

'Der Rosenkavalier' and the Princess Werdenberg—Newman on Conducting

'Der Rosenkavalier' and The Princess Werdenberg

By B. H. HAGGIN

THOUGH I enjoy "Der Rosenkavalier" very much I think the estimates of it are too high. In his article preceding the Philadelphia performances this season Lawrence Gilman placed it, as an operatic comedy, in a class with only "Die Meistersinger" and "Falstaff." By implication or mere absent-mindedness—"The Marriage of Figaro" was not placed in this class, and possibly Mr. Gilman judged better than he meant. For I would put "Figaro" higher than the others—and I would be willing to rest my judgment merely on what is heard before the curtain goes up.

"Der Rosenkavalier" is usually referred to as Strauss' masterpiece, but it is the entire stage work that is the masterpiece, and in this entity the music does not begin to have the value—in itself, or even in relation to the text—that Mozart's or Wagner's or Verdi's has, nor is it, as music, even Strauss' own masterpiece. "Don Quixote" is that, and neither in its comic nor in its serious moments does the opera approach the symphonic poem. At its best 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 arid—mere 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 Zutrauen." Essentially it performs the same function as the recitative that carries the dialogue and action to do more, and fails, and in this instance it leads to a duet—"Mit Thren Augen voller Traenen"—which is as arid as what leads up to it.

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 Marschallin of Lotte Lehmann, which Mr. Cushing found, except for an occasional phrase, no more than acceptable. "Mme. Easton's Princess," he wrote, "must still be clear in the memory of this generation of opera-goers, and it possessed conspicuously the qualities lacking in Mme. Lehmann's impersonation—real dignity, not that merely which is lent to a character by a title and an environment of luxurious elegance, and reality of being. Mme. Easton's Marschallin was, that is to say, a real woman, of whose position one was always conscious, in whose dilemma one was interested, with whose sufferings it was impossible not to sympathize."

Now it is true that Mme. Easton's face and her cool, silvery voice were perfectly suited to the part of a great lady—so much so, indeed, that one did not realize their failure to make her a real woman. One did not, that is, until this season. The great merit of Mme. Lehmann's impersonation is the distinction it makes between the Marschallin as she appears in public and the Marschallin in the privacy of her boudoir. In the first act Mme. Lehmann's Marschallin is a woman with her lover, unconcerned with her position, but very much concerned with him and with herself and with herself in relation to him—a woman, as Mme. Lehmann plays her, of great warmth and intensity of feeling, and one might add that the characterization is achieved with a wealth of subtle detail in gesture, facial expression and vocal coloring and inflection. In the last act she is a great lady, with real dignity and reality of being, of whose position one is conscious, but with whose suffering, nevertheless, one must sympathize, and whose nobility of spirit one must admire.

'Eugen Onegin' Opens Russian Opera Series

The performance of Tchaikovsky's "Eugen Onegin" tonight and of Moussorgsky's "Boris Godounoff" next Friday night will be the first in the subscription series of Five Evenings of Russian Opera to be presented at the Mecca Temple by the Art of Musical Russia, Inc.

"Eugen Onegin" will be conducted by Efrem Zimbalist, who will make his debut on the podium on this occasion. "Boris" will be under the direction of Alexander Smallens. "Le Coq d'Or" is announced for March 8 under Alexander Steinert; "Prince Igor" for March 15 under Mr. Smallens, and "Pique Dame" for March 22 under Eugene Fuerst.

The Tchaikovsky opera has not been heard in New York for many years. Its last performance at the Metropolitan was on Feb. 17, 1921, with Muzio singing Tatiana, Martinielli the role of Lensky and De Luca the title role.

Special scenery and costumes for this production have been designed by Jacob Achutin and Leo Prodroff respectively. Ivan Ivantzoff is the artistic director of the company and Eugene Shastan the stage manager. The ballet mistress, except for the performance of "Prince Igor" later in the season, is Sonia Serova. Lighting effects are from Century Lighting Equipment.

ZIMBALIST IN A NEW ROLE



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

Dates and Programs For Salzburg Festival

The annual Salzburg Festival will take place this year from July 27 to Sept. 1 in Salzburg, Austria. Arturo Toscanini, Bruno Walter, Max Reinhardt are among the eminent artists who will make the festival one of the outstanding events 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. 13, 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 operas, "Rosenkavalier" July 30, Aug. 9, 27. "Electra" will be given on Aug. 30 and orchestral concerts on Aug. 18 and 25, under a conductor still to be named.

The orchestral concerts are given by the Vienna Philharmonic 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.

The Conductor and the Score: Newman's Views

IN A recent article entitled "The Sins of Conductors," Mr. Ernest Newman discussed a problem which has occupied the attention of Mr. Winthrop Sargeant in these columns—the problem of the relation between composer and performer. The views of the two writers are completely and unnecessarily opposed—unnecessarily, since they are inviolable extremes of valid and perfectly compatible positions.

Newman begins with a bit of humor, quoting a sentence he caught as he passed a street orator one evening. "Mind you," this man said, "I've nothin' aginst chemistry." And Newman assures us that he, for his part, has "nothin' aginst conducting."

"I choose conductors," he says, "rather than musical performers in general, as the text for this article because, in the main, the latter do not call for the same liberal exercise of the spirit of forgiveness on the critic's part. It is not so much that the fiddlers, the pianists, and so on are frequently more skilled workmen in their own line. It is rather that they do not have the same opportunities to do wrong, nor are subject to the same temptations to do wrong, as the conductor. Except 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, is absurd. Why consider only large works? What about the business of a pianist playing a phrase diminishing which the composer has marked crescendo, and of which the natural tendency is crescendo? Or of his picking one note out of each of a series of accompaniment chords, and bringing these notes out as a new voice, a new counter-melody, which the composer never dreamed of? And there is also the fact that a greater amount of nuance in tempo and dynamics is conventional in solo performance than in orchestral performance, since from the very nature of solo performance a greater amount is possible; and orchestral performance is therefore less personal and more objective. This is often to be observed in the performance of a classical concerto, in which phrases that are played in the orchestral introduction with purity of style are later played by the soloist with many impurities. Recently the greater nuance of solo performance has been introduced into orchestral performance, which therefore has also become personal and subjective (Stokowski has provided horrible examples); and with this we may return to Newman and his discussion of conductors.

"The gravamen of my complaint against some of these people is that they will not leave the masterpieces alone, will not let the great work speak for itself. I contend that we have the right to demand of a conductor that he shall give the composer the credit of knowing just what he wanted, and that HE shall not presume to know better; and my grievance against some of these gentry is that they are evidently unable to see the big work as its creator saw it. They are mostly too intent on decorative details of the kind that win them the admiration of the crowd to be able to reproduce the proportions or the informing idea of the work as the musician who has studied the work knows them to be."

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The Musical Week: A Calendar of Events

In Brooklyn	Metropolitan Opera	Friday Evening	Monday Evening
This Afternoon BROOKLYN SYMPHONY ORCHESTRA. Chalmers Gilman, conductor. John Powell, pianist. Program: C. P. E. Bach, Concerto in F; Beethoven, Symphony No. 7. In A. Powell, Negro Rhapsody, for piano and orchestra.	This Evening OPERA CONCERT. Members of the company, chorus and orchestra.	Friday Evening JULLIARD SCHOOL ORCHESTRA, conducted by the following members of the conducting class: Francis Buehler, William Liberman, Osborne McChesney, Edgar Schenkman. Program of music by Mozart, Beethoven, Chopin, Strauss.	Monday Evening DUSOLINA GIANNINI, soprano. Arpad Sander, accompanist. Carnegie Hall. The program: Bach, "Schafe koennen sicher weiden" and "El, wie schmeckt der Kaffe aussen"; Schubert, Gretchen am Spinnrade, Gretchen's Birth, Fischerweise, Muezzin's Bitt; Scherzer, Spanisches Lied. In der Fremde, O wuest ich doch den Weg zurueck, Botschaft; Wolf, Gebet. Wie ich dich Traue, Und willst du dich nicht Lieben, sterben sehen. Der Gaetner, Morgenstimmung.
Monday Evening EVELYN LEVITAN, pianist. Hotel St. George. The program: Schubert, "Wanderer"; Chopin, Chopin group; pieces by Liszt and Debussy.	Monday Evening KRISTAN UND ISOLDE, with Mmes. Fjerdag and Branzoli and Messrs. Melchior, Schorr, Hofmann, Clemens, Gabor and Wolfe. Mr. Bodanzky conducting.	Saturday Afternoon BOSTON SYMPHONY ORCHESTRA. Serge Koussevitzky, conductor. Gertrude Koussevitzky, cellist; soloist, Carolyn Miller. Concerto in D minor for orchestra and organ; Beethoven's "Cello Concerto" for cello and orchestra (Strauss' performance in New York); Strauss, "Don Quixote."	Monday Evening DAVID BARNETT, pianist. Town Hall. Recital on the Enharmonic Keyboard Piano. The program: Bach, Three preludes and fugues from the Well-Tempered Clavier; Chopin, four studies; Liszt, Feu Follet; Beethoven, Sonata in D minor, Op. 31 No. 2; Debussy, three preludes; pieces by Goldmark, Brockway, Moore and Bauer.
Tuesday Evening LUCIA DI LAMMERMOORE. Sixty of eight Brooklyn performances by the Metropolitan Opera Association. The program: C. P. E. Bach, Concerto in D; Brahms, Violin Concerto; Strauss, "Also Sprach Zarathustra."	Wednesday Evening PETER IBBETSON (first time this season), with Mmes. Berlioz, Swarthout, Bourskaya, Flexer, Divine, Wells, Falco, Vettori and Gleason and Messrs. Johnson, Tibbett, Rothier, Picco, D'Angelo, Chahovsky, Bada, Palmieri and Altkiss. Mr. Pelletier will be the conductor.	Saturday Evening PHILHARMONIC SYMPHONY ORCHESTRA. Hans Lange, conductor. Program: Wagner, "Rienzi" Overture; Brahms, Symphony No. 4 in B flat; Bach, "Ein Festes Burg" arr. by Damrosch; Gavotte and Rondeau, Debussy, Danse Sacree and Danse Profane; Dukas, "The Sorcerer's Apprentice"; Brahms, Academic Festival Overture.	Tuesday Evening ALBERT SPALDING, violinist. Andre Benedit, accompanist. Carnegie Hall. The program: Beethoven, Romance in G; Padre Martini, Allegro; Bach, Sonata in E; Franck, Sonata; piece by Ravel; Liszt, Chopin, Paganini.
Friday Evening BOSTON SYMPHONY ORCHESTRA. Serge Koussevitzky, conductor. Arpad Sander, accompanist. Carnegie Hall. The program: C. P. E. Bach, Concerto in D; Brahms, Violin Concerto; Strauss, "Also Sprach Zarathustra."	Thursday Evening AIDA, with Mmes. Rethberg, Hampton and Clark and Messrs. Martinielli, Tibbett, Pizsa, D'Angelo and Palmieri. Miss DeLoe will dance and Mr. Panizza will conduct.	Sunday Evening SYMPHONY ORCHESTRA conducted by David Mannes. Metropolitan Museum of Art. Free concert. The program: Wagner, "Rienzi" Overture; Brahms, Symphony No. 4 in B flat; Bach, "Ein Festes Burg" arr. by Damrosch; Gavotte and Rondeau, Debussy, Danse Sacree and Danse Profane; Dukas, "The Sorcerer's Apprentice"; Brahms, Academic Festival Overture.	Wednesday Evening MYRA HESS, pianist. Town Hall. The program: Mozart, Fantasy in D minor; Schubert, Sonata in F minor, Op. 120; Bach, three preludes and fugues from the Well-Tempered Clavier; Beethoven, Sonata in F minor, Op. 27.
Saturday Afternoon BROOKLYN SYMPHONY ORCHESTRA. Franco Auri, conductor. Alexander Gorev, violinist; soloist; Beethoven, Concerto in D; Strauss, "Also Sprach Zarathustra."	Friday Evening BORIS GODOUNOFF. Second performance by the Art of Musical Russia, Inc. Mecca Auditorium. The conductor, Alexander Smallens. The cast: Georges Baklanoff, Marguerite Hawkins, Elena Shvedova, Nadine Fedora, Alexis Tchekassky, Ivan Velikanoff, Ivan Ivantzoff, Michael Shvets, Joseph Kullim, Vasily Romakoff, Lydia Kozlovsky, Alexis Tchekassky, Stepan Spivoukhin.	Monday Evening ROSE BAMPTON, contralto. Walter Golde, accompanist. Town Hall. The program: Bach, "Grosser See"; "Ach Herr, wie bist du fromm"; "Ein unferber Gemuete"; Schumann, "Provenzalische"; Lied, "Kartenspieler"; Waldesrausch; Abschied von Walter; and Ins Freie; Brahms, "Geville"; Schumann, "Gedultliches Wiedersehen"; songs in English and Italian.	Friday Afternoon ELIZABETH WYSON, contralto. Edward Hart, accompanist. Town Hall. The program: Mozart, Fantasy in D minor; Schubert, Sonata in F minor, Op. 120; Bach, three preludes and fugues from the Well-Tempered Clavier; Beethoven, Sonata in F minor, Op. 27.
Russian Opera This Evening EUGEN ONEGIN (Tchaikovsky). First of five evenings of Russian opera to be presented by the Art of Musical Russia, Inc. at Mecca Auditorium. The cast will include Elena Shvedova, Beata Malkin, Edwina Rustia, Nadine Fedora, Alexis Tchekassky, Ivan Velikanoff, Stepan Spivoukhin, Nicholas Karlish, Vasily Romakoff, Mizon Taylor.	Friday Evening BORIS GODOUNOFF. Second performance by the Art of Musical Russia, Inc. Mecca Auditorium. The conductor, Alexander Smallens. The cast: Georges Baklanoff, Marguerite Hawkins, Elena Shvedova, Nadine Fedora, Alexis Tchekassky, Ivan Velikanoff, Ivan Ivantzoff, Michael Shvets, Joseph Kullim, Vasily Romakoff, Lydia Kozlovsky, Alexis Tchekassky, Stepan Spivoukhin.	Tuesday Evening EVA BARDROWSKA, soprano. Pierre Lubguth, accompanist. Town Hall. The program: Arias from Mozart's "Gottlieb"; Rossini's "Barbiere"; Donizetti's "Linda di Chamounix"; Songs by Strakosky, Last, Reser, Duparc, Bellini, Saint-Saens.	Friday Evening ABRAM CHASINS, pianist. Carnegie Hall. The program: Mozart, Fantasy in D minor; Schubert, Sonata in F minor, Op. 120; Bach, three preludes and fugues from the Well-Tempered Clavier; Beethoven, Sonata in F minor, Op. 27.
Hippodrome Opera This Afternoon LOHENGRIN. New York Hippodrome. Conductor: Giuseppe Bambocch. Cast: Foster Miller, Hoff Gerard, Charlotte Ryan, Rocca Pandicco, Lydia Van Older, Angie Anselmi.	Friday Evening MOSES (Ravel). Conductor: Eugene Platenkoff. Cast: Patsy Doran, Elyra Helal, Agnes Robinson, Giuseppe Macafici, Luigi Buffino, Torro Pandicco, Nino Russi, Ludovico Oliviero, Eudene Prospero.	Friday Evening HARRY BLANK, baritone. Conrad Zeitlitz, accompanist. Town Hall. The program: Schubert, "Die Forelle"; Der Jungerling am Bach; Die Stadt; Fischgruende; Der Lindenbaum; An Schwager Kronos; Wolf, Perseus; and 2. Aufz. einer Wanderung; We sein holdes Lieb, op. du zu den Himmeln gehst; Feuerfeier; Rattenfänger; Brahms, Vier ernste Gesaenge.	Friday Evening RICHARD BUEHLIG, pianist. New School for Social Research. The program: Beethoven, Sonata, Op. 110, Op. 106 and Op. 111.
Orchestras This Afternoon PHILHARMONIC SYMPHONY ORCHESTRA. Arturo Toscanini, conductor. Program: Wagner, "Rienzi" Overture; Brahms, Symphony No. 4 in B flat; Bach, "Ein Festes Burg" arr. by Damrosch; Gavotte and Rondeau, Debussy, Danse Sacree and Danse Profane; Dukas, "The Sorcerer's Apprentice"; Brahms, Academic Festival Overture.	Friday Evening BORIS GODOUNOFF. Second performance by the Art of Musical Russia, Inc. Mecca Auditorium. The conductor, Alexander Smallens. The cast: Georges Baklanoff, Marguerite Hawkins, Elena Shvedova, Nadine Fedora, Alexis Tchekassky, Ivan Velikanoff, Ivan Ivantzoff, Michael Shvets, Joseph Kullim, Vasily Romakoff, Lydia Kozlovsky, Alexis Tchekassky, Stepan Spivoukhin.	Friday Evening GLORIA PERKINS, violinist. Educational Alliance. The program: Vivaldi, "The Four Seasons"; Concerto; pieces by Kreisler, Rimsky, Respai, Liszt, Wieniawski.	

THE AMERICAN BALLET ADVANCES ON NEW YORK



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

The Met Cries 'Wolf!'

A Wolf! has arisen from the fold presided over by Shepherd Gatti-Casazza. It seems that the big, bad spectre of deficit has once more taken up its position in the offing, prepared to swoop down on the innocent lambs, ewes and rams of the flock. Like the boy in the fable the Metropolitan's directors are now crying "Wolf!" for the third time—and we beseech our readers to recall the limitation on the patience of the legendary town's people.

The first time the cry went up from the fold at 39th St. our good citizens came running from all sides to aid in shooting off the wolves, bringing with them \$300,000. The second time the response was less hearty; a few of indulgent and loyal townspeople appeared on the scene with contributions amounting to \$100,000, which, together with the resources, furnished by the radio and the Julliard Foundation, saved the day once again.

But now the cry reaches our ears again, and as in the case of the boy in the fable, the danger and the need for help may now be real. But let's admit that we're no longer interested. Each time we came running to the cry of "Wolf" the Metropolitan directorate accepted our aid, but didn't recognize us when we next met on the street. Nor did it give us even enough wool from the lambs to make a pair of earmuffs.

In other words, we think it is time the wolves ate the directors; that would probably kill the wolves, and thus settle the problem all around. Certainly it is time for the trembling shepherds to retire to other pursuits. If they can't keep the wolf off, after three attempts, it is clearly time they let some one else have a chance at the job.

And personally, we don't think it is a wolf at all—if the Metropolitan directors looked closely (with the aid of their new lighting plant) they might see what animal it is that's gnawing at them—maybe it's a weasel.

A PIANIST EXPERIMENTS IN PUBLIC



David Barnett at the new Enharmonic Keyboard Instrument, of which he will give a demonstration in his Town Hall recital tomorrow evening.