovatore," act IV., Mme. Rappold, Mr. Martinelli; "La Forza del Destino," act II. and act III., scene three, Mmes. Ponselle and Delaunois, Mr. Mardones; "Aida," act III., Mme. Muzio, Mr. Caruso.
THURSDAY, 8:15 P. M.—"Il Barbiere di Siviglia," Mme. Barrientos, Messrs. Hackett and De Luca.
FRIDAY, 8:15 P. M.—"The Legend," Miss Ponselle, Mr. Althouse; "The Temple Dancer," Mme. Easton, Mr. Kingston; "Shanewis," Miss Braslau, Mr. Althouse.
SATURDAY, 2 P. M.—"Samson et Dalila," Mme. Matzenauer, Mr. Caruso.
SATURDAY, 8 P. M.—"Thais," Mme. Farrar, Messrs. Diaz and Whitehill.

METROPOLITAN OPERA HOUSE.

A special matinee Thursday afternoon of this week consisting of acts from three different operas will be a feature of the last week but two of the Metropolitan opera season. The bill will consist of the fourth act of "Il Trovatore," with Mmes. Rappold and Braslau and Messrs. Martinelli, Chalmers and Audisio, Mr. Papi conducting; of act two and the third scene of the third act of "La Forza del Destino," with Mmes. Ponselle and Delaunois and Messrs. Mardones and Malatesta. Miss Galli and Mr. Bonfiglio will dance, Mr. Papi will conduct; and of the third act of "Aida," with Mmes. Muzio and Howard and Messrs. Caruso, Whitehill and Rossi, Mr. Moranzoni conducting.

Other operas this week will be as follows:

"L'Oracolo" and "Pagliacci" as a double bill to-morrow evening, the former sung by Mmes. Easton and Mattfeld and Messrs. Scotti, Althouse, Didur, Rossi and Audisio and the latter by Miss Muzio and Messrs. Caruso, Chalmers, for the first time here as *Tonio*, Werrenrath and Paltrinieri. Mr. Moranzoni will conduct both operas.

"Madama Butterfly" on Wednesday evening, with Mmes. Farrar, Fornia and Egener and Messrs. Lazaro, Scotti, Bada, d'Angelo, Ananian and Reschiglian. Mr. Moranzoni will conduct.

"Il Barbiere di Siviglia" on Thursday evening, with Mmes. Barrientos and Mattfeld and Messrs. Hackett, De Luca, Rothier, Audisio and Reschiglian. Mr. Papi will conduct.

The "American Tryptich" on Friday evening: "The Legend" with Mmes. Ponselle and Howard and Messrs. Althouse and d'Angelo; "The Temple Dancer," Mme. Easton and Messrs. Kingston and Schlegel, and "Shanewis" with Mmes. Braslau, Sundelius, Howard, Beale, Arden, Mellish, Marsh and White. Mr. Moranzoni will conduct.

"Samson et Dalila" will be this week's Saturday matinee opera, with Mme. Matzenauer and Messrs. Caruso, Chalmers, Mardones, d'Angelo, Audisio, Reschiglian and Reiss. Queenie Smith will dance. Mr. Monteux will conduct.

"Thais" at popular prices will be this week's Saturday evening performance. It will be sung by Mmes. Farrar, Howard, Delaunois and Egener and Messrs. Diaz, Whitehill, Ananian and Reschiglian. Miss Galli and Mr. Bonfiglio will dance. Mr. Monteux will conduct. At to-night's opera concert Paula Pardee, pianist, will play Grieg's concerto and Liszt's "Polonaise" in E. Mme. Marguerite Namara will sing "A fors'e lui" from "La Traviata" and several selected songs. Hipolito Lazaro will sing "The Dream" from Massenet's "Manon," Sibella's "Bocca Dolorosa," Valverde's "Clavelitos" and Cadman's "At Dawning." The orchestra, under the direction of Adolf Rothmeyer, will play Nicolai's overture "The Merry Wives of Windsor" and Grieg's "Peer Gynt" suite.

CONCERTS, RECITALS, NOTES OF MUSIC.

The Philharmonic Society's final concert will take place this afternoon at Carnegie Hall. Eddy Brown will be the soloist. A request programme will be given as follows: Beethoven, symphony No. 5; Rachmaninoff, tone poem, "The Isle of the Dead"; Bruch, violin concerto, G minor; Tschaikowsky, overture, "1812."

Sergei Prokofieff will give his third piano recital this afternoon at Aeolian Hall. He will offer an all Russian programme as follows: First sonata, F minor, in one part; three gavottes, two Grandmother's Tales, toccata, Prokofieff; poeme satanique, Scriabine; pictures from an exhibition, Moussorgsky; Sarcasms, Prokofieff.

In response to numerous requests Mme. Ruano Rogislav, soprano, known here in private life as Mrs. Ricardo Martin, will repeat the programme of her recent recital this afternoon at the Princess Theatre styled as "Une Heure de Musique." Her list is as follows: Slavic songs; La Chevelure, La Flute de Pan, debussy; Le Jardin des bambous, Pierre Alin; The bens of Jura, Hebridean Waulking Song, Gaelic; Mother, Ivor Novello; Separazione, Sgambati; La Siciliana, Leone Sinigaglia. Accompanist, Alan Tanner.

Alessandro Dolci, a tenor of the Chicago Opera Company, who is cooperating with the Salesian Fathers in a concert to-night at Carnegie Hall for the benefit of ruined religious and charitable institutions in northern Italy, has rearranged his programme for the introduction of two sopranos not announced before, Alys Larreyne and Mary Mellish, the latter by courtesy of the Metropolitan Opera Company. Other soloists will be Virgilio Lazzari, a Chicago opera bass; Silvio Levatelli, 'cellist; Giacomo Spadoni, assistant conductor of Mr. Campanini's staff, will assist at the piano. The musical programme will be preceded by the projection of pictures of havoc suffered in northern Italy during the recent invasion, with a short description spoken by John Freschi. Mr. Dolci will be heard in E lucevan le stelle from "Tosca," Giordano's "Caro mio ben," the duet from Rossini's "Moses," with Mr. Lazzari, and Una furtiva lagrima from "L'Elisir d'Amore." Mr. Lazzari will sing the Gomes "Salvator Rosa" and an aria from "Ernani," Miss Larreyne is listed for the Jewel Song from "Faust," Miss Mellish for Musetta's waltz from "La Boheme" and Mr. Levatelli for an aria by Antonio Tenaglia and the Allegro Apassionato" of Saint-Saens.

Mme. Galli-Curci will give a song recital at the Hippodrome this evening. She will be assisted by Homer Samuels, accompanist, and Manuel Berenguer, flutist. The programme: Nina, Pergolese; Shepherd Thy Demeanor Vary, Brown; sombre foret from "William Tell," Rossini; Carnivale di Venezia, Benedict; La Lettre, Aubert; Vianka's Song, Stutzman; Oh, In My Dreams, Liszt; Carceleras, in Spanish, Chapi; variations, Mozart-Hahn, Messrs. Berenguer and Samuels; Estelle, Chansen du Tambourineur, Belle Emannieres, pastourelles of the XVIII. century, arranged by Wolerlin; mad scene from "Lucia," with flute, Donizetti.

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MARGARETE MATZENAUER, MEZZO SOPRANO

Berta Reviere, soprano, will give a song recital this evening at the Princess Theatre. Old Italian airs, modern French songs and selections from American composers are included in the programme.

Harold Bauer and Jacques Thibaud will give the third and last of their series of Beethoven's piano and violin sonatas to-morrow evening at Aeolian Hall. The programme: Sonata in A, opus 12; sonata in F, opus 24; sonata in A, opus 47, "Kreutzer."

"Iolanthe" is the next attraction to be offered by the Society of American Singers in its series of Gilbert and Sullivan operas at the Park Theatre, beginning Wednesday evening, April 2. President William Wade Hinshaw of the society has provided a cast which includes in its principal roles William Danforth as the *Lord Chancellor*, Bertram Peacock as the *Earl of Mountararat*, John Phillips as the *Earl of Tolloller*, Herbert Waterous as *Private Willis*, Craig Campbell as *Strephon*, Kate Condon as *Queen of the Fairies*, Cora Tracy as *Iolanthe* and Gladys Caldwell as *Phyllis*. "Patience" will open the week with two performances, Monday and Tuesday evenings; "Iolanthe" will be given Wednesday, Thursday, Friday and Saturday evenings, and "The Mikado" will be presented at the Saturday matinee with a cast including William Danforth, Orville Harrold, Herbert Waterous, Bertram Peacock, Jefferson d'Angelis, Blanche Duffield, Gladys Caldwell, Gertrude Shannon and Kate Condon.

Harry Cumpson, pianist, and recently discharged from the army, will give a recital at Aeolian Hall on Tuesday afternoon. The programme includes Tschaikowsky's Variations, opus 9, No. 6; Beethoven's Sonata, opus 27, No. 1; a prelude by Gilere and Moszkowski's "Spanish Caprice."

Manna Zucca, assisted by eminent artists, will give a recital of her own compositions, comprising selections in various forms, on Tuesday evening, April 1, at Aeolian Hall. The composer will be the pianist.

Elias Breeskin will give his second violin recital, postponed from March 4, on Tuesday evening, April 1, at Carnegie Hall. The programme: Sonata No. 1, unaccompanied, Bach; Largo, Friedman Bach; Preludium and Allegro, Pugnani-Kreisler; Symphonie Espagnole, Lalo; Notturno, Chopin-Wilhemj; Rondo, Schubert-Friedberg; Chorus of Dervishes, Beethoven-Auer; Viennese, Godowsky; Witches' Sabbath, first time, Goldmark; Polonaise Brillante, Wieniawski.

Folk songs—north and middle German—will be sung by eminent artists on Tuesday evening in Cooper Union Hall at the eleventh folk song concert given by the People's Music League of the People's Institute.

Charlotte and Rose Presselle, at their two piano recitals Wednesday afternoon, April 2, in Aeolian Hall, will play, among other numbers, the variations on a Bethoven theme by Saint-Saens, Liszt's Concerto Pathetique and the Rhapsodie Espagnole, by Albeniz.

The first of a series of Pershing Square musicals, under the direction of R. E. Johnston, will take place in the grand ballroom of the new Hotel Commodore, in Pershing Square, Wednesday evening, April 2. For the opening programme the artists are Mary Garden, Enrico Caruso, Arthur Rubinstein and Mischa Elman.

Edward Morris, at his second piano recital on Thursday afternoon, April 3, in Aeolian Hall, will offer a programme including the D minor toccata and fugue of Bach-Tausig, two dances in G and in C and the Sonata, opus 31, No. 3, of Beethoven and the "Erlking" of Schubert-Liszt.

Augusta Tollefsen, pianist, and Michel Penha, cellist, will give a sonata recital in Aeolian Hall on Friday evening, April 4. They will play three sonatas, Beethoven's opus 102, No. 1; Brahms's opus 99 and Ornstein's opus 51.

Ossip Gabrilowitsch, at his piano recital Saturday afternoon, April 5, in Aeolian Hall, will offer a programme as follows: Phantasia in C, opus 17, Schumann; etudes, opus 10, C, E, F, E, C, opus 25, C sharp minor, G minor, Chopin; sonata, G minor, Schumann; nocturne in B, opus 9, valse, A flat; scherzo, B minor, Chopin.

Jascha Heifetz will make his last New York appearance of the season in a violin recital at Carnegie Hall on Sunday afternoon, April 6. He will include in his programme Brahms's Sonata in D minor and a suite by Sinding.

The Musical Art Society, Frank Damrosch director, will resume its activities during the season 1919-1920. The concerts of this organization were omitted during the current season, owing to the appointment of its director to Government service. Preparations are now being made for the season of 1919-20. The choir of seventy professional soloists will be carefully selected and will perform some of the choicest examples of unaccompanied choral singing. The concerts will be given in Carnegie Hall Tuesday evening, December 16, 1919, and on Saturday afternoon, April 3, 1920.

The Philadelphia Orchestra, Mme. Geraldine Farrar and Sergei Rachmaninoff, Russian pianist and composer, will offer the programme at the annual gala concert of the Vacation Association to be given at the Metropolitan Opera House on Tuesday evening, April 8. This will be the first time Mme. Farrar has sung in concert this season and the first time Mr. Rachmaninoff has appeared with the Philadelphia Orchestra as soloist.

The second subscription concert of the Schola Cantorum, which will be given at Carnegie Hall Wednesday evening, April 9, will be devoted largely to Easter week music. It will offer an unusual opportunity to the concert public to compare the two acknowledgedly highest types of liturgical a capella writing, the Catholic Church music of old Spain and the Russian orthodox music of to-day. Spain will be represented by anthems of Victoria and Morales, this being, so far as records go, the first performance here of works by Morales, a composer of the early sixteenth century, whom recent researches have exalted to a preeminent place in the writing of music for the Catholic Church.

Charles Dillingham has arranged the Sunday night dates at the Hippodrome for the New York appearances during 1919-1920 of both John McCormack and Mme. Amelita Galli-Curci. Their receipts this season are said to have exceeded all previous recital records in America. Mr. McCormack will give his final New York concert of this season at the Hippodrome Eastern Sunday night, after which he will start on an extensive spring tour through the West, and will not be heard here again until next November.

Aside from John McCormack and Mme. Galli-Curci, concerts have already been arranged at this house by Cleofonte Campanini for the Chicago Opera Orchestra and soloists, and for Nellie Melba, Rosa Raisa, Alma Gluck and Efram Zimbalist, Eugene Ysaye, Mischa Elman, Father Finn's Paulist Choristers, Frances Alda, Rudolph Gans, the Metropolitan Quartet, Dorothy Jardon and Toscha Seidle.

SERGE PROKOFIEFF
PIANO RECITAL THIS AFTERNOON

CONCERTS OF THE WEEK.

SUNDAY—Philharmonic Society, Carnegie Hall, 3 P. M. Serge Prokofieff, pianist, Aeolian Hall, 3 P. M. Mme. Ruano Bogislav, song recital, Princess Theatre, 3:30 P. M. Alessandro Dolci, song recital, Carnegie Hall, 8:15 P. M. Mme. Galli-Curci, song recital, Hippodrome, 8:15 P. M. Opera concert, Metropolitan Opera House, 8:30 P. M. Berta Reviere, soprano, Princess Theatre, 8:15 P. M. Clef Club Orchestra, Selwyn Theatre, 8:30 P. M.
MONDAY—Harold Bauer, piano, and Jacques Thibaud, violin, sonata recital, Aeolian Hall, 8:15 P. M.
TUESDAY—Elias Breeskin, violinist, Carnegie Hall, 8:15 P. M. Harry Cumpson, pianist, Aeolian Hall, 3 P. M. Mana-Zucca, pianist composer, Aeolian Hall 8:15 P. M. Folk song concert, auspices People's Music League, Cooper Union Hall, 8:15 P. M.
WEDNESDAY—Charlotte and Rose Presselle, two piano recital, Aeolian Hall, 3 P. M. Pershing Square Musicale, the Commodore Hotel, 8:30 P. M.
THURSDAY—Edward Morris, pianist, Aeolian Hall, 3 P. M.
FRIDAY—Rachel Morton Harris, soprano, Aeolian Hall, 3 P. M. Mme. Schnabel-Tollefsen, pianist; Michel Penha, cello, joint recital, Aeolian Hall, 8:30 P. M.
SATURDAY—Ossip Gabrilowitsch, pianist, Aeolian Hall, 2:30 P. M.

METROPOLITAN OPERA
Mon. at 8:15, L'Oracolo. Easton; Althouse, Scotti, Didur. Pagliacci. Muzio; Caruso, Chalmers, Werrenrath. Cond. Moranzoni.
Wed. at 8:15, Butterfly. Farrar, Fornia, Lazaro, Scotti, Bada, D'Angelo. Cd. Moranzoni.
Thurs. Sp'l Mat. at 2 ($1 to $5). Verdi Festival. Act 4 Trovatore, Acts 2 and 3 Forza del Destino, Act 3 Aida. Rappold, Ponselle, Muzio, Caruso, Martinelli, Whitehill, Chalmers, Mardones. Cond'rs, Moranzoni and Papi.
Thurs. at 8:15, Barber of Seville. Barrientos, Hackett, DeLuca, Rothier, Malatesta. Cd. Papi.
Fri. at 8. Triple Bill. Legend, Temple Dancer, Shanewis. Ponselle, Easton, Braslau; Althouse, Kingston, Chalmers. Cd. Moranzoni.
Sat. at 2, Samson et Delila. Matzenauer, Caruso, Chalmers, Mardones. Cd. Monteux.
Sat. at 8, (75c to $3). Thais. Farrar, Howard; Althouse, Whitehill, Ananian. Cond. Monteux.

TO-NIGHT
Concert at 8:30
Prices from 50c to $2
Entire Orchestra.
Cond., Rothmeyer.
Paula Pardee
Pianiste.
Marguerite Namara
Soprano.
Hipolito Lazaro
Tenor.
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Vacation Association's Gala Concert
METROPOLITAN OPERA HOUSE | Tues. Eve., Apr. 8, 8:15
Programme:
Philadelphia Orchestra Leopold Stokowski, Conductor
"La Grand Paque Russe," Rimsky-Korsakoff; "Symphony Pathetique," Tschaikowsky; Air for Choir of Solo Violins, Rachmaninoff (First Time in New York.)
SERGEI RACHMANINOFF
Concerto for Piano and Orchestra, in G minor Rachmaninoff.
GERALDINE FARRAR
"Marriage de Rose," Franck; "Sans Toi," d'Hardelot; "Si J'etais Jardinier," Chaminade; "Ouvre tes yeux bleus," Massenet; "Eastern Romance," Rovsakoff; "Greeting," Grieg; "A Legend," Tschaikowsky; "The Isle," Rachmaninoff; "The Wounded Birch," "The Snowdrop," Grotchoninoff.
Tickets now on sale at Vacation Association, 28 West 39th St., Met. Opera House, McBride's, Bullman's and Tyson's Agencies.
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Beethoven Piano, Violin Sonatas
Tickets 50c to $2. Mgt. Loudon Charlton.

Aeolian Hall, Saturday Aft., Apr. 5, 2:30.
PIANO RECITAL
GABRILOWITSCH
Tkts. 50c-$2. Schumann-Chopin Program.
Mgt. Loudon Charlton. Mason & Hamlin Piano

Carnegie Hall, Tues. Eve., April 1, at 8:15
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75c to $2. Mgt. Daniel Mayer, Kranich & Bach

Aeolian Hall, Thurs. Aft., Apr. 10, at 3
LOUIS EDOUARD
WINS - GENDRON
Modern French Program.
Sonatas by Loeillet, Fauré, Lazzari.
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JOSEF STRANSKY Conductor
CLOSING CONCERT OF THE SEASON
Carnegie Hall, This Afternoon at 3
Soloist EDDY BROWN Violin
Beethoven Fifth Symphony
Rachmaninoff "The Isle of the Dead"
Tchaikovsky "Overture 1812"
Tickets at Box Office. Felix F. Leifels, Mgr

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SEASON'S FINAL CONCERT.
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Aeolian Hall, Tues. Aft., April 1, at 3
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CumpsoN
Piano Recital. Mgt. Loudon Charlton.

AEOLIAN HALL, Sat. Eve., Apr. 12, at 8:15
Salzedo HARP Ensemble
Assisted by VERA JANACOPULOS Soprano
Dir. Catharine A. Bamman, 53 W. 39th St.

Princess Theatre, Tues. Aft., April 8 at 3.
PIANO RECITAL CAROLYN
WILLARD
Mgt. Haensel & Jones. Steinway Piano

Aeolian Hall, This Afternoon at 3.
Third Pianoforte Recital SERGE
PROKOFIEFF
Mgt. Haensel & Jones. Steinway Piano

Aeolian Hall, Thurs. Eve., April 10, at 8:15
RECITAL By ROSE LEVISON
SOUTH AFRICAN PIANIST
Mgt. Haensel & Jones. Steinway Piano

Wolfsohn Musical Bureau announces
Carnegie Hall Sun. Aft., April 6, at 3
Last Recital of Season — JASCHA
HEIFETZ
SEATS NOW AT BOX OFFICE.

Aeolian Hall, Wed. Aft., Apr. 2d, at 3.
Two Piano Recital by Rose & Charlotte
PRESSELLE
Seats at Box Off. Mason & Hamlin Piano

Aeolian Hall, Thurs. Aft., Apr. 3, at 3.
EDWARD MORRIS
Piano Recital (Mason & Hamlin) Seats Now.

Aeolian Hall, Fri. Aft., Apr. 4, at 3.
Seats NOW—Song Recital by Rachel
Morton-Harris

GREATEST CONCERT
Ever Given in New York
PERSHING SQUARE MUSICALE
Hotel Commodore
Grand Ballroom, Wed. Eve., April 2, at 8:30.
The artists appearing on this occasion are:
MARY GARDEN
ENRICO CARUSO
MISCHA ELMAN
ARTHUR RUBINSTEIN
Reserved seats, $5 and $3. Boxes $70 (seating six), plus 10% War Tax. Seats now on sale at the office of the management, R. E. Johnston, 1451 Broadway. Telephone 608 Bryant.

HIPPODROME. EASTER SUNDAY MAT. APRIL 20, AT 3 P. M.
ONLY JOINT RECITAL THIS SEASON OF
ALMA GLUCK and EFREM ZIMBALIST
Tickets 75c to $3.00. Mail Orders to Van Hugo Mus. Society, 220 W. 42 St.

CARNEGIE HALL, TO-NIGHT AT 8:15.
Concert for the Benefit of
Destroyed Church Properties, Italian Front
Soloists—ALESSANDRO DOLCI, Tenor; ALYS LARREYNE, Soprano; VIRGILIO LAZZARI, Bass; LEVATELLI, Cellist; MARY MELLISH, Soprano; GIACOMO SPADONI, at Piano. JOHN FRESCHI, Lecturer. PRICES 50c TO $1 AT BOX OFFICE.

AEOLIAN HALL SUN. AFT. AT 3 APRIL 6
SONG RECITAL BY
RAFAELO DIAZ
Seats $1 and $2 at Box Office.
Management Metropolitan Musical Bureau.

PRINCESS THEATRE, TO-NIGHT at 8:15.
BERTA REVIERE
SOPRANO.
Mgt. Antonia Sawyer, Inc. Steinway Piano.

Aeolian Hall, TUES. EVG., APRIL 8.
JOHN CORIGLIANO
Violin Recital

AEOLIAN HALL, Fri. Eve., Apr. 4, at 8:30
TOLLEFSEN, PENHA,
(Pianist) (Cellist)
SONATA RECITAL
Beethoven, Brahms, Ornstein (new)
Tickets at Box Off. 50c to $2. Boxes $12 & $15