

"STOP! LOOK!! LISTEN!!!" AT THESE NEW DANCES



NOTES ON MUSIC, PAST, FUTURE, AND MUSINGS ON THE OPERA

A Suggestion Transmitted to the Orchestra, the Rich Quartet Again and Other Matters of Interest

A suggestion has been made to the Music Editor of the EVENING LEDGER, and he cheerfully publishes it, with his hearty approval. It is that since Percy Grainger is down on the Orchestra programs, and since Mr. Grainger has played with astounding brilliance and with a very real sort of success a concerto by Delius, that this concerto be substituted for the Grieg concerto when Grainger plays here. It is certainly not too late to make the change, even if the rest of the program must be slightly modified, since Mr. Grainger will not play until January 28, 1916. Mr. Grainger is a great admirer of Delius, and played the concerto recently for the first time in New York.

The Rich Quartet, assisted by Elan Lyons Cook, soprano, and with Ellis Clark Hammann at the piano, will give its second concert of the present season on Wednesday, December 8. The success of the quartet at its first concert was unmistakable, and gives more than ordinary satisfaction in this year when chamber music is not too frequently given. The Knelsels are coy and the Flonzaleys have given us up. To take their place, the Smith Musical Bureau has done a very good thing in its exploitation of M. Rich, Lorenz, Van den Beemt and Kindler. The program is attractive, and, although the presence of a singer with a quartet seems unjustifiable, that will be a matter for later decision. The quartet by Ernst von Dohnanyi is not known to us. The other quartet is Beethoven's in C minor.

A THEATRICAL SCANDAL

A theatrical scandal broke out in Auburn, N. Y., when Ruth Chatterton appeared in "Daddy Long Legs" to the biggest local receipts in years. After the performance the business manager went to the telegraph office and filed his nightly message to Klaw & Erlanger. The receipts were indicated in code. The young woman who took the message had just come from the theatre. She read it and then gave a shiver of horror.

"Oh, ain't that awful!" she exclaimed. "And she looked and acted so sweet. But you never can tell about these actor people."

The code telegram read: "Ruth Chatterton abandoned child Auburn tonight."

The remarks credited to Mr. Gatti-Casazza in the announcement of next week's opera have not fallen before blind eyes. It has not been made public that protests against the performance of "Il Trovatore" came from more sources than one. Certainly lovers of opera were not

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thrown into paroxysms of joy by the announcement of that opera. They made their disgust with the choice clear to certain official gentlemen connected with the press, and these gentlemen added their own protest and left the matter in Mr. Gatti's hands.

The people who protested were not high-brows, particularly. The mere fact that they love opera is proof of that for it is now the great affection to be superior to opera. And what is much more to the point, the seat-sale for Trovatore, up to the last few days before the opening, was so small that special advertising

efforts had to be made to fill the house. If this be popularity and justification, the Metropolitan is invited to make the most of it. But will it explain why in the name of all that is musical it has to send Mme. Rappold here, unless it be to retrieve the unfortunate impression made by that lady in her first appearance?

Madama Butterfly isn't the very greatest of operas, by about a hundred, but if any one wants really to enjoy it he is respectfully urged to see the thing in the films. After that—well, why doesn't some one do Il Trovatore? G. V. S.

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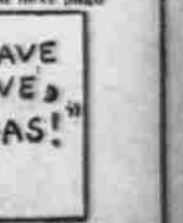
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