

## YSAYE RECEIVES A HEARTFELT WELCOME

### Belgian Violinist Gives His First New York Recital in Three Years

EUGEN YSAYE, violinist. Recital, Carnegie Hall, afternoon, March 3. Accompanist, Maurice Dambois. The program:

*Sonata for Violin and Piano, Op. 24, Sylvio Lazzari; Sonata in D Minor, Geminiani; "Ettase," "L'ointain Passé," E. Ysaye; Scherzo-Valse, Chabrier-Loeffler; Romance in G, Beethoven; "Havanaise," Saint-Saëns; Rondo, Guiraud.*

The return of Ysaye after three years or more drew to Carnegie Hall an audience of rather slenderer proportions than might have been expected. Nevertheless, his welcome could scarcely have been warmer. For fully several minutes after the Belgian violinist first stepped into view the house echoed with such applause as was conferred upon Kreisler and Paderewski when they first appeared here after the outbreak of the war. Ysaye bowed again and again in response to a tumult which bespoke a great deal more than mere admiration for an artist. It was a truly stirring demonstration.

Mr. Ysaye's playing, as on the occasion of his last visit here, disclosed inequalities. It was remarkable for its breadth, amplitude, nobility and feeling at times and at others uncertain and imperfect in mechanical control and indifferent in expression. He addressed himself very energetically to the task offered by the Lazzari sonata, but performed the first pages with much laxity of rhythm and not a few slips of the bow. As he progressed matters improved and most of the first and second movements were delivered with characteristic distinction and searching beauty of tonal quality and emotional effect. In the rapid finale roughnesses again appeared and faults of intonation. His tone, as was observed on his last visit here, is secure and beautiful in passages that permit sustained movement and even pace of bowing. At other times its quality is affected by aggressive or wavering movements of the right arm.

The sonata itself, which was first done here last year by Adele Margulies and Leopold Lichtenberg, contains a good deal of sincerely felt and beautiful music, impregnated as the whole thing is with the spirit and style of Lazzari's master, César Franck. Unfortunately its contents scarcely justify its length.

Mr. Ysaye, an incomparable exponent of the classic Italian works, selected in this case a sufficiently uninteresting sonata by Geminiani and, while he invested parts of it with breadth and eloquence after his traditional manner, began it in a depressingly lackadaisical fashion. The audience found a good deal to delight in his presentation of the short pieces.

In Maurice Dambois Mr. Ysaye has a young pianist of large technical skill and fine abilities as an accompanist. His work in the Lazzari sonata was clean-cut, fluent and musical, though at moments a bit too obstreperous for the good of a perfect ensemble. H. F. P.

## STRANSKY HURT IN ACCIDENT

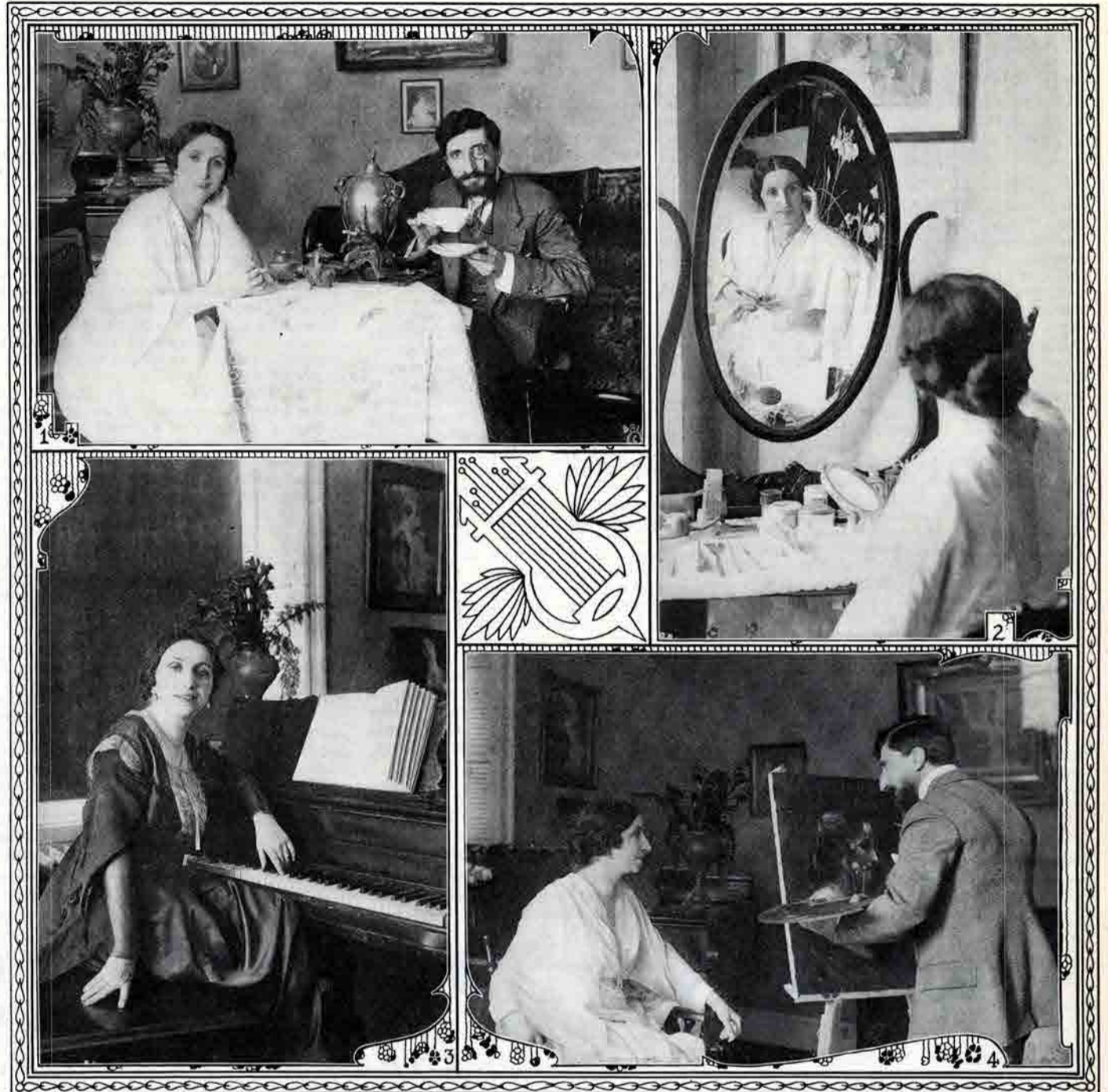
### Surface Car Hits Taxicab of Conductor and His Wife

Josef Stransky, conductor of the New York Philharmonic Society, was severely injured last Sunday night, when a Broadway car, at Columbus Circle, crashed into a taxicab in which he and his wife were driving to attend a dinner party at the home of Yolanda Méré, the pianist, who appeared in the Philharmonic concert in the afternoon.

The collision caused the smashing of a pane of glass in the taxicab and the noted conductor suffered serious lacerations of the face and head. Mrs. Stransky was not hurt. Some friends who happened to be passing in an automobile came to their assistance and took them to the Presbyterian Hospital, where Mr. Stransky was treated. He was able to return home later. Late on Tuesday it was announced that Mr. Stransky was on the road to rapid recovery.

A bill has been introduced into the Connecticut Legislature to have a hymn written by Mabel Osgood Wright, the Fairfield composer, made the official State anthem for Connecticut.

# Galli-Curci—A New Star in America's Musical Firmament



Intimate Views of Amelita Galli-Curci in Her New York Home. No. 1—The Singer and Her Husband, Luigi Curci, Enjoy Their Afternoon Coffee. No. 2—In Her Dressing Room. No. 3—Mme. Galli-Curci Plays Her Own Accompaniments to Encores. No. 4—Signor Curci in the Rôle of Portrait Painter

Photos by Bain News Service.

WHEN Titta Ruffo, the celebrated baritone, made his debut in Philadelphia several years ago, the event was deemed by managerial interests of sufficient importance to charter a special train so that certain New York newspapermen, musical managers and others might attend. The incident was recalled on Tuesday night of last week when a party of New Yorkers, all impressed by the sensational reports that had come from Chicago regarding Mme. Amelita Galli-Curci's phenomenal voice and coloratura singing, made their way to Albany, where in Harmanus Bleeker Hall the Italian songstress was scheduled to make her first appearance in the East, barring a recital in Buffalo a fortnight ago.

A word first about Mme. Galli-Curci's personality and appearance. She is slightly over medium height, of a rather slender build and not unlike the great Pavlova in facial expression. Those who had the opportunity of meeting her after the concert found her to be vivacious, unaffected and, indeed, most democratic. Her husband, Luigi Curci, represents the finest type of the courtly, cultured Italian. He is a painter of signal talent and plans are now under way to exhibit some of his best canvases in Chicago next season.

And now for a critical study of Mme. Galli-Curci's art as it was revealed on Tuesday night of last week.

The New Yorkers who journeyed to

Albany formed a little colony of their own in Harmanus Bleeker Hall, apart from the Albanian subscribers, and waited expectantly for the new discovery to make her entrance upon the stage.

She entered, bowed gracefully and waited for the applause to subside. Exquisitely gowned, stately and refined in carriage, she struck a sympathetic chord in the hearts of the audience before she sang her first note. The opening measures of "Caro mio ben" revealed a warm, liquid tone of remarkable purity that grew in smoothness and steadiness as the singer gained her composure. There was nothing dazzling or bewildering in her singing as yet. It was intensely satisfying and, above all, pleasurable.

The promises held forth in her early songs were realized, however, after Mme. Galli-Curci had finished the "Bell Song" from "Lakmé." Here was a singer for whom the coloratura style seemed a natural form of expression. It was not the puppet-like soprano planted on the stage and commanded to reveal her bag of tricks. It was the singing of a musician, well grounded in the technique of her art, with lower and upper registers evenly developed, with the cantilena and phrasing that called to mind Caruso at his best. Those who expected to hear a fragile, violin-like quality of tone were pleasantly disappointed. Hers was the tone of the mellow woodwind, a fact that was emphasized strongly later in her duets with the flute in the Mad Scene from "Lucia" and David's "Charmant Oiseau."

After the "Bell Song" Mme. Galli-

Curci was tumultuously applauded and established the first real sympathetic bond between her audience and herself. The applause assumed the proportions of an ovation when the singer left her accompanist in the wings and seated herself at the piano to play her own accompaniment to a charming chanson.

A few eighteenth century Pastourelles, Solveig's Song, a Russian and a Spanish number introduced further attributes of her art, variety of tonal color, excellent understanding and a rare, intimate charm of manner. By the time she reached the final number, the Mad Scene, Mme. Galli-Curci had complete command of her vocal resources. This aria served to re-emphasize her rich, liquid tones, the brilliant array of trills, arpeggios, scales and other ornaments and proved ample reason for the furor that she created in Chicago. "Home, Sweet Home," and "Last Rose of Summer," as encores, further endeared the soprano to the hearts of her hearers, who remained seated until the last note was finished and left thoroughly thrilled and satisfied.

Mme. Galli-Curci's recital left several definite impressions. First, that she is a singer of great promise, not a momentary flash upon the horizon. Second, that her singing gives great pleasure through its satisfying, substantial qualities. Her art may be likened to old wine that flows gently through the veins without the intoxicating effects produced by champagne. Third, that her personality is ingratiating, her manner simple and unaffected and her art absolutely legitimate. H. B.