NOTES AND COMMENT FROM THE WORLD OF MUSIC

DIPPEL URGES NATIONAL OPERA

Suggests Establishment by Government of University for Training Americans in the Art of Music.

IN a recent address before the Drama League, of Washington, D. C., Andreas Dippel made a plea for governmental endowment of music and urged that Congress found a conservatory at the national capital. Mr. Dippel said that the United States was almost alone of all civilized countries in refusing to afford aid to the fine arts, though it appropriated millions of dollars for material things. Mr. Dippel said in part:

"The trouble with most of the American girls who go abroad is that they imagine they are off on a vacation in a foreign land. Frequently an ambitious parent, without the investigation or knowledge that attaches to the simplest business transaction, will make sacrifices to send a daughter to Europe with the expectation that in a year or two a musical meteor will dash across the operatic sky. Unfortunately, in ninety-nine cases out of a hundred disappointment follows. Disaster comes when the student finally comprehends what it means to become an opera singer.

"I assert, without fear of successful contradiction, that more study and labor and a greater variety of requirements are necessary to achive success in the operatic world than in any other line of endeavor. In the first place, the singer must have good health. Physical vigor is absolutely essential, not only to withstand the strain of hard work, but to repel the constant danger of throat trouble which climatic conditions, badly ventilated theatres and other causes create. Inasmuch as the eye is to be pleased as well as the ear, the singer must have an attractive personality.

VIEW EUROPEAN TRAINING IN LIGHT OF A VACATION

"Long years must be spent in acquiring a thorough knowledge and understanding of the Italian, French and German languages, and, above all, there must be dramatic ability, which is born rather than acquired. It is one thing to sing and quite another thing to become a successful singing artist. It is no wonder that so many American girls, whose parents have overestimated their qualifications, return from their experience abroad with nothing but empty pocketbooks and heartaches, to tell the story of their vain endeavor.

"Now, when the American musician abroad has achieved distinction and with patriotic pride looks forward to an appearance in the United States, what is the outlook? There is at present in the United States only one city—New York—which maintains a permanent opera season. Boston, Philadelphia and Chicago have made considerable effort to have their own operatic organizations, but, unfortunately, could not continue them on account of conditions which are very familiar to me, but which I do not want to discuss on this occasion. Other cities have been visited by travelling companies, and Washington is fortunate if a week's opera is provided. Sometimes an entire year will pass without grand opera being heard within the confines of the national capital.

"When we contrast this paucity of good music in our own land with the generous public and governmental patronage which obtain abroad, and when we remember that in Brazil, Argentina, Mexico and even in little Costa Rica splendid opera houses are built, to be maintained by the governments, our feeling is one of deep regret. It is not because the American people fail to welcome or enjoy the best class of music. We have some wonderful orchestras in this country—none better, in fact, anywhere in the world—and grand opera is appreciated when properly presented.

"The trouble is, however, that the production of grand opera is necessarily a most expensive undertaking. The money required for scenery, costumes and properties and the large expenditure for orchestra and chorus, to say nothing of the salaries of the principals, is a sum so great that the price of admission necessarily is high. Grand opera, therefore, under present conditions in the United States, is not for the many but for the privileged few, and must be maintained by the subscriptions of the wealthy. The experiment has been tried repeatedly in this country of providing grand opera at so-called popular prices, but the result, with a few exceptions, was financially unsuccessful.

"But, as I have already intimated, the government of the United States does nothing for music. It expends over a billion dollars a year, with not a single penny for music or the fine arts. I am told that the appropriation for agriculture this year exceeds twenty million dollars. I do not question the wisdom of this expenditure, but I suggest that thousands of American citizens believe the government should devote at least a small sum to the one art which appeals to the highest sense.

"We maintain at West Point and Annapolis great institutions where, at enormous cost, young men are trained by the nation in the science of war. Would it not be a magnificent thing if the government would establish in Washington or New York or Chicago or anywhere else a university where American young men and young women could be educated in the art of music? Surely if there is a young man in each Congressional district who is worthy of being trained as an officer in the army or navy, there is some one who is equally deserving of having a musical talent developed.

"The United States is almost alone in its neglect of music. France appropriates $150,000 each year for the Grand Opera and the Opera Comique. Germany gives the Berlin Opera House at least $256,000 a year. Austria provides a much larger sum in Vienna, and even Switherland generously gratifies the musical instincts of her people. In this country it seems to be more important to spend money upon bugs and plants than it is to develop the human voice.

"With state universities everywhere enlarging their musical departments, for which the people willingly pay their share of taxes, it would not seem unreasonable to ask Congress to entertain favorably a proposition looking to the establishment of a national conservatory or university. The fact that it will take many years for such an institution to win world-wide fame is all the more reason why the initial steps toward its foundation should be immediately taken. If government recognition is to be denied—and it ought not to be denied without the appointment of a commission to investigate the subject—we must do what we can as organizations and individuals to develop the art of music.

"My suggestion for developing national opera in America would be that each city create an orchestra and chorus to act in conjunction with opera soloists. From an artistic point of view, this plan would be satisfactory, because it would develop the musical sentiment in each municipality, while as a business arrangement it would prove practical, because it would reduce all expenses, including railroad transportation, to a minimum.

"Here in the national capital I venture to express the hope that the time will come when the government of the United States will appreciate the fact that it will prove a good investment to foster the musical spirit of the people. We cannot in this republic bestow titles and other honors upon great musicians, as is done in foreign countries. We can, however, discover here and there young men and women upon whom a kind providence has conferred exceptional musical talent, and we can develop that talent so as to produce results which will increase our national glory. This ought not to be an idle dream. It ought to be a living reality. Your cordial sympathy and earnest cooperation will go far toward making it an accomplished fact."

ANTONIO SCOTTI AS DE NEVERS IN LES HUGUENOTS

MABEL GARRISON AS THE PAGE IN "LES HUGUENOTS"

PERCY GRAINGER, PIANIST-COMPOSER, AT AEOLIAN HALL NEXT THURSDAY AFTERNOON

"L'AMORE DEI TRE RE," AT METROPOLITAN THURSDAY

Montemezzi's tragic opera "L'Amore dei tre Re"—"The Love of the Three Kings"—which proved so popular last year, will be added to this season's repertory on next Thursday evening. The principal roles will be taken by the same artists as heretofore, including Miss Bori, Mmes. Duchene, Sparkes and Braslau and Messrs. Ferrari-Fontana, Amato, Didur, Bada and Audisio. Mr. Toscanini will conduct. Other operas of the week will be as follows:

"The Huguenots," to-morrow evening, with Mmes. Destinn, Hempel, Garrison, Egener and Mattfeld and Messrs. Caruso, Scotti, Rothier, Braun, Bada, Audisio, Rossi, Ananian, Reschiglian and Begue, Mr. Polacco conducting.

"Madame Sans-Gene," on Wednesday evening, with Miss Farrar, Mmes. Sparkes, Braslau, Fornia, Curtis and Egener and Messrs. Martinelli, Amato, De Segurola, Althouse, Leonhardt, Tegani, Bloch, Bada, Reschiglian and Begue, Mr. Toscanini conducting.

"Siegfried," on Friday afternoon, with Mmes. Gadski, Ober and Schumann and Messrs. Urlus, Whitehill, Reiss, Goritz and Ruysdael, Mr. Hertz conducting.

"Boris Godunoff," on Friday night, with Mmes. Ober, Delaunois, Duchene, Sparkes and Mattfeld and Messrs. Didur, Althouse, Rothier, De Segurola, Bada, Reschiglian, Audisio, Bloch, Rossi and Schlegel, Mr. Toscanini conducting.

Massenet's "Manon," at the Saturday matinee, with Miss Farrar and Mmes. Duchene, Braslau and Van Dyck and Messrs. Caruso, Scotti, Rothier, De Segurola, Reiss, Ananian, Reschiglian and Begue, Mr. Toscanini conducting.

"Die Walkuere," at popular prices on Saturday evening, with Mmes. Gadski (Brunnhilde), Kurt (Sieglinde), Robeson (Fricka), Sparkes, Schumann, Curtis, Mulford, Mattfeld and Duchene and Messrs. Berger, Braun and Ruysdael, Mr. Hertz conducting.

Paolo Martucci, the Italian pianist, will play at to-night's "opera concert." Mmes. Schumann and Braslau and Mr. Urlus will sing. The orchestra will be directed by Richard Hageman.

"Carmen" will be given as a special matinee for the benefit of the Emergency Fund on Monday afternoon, February 15.

"Parsifal" is announced for the afternoon of Washington's Birthday.

Philharmonic Orchestra.

This afternoon's concert of the Philharmonic Society, Josef Stransky, conductor, at Carnegie Hall will present Julia Culp, the Dutch lieder singer, in two groups of songs—one with orchestral accompaniment, including Richard Strauss's "To-morrow," Schubert's "Serenade" and "Ave Maria," and the other with piano accompaniment by Coenraad V. Bos, a group of three Mendelssohn and two Jensen songs. The orchestral numbers will be the Bach-Abert "Prelude, Choral and Fugue," Beethoven's Fifth Symphony, Dukas's "Sorcerer's Apprentice" and a suite by Arthur Hinton in three movements, founded on Keats's "Endymion."

The concerts on Thursday evening and Friday afternoon will be devoted to selections from Wagner, including the "Faust Overture," the overture to "The Flying Dutchman," prelude to Acts I and III of "Lohengrin," the introduction and finale to "Tristan und Isolde," Siegfried's Rhine journey from "Gotterdammerung," the Ride of the Valkyries and the "Siegfried Idyll." Two numbers which have not been played by the Philharmonic Society in several seasons are the Bacchanale from "Tannhauser" and the entrance of the Gods into Walhalla from "Das Rheingold."

Russian Ballet.

Miss Anna Pavlowa and her organization at the Century Opera House will begin the second week of their Saison Ballet Russe on Tuesday night with a change of repertory. For the four night performances of Tuesday, Wednesday, Thursday and Friday the programme will include "Chopiniana," a new ballet, created by Miss Pavlowa and her ballet director, Ivan Clustine, with music selected from the works of Chopin—preludes, mazourkas, waltzes and other movements all originally arranged for the piano, but now orchestrated by Glazounoff, especially for Miss Pavlowa. With "Chopiniana" at those four performances, "Amarilla" and eight new divertissements will form the balance of the programme.

At the Saturday matinee Glazounoff's "Raymonda" will be repeated, with a new set of divertissements. Saturday night "Amarilla" will be given again, with "Walpurgis Night" and another programme of eight divertissements.

The first of the four concerts of the Russian Symphony Society of New York will be given at the Century Opera House to-night. The programme will include Moussorgsky's opera, "Boris Goduno," in a concert adaptation made by Modest Altschuler, who will conduct, and the stellar soloist will be Adamo Didur, the basso of the Metropolitan Opera Company. Other vocal and instrumental stars of Russian birth will appear at the succeeding Sunday night concerts of this series, making the Pavlowa occupancy of the Century a Russian festival of four weeks. Another feature of the first concert will be Spendiarrow's symphonic tableaus, "The Three Palms," and the rest of the programme will include selections from Tschaikowsky, Jaernfelt, Arensky, Ilyinsky and Glinka.

Schola Cantorum.

The Schola Cantorum of New York, Kurt Schindler, conductor, announces a concert by selected choirs from the Schola at Aeolian Hall on Thursday afternoon, March 18. As Mr. Schindler has in the past made a point, whenever possible, of performing folk melodies with the best artistic settings procurable, so he has now chosen a programme which will include many folk songs that are little known. One of the features of peculiar interest will be a group of songs from the smaller Slav states now involved in the present world conflict—Bohemian, Moravian, Servian and Polish folk tunes, which have been arranged with skill and charm by Joseph Suk, a son-in-law of Dvorak and one of the leading composers of Bohemia. The concert will be given at 4 o'clock.

Russian Symphony.

The first concert of the three subscription symphony concerts of Russian music by the Russian Symphony Society, under the direction of Modest Altschuler, will take place next Saturday evening in Carnegie Hall. The assisting artist will be Miss Margaret Volavy, a Bohemian pianist. The programme is as follows:

Symphonic Fragment, "Apocalypse" Antonin Liadow
(From the Revelation of St. John the Divine, Chapter X)
Enchanted Lake
In Memoriam
Glazounoff's Fantasie
Piano Concerto
Miss Volavy and orchestra
Two Caucasian Sketches Ippolitow Ivanow
I. In the Aul (Mountain Village)
Viola Solo, Jacob Altschuler.
II. March Sardar (Caucasian Tribe)
(By Special Request)
Tschaikowsky's Sixth Symphony, "Pathetique"

Symphony Society.

Fritz Kreisler will again be the assisting artist with the Symphony Society of New York, Walter Damrosch, conductor, this afternoon at Aeolian Hall, in an all-Brahms programme, which includes the Academic Festival Overture, the Fourth Symphony and the Concerto in D for violin, with orchestra, played by Mr. Kreisler. The society will present a programme of dance music on Sunday afternoon, February 14. Miss Leginska, the English pianist, will play Liszt's Hungarian Fantasy, with orchestra. The complete programme is as follows:

Overture, "Roman Carnival" Berlioz
Dances from "Carmen" Bizet
Rhapsody, "Espana" Chabrier
Hungarian Fantasy for piano, with orchestra Liszt
Miss Leginska
Two Slavonic Dances Dvorak
Norwegian Dances Grieg
Polonaise Beethoven
British Folk Dances Grainger
"Molly on the Shore"
"Shepherds Hey"
Waltz, "Roses from the South" Strauss

The second of the five-master composer concerts, at Carnegie Hall, on Wednesday, presents Ferruccio Busoni in an all-Liszt programme. With the orchestra Mr. Busoni will play the Concerto in A and the Danse Macabre. He will also give as solos the two legends, "St. Francis Preaching to the Birds" and "St. Francis Walking on the Waves." The complete programme is as follows:

Symphonic poem, "Les Preludes"
Concerto in A for piano, with orchestra
Ferruccio Busoni
"Marguerite" from Faust Symphony
Two Legends
"St. Francis Preaching to the Birds"
"St. Francis Walking on the Waves"
Mr. Busoni
Symphonic poem, "The Battle of the Huns"
Danse Macabre
Mr. Busoni

CONCERTS OF THE WEEK.

Mrs. Clire Spencer, Irish contralto, who will appear in the "Salon Musical" at Carnegie Chamber Music Hall this evening, with the assistance of Richard Durrett, tenor, and Pietro Aria, violinist, will sing an air, "La Clemenza di Tito," by Mozart; the air "Ah Mon Fils," by Meyerbeer, and two groups of songs, including the old Gaelic air "Shule agra," arranged by Arthur Whiting.

Mme. Gertrude Auld will give a song recital in Aeolian Hall to-morrow afternoon, singing songs in French and Italian, among them several novelties. She will be assisted by Kurt Schindler at the piano. The programme follows:

Air de Venus Lully
Ariette de l'Opera gite Monsigny
Attiri-toue Veille Chansan
Les bonnes Dames de St. Gervais Jacques Dalcroze
Ariette "Plus ce Dieu" Gretry
Dors, mon enfant Tschaikowsky
Quand la bache tombe Gretchaninow
Rossignols, moucherotte Rimsky-Korsakoff
Air de la Reine de Shemakha Rimsky-Korsakoff
Se Florindo m'e fedele Scarlatti
Serenata Zandonai
Effet de neige (new) Poldowski
La Flute enchantee (new) Ravel
Obeissance Duparc
Dialogue, Malsen grise Massenet
L'heureux Vagabond, La Pavane Kouneu
Symbol's Song Kjerulf
Esmeralda Sevrais

Ethel Newcomb will give a piano recital in Aeolian Hall on Tuesday afternoon, playing a programme of ten numbers, as follows:

Prelude and Fugue, E minor, Op. 35, No. 1 Mendelssohn
Sonata, E flat major, Op. 31, No. 3 Beethoven
Impromptu, A flat, Nocturne, E major, Polonaise, E flat minor Chopin
Fantasie, F minor Schumann
Etude, C sharp minor, Op. 8, No. 12 Scriabin
Barcarolle, A major Leschetizky
Valse, A flat Rubinstein

A programme of representative sonatas, from Beethoven to modern times, will be played by Ossip Gabrilowitsch at his Aeolian Hall recital on Saturday afternoon, February 13. His programme follows:

Sonata, E minor, Op. 90 Beethoven
Sonata, A major, Op. 120 Schubert
Sonata, G minor, Op. 22 Schumann
(By request)
Sonata, Op. 35 (with Funeral March) Chopin
Sonata, Op. 74, B flat minor Glazounow

Leo Ornstein, at his second piano recital in the Bandbox Theatre this evening, will play the following programme:

Prelude, chorale et fugue Franck
Impressions from the Jungle Scott
The jungle, Dawn, Black Panther and the snake, Morning song in the jungle, Dance of the elephants
Six short piano pieces, Op. 19 Schoenberg
Pan (tone poem), Op. 42 Novak
Poeme, Berge, Meer Debussy
Images, 2me serie
Cloches a travers les feuilles, Et la lune descend sur le temple qui fut, Poissons d'or
Dwarf Suite Grieg-Liszt
At dawn, Dance of the dwarfs, Funeral march of a dwarf, At dusk, March grotesque

Mme. Maud Kraft will give this programme at her piano recital in Rumford Hall on Tuesday afternoon:

6 Preludes Chopin
Etudes Chopin
Nocturne Chopin
Polonaise Chopin
Sonata, B flat minor Liszt
Epilogue Liszt
Ballade de Petrarca, No. 121 Liszt
Etude Liszt
An der schönen blauen Donau, Strauss-Schulz-Evler

Miss Harriette Cody will give a piano recital at the Bandbox Theatre on Tuesday afternoon. Her programme will be as follows:

Sonata, Op. 26 Beethoven
Intermezzo, Op. 117, Waltz, Op. 39 Brahms
Le Cucou Daquin
Pastorale, Capriccio Scarlatti
A la Valse L. Schytte
Nocturne Frank Howard Warner
Gigue e Poudque Florence Parr Gere
The Gulls Richard Platt
Etude de Concert Ed. MacDowell

Percy Grainger, the young Australian pianist-composer, will give a recital in Aeolian Hall on Thursday afternoon. He will give the following programme: Organ prelude and fugue in B major, Bach-Busoni; variations and fugue on a theme by Handel, Op. 24, Brahms; (a) "In Ola Valley" ("I Ola Dalam"), Op. 66, No. 14; (b) "Cattle Call" (Kulok), Op. 66, No. 1, Edvard Grieg; (c) "Rotnamskiut," Halling, Op. 72, No. 7, Edvard Grieg; (d) "Colonial Song"; (e) "Mock Morris" dance, Percy Grainger; posthumous study in A flat, Chopin; "Ondine" (the Water Sprite), Ravel; "Triana" (The Gypsy Quarter of Seville), Albeniz.

The second Biltmore musical will take place on Thursday morning instead of February 12, when Enrico Caruso will appear with Mme. Marie Rappold and Leopold Godowsky, pianist.

Miss Elena Gerhardt will give her second song recital in Carnegie Hall on Saturday afternoon. This will be her programme:

Schöne Fremde; Die Lotosblume, Des Knaben Wunderhorn; Wer mainte dich so krank, Alte Laute; Der Nussbaum; In's Freie ..... Schumann
Auf dem Kirchhofe; Wiegenlied; Vergebliches Ständchen; An eine Aeolsharfe; Blinde Kuh; O liebliche Wangen ..... Brahms
Die drei Zigeuner; Ueber allen Gipfeln ..... Liszt
Du meines Herzens Kronleinl; Morgen; Wie sollten wir geheim sie halten; Traum durch die Dämmerung; Heimliche Aufforderung ..... Strauss

KNEISEL QUARTET.

The Kneisel Quartet gives the fourth concert of its New York season at Aeolian Hall on Tuesday evening, with Katharine Goodson as the assisting artist. The programme opens with the Quartet in E Minor ("Aus Meinem Leben"), by Smetana, followed by the Beethoven Quartet in E Flat Major, Op. 74. The concert closes with the Brahms Quartet in A Major, Op. 26, for pianoforte and strings, in which Miss Goodson will co-operate.

BOSTON SYMPHONY.

The performance of Spohr's concerto, for quartet of string instruments and orchestra, by the Boston Symphony Orchestra, at its concert in Carnegie Hall, Thursday evening, February 18, will enlist the services as soloists of Anton Witek, concert master of the orchestra; Walther Habenicht, leader of the second violins; Emile Ferir, viola, and Heinrich Warnke, violoncello. The other works performed at this concert will be Brahms's Symphony in C minor, No. 1, and Beethoven's overture, "Leonore III."

Andre Maquarre, the first flautist of the orchestra, will be the assisting artist in the performance of Bach's suite, for flute and string orchestra, at the Saturday afternoon concert, February 20. The other works on the programme are the First Symphony in E Minor, by Sibelius; "The Magic Flute" overture, by Mozart, and the "Freischuetz" overture, by Weber.

AT MUSIC STUDIOS.

An audience of considerable size enjoyed the mid-winter concert of the Hassell Conservatory of Music, 853 Marcy av., Brooklyn, which was held last evening at the Memorial Hall. The programme was made up of compositions by Moszkowski, Chopin, Liszt, Ravina, Weber, Tosti, Beethoven, Bendel, Massenet, MacDowell, Lalo, Miranda and Grieg. Among the pupils who took part were the following: Gladys Cook, Katherine Litterer, Grace Moore, Susie Rosenburg, Julia Stoll, Dorothy Teplitz, Mildred Tully, Dorothy Boyden, Mae Collins, Master Martin Broones, Alice Schulze, Edna Daniels, Harry Schildkret, Carrie Hayden, Dudley Cavanagh, Mrs. E. H. Morton, Thelma Pease, Theresa Janson, Joseph Fuchs and Antonio Miranda.

Mme. Alberta Carina, for the last six years the leading soprano of the Opera Comique, Berlin, and of the Royal Opera houses of Brussels and Amsterdam, and who is now appearing in concerts in this country, was the soloist at a concert given by the New York Theatre Club at the Hotel Astor. She won a distinct personal success. Her teacher, Wilhelm Augstein, formerly a voice teacher of Berlin, Germany, and now instructing voice culture at the Metropolitan Opera House Studios, was guest of honor on the same occasion and delivered an interesting address on "Grand Opera in America."

A song recital of unusual interest was given by the pupils of Graham Reed in his studio at the Pouch Gallery, 345 Clinton av., Brooklyn, last Wednesday evening. The pupils of Mr. Reed gave keen pleasure to the large number of musicians and music lovers present. Among those who took part were: Miss Mildred Seitz, Miss Helen Merriam, Otto Maschmeyer and Miss Eunice Holmes.

Marie Zaionshkowski is one of the most promising pupils of Miss Jessie G. Fenner's vocal studio, in the Metropolitan Opera House. She sings easily in four languages, and is bringing out some of the Polish lyric literature not familiar to the average New York audience. On Saturday evening, January 23, she appeared with great success at a concert given by the Polish Singing Society in Arlington Hall, St. Mark's Place, Brooklyn.

Lazar S. Samoiloff, the singing teacher, of Carnegie Hall, will give his pupils' recital next Saturday afternoon in the Wanamaker Auditorium. The Russian National Lyre Quartet, in Russian costumes, will sing Russian folk songs. The singers of the quartet recently appeared for the President in a concert at the White House in Washington. H. Okun and Al Russell will be at the organ and piano.

Mme. Buckhout sang in Brooklyn on February 4 a group of songs by Laurence J. Munson. The composer was at the piano. She also rendered a group of French duets with Graham Reed, the barytone.

Mme. Emma A. Dambmann, vocal teacher, gave her second musical at home at the Hotel Calumet, 340 West 57th st., yesterday afternoon. Mme. Dambmann received with Mrs. Charles Bliss, Mrs. John Haaren, Miss Donna Easley and Miss Fay Foster. Numbers were rendered by Miss Gertrude Gugler, Miss Ethel Wood, Miss Elizabeth Schuster and several other artists, and the audience thoroughly enjoyed the programme.

The members of Musicolony, under the leadership of Dr. Franklin Lawson, of Aeolian Hall, held a dinner at the Roma restaurant on Thursday evening, January 20. Many of the members were present, and the present and future plans of the colony, which is delightfully located in Rhode Island, were discussed. The musical programme was provided informally by Reed Miller, Nevada Van der Veer (Mrs. Miller), Miss Arthe, pianist; Dr. Lawson, tenor, and others.

Calista Rogers, soprano, pupil of S. Constantino Yon, of Carnegie Hall, was well received at a morning musical given by Caroline Beebe, pianist, at the residence of Mrs. Robert Mallory, on January 29.

The Bertrand de Bernyz Opera-Concert-Oratorio Society, of 58 West 72d st., of which Professor Bertrand de Bernyz is president, and which is organized for the purpose of aiding needy American talent and to promote grand opera in English and foreign tongues, is arranging a series of concerts for the people, in the Park Theatre, Columbus Circle. There will be a soloist ensemble of fifty voices and many soloists, who will sing many of the famous operatic selections. The principal soloists will be Misses Matilda Oberd, Marguerite Lefeber, Katherine Lieber, Anna Nebel and Jane La Branch, sopranos; Misses Myrtle Stitt and Mary Esther Corcoran, contraltos; Wendell Hart, tenor; Oscar Sayers and Reynolds Whitney, basso. Paolo Giaquinto will be the musical director and Luigi di Francesco will conduct the ensemble numbers. The latter was formerly conductor for Oscar Hammerstein.

The pupils of Gustav L. Becker, pianist, assisted by Miss Dora Becker, violinist, gave a very interesting musical at Mr. Becker's studio, 114 West 72d st., on last Wednesday evening. A programme of exceptional excellence was rendered before an audience of music lovers. Among those appearing were Miss Charlotte Jaeckle, Miss Ruth Sexton, Miss Celia Gridley and Mrs. Robert Goldbeck (widow of the composer).

Signor Mario Salvini, teacher of singing, of 114 West 80th st., is busy coaching his opera class for a concert and opera performance which will take place shortly. The following pupils of Mr. Salvini will take part in the concert: James Brown, Francesco Martinelli, Arnold Pear, Waclaw Stokawski, Frank Hanselt, Doinenico Le Luca, Louis Benlien and the Misses Lucy Stevens, Adelaide Brimhman, Rosa Lubinski, Lyle King, Fernanda De Silva, Charlotte Molinoff, Sofie Feiz-nbaum and Mina Pawlowa.

Philip Mittell, violinist and teacher, of the Van Dyke studios, Eighth av. and 50th st., recently presented a number of his pupils in concert. On last Thursday evening in Aeolian Hall Alice McCardell, pupil of Mr. Mittell, assisted in the song recital given by Gina Ciaparelli-Viafora, soprano, late of the Metropolitan Opera Company. Miss Margaret Reazor will play at Philadelphia next week. Oscar Wasserberger, another pupil, played at Amsterdam, N. Y., on Saturday, and will appear again on February 9 in a recital at Freeport, Long Island.

The pupils of Carolyn Beebe, pianist, of Steinway Hall, and of her sister, Helen Beebe, gave a pleasing musical at the residence of Mrs. James Gamble Rogers, 164 East 70th st., on Wednesday afternoon, February 3. On Friday morning Carolyn Beebe gave the last of a series of three morning musicals at the residence of Mrs. George Uotman, 126 Joralemon st., Brooklyn, before a large and fashionable audience. Miss Beebe was assisted by Gustave Langenus, clarinet, and Paul Kefer, violoncello. Her assistants at the two former musicals were Emily Gresser, violin; Vera Poppe, violoncello, and Cecilia Rogers, soprano, with Wilte Andre Benoist at the piano.

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Carnegie Hall, 3 p. m., concert by the Philharmonic Society; Aeolian Hall, 3 p. m., concert by the Symphony Society; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Century Opera House, 8:15 p. m., concert by the Russian Orchestra; Bandbox Theatre, 8:15 p. m., pianoforte recital by Leo Ornstein; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; Academy of Music, Brooklyn, 8:15 p. m., concert by John McCormack.

MONDAY—Metropolitan Opera House, 8 p. m., French opera in Italian, "Les Huguenots"; Aeolian Hall, 3 p. m., song recital by Gertrude Auld; 8:15 p. m., benefit concert by Germaine Schnitzer and Marie Narelle; Carnegie Hall, 8:15 p. m., singing by the Hampton Quartet and Harry Burleigh at the annual Hampton Institute meeting; Earl Hall, Columbia University, 4:15 p. m., lecture on "Mendelssohn" by John S. Van Cleve; Music Hall, Brooklyn, 8:15 p. m., illustrated lecture on "Beethoven's Sonatas," by Thomas Whitney Surrette and Elfrieda Stoffregen.

TUESDAY—Aeolian Hall, 3 p. m., pianoforte recital by Ethel Newcomb; 8:15 p. m., concert of chamber music by the Kneisel Quartet; Bandbox Theatre, 3 p. m., pianoforte recital by Harriette Cady; Rumford Hall, 3 p. m., pianoforte recital by Mme. Maud Kraft; Chapel of Union Theological Seminary, 4 p. m., historical organ recital by Clarence Dickinson.

WEDNESDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Madame Sans-Gêne"; Carnegie Hall, 3 p. m., concert of Liszt music by the Symphony Society; Woman's Cosmopolitan Club, afternoon, song recital by Francis Rogers; Earl Hall, Columbia University, 4:15 p. m., lecture recital by Miss Beatrice Wainwright of English songs of the seventeenth and eighteenth centuries.

THURSDAY—Metropolitan Opera House, 8 p. m., Italian opera, "L'Amore dei tre Re"; Aeolian Hall, 3 p. m., pianoforte recital by Percy Grainger; Carnegie Hall, 8:15 p. m., concert of the Philharmonic Society; Hotel Biltmore, 11:30 a. m., morning musical; Opera House, Brooklyn, 8:15 p. m., concert of Liszt music by the Symphony Society.

FRIDAY—Metropolitan Opera House, 1:30 p. m., German opera, "Siegfried"; 8 p. m., Italian opera, "Boris Godounow"; Carnegie Hall, 2:30 p. m., concert of the Philharmonic Society.

SATURDAY—Metropolitan Opera House, 2 p. m., French opera, "Manon"; 8 p. m., opera at popular prices, "Die Walküre"; Carnegie Hall, 2:30 p. m., song recital by Elena Gerhardt; 8:15 p. m., concert by the Russian Symphony Society; Aeolian Hall, 3 p. m., pianoforte recital by Ossip Gabrilowitsch; Horace Mann Auditorium, Columbia University, 8:15 p. m., concert of chamber music by the Elsa Fischer Quartet; Opera House, Brooklyn, 3 p. m., concert by the Symphony Society.