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# 'Der Rosenkavalier' and the Princess Werdenberg-Newman on Conducting

## 'Der Rosenkavalier,' and The Princess Werdenberg

'Eugen Onegin' Opens Russian Opera

Series

ZIMBALIST IN A NEW ROLE

The performance of Tschaikow-By B. H. HAGGIN \*not know it? Did I not swear that sky's "Eugen Onegin" tonight and HOUGH I enjoy "Der Rosen- I would bear it with composure?" of Moussorgsky's "Boris Godounoff" kavaller" very much I think She wipes her eyes, smiles sadly at next Friday night will be the first the estimates of it are too Octavian's embarrassment, examin the subscription series of Five high. In his article preceding the ines Sophie critically but kindly, Evenings of Russian Opera to be Philadelphia performances this sea- smoothes out all the difficulties and son Lawrence Gilman placed it, as finally: "I swore that I would love presented at the Mecca Temple by an operatic comedy, in a class with him as I should, that I would love the Art of Musical Russia, Inc. "Eugen Onegin" will be con-staff." By implication or mere ab- this girl he will be happy, in the ducted by Efrem Zimbalist, who will sentmindedness "The Marriage of way men understand happiness. In make his debut on the podium on this occasion. "Boris" will be under Figaro" was not placed in this class. God's name.' breath-taking philosophic the direction of Alexander Smallens.

and possibly Mr. Gilman judged No better than he meant. For I would heights in all this (the character of "Le Coq d'Or" is announced for put "Figaro" higher than the others the Marschallin is discussed with March 8 under Alexander Stein--and I would be willing to rest my too much solemnity by those who ert; "Prince Igor" for March 15 judgment merely on what is heard make too much of the opera), but under Mr. Smallens, and "Pique before the curtain goes up.

"Der Rosenkavaller" is usually re- these, I should say, above the ferred to as Strauss' masterpiece, ordinary. But even these Strauss been heard in New York for many but it is the entire stage work that tity the music does not begin to or Wagner's or Verdi's has, nor is it, as music, even Strauss' own mas-"Don Quixote" is that, terpiece. and neither in its comic nor in its serious moments does the opera apbest the music is pretty, and there are good strokes like the music of Baron Ochs' ceremonious bow to the Marschallin. But a great deal of the music is completely aridmere notes to which words are sung or action carried on. One example of many is the music of the scene between Octavian and Sophie alone, in the second act, beginning with the words "Zu Ihm haett' ich ein Zutrau'n." Essentially it performs the same function as the recitative Don Ottavio outside the tavern in that carries the dialogue and action to an aria in Mozart, but it pretends to do more, and fails, and in this instance it leads to a duet—"Mit Ihren

Augen voller Traenen"-which is as arid as what leads up to it. . . .

 $B^{\rm UT}_{\rm the\ music\ at\ its\ best.}$  For at its Mr. Cushing found, except for an best it is inadequate. And my ex- occasional phrase, no more than ample is the music of the Marschal- acceptable. "Mme, Easton's Prinlin, who is the one character in the cess," he wrote, "must still be clear play with any depth and subtlety. in the memory of this generation of In his review of a performance re- operagoers, and it possessed concently my colleague, Mr. Cushing, spicuously the qualities lacking in wrote of having been told by some- Mme. Lehmann's impersonationone that "Strauss' Marschallin—or real dignity, not that merely which rather, von Hoffmannsthal's-is act- is lent to a character by a title and ually endowed with few of the an environment of luxurious elequalities commonly associated with gance, and reality of being. Mme, the character-nobility alone of Easton's Marschallin was, that is station, but of spirit, understanding to say, a real woman, of whose posiand tenderness above the ordinary." tion one was always conscious, in Mr. Cushing's comment was that whose dilemma one was interested, "this irreverent view of the Mar- with whose sufferings it was imposschallin can be supported by ref- sible not to sympathize." erence to von Hoffmannsthal's text Now it is true that Mme. Easton's alone: if we consider Strauss' con- face and her cool, silvery voice were tribution to the character, we must perfectly suited to the part of a admit that the prevalent conception | great lady-so much so, indeed, that of the Marschallin's nature as one one did not realize their failure to essentially heroic is valid." make her a real woman. One did

Rosenkavalier'" as one may speak of the great quintet of "Die Meistersinger" or of some of the ensembles in "Falstaff," is absurd, and even these are made to sound pretty small by the quartet of Donna Anna, Donna Elvira, Don Giovanni and the first act of "Don Giovanni."

certainly wisdom, "spirit, under- Dame" for March 22 under Eugene standing and tenderness"-and Fuerst. The Tschaikowsky opera has not does not convey with his music. years. Its last performance at the

is the masterpiece, and in this en- For the wisdom of the Mar- Metropolitan was on Feb. 17, 1921, schallin in the first act, for her with Muzio singing Tatiana, Martihave the value-in itself, or even nobility of spirit and resignation nelli the role of Lensky and De Luca in relation to the text-that Mozart's in the third act, all that Strauss the title role.

Special scenery and costumes for can find is music of characteristic Straussian prettiness. The mono- this production have been designed logue in the first act comes nearest by Jacob Achutin and Leo Feodroff to suggesting some of the feeling respectively. Ivan Ivanizoff is the in the text, but the music for "Die artistic director of the company proach the symphonic poem. At its Zeit, die ist ein sonderbar Ding," is and Eugene Shastan the stage mancompletely inadequate, and so is the ager. The ballet mistress, except trio in the third act. This, more- for the performance of "Prince over, peters out after its opening Igor" later in the season, is Sonia and has to be pushed to its climax. Serova. Lighting effects are from To speak of the "great trio of 'Der Century Lighting Equipment,

WHEN the character of the Marschallin is discussed it is usually in connection with a particular embodiment of the role. This season there has been the famous Mar-

> Tuesday Evening LUCIA DI LAMMERMOOR. Sixth of CCIA DI LAMMERMOOK. Sixin of eight Brooklyn performances by the Metropolitan Opera Association. Academy of Music. The cast: Lily Pons, Elda Vettori, Tito Schipa, Gir-seppe De Luca, Messrs, Lakiari, Tedesco and Paltrinieri, Conductor: Vincenzo Bellezza.

In Brooklyn

This Afternoon

BROOKLYN SYMPHONY OBCHESTRA. Chalmers Cliffon, conducting, John Powell, planist, soloist, Brooklyn Museum, The program: Handel, Concerto grosso in F: Beethoven, Symphony No. 7, in A: Powell, Negro Rhapsody, for plano and orchestra.

Monday Evening

EVELYN LEVITAN, pianist. Hotel 81. George, The program: Schubert, "Wanferer" Fantasy: Chopin group;

pieces by Liszt and Debussy.

Friday Evening BOSTON SYMPHONY ORCHESTRA. Serge Kousserlicki conducting. Acad-emy of Music. The program; C. P. E. Bach, Concerto in D; Brahms, Haydn variations; Strauss, "Also

The well-known violinist will make his debut here as a conductor when he presides over this evening's Mecca Auditorium performance of Tschaikowsky's "Eugen Onegin" by the Art of Musical Russia troupe.

The Musical Week: A Calendar of Events

Friday Evening

JULLIARD SCHOOL OBCHESTRA, con-ducted by the following members of the conducting class: Francis Bue-bendorf, William Liberman, Osbourne McCenathy, Edgar Schenkman, Pro-gram of music by Mozart, Beethoven, Chausson, Strauss.

Saturday Afternoon

BOSTON SYMPHONY ORCHESTRA

10-STON SYMPHONY OBCHESTRA. Serge Koussevitrki, conducting: Gre-ror Piatigorsky, 'cellist, soloist, Car-negie Hall. The program: Vivaldi-Siloti. Concerto in D minor for or-chestra and organ. Berezowsky. Con-certo Larico for cello and orchestra (first performance in New York): Strauss. "Don Quixole."

Saturday Evening

PHILHARMONIC-SYMPHONY OR

CHESTRA, Hans Lange, conducting Carneele Hall, The program: Vaushan-Williams. A London Sym-phony: Bach. Brandenburg Concerto

in G. Violin, Concerte in G minor, two choral preludes orchestrated by Eliot Wheaton: "Ein Pests Burg, orchestrated by Walter Damrosch.

. . .

Recitals

This Afternoon

ROSE BAMPTON, contraito, Walter Golde, accompanist. Town Hall, The

Golde, accompanist. Town Hall. The program: Bach. Gelobet Sei." "Ach Herr. was its ein Menschen Kind" and "Ein unschaerbi Gemutte": Schumann. Proventalisches Lied. Kartenlegerin. Waldessesprach. Ab-schied tom Walde, and Ins Freie: Brahms. Gestillte Schnsucht, and Gestilches Wiesenlied: songs in Eng-lish and Italian

# For Salzburg

Festival The annual Salzburg Festival will take place this year from July 27 eminent artists who will-make the in Europe this Summer. The festival program is as follows: Arturo Toscanini will conduct orchestral concerts on Aug. 15 and 22, as well as the operas, "Falstaff," on July 29, Aug. 3, 17, 26; "Fidelio," Aug. 7, 14, 24, 31. Bruno Walter

will conduct orchestral concerts on July 31, Aug. 11; the operas, "Don Giovanni," on Aug. 1, 8, 15, 23, 28 "Iphigenia in Tauris," Aug. 12, 21, 29; "Tristan und Isolde," July 27. Felix von Weingartner will conduct "Figaro" Aug. 13 and 30, orchestral concerts on July 28, Aug. 4. Josef Krips will conduct the opera, "Rosenkavaller" July 30, Aug. 9, 27. "Electra" will be given on Aug. 20 and orchestral concerts on Aug. 18 and 25, under a conductor still to be named.

The orchestral concerts are given by the Vienna Philliarmonic Society; among the opera singers the following will appear: Lotte Lehmann, Elisabeth Rethberg, Dusolina Giannini, Josef von Manovarda. Bernhard Paumgartner will direct four orchestral serenades on Aug. 7, 20, 26, 31.

# Dates and Programs The Conductor and the Score: Newman's Views

TN A recent article entitled "The TITING Elgar's complaint that the Sins of Conductors," Mr. Ernest U "expression" was all there in to Sept. 1 in Salzburg, Austria. - Newman discussed a problem his music if only people would be Arturo Toscanini, Bruno Walter, which has occupied the attention of content to play the music as it is Max Reinhardt are among the Mr. Winthrop Sargeant in these set down in the score, Newman goes columns-the problem of the rela- on to say: "What he meant was that festival/one of the outstanding events tion between composer and per- he himself had provided in advance, former. The views of the two writ- in his lay-out of the details, for ers are completely and unnecessarily every point upon which the conducopposed-unnecessarily, since they for feels it necessary to lay a speare invalia extremes of valid and cial emphasis of his own, with the perfectly compatible positions. inevitable result that he achieves Newman begins with a bit of only overemphasis. The hecessary humor, quoting a sentence which he | shading of an Elgarian emotion is caught as he passed a street orator | already provided for in the shape of one evening. "Mind you," this man the melody, the nature of the said, "I've nothin' agenst chemistry." harmony, and the peculiar timbre And Newman assures us that he, for of the instruments employed at that point. But the conductor, realizing his part, has "nothin' agenst conthat here is a supersensitive epiducting." sode with which he can make an 'ef-

"I choose conductors," he says, 'rather than musical performers in fect' of his own, applies his own shop recipe for effect to the playing general, as the text for this article because, in the main, the latter do of it, the result being that the sentiment at once slobbers over into not call for the same liberal exersentimentality-a sentimentality for cise of the spirit of forgiveness on which Elgar is wrongly blamed." the critic's part. It is not so much (Newman happens to be wrong that the fiddlers, the planists, and again; the Elgarian sentimentality so on are frequently more skilled is "already provided for in the workmen in their own line. It is shape of the melody, the nature of rather that they do not have the the harmony" and all the rest.) same opportunities to do wrong, nor are subject to the same temptations to do wrong, as the conductor. Ex-

cept when they tackle one of the great sonatas, they are mostly concerned, during the hours of public business, with small-scale works that involve no particular principle of architecture; and it is in the matter of architecture that so many conductors crash." . .

THAT, one may interrupt to say, architecture, and why admit it only in large works? What about the phrase diminuendo which the composer has marked crescendo, and of notes out as a new voice, a new and swift delivery of the mighty

sion of conductors.

countermelody, which the composer blow, never dreamed of? And there is "But certain conductors seem to also the fact that a greater amount | find this assumption anything but of nuance in tempo and dynamics reasonable. They know better than is conventional in solo performance Beethoven what Beethoven wanted than in orchestral performance, and how it is to be achieved. And

since from the very nature of solo | so, in a passage of obvious relaxa-

performance a greater amount is tion of the tension or broadening

possible; and orchestral perform- out of the feeling, they slow the

Monday Evening DUSOLINA GIANNINL soprano, Arpad Sandor, accompanist. Carnegie Hall. The program: Bach, "Schafe koennen sicher welden" and "Ei, wie schmekt der Kaffe suesse"; Schubert, Gretchen am Spinnrade, Gretchens Bitte, Fischerweise, Muesensohn: Brahms, Schwermut, Spanisches Lied. In der Fremde. O wuesst ich doch den Weg zurueck. Botschaft: Wolf. Gebet. Wo find ich Trost. Und willst du deinen Liebsten sterben sehen. Der Gaertner, Morgenstimmung

DAVID BARNETT, planist, Town Hall, AVID BARNETT, planist, Tewn Hall, Recital on the Enharmonic Keyboard Plano. The program: Bach, Three preludes and fugues from the Well Tempered Clavier: Chopin, four stud-tes: Liszt, Feux Follets: Beethoven, Sonata in D minor, Op 31 No. 2: Debussy, three preludes: pieces by Goldmark, Brockway Moore and

KARL ANDRIST, violinisi. Theodore Saidenberg, accompanisi. Barbizon Plaza, The program: Luigi Borghi.

"But it is in the vital matter of architecture that most conductors fail us in the great large-scale works, because, not being architects themselves but only painters and decorators, they cannot see that all the effects of contrast and transition at which they are aiming for their own glory's sake are already there in the music . . . It is surely, one would suppose, a reasonable assumption that when an architect of the very first order, such as is absurd. Why consider only Beethoven, has spent a year or two brooding and sweating over the proportions of a symphony, he, who business of a planist playing a knows best what the work is all about, has finally provided in the music itself for every point of conwhich the natural tendency is cre- trast and transition, of tension and scendo? Or of his picking one note release, of contraction and expanout of each of a series of accom- sion, of slackening and tightening, paniment chords, and bringing these the slow drawing back of the arm

But my own examination of text not, that is, until this season. The and music leads me to the opposite | great merit of Mme. Lehmann's imconclusion. In her monologue in personation is the distinction it the first act the Marschallin is sad- makes between the Marschallin as dened by the thought that she must she appears in public and the Marwatch herself grow old, but con- schallin in the privacy of her boucludes that "in the way one bears doir. In the first act Mme. Lehthis-there is the great difference." mann's Marschallin is a woman When Octavian returns she speaks with her lover, unconcerned with of the inexorable passing of time her position, but very much conand what it means: "Today or to- cerned with him and with herself morrow you will give me up for an- and with herself in relation to him other, who will be more beautiful - a woman, as Mme, Lehmann plays or younger than I . . . Not to tor- her, of great warmth and intensity ment you do I say this. I say the of feeling, and one might add that truth, and say it to myself as well the characterization is achieved with as to you. I want to make it easy a wealth of subtle detail in gesture. for both of us. One must take facial expression and vocal coloring things lightly-with a light heart and inflection. In the last act she and light hands one must hold them is a great lady, with real dignity and let them go." And this she does and reality of being, of whose posiin the third act. "Today or tmor- tion one is conscious, but with whose row or the next day." the reminds suffering, nevertheless, one must herself. "Did I not say so? It is sympathize, and whose nobility of the fate of every woman. Did I spirit one must admire,

sprach Zarathustra." ST. PAUL'S CHORISTERS. St. Paul's Auditorium. Program delayed

#### Saturday Afternoon BROOKLYN SYMPHONY ORCHESTRA.

Franco Autori, conducting; Alex-ander Cores, violinist, soloist. Brookin Museum. The program: Gluck, Overture to "Iphisenia in Aulis": Vieuxtemps, Concerto in A minor: Glorni, Minuet: Mendelssohn, Srm-phony No. 4, in A

#### Russian Opera

This Evening EUGEN ONEGIN (Tschalkowsky), First of fire ercentry of Russian opera to be presented by the Art of Musical Russia, Inc., at Mecca Auditorium, Veram Zimbaliste will conduct. The Efrem Zimbalist- will conduct. The cast will include Elena Shvedova. Beata Malkin. Edwina Eustis. Nadine Fedora. Alexis Tcherkassky. Ivan Velikanoff. Stephan Biepoushkin, Nicholas Karlash. Vasils Romakoff. Myron Taylor.

Friday Evening BORIS GODOUNOW. Second perform-ance by the Art of Musical Russia, Inc. Mecca Auditorium. The con-ductor: Alexander Smallens. Tha ductor: Alexander Smallens, The cast: Georges Bakianoff, Marguerite Hawkins, Elena Shvedova, Nadine Fedora, Edwina Eustis, Ivan Veli-kanoff, Ivan Evantzoff, Michail Bhyetz, Joseph Kallini, Vasily Roma-koff, Lydia Koretsky, Alexix Tcher-kassky, Stephan Slepoushkin

#### Hippodrome Opera

This Afternoon LOHENGRIN. New York Hippodrame. Conductor: Guiseppe Bamboschek. Cast: Poster Miller Rolf Gerard. Charlotte Ryan Rocce Pandiscio Lydia Van Gilder, Angele Angelini, This Evening

BIGOLETTO, Conductor, Giuseppe Bamboschek, Cast Luist Ruffino, Angelo Piletto, Rosa & Giudio, Nino Angelo Piletto, Rosa & Giulio, Nino Rulsi, Georgia Standing, Alter Haese-ler, Jaacha Parlourk, Lurgi Dalle-molle, Ludovicio Oliviero Eugenio Prosperoni, Roberto Aneili, Della Macri Friday Evening

MOSES (Rossini), Conductor: Eusena Plotnikoff, Cast Peris Dorini, Elvira Helal, Asnese Robinson, Gluseppe Radaelli, Luisi Ruffino, Rocco Pap-discio, Nino Ruisi Ludovico Oliviero, Eugente Prosperon:

Thursday Evening

conducting.

Metropolitan Opera

This Evening

OPERA CONCERT. Members of the company, chorus and orchestra

Monday Evening

TRISTAN UND ISOLDE, with Mmes. Fingstad and Branzell and Messrs. Melchior. Schotr, Hofmann. Clemens. Gabor and Wolfe. Mr. Bodanzky

Wednesday Evening

PETER IBBETSON (first time this season), with Mmes. Borl. Swarthout, Bourskaya, Flexer, Divine, Wells, Falco, Vettori and Gleason and Messrs, Johnson, Tibbett, Rothier, Picco, D'Angelo, Cehanovsky, Bada, Palirinieri and Alislass, Mr. Pelle-tier will be the conductor.

Thursday Afternoon

**GOETTERDAEMMERUNG**, with Mmes

Flagstad, Manski, Branzell, Fleischer, Wells, Doe and Petina and Messrs, Melchior, Schorr, List, Schulzendorf, Gabor and Altglass Mr. Bodanzky

#### AIDA, with Mmes. Rethberg, Bampton and Ciark and Messrs, Martinelli Tibbett, Pinza, D'Angelo and Paltri-nieri. Miss DeLeports will dance and Mr. Panizza will conduct.

Friday Evening

IE MEISTERSINGER, with Mmes Muller and Doe and Messrs. Althouse, Schorr, List, Schutzendorf, Wind-heim, Wolfe, Anderson, Ananian, Bada, Clemens, Altgiass Palirinieri, Gebor, D'Arned, Cebawarks or. D'Angelo and Cenanovsky Bodanzky in the conductor's Gabor Mr. chair

#### Saturday Afternoon

LA SONNAMBULA its commemorate the first centenary of the death of Vincenzo Bellini), with Mmes. Lily Pons. Bourskaya and Besuner and Messrs. Schipa, Pinza. D'Angelo and Paitrinieri, Mr. Panizzs will conduct.

#### Saturday Evening

H. TROYATORE will be the popular Saturday night opera with Mines, Corona, Kathryn Meisle (debut) and Vettori and Messrs, Martinelli, Bor-Rothier. Bada and Malatesta. Mr. Bellezza conducting

#### Orchestras

#### This Afternoon

PHILHARMONIC SYMPHONY OR-CHESTRA, Arturo Toscanini con-ducting: Jaseba Helfetz, violinist, soloist. Carnegle Hall. Brahmt program: "Tragic" Overture, Vielin Con-certo, Symphony No. 2, in D Wednesday Evening PHILHARMONIC-SYMPHONY OR-

CHESTRA, Hans Lanze, conducting) Mishel Piastro, violinist, soloist. Car-negle Hall, The program: Vaughan-Williams, A London Symphony: Mo-zart. Violin Concerto in D. Noble, Introduction and Passacasila for Orchestra (first performance). Thursday Evening

BOSTON SYMPHONY ORCHESTRA. Serre Koussevitrki conductine. Car-necle Hall, The rowram C. P. E. Bach, Concetto in D. Aaron Copland, Symphony No. 1. Tachalkowsky, Symphony No. 1. Tachal Symphony No. 6. In B minor. Friday Afternoon

PHILHARMONIC-SYMPHONY OR-CHESTRA, Hans Lance conducting Mishel Plastro soloist. Repetition of Wednesday evening program.

JUILLIARD SCHOOL OBCHESTRA. conducted by the following members of the conducting class: Max Wein-stein, Henry Aaron, Milton Forstat, Arthur Plettner. Program of musio by Chaminade. Mendelssohn. Boell-menn. Rachmaninoff Juilliard Audi-torium Sonata in D: Franck, Sonata; Lalo, Symphonie Espagnole: pieces by Bou-langer. Tanaman, Debussy and Loeffler

Tuesday Evening

ALBERT SPALDING, violinist, Andre Benoist, accompanist, Carnegie Hall, The program: Beethoven, Romance in G: Padre Martini, Allegro: Bach, Sonata in E: Franck, Sonata: pieces by Ravel, Lalo Chopin, Paganini, SYMPHONY ORCHESTRA conducted by David Mannes. Metropolitan Muby David Mannes. Metropolitan Mu-scum of Art. Free concert. The pro-gram: Wagner. "Rienzl" Overture: Beethoven. Symphony No. 4 in B flat: Bach. "Ein Fests Burs." art. br Damrosch. and Gavotte and Rondo: Debussy. Danze Sacree and Danse Profane: Dukas. 'The Sorceret's Ap-prentice": Brahms, Academic Festi-val Overture

MUSICAL ART STRING QUARTET. Town Hall. The program' Beethoven. Quartet in D op. 18 No. 3. Grosse Fuge. Op. 133. Quartet in F minor. Op. 93.

BANS BABTH, planist. Barbizon Plara, Program of music for plane and harpsichord

CREIGHTON ALLEN, composer-planist, Steinway Hall. The program: Bee-thoven. Minuet and Xontretanz; Beethoven, Sonata in F minor, Op. 90; Chopin, Sonata in B flat minor; pleces by American composers.

#### Wednesday Evening

MYRA HESS, pianist, Town Hall, The program, Mozart, Fantasy in D minor: Schubert, Sonata in A. Op 120; Bach, three preludes and fugues from the Well Tempered Clavier: Beethoven. Sonata in F minor, Opp.

#### Friday Afternoon

ELIZABETH WYSOR, contraito. Edward Hari, accompanisi, Town Hall, The program: Sonts and airs by Peri, Purcell, Handel, Schumann, Franz, Schubert, Wolf, Debussy, Poldowski, Coquard, Respirit, Cimara, Tosti, Tschaikowsky, Gretchaninow and Rachmaninoff,

Friday Evening

ABRAM CHASINS, planist, Carnerle Hall. The program: Mozart. Fan-tasy in C. Bach. Suite in C: Brahms Intermetto in B flat minor and Rhapsodie in E flat: Ravel, Sonatine pieces by Chasins and Chopin, LMO RUSS, planist, and Alfreda Chigi, baritone, Roerich Hall, The FLMO RUSS. program: Songs and plano pieces by Mr. Ritas.

RICHARD BUHLIG, planist, New School for Social Research. The program: Beethoven, Sonatas, Op 110, Op. 106 and Op. 111.

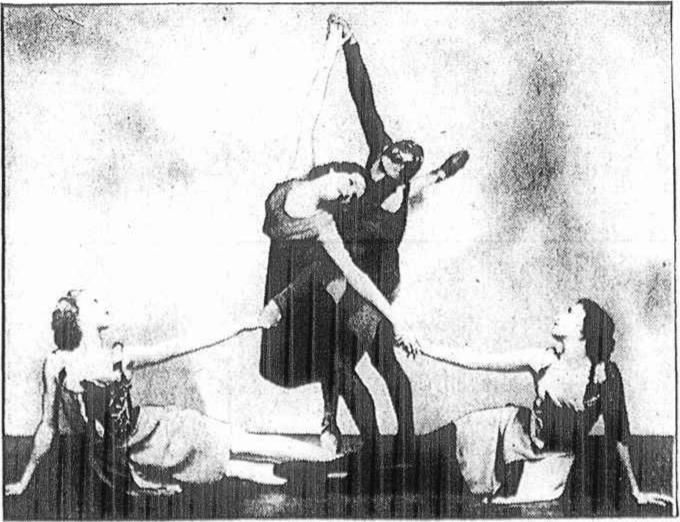
ance is therefore less personal and music down in order to get what more objective. This is often to be they deem to be the right measure observed in the performance of a of contrast between what has gone classical concerto, in which phrases before and what is to come after; that are played in the orchestral they are ignorant of the fact that introduction with purity of style are all that they are aiming at, for the later played by the soloist with sake of 'effect' on the audience, is many impurities. Recently the already there in the music itself, greater nuance of solo performance and that what they are doing is not has been introduced into orchestral to establish the proportions of the performance, which therefore has work but to pervert them. also become personal and subjective "Almost invariably they begin a (Stokowski has provided horrible rallentando, an accellerando, a examples); and with this we may crescendo, or a diminuendo a few return to Newman and his discus- bars before it is marked in the score, because they feel that, within "The gravamen of my complaint the limits Beethoven has set them, against some of these people is that there is insufficient scope for hitthey will not leave the masterpieces, ting the audience between the eyes alone, will not let the great work with a stunning 'effect.' If the conspeak for itself. I contend that we ductor happens to be an outsize in have the right to demand of a con- this type of mountebankery, he will ductor that he shall give the com- begin, for instance, the allegro

poser the credit of knowing just theme of the Leonore No. 3 in the what he wanted, and that HE shall most tenuous of planissimi in order not presume to know better; and to make a greater 'effect' with the my grievance against some of these ensuing crescendo and fortissimo," . . . gentry is that, they are evidently unable to see the big work as its **D**UT Newman carries his argu-

creator saw it. They are mostly too D ment to the point of leaving intent on decorative details of the the conductor no discretion at all, kind that win them the admiration and Sargeant would be right in of the crowd to be able to reproduce pointing out that the rallentando the proportions or the informing or crescendo which a composer preidea of the work as the musician scribes in his score is not a quantiwho has studied the work knows tatively or qualitatively exact thing, them to be."

Continued on Page 7

#### A PIANIST EXPERIMENTS IN PUBLIC



THE AMERICAN BALLET ADVANCES ON NEW YORK

### The Met Cries 'Wolf!'

GAIN the cry of "Wolf! + again, and as in the case of the boy  ${f A}$  Wolf!" has arisen from the in the fable, the danger and the fold presided over by Shep- need for help may now be real. But herd Gatti-Cassaza. It seems that let's admit that we're no longer in-

the big, bad spectre of deficit has terested. Each time we came runonce more taken up its position in ning to the cry of "Wolf" the Metthe offing, prepared to swoop down ropolitan directorate accepted our on the innocent lambs, ewes and aid, but didn't recognize us when rams of the flock. Like the boy in we next met on the street. Nor did the fable the Metropolitan's direc- it give us even enough wool from tors are now crying "Wolf" for the the lambs to make a pair of earthird time-and we beseech our muffs.

readers to recall the limitation on I In other words, we think it is the patience of the legendary time the wolves ate the directors; town &- neonle. that would probably kill the wolves.

The first time the try went up and thus settle the problem all from the fold at 39th St. our good around. Certainly it is time for the citizens came running from all sides trembling 'shepherds to retire to to aid in shooing off the wolves, other pursuits. If they can't keep bringing with them \$300,000. The the wolf off, after three attempts, second time the response was less it is clearly time they let some one hearty; a few of indulgent and loyal else have a chance at the job.

townspeople appeared on the scene And personally, we don't think it with contribution: amounting to is a wolf at all-if the Metropolitan \$100,000, which, together with the directors looked closely (with the

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### lish and Italian VIENNA CHOIR BOYS, Benefit con-cert. Waldorf Astoria Hotel, This Evening EVA BANDROWSKA, soprano, Pierre Luboschuiz, accompanist, Town Hall, The program: Arias from Mozart's "Seraglio," Rossini's "Barbiere" and Donizetti's "Linda di Chamounis": Songs by Stymanowski, Liszt, Reger, Dupare, Betimeniu Saut, Saut, Saut, Saut,

Dupare, Betinelli, Saint-Saens, RARRY BLANK, baritone, Coenraad V. Bos, accompanist, Town Hall, The program: Schubert, Dithyrambe, Der Jungling am Bache, Die Stadt, Fisch-

torium

val Overture.

GLORIA PERKINS, violinist, Educa-tional Alliance, The program: Vitali, Chaconne, Mendelssohn, Concerto; pieces by Kreisler, Rimaky, Ries, Lalo, Wienlawski

summing am Bache, Die Stadt, Fisch-erweise, Der Lindenbaum, An Schwager Kronor Wolf, Peregrins 1 and 2. Auf einer Wanderang, Wer sein holdes Lieb, enn du zu den Blumen schst. Feuerreiter, Ratten-fachgert: Brahms, Vier ernste Ges-

#### surces, furnished by the radio ald of their new lighting plant) they and the Juilliard Foundation, saved might see what animal it is that a the day once again. gnawing at them-maybe it's a David Barnett at the new Enharmonic Keyboard Instrument, of which he will give a demonstra-But now the cry reaches our cars weasel.

#### tion in his Town Hall recital tomorrow evening.

For a season at the Adelphi Theater, beginning Friday evening, March 1. The group above is from "Serenade," danced to music by Tschaikowsky.