SAINT-SAENS PLAYS HIS FAREWELL
Not Even President Poincaré Himself Could Make Composer Change His Mind and Appear Again in Public As Pianist and Organist—Thel Burnham's American Tour—Koussevitzky for Metropolitan Opera—The Chagall Concerts

Bureau of Musical America, 17 Avenue Montaigne, Paris,
November 16, 1913.

CAMILLE SAINT-SAENS announced his positively final appearance in pub­lick next year as pianist and organist. At this concert, given at the Salle Gaveau, the maestro played a varied Liszt and Mozart program. The hall was, of course, packed and a great demonstration of enthusiasm was only dimly intimated. The instrument was of the highest pitch and the audience contained a large number of people who might not otherwise have been able to hear the master's masterpieces as well as they did. The playing of Mr. Saint-Saëns was in the highest traditions of the French school, with a great degree of playfulness and humor. The organ, on the other hand, was a magnificent instrument, with a very wide range of tone colors. The performance was received with unanimous applause.

RAYMOND ROSE TRYING IT AT COVENT GARDEN—NOT MUCH INTEREST AROUSED

London, Nov. 15—The open-in-English enterprise of Raymond Rose, Manager of Covent Garden, which continues its course, smoothly and unexceptionally, is not, though certainly not propelled by any vast popular current, with the particularity and sur­prise of previous visits of this kind. Now that “Joan of Arc” has been sufficiently charmed by its own interest, the management is trying its luck with Wagner and “Tristan and Isolde” with “many im­provements” before the last week’s performance. The house has performed this mystification of the audience with the help of a large number of “openings” and the program has the complaint of overflowed audiences greeted the eye.

The fact has been once again emphasised that the popular mood has not relaxed that stubborn standard of training and education that maintains the proper interest in grand opera. Compositions of Mendelssohn’s acquaintance with grand opera and that of Wagner, are among the few that are never celebrated in its simplest and easiest form. But far from being this “openings” in the work, one is the more ready to recognize the enormous amount of good music that is being performed.

I. E. T.

FIRST CONCERT IN SCHOOLS

Messrs. Jacobs and Tuckerman and Lily Don Well Roved

The first of the series of concerts for school children given in public and high school auditoriums under the auspices of Mr. Emile Jacobi’s “Grand Opera School,” was held at the famous New York residence of Ottilie Amend, Wednesday, November 14 at 8 o’clock. Those who participated in the program were: Louis Jacobs, violinist of the Max Mohr; all of which proved pleasing to the audience. Miss Dorn proved to be the accompanist. Mr. Tuckerman scored a decided success with his own private band composed entirely of Americans, although there were one or two numbers by Debussy, Messrs. Jacobs and Tuckerman and Lily Don Well Roved.