

Playful Suite By Strauss in Premier Here

**National Symphony Heard
at Carnegie Hall in Airs
From Humorous "Bour-
geois Gentlehomme"**

Russian Barytone Sings

**Josef Schwartz, at Philharmonic, Shows His Voice Is
at Best With Orchestra**

An orchestral suite from Richard Strauss's music to Molière's "Le Bourgeois Gentlehomme" was played for the first time in New York at a concert by the National Symphony Orchestra last evening at Carnegie Hall. Strauss and his librettist, Von Hofmannsthal, conceived the idea of combining a play and an opera. The result, "Le Bourgeois Gentlehomme," transformed into "Der Bürger als Edelmann" and "Ariadne auf Naxos," was dedicated to Max Reinhardt, who had assisted poet and composer in staging "Der Rosenkavalier." An English version of play and opera was given at His Majesty's Theater, London, in 1913. Probably the first bit of music from the combined dramatic and operatic concoction to be heard in America was an aria from "Ariadne," sung by Miss Mabel Garrison in Boston at a concert by the Boston Symphony Society in 1918 in the reign of Dr. Karl Muck.

The suite played last evening is in nine numbers: Overture, minuet, The Fencing Master, entrance and dance of the tailors, minuet of Lully, Courante, entrance of Cleonte, introduction to Act II, table music and dance of the young kitchen servants.

Tunes Are Humorous

Strauss probably wrote this music, which is scored for only thirty-six players, with his tongue in his cheek, to refute the charge that he needed a huge orchestra in order to express himself.

The nine pieces are delightfully humorous in character. Using modern harmonic and instrumental devices, he has ingeniously suggested the grace and formality, elegance and gaiety of seventeenth and eighteenth century music. He has been particularly successful in his musical description of the fencing master, in which he has used the piano effectively. The pranks of the tailors who bring new garments to the Bourgeois also are deftly pictured. The Overture, the Minuet and the Minuet of Lully all have an Old World charm and staidness. There is comic realism in the table music, where Don Quixote's sheep are heard again in the muted brass, this time with the evident intent to conjure up visions of roast mutton. As a whole, the Suite is fascinating rocco music in modern harmonies.

Four movements from Mozart's "Haffner" Serenade provided congenial companionship, but the program, which further included Rachmanninoff's third concerto, played by the composer, and the overture to "Tannhäuser," would have been long enough without this opening number. Mr. Mengelberg took the concerto at a furious pace, which at times threatened to overpower the composer-pianist. It was an exciting performance.

Schwartz at Philharmonic

At the Philharmonic concert in the afternoon Josef Schwartz, Russian barytone, who has given two recitals this season, was the soloist. In the aria "En Tu," from Verdi's "Masked Ball," and Wotan's "Farewell" and the Magic Fire scene, from "Die Walküre," Mr. Schwartz proved far more effective than in recital. His voice is at its best when supported by an orchestra, and opera is evidently his most successful medium of expression. The other numbers were Rachmanninoff's second symphony and Grieg's Elegiac melodies, "Heart Wounds" and "The Last Spring."