

"FAUST" GIVEN AT THE METROPOLITAN

Picchi Dominates in the Role of Mephistopheles

The Philadelphia Grand Opera Co. gave its first performance of "Faust" at the Metropolitan Opera House last evening, and the old favorite attracted an audience of larger proportions than any previous opera of the series. It was rather unfortunate that the performance as a whole was not up to the standard commensurate with such a liberal patronage. The cast was an uneven one, and the fine work of several of the artists was greatly marred by the mediocre work of Domenico Paonessa in the role of Faust, and by a Margherita, presented by Gino Karola, with a sweet and melodious voice, but which lacked in tonal strength to the extent of not being heard in the ensemble numbers, with which the opera abounds, and which are, when well done, a charming feature.

Italo Picchi was the Mephistopheles, and he dominated in every part of the performance. He is the possessor of a voice of very fine, luscious quality, and has mastered the role to the extent of bringing to it all the required artistic finish. He seemed the only member of the cast who was thoroughly familiar with his part, and presented it in such a way that would have been a credit to any performance of the opera ever given in this city. It was this absolute command that dwarfed the efforts of the other members of the cast, making the contrast so striking as to spoil the fairly effective moments of the other members.

Karola's Margherita was pleasing to look upon, and her "Jewel Song" was well delivered. Paonessa's Faust was generally off key, and several times he came in considerably

ahead of the orchestra, but Conductor Barducci was able to bring him into tune and tone without greatly marring the general effect. Luigi Dallo Molle sang the role of Valentin in a fairly satisfactory way, while Anita Klindova was a dainty and pleasing Siebel. The "Kermesse Scene" was considerably cut, evidently through insufficient time to properly prepare the chorus, whose work was striking but creditable, except the soldier chorus in the third act, which was fairly well sung. The production was well staged, but lacked a number of the accessories which go far toward the picturesqueness of the Gounod opera.

KREISLER SCORES TRIUMPH

Great Violinist the Hero of Concert of New York Symphony Orchestra

Symphony in E minor, Rabaud Serenade (string orchestra), Mozart Concerto for violin and orchestra, Tchaikowsky

Fritz Kreisler easily carried away the honors of the concert of the New York Symphony Orchestra at the Academy of Music last evening in a superb performance of the Tchaikowsky Concerto. The soloist's number closed the program, and at the last chord the audience all but broke into cheers, recalling the great violinist time after time. The members of the orchestra rising in acknowledgment of the soloist as he came out for the fifth or sixth time.

The playing of the concerto was a typical Kreisler performance, exquisite in tone quality, masterly in interpretation and full of that restrained emotion of which he is the acknowledged and pretty nearly the sole master. He entered into the varied moods of the different movements, and an concerto expressed so many of these nor in so divergent styles, ranging from the pathetic

of the slow movement to the almost barbaric music of the finale. The technical difficulties melted away in his hands, and the hearers were scarcely conscious that they were listening to one of the most difficult of all violin compositions. The performance was a masterpiece both of violin playing and of interpretation, especially the latter. The orchestral numbers of the program were chosen with Mr. Damrosch's usual skill. He began with the E minor symphony of Rabaud, which was skillfully played and interpreted with the grace and delicacy which are the chief characteristics of the work, notably in the scherzo. The symphony is written more closely to classic lines than French composers usually choose and is a compact, well-written composition, which is always heard with pleasure.

The second number was the "Serenade" for strings alone, by Mozart, another graceful, lovely composition, which sounded almost as modern as Mr. Rabaud's work. The string section of the orchestra showed an excellent tone quality and much precision in playing.

The novelty of the program was an orchestral suite by Casella, entitled "The Venetian Concert." Casella is a rapid modernist in such music of his as we have heard in Philadelphia heretofore, although he does not go the lengths of Malipiero or some of his other Italian compatriots. But in this work he has foregone his radical harmonic tendencies to a great degree and the two dances with which the suite opens show few signs of his prevailing tendencies, such as were shown in the "Italia" rhapsody which Mr. Stokowski gave earlier this season. There is some hint of the later Casella in the nocturne and in the finale of the acute dissonances in which the modern Italian instrumental composers revel, but they are not carried to extremes. The composition as a whole is naive and melodious and formed a good foil to the compositions which preceded it on the program.

THE 'SAMAROFF RECITAL

Pianist in Fourth Concert on 150th Anniversary of Beethoven's Birth

The fourth of Mme. Olga Samaroff's Beethoven recitals was given last evening in the ballroom of the Bellevue-Stratford before another "capitole" audience, the occasion being, incidentally, the 150th anniversary of the birth of the great composer. Mr. Stokowski again made his customary informative and interesting remarks before each of the four sonatas performed.

For this occasion Mme. Samaroff selected two of the greatest of the variations, a feature of which is the famous funeral march, the one in A flat opus 26 and the one in D opus 28, the one usually known as the "Pastoral." Besides these she chose two of the opus 31, No. 1 in G and No. 3 in E flat.

All the works were beautifully played, and it is difficult to pick out any movements which were interpreted above the very high average maintained in all. However, the funeral march of the opus 26 was an especially fine piece of work, as were the noble theme and variations with which the great sonata opens. Mme. Samaroff also brought out the placid beauty of the first movement of the "Pastoral," a name given incidentally by the publisher, and not by Beethoven himself, but which is far more suitable to the character of the composition than such titles generally are.

The two smaller works are fine specimens of Beethoven writing in stricter sonata form than the others, but were none the less beautiful, especially the sonata in F flat.

retary of the United States Treasury, at a business men's luncheon arranged by the Philadelphia Board of Trade, in the Bellevue-Stratford, Tuesday noon. William M. Coates, president, will preside.

West Philadelphia Homes Dark Hundreds of homes in West Philadelphia within the district bounded by Market, Fortieth, Spruce and Sixtieth streets, were in darkness for nearly

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