THE NEW YORK TIMES, SUNDAY, JANUARY 11, 1925.

NEWS AND NOTES OF THE WEEK IN THE MUSICAL WORLD

A Centenary of Anton Bruckner-Fortunes of His Music in New York

the duliness which pervades so much | been that he purposed to "do for the By BICHARD ALDRICH. NTON BRUCKNER'S hundredth of it, the lack of knowledge and ability symphony what Wagner had done for birthday occurred on Sept. 4 to treat and develop musical material, the lyric drama." How Wagner's last. So this would be the even material sometimes of notable theories of the lyric drama can possibly be applied to a purely instruright musical season for the value.

contenary observance in honor of the Mr. Krehbiel in his comments upon mental form, such as the symphony, Austrian composer. This fact being the seventh symphony made a wise cannot be conjectured by any who taken into consideration, it seems and courageous remark: "Remember- knows what those theories are, how fairly certain that New York is not ing that it is not always the highest they are stated and how applied by being deeply involved in such a cele- type of beauty which is obvious at a their originator. Bruckner was one bration. Comparatively slight damage glance, we are yet constrained to say of the many who came under the spell has as yet been done. One of Bruck- that for the present the work is a of the wizard of Baireuth. He made ner's symphonies, the third, was failure. It may be beautiful in twen- attempts to imitate the style of Wagplayed by Mr. Stransky, the first 'y-five years; it is not beautiful now." ner's writing for orchestra. He used The twenty-five years have passed Baireuth tubas in his scores. He in-Bruckner performance of the centennial season. Mr. Stransky was alert and many more, yet it is not possible serted the Wagnerian "turn" into his and achieved a triumph. Perhaps it to say unqualifiedly that this sym- melodies. He helped himself freely to is on this laurel, partly, that he now phony is beautiful now. Many of its passages from the music dramas and feels that he can retire and devote fellows have been heard here in those came as near to them as was prudent himself to the picture business. Mr. years, and by none of them have -nearer than prudent sometimes-in Waghalter succeeds him, with what Bruckner's admirers succeeded in es- various movements.

views about Bruckner has not yet tablishing him here in anything like But how these and similar procebeen made known, but perhaps the the position that he has held and still dures constitute an application to the followers of the State Symphony Or- apparently holds without abatement in symphonic form of theories that are chestra may say, loudly enough to Germany. concerned entirely with the nature.

be heard, Insatiate archer, could not one

suffice? play the eighth later in the season, but Wagner. commemorative observance.

In another year the Fourth, or "Ro- the structure and the method of the mantic," Symphony was played in lyric drama, the proper relation be-New York by Anton Seidl at one of tween music and action in that form-

And perhaps the more numerous his symphony concerts and was found the synthesis of the art in which followers of the Philadelphia Orchestra "rhapsodical, episodical and spasmod- all arts should join, each yielding may intone similarly, even after the Ic"; and, sad to relate, in its last something, to constitute the artadmirable performance of the sev- movement "Meyerbeerlan." That was work of the future-has never been enth symphony-a little trimmed- the most unkindest cut of all to disclosed. It is hard to see in Bruckthat Mr. Stokowski gave them last give the symphonist who so gladly ner's notion of it, if it was his notion week. Mr. Mengelberg proposed to and eagerly surrendered himself to of it, more than the unshaped dream of an ill-educated peasant.

persuasion was brought to bear and Bruckner's name did not again ap- It is difficult to realize, it is almost he will be content with playing a pear on the lists of the Philharmonic amusing to remember, that forty single movement, the adagio, as a Society till the first year of Gustav years ago, more or less, there was Mahler's consulship, when he played fierce controversy in Vienna and else-The views of the New York public the Fourth, or"Romantic," Symphony where in Central Europe over the on Bruckner have been pretty well after twenty-two years. These years relative worth and musical standing made known, since he was first heard had brought a change of view and the as creative artists of Bruckner and in New York, now thirty-nine years Fourth Symphony was now found Brahms. There were those who be-



Nadia Boulanger, French Organist, Guest of Symphony Society.

Newcomers in Opera and Orchestral Programs

Nadia Boulanger, the French or-plays Handel's sonata in D. Glazunov's "spirituals." Locillet, that for two players by Franck, and a trio by Ravel.

ago, by Walter Damrosch with the "considerably more worth hearing" lieved that to Bruckner belonged the into the oblivion that overtakes all dredth year, for the reminding of an morial concert for Charles Villiers Stam-New York Symphony Society. It was than the others of Bruckner that had future of the art because of his self- such artistic feuds, sooner or later. older generation and the instruction of ford at the Royal College of Music unfound then commendable that "Herr been heard in the meantime-"more constituted alliance with the radical There are not many now who will a newer. The matter has not yet der the leadership of Dr. Ralph Vaughan borrowed the naïveté of Andersen and Bruckner attests his devotion to Bee-thoven by writing a symphony at a time when many would have us be-leve that in this department the last leve that in this department the last

Move to Save Opera in England-American Dollars to Aid Deficits

RAND OPERA at a shilling a seat | energy that is continuous in it from the | sity nor the equally famous volume are is the aim of a group which is first page to the last. There is hardly wanting; they are the alpha and omega trying to collect 12,000,000 with a trace here of the Celtic side of the of the art of the moment, and painters which to erect and endow an composer's nature; the influence is prin- and musicians speak as if they were Imperial Opera House in Lon- cipally Italian; but always, whether in something new that they had invented

don capable of seating 4,000 persons. the delicate texture of the wonderful themselves. 'The world,' declares the The best seats in the house would sell at verse which begins 'O quam tristis et student in Faust, 'did not exist before five shillings if the plan went through, afflicta' or in the great climax of the I created it; I made the sun to rise as told in a report by The Associated Inflammatus et accensus,' or in the from the seas, the moon began its phases long-delayed cadences of the final 'Para- with me.' It gives one pleasure to hear

Isidore de Lara, leader of the move- disi gloria,' there is the unmistakable these ingenuous reflections." ment, wants 2,000,000 persons to con- accent of inspiration." tribute f1 each and says he will not ac-

During the absence of M. Rhené-Baton, M. Van Raalte, a Hollander, Director The British Broadcasting Company. of the Opera at The Hague, took his

cept larger remittances. He thinks it humiliating that "Great Britain alone of having been berated on the character of place. He conducted a Wagnerian cycle all the civilized countries does not pos- its programs, determined to give the at the Theatre des Champs Elysées "in sess a national theatre or a national public what it asked for and organ- a remarkable manner." ized a series of symphony concerts. The Other conductors were Eugene Ysays,

opera house." He is going ahead despite the knowl- first one, which took place at Covent the veteran violinist and conductor, and edge that every attempt to revive in- Garden Theatre in December before a Flor Alpaerts, the Antwerp conductor: terest in opera in Britain since the war large audience, was a complete success. the last introduced a symphonic pleca has failed, just as did Hammerstein's Pierre Monteux was the conductor and by Lod. Mortelmans, Director of the pretentious pre-war effort to put opera on his program he included Chausson's Antwerp Conservatoire, called "Au on a paying basis here. His magnificent symphony, Lalo's 'cello concerto, played Matin."

Music in France

theatre in Kingsway is at present de- by Bestrice Harrison, and Brahms's voted to the celluloid creations of Holly- Haydn variations.

American dollars are being called in to relieve the British National Opera Company, which has had no more luck

than before in getting the public THE new lyric comedy in five acts by Jean Sarment and Max d'Ollone, greatly excited about its efforts to eswhich had its première at the Paris tablish opera in the native tongue. The Opéra Dec. .24, was halled by Henri National lost f1,000 in Glasgow, and Malherbe in Le Temps as a work full of suffered a similar dent in its exchequer at Leeds. The Carnegie trust fund has intellectual charm and musical beauty. offered to guarantee the company It was sumptuously mounted by M. against loss in the production of operas Jacques Rouché, Director of the Opéra. which the fund's trustees consider of M. Malherbe finds in the work someeducational value but not likely to be- thing of Andersen, Ibsen, Verlaine, Maeterlinck, Chabrier, Humperdinck, Decome commercially successful. The company's director says the losses thus far bussy and Fauré; "the score and the libretto contain most of the literary and have not been due more to lack of support than to the heavy entertainment harmonic discoveries which stimulated taxes, which in the last twelve months the curiosity of the preceding era. The have taken £15,000 out of the box office authors have combined all kinds of ingredients calculated to delight the ear, receipts.

the eye and the mind. Jean Sarment, The London Bach Choir with the Lon- author, of 'Couronne de Carton,' is one don Symphony Orchestra gave a me- of the most gifted of the younger French

Georg Schneevolgt directed a Paris orchestra for the first time Dec. 15. It was the orchestra of the Société des Concerts du Conservatoire, and the soloist was the American planist, Miss Eleanor Spencer.

In December the Theatre de la Monnale at Brussels gave its thousandth performance of "Faust," which came into its repertory in 1861.

"Fei Yon Fah," a Chinese opera by the American composer, Joseph Redding, will be brought out by Raoul Gunebourg at Monte Carlo in February. Mr. Redding, who comes from San Francisco, wrote the libretto for Victor Herbert's 'Natoma." "Fel Yen Fah." under the title of "The Land of Happiness," was first given as the "Jinks" of the Ban Francisco Bohemian Club in 1918. Fanny Heldy of the Paris Opera will take the leading part. About the same time a new ballet by John Alden Carpenter will be produced at the Monte Carlo Theatre by the Diaghlieff ballet Russe.

In Central Europe

DFITZNER'S opera, "Rose von Lie-P besgarten," was played for the first time in Berlin, Dec. 24. Twenty-

ly, much of the feeling of the first Seventh in December, 1906, and the for his first movement." Then the went back to Germany Mr. Fiedler obvious appropriation of much the- took up the cause and played the matic material from Wagner was ad- Eighth Symphony in the next season. duced, and this observation was the Four years ago Mr. Bodanzky gave prelude to many other similar ones the Fourth. None of this was greatly that have continued from that day to to Bruckner's advantage in the estimation of New York. The works were the present moment.

The next season Damrosch and The- not found on the whole capable of beodore Thomas had one of those races ing swallowed. Some wondered and for the E major symphony, the one expressed wonder that great conheard last week, that they used to in- ductors should so sincerely admire and dulge in for the possession and first so persistently devote themselves to performance of a new composition by music that repeated performance . European master. Thomas seems to showed to observers in this latitude have got it first and after trying it on and longitude to be so lacking in so the dog in his Summer concerts in many of the qualities of great sym-Chicago had the Philharmonic Society phonic art. There was nothing in it play it in November, 1886. to elude the grasp of concert-goers;

"The music," it is recorded, "fell like it was not above or beyond them; and upon the listeners, fully one-third there was obvious beauty in certain of whom left the hall after the second themes; there were ideas, grandiose, Some of the New York pathetic, vigorous; there was a great movement." press pronounced condemnation upon display of orchestral sound, the upit "in a superficial and flippant man- building of great climaxes. There was ner." The music was found vastly promise in it all, but it never turned learned: it was thought to be "poly- out to be fulfillment. The composer phony gone mad." It made "Tristan" continually found himself in dilem-"Nibelung's Ring" seem mas. He spoke the symphonic lan-

The sixteen brass instru- guage insufficiently to bring his ideas simple. ments aroused wonder and consterna- to cogent or eloquent issues. He had tion. The harmony was "revolution- no notion of proportion or of archiary," but the whole thing seemed as tectonics. He substituted for those qualities inordinate length, breadth cold as a problem in mathematics. A good deal of water, as they say, and thickness, a prolixity which has flowed under the bridges since seemed to be an indispensable part of then. The symphony no longer sounds his message. He was addicted to what so learned; in fact, a good deal of it the Germans call "Rosalien"-long last week sounded, as Bruckner's sym- strings of repeated progressions like phonies have always sounded, naif beads strung upon a string. There and even helpless in parts, and they were noble pages like the beginnings are large parts. The harmony is no of inspiration, but the inspiration longer revolutionary. Time has at- dropped and they were smothered in tended to that, if to nothing else about the dry leaves of platitude, of it; as time has a way of attending to commonplace, of music-making and

"revolutionary harmonies." The "cold- padding. ness" of the work was not so con-| One of the puzzling claims of Bruck-

spicuous to the listeners of 1925 as ner, or of his admirers for him, has

Musical Prague at the Year's End

THE Gazette de Prague comments second concert it introduced for the with enthusiasm on the musical life first time the first quartet written by of the city. Its principal organ- Leos Janecek. Till his 60th year, the izations are the Czech Philharmonic composer had avoided this form of Society, the Choral Society, the Societies music. "It came as a surprise and created great interest. It did not confor Modern Music and for Chamber Music: all have a large following and form to the usual formula."

their concerts are always well attended. At another Prague concert Jan Ku-The Czech Philharmonic has organized belik played his Sixth concerto for viotwenty Sunday matinees, the programs | in with the Czech Philharmonic Orchesfeaturing Czech classics and foreign tra. The work was considered "very works. At one of these concerts were fine and the playing of the artist as Bach's adagio and fugue in C and heard for the first time in Prague, a brilliant as ever."

Serenade by Skvor, "Fôte du Prin- The Czech Quartet further gave a cycle temps." by Roussel, and "Taras Bulba," of chamber music recitals of the works

leve that in this department the last pion Bruckner with the Boston Sym- in the press; there was even more the greater certainty of that high po- whole method of practicing his art had word was spoken long ago, and by phoney Orchestra-he was one of his active and sometimes audible opposi- sition the further one recedes from the seeds of dissolution in it. There distinguished pupils and Plunket Greene. borrowing, consciously or unconscious- champions in Germany-playing the tion in the concert hall. Each com- him, have made the discussion futile. was undoubted enjoyment for some, the English baritone, one of his best poser had large bands of adherents. It has made the Brahms-Bruckner and at times for most, in the per- song interpreters. The program included movement of the 'Choral' symphony Ninth in November, 1907. When he There were all sorts of charges and controversy seem as unimportant and formance Mr. Stokowski gave last Purcell's chorus, "Soul of the World"; taunts. The Wagnerian party was unintelligible as the quarrels of the Tuesday. It might not be to Brucksaid to have no symphonist and to Lullists and Ramists, or the "Guerre ner's advantage to attempt an aphave seized upon Bruckner to person- des Buffons" are today-a matter of praisal of how much was due to his ify the opposition to classical tradition historical reference, not a living sub- ideas and treatment and how much to Mater." The London Telegraph said as represented by Brahms. ject. All this means nothing to the music- Perhaps it is well to present a sym- formance in tone, rhythm, color, dy- this deeply felt work without being con-

ganist, who appears with the or- concerto in A minor, Sarasate's "Gypsy

bussy.

rine Heyman.

chestra of the Symphony Society under Life" and arrangements by Kreisler and

Walter Damrosch today at Acolian Hall Harold Craxton.

Hall today present their chorus trained Densmore.

by Stephen Townsend and the orchestra

of the Metropolitan under Bodanzky, as-

sisted by Telva, Altglass, Schlegel and

"Tragic" overtureBrahms

Biblical songs, with piano.....Brahms "Walpurgis Night"Mendelssohn

The Philharmonic Orchestra, playing

four times at Carnegie Hall this week,

will be heard there this afternoon in

ond conducted here by Wilhelm Furt-

Mr. Furtwaengler on Thursday night

and Friday afternoon leads the Phil-

harmonic at Carnegie Hall in the fol-

lowing music, with Olga Samaroff as

Brandenburg concerto No. 3......Bach

the following program, which is the sec-

Vaughan Williams was one of his most Bach's cantata, "God's Time Is Best"; Stamford's Irish Rhapsody No. 4, which 1907, and his choral work, "Stabat the enveloping beauty of the per- of this: "It is impossible to listen to lovers of today. The quarrel has sunk phony or so of Bruckner in this hun- namic scale and finish. scious of the momentum of creative

clude Martin Peerson's "The Prime- in the chamber music room of Carnegie

called in to amuse the Princess, and the four years have passed since it retwo make a runaway match; but the ceived its première in the German pro-Princess, dazzled by the talent of the vincial theatres. Since then the work actor, is disappointed in the husband. has been given on all the large and They arrive at Capri, where the Prin- small stages of Germany, only Berlin cess is abducted by the reigning Duke. remaining indifferent, and now the Arlequin tries in vain to rescue her. She Staats-oper has rectified this neglect. was first heard at the Leeds Festival in is reclaimed in a dying condition by her In his book, "Vom Musikalischen Drafather's envoy, and the three return to ma," quoted by the Vossische Zeltung, the Happy Isle, where the Princess dies Pfitzner says of his own work: "The and her father abdicates in favor of Liebesgarten is a species of German Paradise, inhabited by beings of a purer Arlequin.

"There is much allegory in the poetry and higher nature. Massive walks of M. Sarment, hidden meanings and flanked by towers guard this haven, to symbolisms and many scenes of striking ward off the inimical influences of the beauty. The score of M. Max d'Ollone outer world. From this centre emanates is light, transparent and capricious, yet an influence which spreads far and nothing is left to chance. Everything is wide. There are certain rules, somedone with a mastery that is at once what similar to those of the Holy Grail, modern and classic. Arlequin is the an- which determine the reception of the cient opera bouffe on a modern graft. postulants in the circle of the blessed Max d'Ollone has adopted the harmonic. and whose duty it is to spread the cult contrapuntal and tonal grammar so dear of Good. The hero is one of the young to Debussy and Fauré; he has employed guardians, enticed by the beauty of the a modern vocabulary and created an ex- outer world, who falls into disgrace and quisite musical atmosphere. Vanni is shut out of his Paradise to share in rose," Kuhnau's "Goliath" sonata, J. S. Hall, their program including Bruch's Marcoux filled the title role with his ac- the grief and death of the dark human customed artistic insight, and Mr. Ruhlearth. No one unworthy may enter the mann conducted."

METROPOLITAN OPERA. Galli-Curci's return as Rosina and Nanny Larsen-Todsen's debut as Isolde Siving its concerts at the Theatre are events of personal interest in the Mogador, which seems very well Metropolitan's eleventh week of opera.

way mark. Rose and Carmela Ponselle, rarely opera concert. Lawrence Tibbett also exalts the material spirit which has beappears, as do Delaunois, Errolle and come the idol of our age, acclaimed Martino.

The Steinberg Trio, assisted by Theo

dore Weiser, violin, will appear tonight

Operas and casts of the week are: "The Barber of Seville" Monday evening-Galli-Curci, Mattfeld, Errole, Ruffo, Didur Malatesta, Reschiglian and Paltrinieri. Con ductor, Papi. "Fedora" Wednesday evening-Jeritza

"Fedora" Wednesday evening-Jeritza, Guilford, Alcock and Dalossy; Gigli, Sootti, Martino, D'Angelo, Picco, Ananian, Bada and Paltrinieri. Conductor, Papi. "Tristan und Isolde (first time) Thursday evening-Larsen-Todsen and Branzell; Tau-cher, Schorr, Bender, D'Angelo, Bloch, Mea-der and Gabor. Conductor, Bodanzky. "Rigoletto" Friday afternoon-Galli-Curci, Gordon, Guilford and Egener; Fleta, De Luca, Mardones, Anenian, Bada, Picco and Reschiglian. Conductor, Serafin. Reschiglian. Conductor, Serafin. "Jenufa" Friday evening-Jeritza, Bran-zell, Howard, Mattfeld, Dalossy, Anthony, Ryan and Robertson; Laubenthal, Meader, Schuetzendorf and Wolfe. Conductor, Bo-

"Falstaff" Saturday matinee-Alda, Bori, Telva and Howard; Gigli, Scotti, Tibbett, Didur, Bada and Paltrinieri: Conductor, "Andrea Chenier" Saturday night-Pon-

selle, Bourskaya, Wakefield and Dalossy Fleta, Danise, Ananian, Malatesta, Gustaf conductor, Serafin.

CHORAL CONCERTS.

An invitation concert of Hebrew music this evening at Temple Emanu-El will present Levandowsky's "Unsane Tokef." Bloch's "By the Waters of Babel," Saminsky's "Great Rabbi's Invocation" and "Hebrew Lullaby," Jacobi's "Silent Prayer," excerpts from Mendelssohn's "Elijah." and works of Rubinstein, Lvov, Spicker, Naumburg and Sparger. Assisting artists are Cantor Simon Schlager, Inez Barbour, Delphine

higher kingdom." This reminds one of the "cities of silence." the earthly but The Passeloup Orchestra is now "invisible cities of the soul." of the

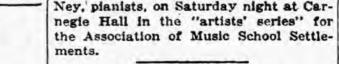
esoteric religions. "Those who are untrue to their missuited to its needs. Before M. sion can only be redeemed by the ex-One more week thereafter will bring Rhené-Baton left for Holland to con- piation of death. The heroine is worthy New York's longest season to its half- duct several programs of French music to enter this higher life. She carries

he offered, among other pieces, the in her hand a rose, the love pledge, "Pacific 231" by Honegger. Le Temps which will give her the courage to pass heard in one program since the earlier remarks: "We have given our reasons through the fateful portals of death. career of these artistic sisters in the for liking only moderately 'Pacific 281,' The rose from the Lovegarden alone can popular musical field, sing in tonight's that steel Mazeppa in which Honegger open and close the doors of Paradise."

The seventieth birthday of Leos Janalike by literature and art. We believe acek was celebrated in Prague in Deit is an error on the part of the com- cember by two concerts. They were a poser of 'Le Roi David' to elevate a tremendous success. At the first it was material masterpiece to the dignity of a interesting to discover, said the Prager musical subject; it is nothing more nor Presse, "that the later compositions less than a jeu d'esprit; one must recog- were better than the earlier ones; they nize, however, that Honegger has shown showed the unbroken development of the an absolute mastery of instrumental composer. His wind instrumental suite, means, a force and swinging rhythm, 'Miadi,' and his plano composition, T., a sense of sonorities and their densities X., 1905,' were played for the first time. which make that curious orchestral piece The first was interesting for its original a kind of mechanical chef-d'oeuvre, application of wind instruments and beanalogous to that other sparkling, amus- cause of its youthful and cheerful charing skit of Stravinsky's 'Reu d'Artifice.' acter; the second struck the note of By the nature of the subject rhythm pathos. Both can be counted among the is sovereign; neither the famous den- best of Janacek's compositions."

A Crop of Anecdotes of Puccini

DUCCINI'S life, like Verdi's, will the cares of necessity but proclaimed probably yield a small crop of his belief in the young man's talent. anecdotes," remarks The London When Puccini met Sardou in Paris Telegraph. The writer of the obituary prior to the composition of "Tosca" the notice in the Corriere della Sera recalls playwright resented every cut and Puccini's impressions of various cities every alteration suggested by the comhe had, visited. "London," wrote the poser and his librettist. Very recomposer, "six million inhabitants luctantly he gave way on this point and (there is no mistake about it; there are that point till the last scene was six million); life is intense, indescriba- reached, and it was pointed out to him ble; the women are most beautiful, the- that Tosca, falling from the high teratres gorgeous, and pastimes without race of Castle Sant Angelo, could not number. Paris, prettier and merrier, possibly end in the Tiber, which is but less lively and less characteristic. some way off. The French dramatist



in this program:

Bender

waengler:

ARTISTS IN RECITAL.

Feodor Challapin has a second song recital this afternoon, when he appears at the Metropolitan Opera House with new classic numbers and old Russian favorites like that of the "Volga Boatmen.'

Bronislaw Huberman gives his third violin recital this evening at the Manhattan Opera House, playing Franck's sonata, Lalo's "Symphonie Espagnole," transcriptions by Wilhelmi and Joachim.

Allen McOulos Arnen Istele hand

ers, with Ernest Hutcheson and Ely Ney, planists, on Saturday night at Carnegie Hall in the "artists' series" for

soloist at both performances:

Plano concertoSchumann fifth symphonyTchalkovsky Willem Van Hoogstraten leads a special concert of the Philharmonic play-

Arensky, Smetana and Liszt. Roland Hayes, in his third and last recital at Carnegie Hall on Friday night, sings Italian, German and French | Kindler, on Saturday night, at Aeolian classics, C. T. Griffes's tenor air, "In Hall, present a "Sonata à trois," by

Nevada Van der Veer's "modern"

The Friends of Music at the Town of LaForge, Lily Strickland, Spier and tal at Carnegie Hall on Saturday after-

Suzanne Clough has been announced

in a song recital on Wednesday eve-

Lawrence Schauffler, planist, has a

Hall, playing Beethoven's sonata Op.

Catherine Newsome Jewell, soprano,

French and Spanish composers.

ning at Aeolian Hall.

matinee début on Thursday at Aeolian prano arriving from the Far East, is to appear Saturday evening at Aeolian 78, groups from Brahms and Chopin Hall with an entire program in Rusand others of Scriabin, Liszt and Desian, including folksongs of the Volga.

Wanda Landowska's classics for harp-

sichord, at Aeolian Hall on Friday, in-

program at the Town Hall on Wednes- Bach's caprice "On a Brother's De- concerto and the "Dumky" trio, Op. 90,

noon presents Beethoven's sonata Op.

111, the Brahms-Paganini variations,

Schumann and Chopin groups, and

Lydia Maltzeva, a Russian opera so-

Liszt's second Hungarian rhapsody.

at the Town Hall on Thursday night, The Beethoven Association, following sings a début program including an air a recent extra performance in holiday from "Griselidis," novelties by Michael week for the general public, will resume Baxte and "Amina's Song" by Katheits sold-out subscription series tomorrow evening at Acolian Hall. The assisting

Emilio de Gogorga's second recital at artists and program were yet to be the Town Hall on Friday, for the made known when this section of THE American McCall Association, comprises TIMES went to press. Basque folksongs, an air from "Iphi-Mr. Stravinsky's chamber works, in

genia in Taris" and Russian, English, a benefit at Mrs. Vincent Astor's on Thursday, comprise excerpts from "Le Adalbert Ostendorff, planist, on Fri-Rossignol." soprano songs for Greta day afternoon at the Town Hall, plays Beethoven's sonata Op. 110 and works Torpadie, a suite from "L'Histoire du of Busoni, Brahms, Chopin, Jonas, Soldat," with Messrs. Guidi and Bellison, and "Faune et Bergere," plano solo by Stravinsky.

Ruth Deyo, Georges Enesco and Hans

CHAMBER MUSIC.

temps, by Roussel, and Tarks Bulls, a thapsody by Leos Janacek. The re- rivers and: "The serenade by Skvor is a light and amusing work, its melo- dies are spontaneous and its instru- mentation is happlity chosen. Leos Janacek, now in his 70th year, is the most original musical figure in Europe today. The composer of 'Generit's and Kata Kabanova' is full of creative force; the première of his new comt opers The Fox' shows that. The com- peer's rhapsody Taras Bulbs' was written during the war in 1915-18; Leos Janacek said, 'I composed this rhapsody impired by the Kreuzer sonsta. of Tol- stoy, also by the legend of N. V. Gord, not because of the martyrdom of his second son (second part-the butcher of Varsovis), but because they will and the sparks and flames of the stake where died the sparks and flames of the stake where died the Captain po- its fill amid the sparks and flames of the stake where died the Captain po- its the stake where died the Captain po- pie. It is boonues of the words which fall amid the sparks and flames of the stake where died the Captain po- pie. Stake where died the Captain po- take stake where died the Captain po- pie. Stake where died the Captain po- pie. Stake where died the Captain po- pie. Stake where died the Captain po- take stake where	re- of of er- so- h's up bin re- ts, ta, ta, ta, ta, ta, ta, ta, ta, ta, ta	 Marsh, Helen Tas, Carl Schlegel, Leor del La control and trained to the second to think it essential that she second to the second to
never find either butcher or torture De Witt Clinton High School. stein and Liszt. Capable of annihilating the Russian peo-		equally poor and equally merry, for all German art and culture, which resulted
ple. It is because of the words which VARIOUS MUSIC EVENTS. delayed debut in Acolian Hall on Tue		Charlotte Lund's fourth opera recital ous item in the day's budget. One day operas from the Paris Opera. The Pres-
the stake where died the Captain of Sol Friedman, basso, gives a racital Chapin's R flat minor sonates the V		at the Princess today is from Giordano's Puccini, after ordering "of the best," ident of the Senate, Signor Tittoni, in "Fedora."
The first a grant in an und had ber a grant in		Nadia Boulanger plays an invitation ing in payment a banknote for 1,000 composer's refusal was due solely to the
love of the Russian people has an ardent Bach's "St. Matthew Passion" fur- Marcel Salzinger baritone in a co		organ recital at Wanamaker's on Thurs- lire. The phenomenon created a great peremptory manner in which the request
musical expression and original rhythms. niahes a program of the Schole Can, sout at the Town Wall on Thurday		day at 2:30 o'clock. sensation in the osteria and outside it. had been made. Through the interven- Francis Macmillen has a violin recital The youngest student of the Conserva- tion of the French Minister of Art and
torum at Mrs. Payne Whitney's on ning, will sing airs from "Don Carlos	o'' la faite de la constant de la co	at the Hotel Roosevelt on Friday for torium heard of it and wondered what of Signar Tittani "Torse" was and
Tuesday. and "Herodiade" and, with Sonia With		The Singers' Club is approximated Thurs, it meant. The explanation was very produced in Paris after a while, and
The Chamber Music Society, at its The Orpheus Club sings at the Ridge- field, soprano, two duets from "Mag first emeet, played quarters by Mali- wood (N. J.) High School on Friday, Flute" and "Don Giovanni."	de Kichhin.	day evening at Acolian Hall. simple. Verdi's publisher, Ricordi, had acclaimed by the public. But it is only
piers, Goossens and Hindemith. At its conducted by Bruno Huhn.		A concest of the City Music League bought Puccini's opera for 2,000 lire, now that the reason for Puccini's re-
		would would be any inght at the rown man, , and by this act hot only freed him from fuser is made known.