Two Symphony Organizations Give Concerts

Damrosch Receives Cordial Welcome at Aeolian Hall, Where His Society Begins Its Series of Recitals

Some New Music Heard

Bodanzky Players Appear in Carnegie Hall at Night: Child Prodigy Introduced

By H. E. Krehbiel

The Symphony Society began its annual series of concerts in Aeolian Hall yesterday afternoon and the National Symphony Orchestra continued its series with the first concert of a fourth pair in Carnegie Hall in the evening.

There was also some orchestral music at the concert in the Hippodrome, where in the evening Mr. Jan Kubelik returned to the local concert rooms after an absence of six years. The incidents in these affairs which call for comment were the production of some music hitherto unheard in New York by Mr. Walter Damrosch at the first concert and Mr. Bodanzky at the second, and the pianoforte playing of a musically precocious child who already has received enough newspaper puffery to make us fear that she will not be permitted to develop normally and healthfully into such an artist as will challenge our interest five years hence. But much stimulation will be required to keep such a symphonic season as has been thrust upon New York on its legs; and children and mad music may be helpful.

Mr. Damrosch Welcomed

The Symphony Society resumed its labors without any show of fuss and feathers, which spoke well for its manager and director. Mr. Damrosch was cordially welcomed by the customary audience and warm approval was bestowed upon the music which he had prepared—Beethoven's Seventh Symphony, a suite in four movements entitled "Masks and Bergomasks," by the French composer, Gabriel Fauré, and a movement for strings alone by Lekeu and Cesar Franck's fragment, "Redemption."

In all this there was little of the trend in music as it has disclosed itself in latter-day France, Italy and, measurably, England. Gabriel Fauré is old enough and has been brave enough to proclaim that the best qualities of French music are not found outside of works produced by "scholastic discipline" and that it is his belief that "clear thought, formal purity, sobriety and disdain for big effects" are essential if French art is to recover its true, old and admirable character.

In words of this kind M. Fauré rebuked the tendency toward impressionism and cubism which he found in the works of his younger countrymen and which seems now to have infected the young anarchs of musical Italy. In the music from his pen which we heard yesterday there is certainly nothing of the stuff which he condemned in the preface which he wrote for Jean Aubrey's book on modern French music. The suite, taken from a short lyric comedy, is lucid enough and architectonically firm enough to win approval from the most hide-bound conservative imaginable, and occasionally nebulous enough to delight any [illegible] of a system of harmony [illegible] too many "lucent syrups tinct with cinnamon."

Whether it contains enough pithy substance to live is another matter. We doubt it, but we are sure that it would have made a stronger argument in its own behalf had it been more daintily played.

Minuet Is Neglected

Mr. Damrosch seemed to be still in the flush of the stiff, strong, sturdy energy with which he had infused the performance of the Beethoven symphony, and neglected to pay all the honor due to the second movement of the piece. This was a minuet, gracious enough in its material and structure to evoke pictures of the dances with which it may have been associated in the comedy.

Of all courtly dances the minuet is the most graceful, winning, soul and sense alluring, the highest expression of refinement and gentle courtesy in the realm of Terpsichore, stately and proud, but marvellously ingratiating in the deference of each to other of the dancers.

Something of this we should have liked to find suggested in Fauré's music, if for no other reason than to have had banished from our mind all suggestions of the clownish antics called up by the irrelevant title of the piece.

In the evening we had another symphony by Beethoven, the eighth, which an ill-instructed press agent would have us think is popularly called the "little" symphony. We have never known it to be so-called except by Beethoven, himself, who in a letter to his friend Salomon asking him to find an English publisher for it designated it "a little symphony in F" to distinguish it in scope from the "grand symphony in A" (the seventh), which he described in the same sentence as one of his "most excellent."

It is anything but small in its ideas but as amazing in its exuberance of spirit and plentitude of inventiveness as any of the immortal nine. Its periodicity in our concert-rooms is long, which is a pity, but by a coincidence it is to be heard in this city twice more this week—at a repetition of last night's concert to-morrow afternoon and a concert of the Boston Orchestra on Thursday evening. Mr. Bodanzky conceived it in its true vein of ebullient joyousness, but his material was somewhat refractory at times and we cannot truthfully say that all its beauty was made manifest.

Anticipated Mr. Damrosch

As Mr. Bodanzky anticipated M. Monteux in this symphony, so he did Mr. Damrosch in the first production in New York of Malipiero's second series of "Impressioni del Vero," which is down in the Symphony Society's promised list of novelties. It is not a vital matter. It would be best if Mr. Bodanzky's performance should serve as a warning example. Is this music? In the presence of this question we find ourselves quite at one with the Knight of the Rueful Countenance.

"As to whether it be pack-saddle or caparison," said the curate, "it is only for Señor Don Quixote to say; for in these matters of chivalry all these gentlemen and I bow to authority."

"By God, gentlemen," said Don Quixote, "so many strange things have happened to me in this castle that I will not venture to assert anything positively in reply to any question touching anything it contains."

We have been in merry gatherings of musical folk when simultaneously every one sang any song he pleased, while a stentorian tenor bawled out Beckmesser's serenade. The proceeding was supposed to parody the finale of the third act of "Die Meistersinger." Involuntarily, the joke came to mind last night when Mr. Bodanzky turned his orchestra loose on what was entitled the "Dialogue of the Bells" in Malipiero's "Impressions"—mode there was none; key there was none, for no one can speak of tonality when different groups of instruments clash two keys (two? a dozen!) together in long sequences of excruciating dissonances. As for thematic material, such disjointed fragments of phrases cannot be dignified with the term. In the middle there was a brief space of real and restful harmony and one's jaws relaxed and one's breath returned. But it only reminded us of the story of the negro boy who kicked his bare heels against the jagged stone wall and howled with pain. Asked why he did it, he answered that it felt so good to stop. But the relaxation did not occur again—either in this movement or the two which followed it. In Rome, Paris and other European capitals this music has called out shrieks of protest in the concert room. Last night's audience was neither angered nor amused. We don't know whether or not it was stupified.

The prodigy who appeared in the evening was Matilda Locus, a child of fourteen or fifteen years, who played the solo part of the concerto in G minor by Saint-Saëns. She played it in obvious unconsciousness that it had anything to do with the orchestral part, but that does not signify. She is a child. Her precocity in the matter of pianoforte technic (digital dexterity, fleetness and strength of finger, command of dynamics, etc.) and memory is marvelous. Dutifully we marvel. Dutifully, also, we deplore her exploitation.

A ready reference guide for th[illegible]

The Stage Door

William Faversham in "The Prince and the Pauper" at the Booth, Patricia Collinge in "Just Suppose" at Henry Miller's, Joseph Cawthorn in "The Half Moon" at the Liberty and "The Emperor Jones" and "Natinata" at the Provincetown Theater are on the first night list for to-night.

Next Monday night "Kissing Time" will move from the Lyric to the Astor, replacing "The Unwritten Chapter" in which Louis Mann has been starring. "Over the Hill," the Fox film, will move back to the Lyric from the Central to make way for the opening of "Afgar" at the latter theater.

"Maytime" begins its fourth season at the Shubert-Riviera Theater to-night.

W. L. George, the English novelist, before departing for a two months' lecture tour of the United States, yesterday, conferred with Brock Pemberton concerning the preparation of a play for Mr. Pemberton. The conference followed Mr. George's visit to "Enter Madame" at the Fulton Theater. It is possible that Mr. George may dramatize his "A Bed of Roses" for production by Mr. Pemberton.

Jennie Weathersby, who created the eccentric comedy rôle of Princess De Gramponeur, will return to the stage to assume the same part in the forthcoming revival of "Erminie."

Charles Dillingham entertained the members of the Dillingham companies now appearing in New York, numbering about 1,400 persons, at the final dress rehearsal of Joseph Cawthorn in "The Half Moon."

George Backus has been added to the cast of "Spanish Love," now playing at Maxine Elliott's Theater.

"Good Times" at the Hippodrome begins its fourth month to-day. It will celebrate the 150th performance Thursday afternoon.

Martha Throop, a Chicago artist, has been added to the cast of the "Greenwich Village Follies, 1920," at the Shubert Theater.

The Council of the Dramatists Guild of the Authors' League of America has ratified the contract drawn between their body and the Producing Managers' Association. Effective on and after November 1, it is the first standard contract ever entered into between the playwrights and managers of this country.

Starting to-night, Earl Carroll will take the window in the box office of the Republic Theater after the performance of "The Lady of the Lamp" and return the price of admittance to any one declaring dissatisfaction with the show. Mr. Carroll plans to make this a feature of all his future productions.

Advices recently received from London state that the 250th performance of "Irene" took place there at the Empire Theatre, October 23. James Montgomery's musical comedy has caught the taste of London theatergoers and the Empire is sold out for weeks in advance.

Alan Brooks will be the principal guest of the Rainy Day Club and of their president, Mrs. A. M. Palmer, at breakfast Wednesday, November 3, in recognition of his play, "Because of Helen," at the Punch and Judy Theater.

Kubelik and Zimbalist Heard Again in Concerts

Two violinists who have not played in New York for some time appeared yesterday. Jan Kubelik, who for six years has remained in Europe, was heard at the Hippodrome in the evening. During his absence from America the Bohemian violinist devoted much time to composition, and he brought back with him three concertos. One of these, in C major, he chose as his first number on last evening's program.

It is both a grateful and an interesting work, melodious and effectively orchestrated, with plentiful opportunities for the player of the solo instrument. Mr. Kubelik played with a fine and silken tone and a smooth mastery of technical intricacies. He had the assistance of an orchestra conducted by Richard Hageman.

His other numbers were Saint-Saëns's Havanaise, the same composer's Introduction and Rondo Capriccioso and Paganini's Concerto in D major. The orchestra contributed, besides the accompaniments, the overture to Mozart's "Magic Flute" and Dvorak's Carneval.

In the afternoon Efrem Zimbalist, who has not been heard for a year, gave a recital at Carnegie Hall. His first number, Mozart's Concerto in A major, was particularly well suited to the dignity and elegance of his style. This was followed by Bach's Chaconne. Later in the program Mr. Zimbalist tried his hand at two brilliant pieces, Sarasate's Jota Navarraise and "Carmen" Fantasy, but as he is not a player of exceptional brilliance his fireworks in both pieces were often more perfunctory than imposing.

Miss de Blanck in Recital Shows Talent as Pianist

Miss Margot de Blanck, a young Cuban pianist, gave a recital at the Princess Theater yesterday afternoon. She has an agreeable touch, sound technic and rather more maturity as an interpreter than most pianists of her years. In her program she made no bid for acclamation as a prodigy. Liszt's arrangement of a Bach Prelude and Fugue, Beethoven's Sonata, Op. 27, No. 1, were followed by three Chopin numbers, two Spanish pieces, a Liszt Etude and Rhapsody No. 10. She has indisputable talent and already the gift of interesting an audience.

On the Screen will be found on Page 4 to-day.

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GEO. M. COHAN'S COMEDIANS
MARY

COHAN & HARRIS Theatre, 42 St. Evgs. 8:15. Mats. Tues., Wed., Sat.
EXTRA HOLIDAY MAT. TO-MORROW
WELCOME STRANGER
with GEORGE SIDNEY

THE TAVERN
All's well with the fainting female.

GAIETY, B'y & 46 St. Mats. Tues., Wed. & Sat.
JOHN GOLDEN presents
FRANK BACON LIGHTNIN'

THE TAVERN
Who's the woman a-screaming?

THE TAVERN
Hiding—Crouching Down and Hiding.

GLOBE. MATS. TO-MORROW and SAT.
FRED STONE "AT HIS BEST" in "TIP-TOP"

PUNCH & JUDY, W. 49 St. Eve. 8:30
ALAN BROOKS in Mats. To-morrow BECAUSE of HELEN

CAPITOL B'WAY at 51 Street
TOM MOORE in "OFFICER 666"
EXTRA PERFORMANCE ELECTION NIGHT, 11:30

B. F. Keith's PALACE
B. F. Keith's RIVERSIDE B'y & 96th St.
B. F. Keith's 81 St. & B'way Popular Prices
B. F. KEITH'S PALACE at 7:30 & 11. ELECTION NIGHT 2—COMPLETE SHOWS—2

Loew's New York Theatre & Roof
Cont. 11 A. M. to 11 P. M. Roof to 1 A. M.
BASIL KING'S "EARTHBOUND"

Loew's American Roof 42 St. W. of B'y.
All Seats Reserved

Brooklyn Academy of Music
To-morrow Night
(ELECTION NIGHT) AT 8:20
B. F. KEITH SUPREME VAUDEVILLE
ELECTION RETURNS ANNOUNCED
SEATS ON SALE NOW

MANHATTAN Opera House, 34, W. 8th Av.
ELECTION RETURNS READ FROM STAGE TO-MORROW NIGHT
THE STORM
COMMON SENSE PRICES, 50c TO $1.50

SEATS At Hippodrome Box Office TO-DAY
FOR ONLY APPEARANCE THIS FALL
GALLI-CURCI
HIPPODROME Next Sun. Eve.

MARK STRAND B'WAY AT 47TH ST.
MR. and MRS. CARTER DeHAVEN in "TWIN BEDS" and
MAN O' WAR-SIR BARTON RACE
STRAND SYMPHONY ORCHESTRA.

COLUMBIA
TOWN SCANDALS with GEO. A. CLARK and ETHEL SHUTTA