

NOTES AND NEWS OF MUSICAL INTEREST

Opera and Concert by Many Institutions and Individuals in the Near Future

Reviews of all concerts which merit attention appear the following day in the regular news columns of the Evening Ledger. As soon as the season is sufficiently advanced a calendar of events will be published each Saturday. For the present, announcements are here given of concerts in the more or less distant future.

Outside of the dates of performances nothing is yet known of the Metropolitan Opera season in this city. The dates, according to Musical America, are the following (Tuesday nights): November 23 and 30; December 7, 14, 21, 28; January 11 and 25; February 8 and 22, and March 7, 14, 21 and 28. The opera of March 28 will interrupt a week of Serge de Diaghilev's Imperial Ballet Russe (as it is somewhat grandly called).

The Boston Opera Company, of which glowing accounts have been given in Chicago and other cities, will inaugurate the operatic season here November 8. There are a number of extraordinary things connected with this organization. Its roster of singers is unusually good. Zenatello and Maria Gay, Baklanoff, Felice Lyne, Riccardo Martin, Ferrari-Fontana, Mardones—these are names well enough known in Philadelphia. In addition there are Tamaki Miura, the Japanese soprano; Elvira Leverone, who sang with the old Boston company; Maggie Teyte (apparently not scheduled for appearance here). In the ballet the company made familiar to Philadelphia last year, with Anna Pavlova, Volinino, Clustine, Stephanie Plaskovietzka and Stasia Kuhn. Behind this organization will be the directing genius of Ryszard Ordynski, for long an associate of Max Reinhardt, and more recently producer of Gertrude Hoffman's "Sumurun." Finally there will be the scenery of Josef Urban.

Here is a wealth of good things and Philadelphia cannot afford to miss any of them. Every report indicates that there is nothing shoddy or fly-by-night in the company. It is a legitimate adventure, with high artistic standards, and in point of time it will be the first opera company to combine with a fully developed choreographic company. The repertoire of operas and ballets follow:

MONDAY—Auber's "The Dumb Girl of Portici," with Zenatello, Felice Lyne and Anna Pavlova.

TUESDAY—Puccini's "Madame Butterfly," with Mme. Tamaki Miura, Riccardo Martin, Thomas Chalmers, Mme. Leverone and Elizabeth Campbell, followed by a ballet.

WEDNESDAY MATINEE—Ballet only, at popular prices. "Puppenfee" and "Snowflakes."

WEDNESDAY NIGHT—Bizet's "Carmen," with Maria Gay, Zenatello, Felice Lyne, Baklanoff and entire ballet as it was composed by Bizet for the Paris Grand Opera originally and never before given in this country.

THURSDAY—Montemazzi's "The Love of Three Kings," with Villani, Ferrari-Fontana, Mardones and Baklanoff. Followed by Gluck's "Elysian Fields," from "Orfeo."

FRIDAY—"The Dumb Girl of Portici."

SATURDAY MATINEE—"Butterfly" and a ballet.

SATURDAY NIGHT—Verdi's "Otello," with Villani, Zenatello and Baklanoff. Followed by ballet.

The 38th season of the New York Symphony Orchestra—Walter Damrosch, conductor—promises to be the most auspicious in the history of this famous organization. The advance sale shows the keenest interest in the three concerts to be given at the Academy of Music November 8, January 16 and February 23 with Casals, Elman and Hempel as soloists. Season tickets are now on sale at Heppes.

The first Philadelphia concert of the Boston Symphony Orchestra will be given in the Academy of Music, Monday evening, November 1. There will be no soloist. The outstanding numbers on the program are the "Fourth Symphony" of Brahms and Richard Strauss' tone poem, "Death and Transfiguration."

From more than one point of view the appearance of Ignace Paderewski in the Academy of Music next Saturday afternoon at half-past 2 will be unusually interesting.

With the purpose not only of raising enough funds to go toward the relief of



IGNACE PADEREWSKI
The noted pianist will speak and play at the Academy October 30, at 2:30 p. m.

his distressed country people, but to stir up interest in their plight, Paderewski is giving this recital in Philadelphia.

The first half will be devoted to an address, in which the great pianist, simply but eloquently, depicts what Poland has been and Poland as it is today. Then will come the recital proper, and it is but appropriate that Paderewski should devote himself entirely to the works, as follows:

1. Ballade in A flat, Op. 47.
2. Sonata in B flat major, Op. 35.
3. Nocturne in G Major, Op. 37.
4. Mazurka in A minor, Op. 17.
5. Polonaise in A flat major, Op. 53.

A recital by Madam Schumann-Heink is announced by Charles Augustus Davis for Tuesday afternoon, November 9, at the Academy of Music.

Reports from those cities in which John McCormack has been singing recently are to the effect that he is in remarkable voice just now, and those who have heard him in his new repertoire of songs say that a treat is in store for Philadelphians

when the Irish tenor appears at the Academy of Music on the evening of Tuesday, November 9. He spent all of September "trying out" new songs, over 500 of which had been sent him during the previous six months. Of these he selected 35.

At its concerts of October 29 and 30, the Philadelphia Orchestra will present the following program:

- Overture, "Iphigenie en Aulide"..... Gluck
Aria, "In diesen Heiligen Hallen, from 'Die Zauberflote'..... Mozart
Symphony No. 2, in D..... Brahms
Legend of the Sage Brush (from "Le Jongleur")..... Massenet
Don Juan..... Strauss

Henri Scott, basso, who is the soloist on this occasion, will make his first appearance with the Philadelphia Orchestra. Although Mr. Scott is well known in Philadelphia and has appeared with great success in leading roles in opera in Europe, with the Chicago-Philadelphia Opera Company, he has never been heard with the orchestra of his own city. The full measure of Mr. Scott's artistic success has been shown in his engagement for leading roles at the Metropolitan Opera House, New York, for the coming season.

The Rich Quartet, led by the talented concertmaster of the Philadelphia Orchestra, will give its first concert Tuesday evening, October 26, at Witherspoon Hall. At this concert Mr. Horatio Connell, bass-baritone, will be the assisting artist, and Mr. Ellis Clark Hammann will have his place at the piano. The quartets played will be Mozart's No. 13 in G major and Debussy's Opus 10. The strings will also play Hugo Wolf's Italian Serenade. Mr. Connell will sing two groups of songs. The first will embrace Bach and Schubert, the second Hahn, Galloway and Sivori Levey.

Among the few American singers who were driven from Europe by the war and who attempted to win American successes, Marcia Van Dresser, the young American soprano, who will be heard in Witherspoon Hall on the afternoon of Monday, November 1, was one of the most successful.

Although she had sung most of the important opera roles in Europe and had appeared on the Continent with exceptional success as a lieder singer, she came to America virtually unknown.

How Griffith Does It

Many interesting stories are told of the methods used by Director D. W. Griffith to make "movie" actors rise to sufficient heights of emotion during the playing of their first important parts. "His ability to make people act ap-

proaches real genius," recently said Monte M. Katterjohn in the Green Book.

In the early days of Mary Pickford's career, when she was engaged to her present husband, Owen Moore, who was working with her in Biograph productions, Director Griffith would accuse her of a lack of intelligence. Miss Pickford, you must remember, was only a child, just 18 years old. She would lose her temper and become angry. Then Griffith would turn quickly to the camera man and whisper "Go ahead! Grind!" The result was always an exhibition of temper on the part of "Little Mary" that exactly fitted the character she was portraying.

Among the early trials of Mae Marsh was the playing of a strongly emotional role in which she was required to show a high degree of sudden fright. The transition from perfect tranquility to terrible alarm had to be made almost instantaneously, and Miss Marsh could not seem to perform the difficult feat to suit her exacting director.

Director Griffith was seen giving secret orders to a property man, and then the scene was started with the camera faithfully recording the action. This time Miss Marsh had no difficulty in getting the effect required of her, for at the correct moment, a double-barreled shotgun was fired off behind the scenery, within a few feet of Miss Marsh's head. Her ex-

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