

NOTES AND COMMENT OF THE MUSIC WORLD

COMPOSERS OF NOVELTIES HEARD IN CONCERTS THIS SEASON.

CONCERTS OF THE PAST SEASON IN MANHATTAN

More Music Offered the Public Than the Public Can Pay For.

THE concert season of 1913-14 has come to an end so abruptly that it would seem as if the cause were mental and physical exhaustion on the part of the performers as well as the public. Small wonder. We hear—especially do we hear this from the journals which live off the members of the musical profession—that there has been an enormous growth in musical appreciation in America within the last decade. It would be easy to prove this if the number of opera performances and concerts given in New York and elsewhere during the season just ended could be accepted unqualifiedly as evidence of the fact. The people of the Borough of New York alone, for instance, have been fed with nearly 400 performances of grand opera, over 100 symphony concerts of the first magnitude, over 50 Sunday night popular operatic concerts in which the orchestras of the Metropolitan and Century Opera houses participated; at least 25 concerts of chamber music, about 20 choral concerts, and at least 175 recitals by singers and instrumentalists. If it could be honestly said that all of this music has been intellectually digested and enjoyed there would be no questioning the fact that the local community is enormously, even abnormally, musical. But there are a few stubborn facts to be considered which argue rather stoutly against the proposition. Assuming that "money talks" in this case, as in so many others, how is the fact that the season has been a financial failure almost all along the line to be reconciled with the notion that public appreciation demanded this vast volume of music?

COST OF THE PHILHARMONIC CONCERTS.

The Philharmonic Society, which calls for attention first as the most venerable of local concert institutions, has not issued a statement of the financial outcome of the season, but inasmuch as its losses have been in the neighborhood of \$100,000 a season for several years, and there has been no appreciable change in its affairs, it is more than likely that its deficit will reach something like the same amount this year. It is true that the magnificent endowment which it has received under the will of Joseph Pulitzer will largely help it out of the financial difficulties with which it has had to struggle for years, but that fact can have no bearing on the story of the last season, for the society did not receive any of the fund until November (when \$75,000 of the prospective \$1,000,000 was paid to the trustees by the administrators of Mr. Pulitzer's estate) and the cost of giving the concerts has been considerably increased since 1905, when the society was reorganized and the orchestra placed on a salary basis for twenty-three weeks in each year. Experience has taught the manager of the society how to cut down expenditures in some departments, but the salaries of the eighty-seven performers and the conductor, Mr. Josef Stransky, were said to be \$118,655.54 by the directors when they issued an appeal to the public last January and stated that this amount "is not likely to be decreased in the future if the present artistic standard is to be maintained." The directors added that "the annual deficit cannot be less than \$80,000 a year, even if every seat at every concert in New York and Brooklyn is sold." Hereafter it is expected that at least \$50,000 each year will be derived from the Pulitzer fund and \$20,000 from membership dues; so that between \$70,000 and \$100,000 will still have to be raised from the voluntary contributors to the guarantee fund if the orchestra is to be maintained on existing lines and policies. A reduction in the cost of giving concerts, except by cutting down the number of players, is not to be foreseen; the tendency, in fact, is in the opposite direction. One action by the Musical Union added \$7,000 to the cost of the orchestra this year, and steps of this nature are seldom retraced; they surely will not be so long as guarantors can be found who will pay the annual deficits of the organization.

SYMPHONY SOCIETY'S DEFICIT AND FLAGLER'S OFFER.

Despite its endowment, therefore, the Philharmonic Society is still dependent upon the philanthropy of a few generous and public spirited men and women. The public cannot, or will not, maintain it. The same is true of all the other symphonic orchestras of the city. The Symphony Society, with a long and honorable career to its credit, ended the season with a deficit which at the annual meeting on March 30 was estimated at \$54,000. How strong the appeal can be to those who take upon themselves the burden which the public will not bear was disclosed at this meeting by Mr. Harry Harkness Flagler's announcement, made with a flourish of any kind, that for the future, beginning with May 1, 1914, he would personally defray the deficit of the Symphony Society, for which purpose he was prepared to set aside annually "an amount which will insure the continuance of its work on the highest artistic lines and allow for future expansion should that seem desirable." This means that Mr. Flagler, alone and unaided, is willing to do for the Symphony Society what the Pulitzer fund, the guarantors and the members of the Philharmonic Society are called on to do for that institution.

MUSIC RECITALS OF COMING WEEK

The musical season is fast dying, but the concerts and recitals still hold on. The coming week has several. This evening John McCormack, Ireland's own tenor, will fill the Hippodrome, as he ever does, and New York's children, the Emerald Isle will be made happy. His programme will contain the usual number of Irish ballads, in the singing of which he knows no superior, and also a number of operatic airs.

The Star Spangled Banner Association, the National League for an American Air, various civic societies and a committee of two hundred will give a testimonial to Professor Giacomo Quinlana, composer of the new air to the hymn, "America," and a concert at which there will be vocal and instrumental music, with an or-

In a smaller degree what has been said of these, our leading orchestral organizations, is true of all the others, and our choical bodies as well. There has been no adequate patronage of the Russian or people's Symphony orchestras, or of the Oratorio Society, the People's Choral Union, the Columbia University Chorus or the Schola Cantorum. All their concerts have been given at a loss, which has had to come out of the pockets of their backers. To judge by the attendance at the concerts of the Musical Art Society, they probably paid expenses, at least, which is all that is expected of them and is particularly gratifying because of the unique place which they fill in the artistic economy of the city. Observers of experience have seen, too, that of the scores of artists who have given recitals (and the European supply of the truly great was almost exhausted) only a few were financially successful in New York. Among these fortunate ones were Padewski, Hoffmann, Kreidler, Eiman, Bauer, Kubelik, Tetrazzini, John McCormack, Melba and Titta Ruffo, and it is a significant fact that all but the first five of these sacrificed artistic to commercial considerations and gave their concerts in the Hippodrome at cheap prices. Of the chamber music organizations, the Kniesel and Flonzaley quartets, having a large clientele of subscribers, made money, but when Mr. Longy and his admirable associates of the Boston Symphony Orchestra attempted to enter the field which Mr. Barrère and his companions have laboriously been trying to make fruitful for years, they were compelled to desist by popular neglect—a circumstance which was due, no doubt, to the surfeit of music of all kinds. There was no manifestation of interest in the concert given by the Minneapolis Orchestra, and the visit of the Philadelphia Orchestra was a charitable affair arranged by an individual admirer of Mr. Stokowski, the conductor, for his exploitation. The audience was large, but composed almost entirely of persons unknown to symphony concerts, to whom the affair made a purely philanthropic appeal.

THE PRINCIPAL GIVERS OF CONCERTS.

The labor of enumerating and classifying all the concerts of the season would be wearying to the minds and bodies of the readers as well as the reviewer, and may therefore be omitted. Let a few of the most significant features of the record be marshalled. The symphony concerts were given by the Philharmonic Society (fifty-two), Symphony Society (thirty-two), Boston Symphony Orchestra (ten), People's Symphony Society (four), Russian Symphony Society (three), Italian Symphony Orchestra (two) and Minneapolis and Philadelphia Symphony orchestras (one each). Mr. Volpe's orchestra, which had struggled through several seasons, gave up the fight this year. The organizations which gave chamber music concerts were the Kniesel Quartet, Flonzaley Quartet, Zoellner Quartet (a visiting organization), Max Jacobs' Quartet, Sussheimer Quartet, Barrère Ensemble, Mr. Longy's Boston combination called the New York Modern Chamber Music Society, the Adèle Margules Trio, Tollefson and Trio de Lutzke. An organization called the Society of the Friends of Music held a few meetings, apparently for the purpose of enabling its members to hear music (which might have been heard under more favorable artistic conditions at the regular concerts) amidst the elegant but uncomfortable surroundings to be found at a fashionable hotel; but it left no appreciable mark upon the city's musical life. The society announced a most commendable mission, to wit, which about its attainment in a way which would be interesting itself to lovers of music for music, and not fashion's sake. Among the scores of visiting virtuosos, big and little, who came from across seas, gave recitals and participated in some of the larger concerts were Kreisler, Kubelik, Nyase, Eiman, Kathleen Parlow, Thibaud, Carl Fleisch, violinists; Padewski, Bauer, Hoffmann, Carreno; Bachaus, Kathleen Goodson, Godovsky and Zadora, pianists. The artists whom we allways have with us, some of whom, like Maud Powell and Fanny Bloomfield, Zessell, hold rank with their foreign colleagues, need not be mentioned. The community has also heard two violin-concerto players—Miss Beatrice Harrison and Jean Gerardy—and a host of singers chief among whom were Melba, Julia Culp, Ottilie Metzger, Clara Butt, Kenerly Rumford, Titta Ruffo, Tetrazzini, Leo Slezak and John McCormack.

ORCHESTRAL NOVELTIES OF THE SEASON.

Three facts loom up significantly in the story of the concerts given by the Boston Symphony Orchestra in the Borough of Manhattan—the only borough of the city which is receiving consideration in this review. These are that the ten concerts were enormously successful from a financial point of view as well as an artistic, all the seats in Carnegie Hall being subscribed for practically before the close of the preceding season. This first fact becomes especially significant from its companions, which are that the visitors from Boston made no appeal through solo performers or the production of novelties. True, Mr. Padewski played at one concert and Mme. Van Endert at another, but the latter was unknown and remained a negligible quantity, while Mr. Padewski, though he might have attracted an audience of equal size had he given a recital, could not swell the receipts for the simple reason that all the seats had been preempted nearly a year before. As for novelties, Dr. Muck gave but few in Boston and only one in New York—some of the music written for a ballet called "La Tragédie de Salomé," by Florent

chestra and a chorus of public and parochial school children on Tuesday evening at 8 o'clock in the gallery of the Waldorf-Astoria.

Miss Estella Neuhaus, the Hungarian-German pianist, who recently appeared at Aeolian Hall, has arranged to give two piano recitals at the Academy of Music in Brooklyn in aid of the Brooklyn Nursery and Infants' Hospital. The first recital is scheduled for Tuesday morning, May 6, and the second for the following Tuesday, May 12.

Elizabeth Sherman Clark, formerly contralto with the Metropolitan Opera Company, will be heard in concert with George Harris, Jr., tenor, at the Waldorf-Astoria to-morrow evening. Miss Clark has not been heard in New York for several months, her concert engagements having been through the West.

The Board of Education announces the last of the series of free concerts, which is to take place in the great hall of the College of the City of New York on

The Philharmonic Society—Visiting Artists and Novelties.

Schmitt, a composer new to local lists. Neither Mr. Damrosch nor Mr. Stransky scored the products of contemporary composers, but neither of them found a work of sufficient pith and moment to challenge frequent repetitions in the future. Mr. Damrosch's list was as follows: Symphonic poem, "Thobes".....Faelli Funeral march on the death of Nedraak.....Grieg-Halvorsen Concerto for violin, piano and string orchestra.....Debussy Symphonic suite, "Les Printemps".....Debussy Prelude, chorale and fugue (arranged).....Frank-Pérez Fantasy for flute.....Hüb Adagio for strings.....Lekau Symphonic suite.....Kolar Rhapsodic poem (for violoncello).....Granville Hancock Rumanian Rhapsodies 1 and 2.....Enesco

GLEE CLUBS TO COMPETE

Columbia, Dartmouth, Harvard and Pennsylvania Seek Prize.

On Saturday evening in Carnegie Hall, the glee clubs of Columbia, Dartmouth, Harvard and Pennsylvania will compete in a musical contest. After each club has sung three selections, a committee of judges will award a prize to the one showing the greatest ability. The project, entirely novel in American college circles, will depend upon the general public for its success or failure. The Inter-collegiate Musical Council, under whose auspices the meet is held, hopes to make it an annual affair.

The prize will be a library of music, presented by Rudolph B. Schirmer. The judges are Arthur Moes, Professor Horatio Parker and Arthur D. Woodruff. Aside from the competitive selections, the programme includes several noteworthy features, among which may be mentioned two selections by the University Glee Club of New York. The final number will be a rendering of the "Stein Song" by the 125 combined voices of the competing colleges.

It is believed that the meet will do a great deal to raise the standard of college glee club singing. While many undergraduate societies are already doing both serious and artistic work, healthy competition cannot fail to result in a heightening of ideals.

- The programme will be as follows: Romance.....Reisberger Toccata.....Widor Organ.....Appleton Chapel, Cambridge. Some Reckon Time by the Stars.....Rogers Setting.....Rogers Columbia Glee Club.....Feste Dartmouth Glee Club.....Buck At Sea.....Dartmouth Glee Club.....Original Medley of Dartmouth Songs.....Dartmouth Glee Club.....The Red and Blue.....Pennsylvania Glee Club.....Football Songs.....Cock Dartmouth Glee Club.....Bedouin Song.....Sullivan Dartmouth Glee Club.....New York Violin Solo, "Die Meisterlieder".....Wagner-Wilhelms chas. R. Griffith, Jr., of Dartmouth. Serenade.....Borodine Harvard Glee Club.....A Hong Kong Romance.....Hadley Long Ago in Alcala.....Messenger Pennsylvania Glee Club.....Selling Columbia Glee Club.....The Long Day Closes.....Sullivan Dartmouth Glee Club.....Stein Song.....Bullard, Garr, by Schirmer. Columbia, Dartmouth, Harvard and Pennsylvania Glee Clubs.

GRAND OPERA IN ITALIAN

Zuro Company Will Begin Spring Season To-Day.

Louis Zuro announces a spring season of grand opera in Italian, to be given at the Grand Theatre, beginning this afternoon. This will be the fourth consecutive season of opera given by Mr. Zuro, two having been given on the East Side and one on Broadway at Daly's Theatre. The repertoire includes, besides the older standard operas, "La Juive," which was given last season by Mr. Zuro, "Thais," "Tales of Hoffmann," "Huguenots," "Samson et Dalila," "La Favorita," "Norma," "Fedora," "Carmen," "Othello" and others.

The season will last eight weeks. Performances will be given every night and matinees on Sunday. Popular prices will prevail, ranging from 25 cents to \$1.50.

Thursday evening. A chorus of five hundred picked stingers from the high schools of greater New York will take part, under the direction of Dr. Frank Rix. The soloist for the occasion will be Marie Stoddard, and the orchestra will play numbers by Wagner, Dvorak and Tchaikowsky, all of which will be under the direction of Dr. Henry T. Fleck.

The annual students' performance of the Metropolitan Ballet School will be held on the large stage of the Opera House on Friday at 2:30 p. m., when about sixty students will take part in the performance. General Manager Giulio Gatti-Casazza has chosen more pupils from the school, and next season the corps de ballet of the opera will consist entirely of American girls.

The last public rehearsal for the season will be given by students of the Music School Settlement at the school, 55 East 3d st., this afternoon. The rehearsal is to take to the general public. The programme will consist of orchestral, ensemble and solo numbers.



MAX REGER



HEINRICH G. GNOREN

Mr. Zuro has engaged a large and capable company of artists, many of whom will make their New York debut with the company.

Among the artists engaged are: Alice Gentile, who will make her debut in "Carmen"; Mme. Capouta, Miss Mikari, Miss Alice Haeseler, Mlle. Anoz, and others. Among the tenors are Giuseppe Agostini, Plade Sinaas, William Guillam and Alfred Alexandro. The barytones include Pietro Modesti, Signor Antola and Signor Di Giacom. Among the basses are: Mr. Anicloni, Mr. Navarini and Pietro Nerisso.

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Present subscribers have the privilege, until September 20, of retaining the same seats for the corresponding series of 1914-15; but a prompt response to this notice, expressing their intention to renew their subscriptions, will be much appreciated. Subscribers wishing to take up their tickets now may do so by sending check for the proper amount, and subscription ticket books will be promptly forwarded by registered mail.

On October 5 the general sale of subscriptions will open at the Carnegie Hall box office, and all seats for which application for renewal has not been made will be considered available for allotment to new subscribers. Applications for new orders are now being received at the business office, and will be entered and assigned according to date of receipt.

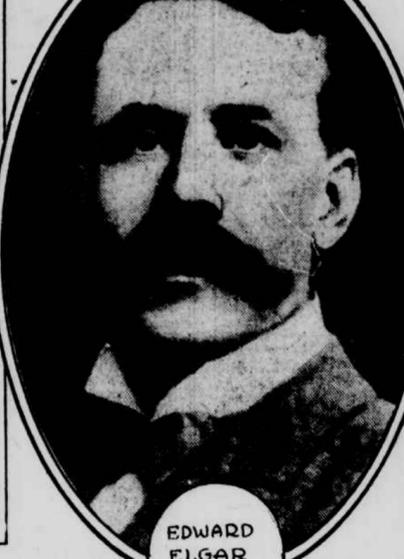
At Music Studios. On last Friday afternoon L. J. Padewski attended a musical at the Elinor Comstock School of Music, 199 Madison ave. It was a very enjoyable affair, specially arranged in Mr. Padewski's honor. The great Polish pianist listened with great interest to the playing of Miss Comstock's pupils, offered criticism as well as praise and finally suggested advice in regard to the youthful artists' future.

Misses Louise Scheffelin, Gretchen Schmidt, Ellen Augur, Clara Weiss and Margaret Bishop were among those who performed for Mr. Padewski.

Mr. and Mrs. Henry Holden Huss announce a professional pupils' recital, to be given to-morrow evening at Carnegie Chamber Music Hall. The entire three movements of the rarely heard triple concerto of Bach for three pianos will be given. The first movement of the piano concerto by Mr. Huss will also be played by Miss Payez. Mr. Huss has played this concerto here with the New York Philharmonic Society; the Boston Symphony Orchestra, in Boston; the Pittsburgh, Cincinnati and St. Louis orchestras, etc.

Hedwig Wiszwaniski, concert pianist and teacher, a pupil of prominent European masters, will be free after June 1 for engagements in either capacity.

On Friday afternoon, April 24, in the auditorium of Bamberger's store, in Market st., Newark, N. J., a programme was given by artist-pupil of Sergei Klban-



EDWARD ELGAR



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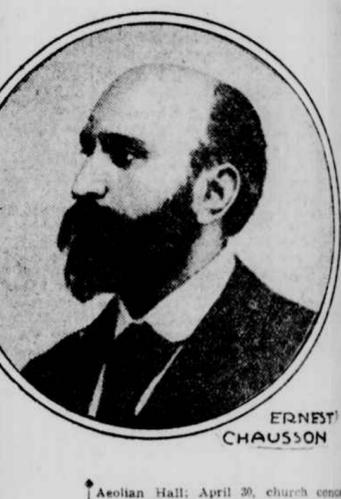
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EDWARD ELGAR

Edward C. Krapp, tenor soloist for the last ten years at the Chapel of the Incarnation, has accepted an offer from the Protestant Dutch Reformed Church of Flushing, where he will begin his duties the first Sunday in May. Mr. Krapp is a pupil of Walter G. Mattern, studio 105 East 57th st.

The pupils of Max Wellerson, studio 105 West 113th st., will give a piano recital in the Carnegie Chamber Music Hall on next Sunday evening at 8 o'clock. An attractive programme will be rendered by the students. Mary Scholnick, Russian cellist, will be the assisting artist.

Carl Figue presented Lois Finney Clark in a piano recital at the Figue Musical Institute, 128 De Kalb ave., Brooklyn, on Saturday evening, April 18. Miss Clark, who is a pupil of Mr. Figue, was assisted by Millicent Viola Jeffrey, soprano, a pupil of Mrs. Figue.

Mrs. Jean Vincent Cooper, a pupil of Sergei Klbanzky, was the soloist at the closing musical given by the Rubinstein Club, in the Waldorf-Astoria, on April 13. She sang two groups of songs, and was obliged to respond to an encore. Sergei Klbanzky has decided to remain in the city all summer, and will conduct a special summer course at his studio, 212 West 29th st., commencing June 1.

An interesting programme was given by pupils of Theodora Ursula Irvine, dramatic reader and teacher, at her studio in Carnegie Hall on Sunday, April 26. In spite of the inclement weather the studio was crowded, and the programme was evidently enjoyed by all present. It is seldom that such mature work is heard by amateurs. Especially noteworthy was the reading of Louise Dickson, who interpreted Browning's poem "The Tale." Ruth Cumming, one of Miss Irvine's pupils in impersonation, gave a staggard monologue that was greatly enjoyed. The pupils were assisted by Miss Ellerbusch, a young soprano, and Vernon Archibald, barytone. Harry Spier was at the piano, with Harry Oliver Hart accompanying. The final recital of the year takes place at the Waldorf on May 25, when Miss Irvine's pupils will be heard in Shakespearean scenes and scenes from modern novels.

Carlo Nicosia, musical director of the Century Opera House, after a very busy season both conducting and teaching, will close his studio at 115 West 63d st. Mr. Nicosia will leave for Chicago for a six weeks' engagement as musical director for the Ravinia Park Opera House, the season of which begins in the early part of July. He expects to return to the city about September 1 to resume his vocal lessons and to act as musical director at the Century.

Miss Adele Katz, pianist, a pupil of C. Virgil Gordon, 257 West 96th st., played in a recital at Ononta, N. Y., on Friday, April 24. She played compositions by Chopin, Schumann, Grieg and Liszt, and was received enthusiastically.

Ella Eachus-Behr was the accompanist for Nella Bryant at the band concert, Boston Road and 16th st. Mrs. Behr has had much experience as an accompanist and coach for singers. Her studio is at 26 West 95th st.

"Six Musical Moods" is a collection of piano pieces by Louis M. Elsholtz, com-

Aeolian Hall, April 29, church cantata, Immanuel Lutheran Church. During the week he is booked for a series of organ recitals in Wisconsin and Minnesota, to be preceded by a recital in Albany.

Claude Warford, tenor, was the soloist of the New Haven string orchestra at an annual concert for the library fund, which was given last Wednesday evening.

T. Tertius Noble, organist of St. Thomas's Protestant Episcopal Church, recently conducted his cantata, "Gloria Domini," and gave an organ recital at Calvary Protestant Episcopal Church, Louisville, Ky. The papers of that diocese made most favorable criticisms.

A free organ recital, the 112th of the popular series under the direction of Dr. William C. Carl, will be given in the Old First Presbyterian Church, Fifth avenue and 12th st., to-morrow evening, at 8:15 o'clock, by Harry Oliver Hart, A. A. G. O., organist and director of the music in the Clason Avenue Presbyterian Church, Brooklyn, and a post-graduate of the Guilman Organ School.

A viola and piano recital was given by Adolph Schmidt, violinist, and N. Y. violinist Peavay, pianist, before a large audience in Memorial Hall, Brooklyn, on Friday evening, April 24. Both artists were cordially received.

The Women's String Orchestra of New York, organized and managed by Kathryn Reisinger Smith, with Max Johnston, the violinist, as conductor, will give its annual concert with dances at the MacDowell Club, 188 West 85th st., next Wednesday evening, at 8:30 o'clock. Martina Johnston has been soloist with the Berlin Philharmonic Orchestra and the Boston Symphony in this country.

John W. Nichols, tenor, sang Handel's "Acis and Galatea" with the New York Oratorio Society, under the direction of Louis Arthur Russell, on last Thursday evening. On May 1 Mr. and Mrs. John W. Nichols gave a joint recital in Free donia, N. Y.

George Harris, Jr., tenor, is closing the busiest season in his career. He will again be under the direction of Max Lagren for the season of 1914-15. Mr. Lagren reports that he has already conducted Mr. Harris for next season as conductor of the most important organizations. Mr. Harris will sail for Europe on June 1.

An hour of organ music will be given at St. Thomas's Church this evening at 8 o'clock by T. Tertius Noble, organist. The programme will include selections from S. Wesley, Dubois, Boely, Mendelssohn, Mozart, MacDowell, Haller, Hervey and Elgar.

Clarence C. Hawden, tenor, has been re-engaged at the Washington Square Methodist Church. Miss Antoinette Harding, contralto soloist at the Fourth Church of Christ, Scientist, and Mrs. Winifred Mason, soprano for five years at the First Church of Christ, Scientist, in Brooklyn, have been engaged as soloists for the Central Church, this city. They have been pupils of Mrs. Laura E. Morrill, studio, Aeolian Hall.

REVERSED. This may be a new one to some of our readers: Enter to the only drink dispensary in the dusty southwestern town, an engineer on an examination trip. A crowd surrounds a happy-looking proprietor who is setting them up. One says: "Inform our engineer." "Jim just says the thin edge of an ore body on his Mountain prospect to-day, and he's being mighty good." Then follows an introduction to Jim, who declares with emphasis, "Yes, sir, I am within just one foot of a million dollars." A year later, happening into camp again, our engineer encounters Jim, sitting dejectedly on a bench in front of the same dispensary. After a drink, in reply to an inquiry about the great ore body, Jim states with emphasis, "Partner, I'm a million feet from it."—The Engineering and Mining Journal.

Musical Entertainments. A piano recital was given before a good sized audience of music lovers on last Tuesday evening in the Myrtle Room of the Waldorf-Astoria, by Miss Anna Ruta, a youthful pianist, who has attracted attention. She was assisted by Mme. Martha Kranich, soprano, and Master Mario Menestratt, violinist. The programme was varied, containing compositions by Scarlatti, Mendelssohn, Beethoven, Chopin, G. F. Haendel, Schumann, Rubinstein, Rachmaninoff, Tchaikowsky, Gilda Ruta and Liszt. The Beethoven, Chopin and Tchaikowsky selections were all well received, and the last number, Liszt's "Hungarian Rhapsody," No. 12, was welcomed by prolonged applause. Miss Ruta played entirely from memory. Mme. Kranich, dramatic soprano, sang several selections, "Vostre monie on te," a composition by Gilda Ruta, made a decided impression. Master Mario Menestratt, violinist pupil of Thomas Ruta, gave evidence of careful training in the execution of his various numbers.

Laura Maverick, mezzo-contralto, appeared as soloist with the Oratorio Society in Newark, N. J., on last Thursday evening. The Oratorio Society also produced Handel's "Acis and Galatea," "L'Allegro" and "Il Moderato," under the direction of Louis Arthur Russell. Carl Hahn, violoncellist; Laura Maverick and Fay Foster, composer-pianists, will give a joint recital for the Oratorio Society at Newark on May 11. The club will also be heard in one or two numbers on this evening, which marks the close of the society's activities for the season.

Edward Rechin, concert organist and accompanist, had a busy week. On April 25, at a musical, Waldorf-Astoria Hotel; April 27, accompanied Laura Coombs and others, Athene Club; April 28, song recital, Witherpoon Hall, Philadelphia; April 29, solo organist, Kriens Symphony Club,