THE BALLET RUSSE AND BAKST IN BLACK AND WHITE—THE NEW OPERA, "GOYESCAS."

CECCHETTI, THE GRAND EUNUCH IN "SCHEHERAZADE."

A RUSSIAN FOLK DANCER.

A NEGRO IN "SCHEHERAZADE."

A WOMAN OF THE HAREM IN "SCHEHERAZADE."

A RUSSIAN PEASANT.

MASSINE.

PROGRAMME OF THE BALLET RUSSE

The second week's repertory of the Serge de Diaghileff Ballet Russe will contain three ballets, presented for the first time in America by the Ballet Russe—"Le Pavillon d'Armide" and "Petrouchka," in to-morrow evening's programme, and "Thamar" on Thursday night. This week will conclude the fortnight's engagement of the Russian dancers at the Century Theatre, after which they will tour from Boston to Minneapolis, returning to take the place of the regular opera during the month of April at the Metropolitan Opera House in New York.

"Le Pavillon d'Armide," which will be seen to-morrow night for the first time in America, was presented in London in honor of the coronation of King George V. The tableau, arranged from the story by Benois, to Tcherepnine's music, combines the gay eighteenth century spirit of Versailles with the undercurrent of tragedy. A young nobleman, sleeping in an enchanted pavilion, falls in love with an embroidered figure on a tapestry, which takes human form. Waking in the morning, he dies of terror when he realizes he is the victim of the magician who is his false host. Maleawa, Bolm and Cecchetti take the principal roles.

"Petrouchka," the other ballet to have its first American appearance to-morrow night, was also written by Benois, and is in the nature of a tragic Slavic burlesque on the Italian "Pagliacci," set to music by Stravinsky. It is a tale of necromancy enacted in a public square in Petrograd—a show manager who has endowed with human feeling his puppets, the pretty dancing girl and her lovers, the grotesque but lovable Petrouchka and a handsome but villainous Moor who fascinates the girl and kills Petrouchka. In spite of the fact that he is only a thing of sawdust and plaster, Petrouchka returns in the form of a ghost to haunt his master. Karsavina, Lopokova, Bolm and Cecchetti take the leading roles.

"Thamar," the third new ballet to be seen this week, will be presented Thursday night. It is an ancient Tartar legend of a beautiful devouring queen, who in her lonely castle reclines by the casement until she sees a stranger struggling through the mountain fastnesses. She entices him by lifting her scarf, entertains him with an orgy of feasting and dancing, and, after arousing in him the most amorous emotions by her allurements, she pushes him through the open window to his death. She then reclines again until the lift of her scarf announces the arrival of another victim to be entranced, allured and murdered. This lastic ballet, from Lermontow's poem, was set to the music of Balakirew and staged by Bakst in his characteristic fashion. Bolm and Revalles will have the leading roles.

With the new numbers, to-morrow night's programme will be completed by "Les Sylphides." This had its first production in America last week. It is a romantic reverie, with no story except that each spectator weaves for himself from the rare music of Chopin and Schumann and the setting of Benois.

Tuesday evening's programme will include, with the first presentation of "Thamar," repetitions of "L'Oiseau de Feu"; "L'Apres Midi d'un Faune" and the dances from "Prince Igor."

Wednesday evening's performance consists of "Le Pavillon d'Armide," "Petrouchka," and "Scheherazade."

Thursday evening's of "Thamar," "Le Sylphides," "Soleil de Nuit," and "Carnaval" of Schumann, and Friday evening's of "Le Pavillon d'Armide," "L'Apres Midi d'un Faune," "Prince Igor," and "Petrouchka."

For the Saturday matinee will be given "Thamar," "L'Oiseau de Feu," and "Carnaval," and Saturday night will close the two weeks' engagement at the Century with "Les Sylphides," "Petrouchka," "Soleil de Nuit," and "La Princesse Enchantée."

"Goyescas," Dance Opera to Have Premiere Here

Named After the Artist, Goya, the Music Was Written by the Composer Before the Librettist Made the Book—Schelling Has Made the Music Familiar.

By H. E. KREHBIEL.

THE PUBLISHING corporation officially (and awkwardly) known as G. Schirmer has sent out both the libretto and the vocal score of "Goyescas," the opera by Enrique Granados, which is to have its first performance anywhere at the Metropolitan Opera House next Friday evening. Pamphlet and score are admirably printed and admirably edited, and those who wish to become intimately acquainted with the new work will do well to acquire them. Thereafter no deep study will be necessary to prepare one for the promised pleasure. We cannot recall any operatic novelty so easily comprehended as this. A glance through the vocal score sufficed to show that the composer had built up a work on a series of dances, and it was no great surprise to learn from an article written by the librettist himself that he had made the book after the composer had written the music—a very unusual proceeding, this. In fact, we can recall only a single parallel, and that was never made public. A score or more years ago a local composer and librettist brought out an operetta of apparently serious portent at one of the theatres in upper Broadway. In it the composer had indulged in a musical flight which for one reason or another reminded The Tribune's musical reviewer of Tschaikowsky's overture "1812," and he was prompted to say that the Russian composition had stimulated the composer to write the operetta and that the librettist had been asked to do his work afterward. The operetta was a failure, and it was not long afterward that the librettist wrote a letter to the reviewer confessing that the facts were as he had stated them and wondering how he had found them out. Perhaps the wonder will not be so great in the case of the new Spanish opera, for much of its music has been heard in the pianoforte recitals of Mr. Schelling. The statement of Señor Periquet, the librettist, also makes comprehensible the paucity of action in the opera. As a matter of fact, there is none. The people of the play meet twice in the midst of two terpsichorean whirls, in which what should be action is described by the chorus. At the last there is an invisible duel, and the opera ends with a heart-broken woman lamenting over the killing of her lover. But the reason for the beginning, middle and end of the tragedy will never be made clear to the listeners. For their entertainment and edification they will have, we fear, to depend upon the music, which promises to be fascinating. Somewhat, too, upon the reproduction of Spanish types delineated by the painter Goya, after whom the opera is named. The story invented by the librettist, but developed only in an amazingly ingenuous manner, is bloody because it ends in a duel, like that of "Cavalleria rusticana," but how that simple fact can recall Goya and his pictures in any way to artistic minds is not easily comprehensible. As little can the costumes of his characters, for they were not created by the painter, but are only typical of his period. We do not wish to pronounce upon the opera before its performance, but there can be no harm in saying that its title seems farfetched and that it would never have been had not Señor Granados composed his pianoforte pieces suggested by the painter's pictures. The vocal score does not bring to our mental vision any of the characteristics, psychological or artistic, of the disciple of grewsomeness described in the literature of Spanish painting. We cannot see in Granados's dance-measures anything like the pictures which Edmondo de Amicis describes in his book, "Spain and the Spaniards"; pictures which that author says Goya must have painted "with flashing eyes and foaming mouth, with all the fury of a demoniac"; in which the Italian author saw "the final point which painting can reach before it is transformed into action; beyond this point the brush is flung aside and the battle begins. Anything more terrible than these paintings must be slaughter; after these colors comes blood." Neither can we hear in Granados's music (as we imagine we hear it in the pianoforte version) anything of the artist as our own James G. Huneker describes him in his book, "Promenades of an Impressionist"; the man who was "picador, matador, banderillero by turns in the bull-ring," who after a stabbing affray escaped in the disguise of a bull-fighter. "If he was a dompteur of dames and cattle," continues Mr. Huneker, "he was the same before his canvas. Anything that came to hand served him as a brush, an old broomstick wrapped up in a cloth, a spoon—with the latter he executed that thrilling Massacre, May 2, 1808, in the Prado. He could have painted with a sabre on all fours. Reckless to the degree of insanity, he never feared king or devil, man or Inquisition. The latter reached out for him, but he had disappeared, after suffering a dagger-thrust in the back." The drama hidden in Granados's music is an infantile production compared with "Carmen," to which the composer of "Goyescas" has denied the characteristics of Spanish music.

The Chicago Symphony Orchestra, on the 6th of last November, performed an orchestral composition by Enrique Granados which, we believe, was the first work of its kind produced in America. It was a symphonic poem entitled "Dante." In his analytical note for the programme Felix Borowski, an excellent critic and musician, wrote of the composer, who was born on July 27, 1867, at Lerida, Catalonia: "The composer of this work obtained his musical training at Barcelona, at the hands of Juan Bautista Pujol and Felipe Pedrill. In 1887 he went to Paris and joined the classes in piano playing of Charles de Beriot. Granados's first opera, 'Maria del Carmen,' was produced for the first time at the Royal Theatre, Madrid, on December 2, 1898. The work, written in three acts, 'produced,' wrote a correspondent for 'The Musical Times' (London, 1899), 'quite a sensation alike among amateurs and critics on account of the originality, melodiousness and dramatic power displayed in the score.' Part of a second opera, 'Foletto,' was given at Barcelona in 1903, and a third, 'Liliana,' its text by Apeles Mestres, was produced under the direction of Pahissa at Barcelona in 1911. A fourth opera, 'Goyescas,' is scheduled for production this season by the Metropolitan Opera Company of New York." As has been intimated, the music of "Goyescas" is predominantly in dance rhythms, the dialogue and action having been superimposed upon it after it was composed. In the first act there is representation of the old Spanish game of tossing a man of straw which was suggested by one of Goya's tapestry designs. The second act is filled with the music of two dances—a galliard and a fandango. The former does not at all conform to the conception of the old dance which we derive from the English specimens of the Elizabethan period, references to which he find in Shakespeare's plays, though it is in triple measure, like the galliard which in the English suites followed the pavanne and was but a variation of its melody. It is a roystering dance in the opera, and so it was in Shakespeare's day if we are to judge by the following quotation from "Twelfth Night" (Act I, Scene 3):

Sir Andrew—I'll stay a month longer. I am a fellow o' th' strangest mind i' th' world; I delight in masques and revels sometimes altogether.

Sir Toby—Art thou good at these kickshaws, knight?

Sir Andrew—As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

Sir Toby—What is thy excellence in a galliard, knight?

Sir Andrew—Faith, I can cut a caper.

Sir Toby—And I can cut the mutton to 't.

Sir Andrew—And I think I have the back trick, simply as strong as any man in Illyria.

Sir Toby—Wherefore are these things hid? Wherefore have these gifts a curtain before 'em? Are they like to take dust, like Mistress Mall's picture? Why dost thou not go to church in a galliard and come home in a coranto?

What is the fandango which gives musical form to much of the second part of the act of Granados's opera? Such questions are most easily answered by an appeal to the programme books of the Boston Symphony Orchestra. Mr. Philip Hale's inquiries into the origin of all the old dances which figure in artistic music have been exhaustive, and nothing could be gained by an effort to paraphrase him. So we quote: "The origin of the word 'fandango' is obscure. The larger Spanish dictionaries question the derivation from the Latin 'fidicinare'—to play upon the lyre or any other stringed instrument. Some admit a negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means 'go and dance,' but she does not give any authority for her statement. The dance is a very old one. It was possibly known in ancient Rome—Desrat looked upon it as a survival of Moorish dances a remembrance of the voluptuous dances of antiquity. 'The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless.' Let us quote from Vuillier: 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tictac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along

Continued on opposite page.

CALENDAR OF THE CURRENT WEEK.

SUNDAY—Metropolitan Opera House, 8:30 p. m., concert; Aeolian Hall, 8 p. m., concert by Symphony Society; Carnegie Hall, 8 p. m., concert by Philharmonic Society; Ritz-Carlton, 8 p. m., concert by Society of the Friends of Music.

MONDAY—Metropolitan Opera House, 7:45 p. m., German opera, "Tristan und Isolde"; Century Theatre, 8:30 p. m., and rest of the week, Diaghileff Russian Ballet; Aeolian Hall, 3 p. m., piano recital by Percy Grainger; 8:15 p. m., violin recital by Maximilian Pilzer.

TUESDAY—Aeolian Hall, 3 p. m., song recital by Louis Graveure; 8:15 p. m., concert by the Flonzaley Quartet; Princess Theatre, 3 p. m., song recital by Paul Reimers; Harris Theatre, 3 p. m., song recital by Mlle. Jenny Dufau.

WEDNESDAY—Metropolitan Opera House, 8 p. m., German opera, "Der Rosenkavalier"; Aeolian Hall, 3 p. m., song recital by Robert Maitland.

THURSDAY—Metropolitan Opera House, 8 p. m., Russian opera in Italian, "Boris Godounow"; Aeolian Hall, 3 p. m., recital by Julia Claussen and Albert Spalding; Carnegie Hall, 8 p. m., concert by Philharmonic Orchestra; Aeolian Hall, 8 p. m., concert by Nylic Chorus Society.

FRIDAY—Metropolitan Opera House, 8 p. m., first performance in America of Enrique Granados's Spanish opera, "Goyescas," followed by "Pagliacci"; Aeolian Hall, 3 p. m., concert by Symphony Society; Princess Theatre, 3 p. m., piano recital by Maude Tucker Doolittle.

SATURDAY—Metropolitan Opera House, 2 p. m., Italian opera, "La Traviata"; 8 p. m., German opera, "Lohengrin"; Carnegie Hall, 2:30 p. m., piano recital by Josef Hofmann; 8 p. m., concert by Russian Symphony Orchestra; Aeolian Hall, 3 p. m., piano recital by Dorothy Berliner.

ENRIQUE GRANADOS.
Composer of "Goyescas."

ANNA FITZIU.
as Rosario in "Goyescas."

FERNANDO PERIQUET,
Librettist of "Goyescas."

LOUISE HOMER,
Soloist with Symphony Society of New York, January 28 and 30, Aeolian Hall.

PERCY GRAINGER,
Pianist, Aeolian Hall, to-morrow afternoon.

The Concert Programmes of the Coming Week

Philharmonic, Granados Music, Percy Grainger, Louis Graveure, Flonzaley Quartet, Symphony Society And Josef Hofmann To Be Heard.

SUNDAY.

Concert at Metropolitan Opera House, 8 p. m.:

Overture to "Euryanthe" ..... Weber
Orchestra.
"Caro Nome" ..... Verdi
Miss Mabel Garrison.
Violin Concerto ..... Tschaikowsky
Eddy Brown.
Air ..... Rol de Lahore
Giuseppe De Luca.
Suite Arlesienne, No. 1 ..... Bizet
Orchestra.
Songs
Giuseppe De Luca.
Voce di Primavera ..... Strauss
Miss Mabel Garrison.
Caprice No. 22 ..... Paganini-Brown
Polonaise ..... Wieniawski
Eddy Brown.

Concert by Symphony Society at Aeolian Hall, 3 p. m.:

Symphony No. 3 ..... Brahms
Pupazzi (Puppets) (new; first time) ..... Florent Schmitt
Ondine; Jeg gaar i tusend tanker (Adagio religioso, Op. 66, No. 18); Aften paa heifjeldet (Op. 68, No. 41); Jen Vestafien; Spring Dance (Op. 72, No. 2) ..... Grieg
Prelude—Aria et finale ..... Cesar Franck
One More Roll, My John, and Walking Tune ..... Percy Grainger
Sphinx ..... Cyril Scott
Paraphrase on the Flower Waltz (from "The Nutcracker Suite") ..... Tschaikowsky-Grainger

TUESDAY.

Song recital by Louis Graveure in Aeolian Hall, 3 p. m.:

German Lieder:
Bitte ..... Franz
Frühlingsnacht ..... Jensen
Hommage ..... Strauss
Mausfallen-Sprüchlein ..... Hugo Wolf
Mit mir an Wasserille ..... Grieg
Old English Songs:
Western Wynde ..... Traditional
What if a Day? ..... Thomas Campion (1576)
Summer Is a-Coming In (Date unknown (1599)
French Songs:
Le Soir ..... Debussy
Les Cyprès ..... Hahn
La Vague et la Cloche ..... Duparc
Les Ramiers ..... Massenet
Cycle in German:
Biblische Lieder ..... Dvorak
1—Um Ihn her ist Wolken und Dunkel.
2—Du bist, o Herr, mein Schirm.
3—Gott erhöre mich Gebet.
4—An den Wassern zu Babylon.
5—Gott ist mein Hirte.
6—Herr, nun sing ich Dir ein neues Lied.
English Songs:
Time's Garden ..... Goring Thomas
Pleadice ..... Villiers Stanford
Pleading ..... Edward Elgar
Life and Death ..... Coleridge-Taylor

Concert by Flonzaley Quartet in Aeolian Hall, 8:15 p. m.:

Quartet in A minor, Op. 29 ..... Schubert
Trio for violin, viola and 'cello ..... Reger
Quartet in C major, Op. 59, No. 3 ..... Beethoven

Song recital by Paul Reimers at the Princess Theatre, 3 p. m.:

Amaryllis ..... Caccini (1546-1614)
Amante ..... Old French
Lasciate mi morire ..... Monteverde (1568-1643)
Danza, Danza ..... Durante (1684-1755)
Have you seen but a white lily grow (time of James I)
Passing by ..... E. Purcell (1659-1743)
When I am laid in earth ..... Henry Purcell
Nymphs and shepherds ..... Henry Purcell
Der Tambour, Bursche, Ach in Mieder, was's in der Frühe und Das Lied vom Winde ..... Hugo Wolf
Les berceaux ..... Faure
Guitares and Mandolines ..... Saint-Saëns
Aimons-nous ..... Saint-Saëns
Chevaux de bois ..... Debussy

WEDNESDAY.

Song recital by Robert Maitland at Aeolian Hall, 3 p. m.:

Kantata No. 56, for bass solo and organ, Ich will den Kreuzstab gerne tragen ..... Bach
Il Tartiba Nobile at the Organ.
Halt! Am Felsenbord, Der Neugierige, Ungeduld und Trockne Blumen, Schubert
Songs from the Miller Cycle.
Three Ghazals of Hafiz, the Persian Poet (First time in America) ..... Hancock
Blumengruss, Der Tambour, Allerseelen (No. 2 Michael Angelo Sonnets), Der Tag, Harfner Lied (No. 2) and Geistliches Lied (No. 2) ..... Wolf
Der Tod das ist die kühle Nacht, Salamander, Sandchen, Verrath und Dein, ich gehe Meinen (No. 1 of the "Vier ernste Gesänge") ..... Brahms

THURSDAY.

Joint recital by Julia Claussen, mezzo-soprano, and Albert Spalding, violinist, at Aeolian Hall, 3 p. m.:

Sonata in G ..... Porpora
Albert Spalding.
In questa tomba oscura, Lodoiska van Beethoven
Er hat's und Der Genesene an die Hoffnung ..... Hugo Wolf
Frühlingsglaube and Erlkönig ..... Franz Schubert
Music Julia Claussen.
Prelude and Gavotte (for violin alone) (from the Suite in E) ..... Bach
Romance in A Major ..... Schumann
Rondo Brilliant (for violin and piano) ..... Schubert
Albert Spalding.
O prêtres de Baal (aria from "Le Prophète") ..... Giacomo Meyerbeer
Music Julia Claussen.
Aria on the G string ..... Lully-Spalding
Habanera ..... Sarasate
Campanella ..... Paganini-Spalding
Albert Spalding.
Light ..... Marion Eugene Bauer
Inter Nos ..... Alexander MacFadyen
Eventide ..... Agatha Backer Grøndahl
My Heart Is Filled With Sorrow ..... Leo Braud
Floods of Spring ..... S. Rachmaninoff
Music Julia Claussen.

Concert by Philharmonic Orchestra at Carnegie Hall, 8 p. m.:

"Magnificat" ..... Bach
The Philharmonic Society of New York and the Oratorio Society of New York.
Louis Koemenschneid, Conductor.
Symphony No. 9, in D Minor, Op. 125 ..... Beethoven
The Philharmonic Society of New York and the Oratorio Society of New York.
Josef Stransky, Conductor.
Solo quartet: Caroline Hudson Alexander, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Arthur Middleton, bass.

FRIDAY.

Concert by Symphony Society at Aeolian Hall, 3 p. m.:

Symphony No. 1 in D ..... Victor Kolar
(New; first time. Conducted by the composer.)
It is Finished, from the Passion According to St. John, and My Heart Ever Faithful ..... Bach
Mme. Homer.
Italian Serenade ..... Hugo Wolf
Aria, Adieu, notre petite table, from "Jonny d'Arc" ..... Tschaikowsky
Processional of the Knights of the Holy Grail, from Act I, "Parsifal" ..... Wagner

Piano recital by Maude Tucker Doolittle at the Princess Theatre, 3 p. m.:

Tartinis and Fugue, G minor ..... Bach-Liszt
Gavotte ..... Gluck-Brahms
Ballade in G minor ..... Brahms
Scherzo, Op. 54, No. 5 ..... Tschaikowsky
Phantasiestücke, Op. 124, No. 18 ..... Schumann
Des Chemins Ombrés ..... Schumann-Tausig
Nocturne in F minor, Etudes, Op. 10, No. 9; Op. 25, Nos. 2 and 11 ..... Chopin
Bruyères, Prelude, A minor ..... Debussy
Air Hongrois ..... Marmontel
Mazurka ..... Paderewski
Etude, F minor ..... Liszt
Etude, C major ..... Rubinstein

SATURDAY.

Piano recital by Josef Hofmann at Carnegie Hall, 2:30 p. m.:

Sonata Appassionata, Op. 57 ..... Beethoven
Melodie ..... Gluck-Sgambati
March (from Ruins of Athens) ..... Beethoven-Rubinstein
Vers l'Azur ..... Moszkowski
Etude de Concert in C minor ..... Sternberg
Four old Dutch Songs: In Babylone, Vader ik kreg, Moeder lief, Al de pogen Lulde and Contredans ..... Arranged for Piano by Josef Hofmann
Fledermaus (Waltz) ..... Strauss-Godowsky
Impromptu in A flat major, Valse in C sharp minor and Sonata in B flat minor ..... Chopin
Rêve ..... Liszt
Rêve (In the Meadow) ..... Smetana
Waltz, C sharp minor, Op. 64 ..... Chopin
Waltz, No. 15 and 16 ..... Brahms
Waltz (Triste) ..... Sibelius
Waltz (Chromatique) ..... Godard
Gavotte, A minor ..... Sgambati
Prelude, F major, Op. 28; Prelude, C sharp minor, Op. 45; Prelude, B minor, Op. 28 ..... Chopin
Polonaise, G minor ..... Rachmaninoff
Arabesque ..... Schumann
Arabesque No. 1; Arabesque No. 2 ..... Debussy
Etude, G flat major; Etude, A flat ..... Chopin
Rêve ..... Liszt
Rêve (In the Meadow) ..... Smetana
Waltz, C sharp minor, Op. 64 ..... Chopin
Waltz, No. 15 and 16 ..... Brahms
Waltz (Triste) ..... Sibelius
Waltz (Chromatique) ..... Godard

Concerto for Piano, No. 2, in G minor ..... Saint-Saëns
Ernest Hutcheson.

Pablo Casals and Enrique Granados presenting Señor Granados's music before the Society of the Friends of Music at Ritz-Carlton, 3 p. m.:

Valse poetico ..... Granados
Mr. Granados.
Danza Andalusa
Mr. Casals and Mr. Granados.
Three Goyescas
Mr. Granados.
Trova (Serenade) and Madrigale (old Spanish)
Mr. Casals and Mr. Granados.
Danza Arabe and El Pelele (Goyesca)
Mr. Granados.

Concert by Philharmonic Orchestra, in Carnegie Hall, 3 p. m.:

Overture, "Sakuntala," Op. 13 ..... Goldmark
Concerto in D Major, Op. 35, for Violin and Orchestra ..... Tschaikowsky
Erica Kriesler.
Symphony No. 5, in E Minor, Op. 95, "The New World" ..... Dvorak

MONDAY.

Violin recital by Maximilian Pilzer, Gilbert Spross, accompanist, at Aeolian Hall, in the evening:

The Devil's Trill ..... Tartini
Concerto in E flat ..... Mozart
Romanza in F ..... Beethoven
Gavotte ..... Bach-Schumann
Slavonic Dance ..... Dvorak-Kreisler
Bagatelle ..... Fritz Stahlberg
Waltz ..... Op. 39
"Witches' Dance" ..... Paganini
Novelette ..... Pilzer

Piano recital by Percy Grainger in Aeolian Hall, 3 p. m.:

Four organ choral vorspiele: Wachet auf, ruft uns die Stimme; In dir ist Freude; Ich ruf zu dir, Herr; Nun freut euch, lieben Christen ..... Bach-Busoni
Le gibet ..... Ravel

CONCERT NOTES.

At its second subscription concert of the season on Saturday evening at Carnegie Hall the Russian Symphony Society Modest Altschuler, conductor, a special attraction has been provided in the person of the Russian soprano, Kuznetsova. Mme. Kuznetsova, among other numbers, will sing a song specially written for her by Massenet. Mme. Marguerite Melville-Liszniewska, pianist, will play Chopin's piano concerto in F minor in memory of the great Polish composer.

There will be two novelties, both by composers whose operas have been made familiar through performances at the Metropolitan Opera House. Borodine, composer of "Prince Igor," will be represented by his unfinished symphony (the third) in A minor. Moussorgsky's musical tableaus (exposition pictures) are a tribute to the memory of his friend Hartman, the artist. It opens with a promenade, serving as a prelude or general introduction to the sketches selected for musical reproduction. It is based on a purely Russian theme, which runs through the entire suite. The programme will also bring forth Rachmaninoff's tone poem, "Isle of the Dead."

Mlle. Jenny Dufau, soprano, will give her second recital in New York at the Harris Theatre on Tuesday afternoon. Mlle. Dufau's programme will consist of selections by Mozart, Schumann, Wolf, Sibelius, Huhn, Verdi, Loomis, Schubert, Lohr and Ettore Titta Ruffo.

The sixth Biltmore Friday Morning Musicale will take place in the grand ballroom of the Hotel Biltmore next Friday morning. The principal artist on this occasion is Miss Geraldine Farrar, it being her first appearance in New York this season. Miss Farrar will be assisted by her own company, which consists of Ada Sassoli, harpist, and Reinald Werrenrath, barytone. The programme will include an air from "Mignon" and songs by Massenet, Bemberg, Franz, Grieg and Gretschaninov.

For the Chopin recital which Herbert Fryer, the English pianist, will play in Aeolian Hall on Friday afternoon, February 4, in aid of funds for "concerts at the front," the programme will include the Fantasie in F minor, Op. 49; Six Etudes, from Op. 25; the Ballade in F minor, Op. 52; Berceuse, Op. 57; Impromptu in G flat, Op. 51; Prelude in E flat, Op. 28; Barcarolle, Op. 60; Nocturne in F major, Op. 15, No. 1; two mazurkas and the Scherzo in E major, Op. 54.

There are several novelties on the programme which Ethel Newcomb will offer at her recital in Aeolian Hall on Thursday afternoon, February 3. In addition to the Schubert Impromptus in C minor and G major, the Brahms Romanza in F major and Rhapsodie in E flat major, the pianist will play the Beethoven sonata, Op. 90, and the Chopin sonata in B flat minor, while her less familiar offerings will include three compositions of Paula Szalit, the Poldini Impromptu in A flat major, Arthur Schnabel's Reverie in A flat minor and Paul von Schloezer's Etude in A flat major.

Harold Bauer's next piano recital will be given in Aeolian Hall on Saturday afternoon, February 5. The pianist will repeat by request the Beethoven Sonata in B flat, Op. 106.