ANOTHER FRANCESCA TO BE HEARD AT THE OPERA THIS WEEK

By W. J. HENDERSON.

GIULIO GATTI-CASAZZA, the silent and pessimistic impresario of the Metropolitan Opera House, sweeping with melancholy eyes all the horizons of Europe and seeing no young singers arising to fill the places of those consummate masters and mistresses of the art of bel canto, Melanie Kurt, Margarete Ober, Carl Braun and Jacques Urlus, has at any rate discovered a new opera.

The title of the work is "Francesca da Rimini." It might also be called "L'Amore dei Tre Fratelli," since it deals with a tragedy caused by the marriage of a young woman to the old and ugly brother, her fatal passion for the young and handsome brother, and the betrayal of her secret by the jealous third brother.

The story is naturally not new. No story of love and jealousy can be. But doubtless some operagoers, who cannot be expected to occupy themselves with searching the records, will ask why the theme has not given us an opera before now. The answer is that at least fifteen are known to have been performed.

Without going into details as to librettists and theatres, the fifteen can be listed by the names of the composers briefly as follows: Mercadante, 1828; Massimiliano Quilici, 1829; Generali, 1829; Staffa, 1831; Fournier-Gorre, 1832; Borgatta, 1832; Nordal, 1840; Devasini, 1841; Canetti, 1843, Brancasso, 1844; Franchini, 1857; Boullard, 1866; Marcarini, 1871; Moscuza, 1877, and Cagnoni, 1878.

A theme which has been permitted to sleep since 1878 may well be taken up again. The libretto of Cagnoni's work was written by the librettist of "Aida," Ghislanzoni, a very competent author, and the opera had no small success. But evidently this impression was not lasting, since it has disappeared from the repertories of Italian opera houses.

The literary foundations of the Zandonai work seem to have been laid with much care. The composer has wisely followed the example of Montemezzi, composer of "L'Amore dei Tre Re," in choosing for his book a work by a distinguished Italian poet. It is Gabriele d'Annunzio's tragedy which he sets, but modifications needed for the lyric form, including the necessary condensation, have been made by Tito Ricordi, now head of the famous Milan publishing house.

In preparing a libretto for the use of auditors at the performances no attempt has been made to give a literal translation of the Italian text. The English words are from Arthur Symons's translation of D'Annunzio's poem, and it will be found that they do not fit the music at all.

For the operagoer who reads his libretto—and there are a few such people—this is a distinct gain. The English translations of Italian opera texts are usually such as make cultivated persons shudder. In this instance we have a literary creation before us, and something of the rare and radiant atmosphere of D'Annunzio is reproduced.

Riccardo Zandonai, the composer, is not wholly unknown here. His "Conchita," opera in four acts, was produced at the Metropolitan by the Chicago Opera Company in February, 1913. The work did not meet with public favor, chiefly by reason of its want of lyric beauty in the voice parts. It was an opera filled with strenuous action and declamatory utterance, projected across the footlights above an uneasy and at times turbulent orchestral sea.

Operas of this kind generally fail, and deservedly. Composers who lose sight of the fact that the business of dramatic music is to utter the great emotions of a drama and that this can only be done in large musical forms must go home and begin over. The story of Paolo and Francesca should offer rich opportunities for broad lyric expression, while at the same time the poem of D'Annunzio provides sufficient room for illustrated action and the quick play of brilliant conversation. The production will be observed with interest, and every operagoer will hope that it will give us a permanent addition to the repertory.

Orchestras are very sensitive plants. It has long been believed that one of the most difficult performances in this world is the production of a favorable balance at the end of a season of orchestral concerts. It is for this reason that great instrumental organizations must have guarantee funds or endowments. Such public benefactors as the late Joseph Pulitzer and the present Henry L. Higginson and Harry Harkness Flagler are not numerous, and their contributions to the sum of human enjoyment are of momentous importance.

The Philharmonic Society of this city, which is now marching triumphantly through its seventy-fifth season, rejoices greatly in the fact that its favor with the public, which at one time had fallen to a low level, is increasing. It is authoritatively stated that the receipts at the close of the last season were $86,000 larger than in the final season of Mr. Mahler's reign on the conductor's throne.

The subscription sale for the present season is $18,000 greater than that of last winter. The sales of single tickets have been so numerous that the officers of the society are now confidently hoping that the spring of 1917 will show an advance of $50,000 above the final Mahler season.

These facts ought to be cheering to every lover of music. They ought also to brace the nerves of the members of the Philharmonic Society to meet the futile jars of critical comment which disagrees with the artistic views of their conductor, Josef Stransky. The opinions of critics have never been known to outweigh the cash flowing in at the box office window. Money talks in music and the drama. It is the golden shower poured into the lap of the Danae of art by the great god Success.

Neither Mr. Stransky nor Mr. Damrosch seems to entertain the correct view. The latter, possessed of a ready wit, alert perceptions and an agile pen, occasionally writes chastening letters to newspapers which have failed to view his interpretations through his own lorgnon. Such communications are always welcome in newspaper offices. All that is asked is that they shall be good reading, and Mr. Damrosch's usually are. Mr. Stransky writes good English, but, being a foreigner, he does not feel sufficiently confident of his command of our tongue to write letters to newspapers. Furthermore, unless the present writer is misinformed, it is contrary to the Philharmonic conductor's policy to enter into any discussion of criticism, a policy which has many things to commend it besides safety.

Meanwhile, it must be admitted that the sensitiveness of the Philharmonic Society has been wounded on manifold occasions this season, though not in THE SUN. The editor of this department has been pained to note that the *Evening Post* seems "wrapped in the solitude of its own originality," when solemnly asseverating that the Philharmonic Society is the fortunate possessor of the one truly great conductor who addresses his art to the concerigoing public of New York.

Emerson said, "to be great is to be misunderstood." Certain other newspapers, notoriously the *Tribune* and the *Times*, appear to find it almost impossible to discern any solid merit in the performances of this conductor. Even THE SUN has from time to time been constrained to hint that in Mr. Stransky's readings of the classics there was an approach to what Erasmus called "the deep tranquillity of dulness." It has never gone quite so far as the inflammatory *Tribune*, which recently described a performance as sounding like the ticking of a news tape machine. In the opinion of THE SUN's recorder, this was unnecessarily cruel.

Furthermore, these other newspapers persist in the most flaming commendation of the playing of the Boston Symphony Orchestra and the readings of Dr. Karl Muck, and that, too, despite the fact that the Philharmonic is a home organization and ought to be the pride of local reporters.

But it has ever been thus. New York has no public spirit. Its citizens welcome good things from all the world and do not claim everything for their own city. But they have given unanswerable proof that they "indorse" Mr. Stransky. That being the case, criticism of the fullest and frankest kind can do neither him nor the Philharmonic any harm.

And standing upon the summit of its solitary peak, watching the eager throngs hastening toward Carnegie Hall what time the "Tasso" of Liszt or the "Pathetique" of Tschaikowsky is to be conducted, the *Evening Post* can boldly declaim the words of *Coriolanus:*

If you have writ your annals true, 'tis there
That, like an eagle in a dovecote, I
Fluttered your Volscians in Corioli:
Alone I did it. Boy!

THE WEEK OF OPERA.

Metropolitan Opera House.

MONDAY—"Il Trovatore," Mmes. Muzio and Homer, Messrs. Martinelli, Amato and Rothier.

WEDNESDAY, 8:15 P. M.—"Fidelio," Mmes. Kurt and Mason, Messrs. Sembach, Goritz, Weil and Braun.

THURSDAY—"Samson et Dalila," Mme. Homer, Messrs. Caruso, De Luca and Rothier.

FRIDAY—"Francesca da Rimini," Mme. Alda, Messrs. Martinelli and Amato.

SATURDAY, 1:45 P. M.—"Tristan und Isolde," Mmes. Kurt and Ober, Messrs. Urlus, Goritz and Braun.

METROPOLITAN OPERA HOUSE.

Manager Gatti-Casazza announces that "Francesca da Rimini," the new Zandonai-d'Annunzio opera, will have its American premiere at the Metropolitan Opera House Friday evening, December 22. The work is in four acts with two scenes in the last act.

With the exception of the second act the scenery was painted by Mario Sala of Milan. The second act setting, a mediæval tower in the castle of Malatesta in thirteenth century Rimini, equipped with the engines of warfare of those days, was done by the Venetian painter Pieretto Bianco, now a resident of New York. The costumes were designed by Caramba of Milan.

Maestro Giorgio Polacco, under whose direction the opera is being rehearsed, studied it with the composer last summer in Italy. By consent of Maestro Zandonai several cuts and modifications of the score have been made by Maestro Polacco with a view of heightening the dramatic effects. Stage Manager Jules Speck is in charge of the mise en scene and Giulio Setti of the chorus training. The cast will include Mmes. Alda, Edith Mason and Mabel Garrison, and Messrs. Martinelli and Amato.

Other operas of the week will be as follows:

"Il Trovatore" to-morrow evening, with Mmes. Muzio, Homer and Mattfeld, and Messrs. Martinelli, Amato, Rothier, Reschiglian and Audisio. Mr. Polacco will conduct.

"Fidelio" on Wednesday evening, with Mmes. Kurt and Mason and Messrs. Sembach, Goritz, Weil, Braun, Reiss, Leonhardt and Bloch. Mr. Bodanzky will conduct.

"Samson et Dalila" on Thursday evening, with Mme. Homer and Messrs. Caruso, de Luca, Rothier, Schlegel, Reschiglian, Audisio and Bloch. Miss Galli will lead the corps de ballet. Mr. Polacco will conduct.

"Tristan und Isolde" will be the week's Saturday matinee opera, with Mmes. Kurt and Ober and Messrs. Urlus, Goritz, Braun, Schlegel, Reiss, Bloch and Bayer. Mr. Bodanzky will conduct.

At to-night's opera concert a Puccini-Verdi programme will be given. Mabel Garrison will sing an aria from "La Boheme" and "Ah! fors'e lui" from "La Traviata." Edith Mason will sing "Un bel di" from "Madama Butterfly" and "Caro Nome" from "Rigoletto." Mme. Margarete Ober will sing "O Don Fatale" from "Don Carlos." Luca Botta will sing an aria from "Tosca" and Giuseppe de Luca will sing "Eri tu" from "Un Ballo in Maschera." The quartet from "La Boheme" will be sung by Mmes. Mason and Garrison and Messrs. Botta and de Luca and the quartet of "Rigoletto" by Mmes. Garrison and Ober and Messrs. Botta and De Luca. The orchestra under Gennaro Papi's direction will play the introduction to the third act of "Manon Lescaut," the "La Forza del Destino" overture and the "I Vespri Siciliani" overture.

"Tosca" will be sung on Saturday evening at the Brooklyn Academy of Music by Mmes. Muzio and Perini and Messrs. Botta, Scotti, Rossi, Malatesta, Bada, Begue and Reschiglian. Mr. Polacco will conduct.

A special matinee of "Haensel und Gretel" will be given on Christmas Day. The cast will include Mmes. Delaunois, Garrison, Homer, Tiffany, Le Fontenay and Robeson and Mr. Goritz. Richard Hageman will conduct.

CONCERTS, RECITALS, NOTES OF MUSIC.

The Symphony Society will have Josef Hofmann as the soloist at its concert at Aeolian Hall this afternoon. The pianist will play Chopin's concerto in E minor. The orchestral numbers will be Beethoven's symphony No. 4, the march from Rimsky-Korsakoff's opera, "Le cog d'or," and a "Russian Song" by the same composer.

At the society's concert to be given at Carnegie Hall on Thursday afternoon, December 21, the Christmas programme of the concert of yesterday will be repeated, in which the Symphony Orchestra was assisted by the full choir of the Cathedral of St. John the Divine and its conductor, Miles Farrow. The Symphony Society will begin its second subscription series of eight Sunday afternoon concerts at Aeolian Hall December 31, with Mme. Olga Samaroff as soloist.

Mischa Elman, violinist, will be the soloist at this afternoon's Philharmonic concert in Carnegie Hall. He will play Bruch's Concerto in G minor. The orchestra will play Gade's symphony No. 1 in C minor; Liszt's symphonic poem, "Les Preludes," and Delibes's ballet suite, "Sylvia." The orchestra is now at work rehearsing for the Jubilee Festival to be held in January, at which it will be assisted by the Mendelssohn Glee Club of New York and the Bach Choir of Bethlehem, Pa.

At the concert of the People's Symphony Society to be given in Carnegie Hall on Sunday afternoon, December 24, the Christmas carol "Stille Nacht" will be sung in the form of an arrangement made by Mr. Arens, for soprano solo, a chorus of twenty women's voices, string orchestra, harp and English horn. Alice Nielsen, soprano, will sing the solo part, and she will also be heard in other numbers. The orchestral selections include music from Humperdinck's "Haensel und Gretel," Pauline Mallet-Prevost, pianist, will play Beethoven's "Emperor" concerto.

The music at the concert of the Society of the Friends of Music at the Ritz-Carlton Hotel this afternoon will be supplied by a small orchestra, chorus of sixteen voices, George Hamlin, tenor, and Vernon d'Arnalle, barytone. The director will be Sam Franko. The programme consists of Bach's cantata, "Liebster Gott, wann werd ich sterben," and a concertino by Pergolesi, both said to be new to New York; a sinfonie of Richter, and another Bach cantata, "Du hirte Israels."

This evening, and on Thursday afternoon, December 21, Sacha Votitchenko, the Russian tympanon virtuoso, will appear at the Princess Theatre in his first recital of the season. He will present French, Russian and English music of the seventeenth and eighteenth centuries and Russian folk songs, in the collecting of which he had the assistance of Leo Tolstoy. Mme. Alma Clayburgh, soprano, will sing old French songs at the recital on December 17. Mr. Votitchenko is said to be the only living exponent of the tympanon. The instrument was invented by an ancestor of Mr. Votitchenko, and the one on which he will play was made at the command of Louis XIV, and presented as a wedding gift to the inventor's bride.

Yvette Guilbert, complying with numerous requests, will once more repeat at her concert this evening at the Maxine Elliott Theatre her programme of the Chansons de Montmartre. This will be positively the last hearing of this programme.

An all British trio, Ethel Leginska, English pianist; Evelyn Starr, Nova Scotian violinist, and May Mukle, English 'cellist, will play the Tschaikowsky trio in A minor as the chief number in the programme of the chamber music concert to be given to-night in the Harris Theatre.

To-morrow evening "The Messiah" will be given by the Columbia University Chorus, Prof. Walter Henry Hall conductor, in Carnegie Hall. The soloists to take part are Anita Rio, soprano; Marie Morrissey, contralto; Redfern Hollinshead, tenor; Frank Croxton, bass. An orchestra of sixty men will assist.

Charles Cooper, pianist, and Engelbert Roentgen, 'cellist, will give a joint recital to-morrow evening in Aeolian Hall. The programme follows: Sonata, A major, Cesar Franck; ballad, F minor, Chopin, Mr. Cooper; "Shule Aroon," Julius Roentgen, Mr. Roentgen; sonata, D minor, Debussy.

The first two concerts by the Musical Art Society of New York, Frank Damrosch, director, will take place in Carnegie Hall on Tuesday evening. The choir will be assisted by Merle Alcock, contralto, and by the orchestra of the New York Symphony Society. The programme follows:

Part I.—Ave Regina, Palestrina; Freut euch, Ihr lieben Christen, Schroeter; The Spirit Also Helpeth Us, Bach; La Vierge a la Creche, Franck; Christmas song, Herzogenberg. Part II.—The Blessed Damosel, for messo soprano solo, women's voices and orchestra, Debussy. Part III.—Song of Darthula, Brahms; In These Delightful Groves, Purcell; The Fountain, Elgar; The Shower, Elgar; Chorus of Angels from Goethe's "Faust," Liszt.

May Peterson, soprano, will give her only New York recital of the present season next Tuesday afternoon at Aeolian Hall. Her programme, in four parts, will include songs in French, German, Italian and English, and by composers classic, modern and contemporary.

Compositions written for George Barrere by Charles T. Griffa and A. Walter Kramer, will have a first hearing at the concert of the Barrere Ensemble, to take place at the Cort Theatre on Tuesday afternoon. Helen Stanley, soprano, will assist in the programme. She will sing old and modern French songs alternating with modern Russian and American lyrics. The Serenade in C minor by Mozart, and a quartour for four flutes by Kreutzer, will complete the offering of the Barrere Ensemble.

Alphonse Grien, barytone, will give his first New York recital at Aeolian Hall on Tuesday evening. His programme comprises songs by Schubert, Haendel, Huhn, Coombs, Arens, Strauss, Schumann and Homer.

Reinhold de Warlich, barytone, will give a song recital at Aeolian Hall on Wednesday afternoon. His programme comprises the "Tailismann" of Schumann; a Christmas Song Cycle, opus 8, by Cornelius; early English and Scotch songs, with the latter songs sung to arrangements made by Fritz Kreisler; early and modern French songs, and Russian songs. Fritz Kreisler will assist by playing the accompaniments.

Theodore Von Hemert, Dutch barytone, and Charles Leech Gulick, American organist, will give a joint recital in Aeolian Hall on Thursday evening, December 21. The barytone will be heard in airs and songs by French, German and American composers. The organist will present music by Bach, Widor, Wolstenholme and other writers.

Ernest Schelling, pianist, will give a recital at Carnegie Hall on Tuesday afternoon, December 26. A novel feature of his programme will be a Passacaglia, by Emile Blanchet, played from manuscript.

Mme. Barrientos will arrive from Spain via Havana about December 26. She will immediately proceed upon her concert tour, which she opens on January 6 at New Orleans. She will join the Metropolitan Opera in January.

The Flonzaley Quartet's second concert of the season will be given in Aeolian Hall Friday evening, December 29. This will be an extra concert, complimentary to subscribers, but available to the general public at box office prices. The programme will be composed of novelties.

Fritz Kreisler will give his fourth violin recital in New York in Carnegie Hall Sunday afternoon, December 31.

Ossip Gabrilowitsch will make his first appearance in America as conductor at the Manhattan Opera House on New Year's eve. The pianist will appear on the same programme as soloist as well. It will be an all Tschaikowsky programme, the symphony being the popular "Pathetique." Mr. Gabrilowitsch will play the Tschaikowsky concerto under the baton of Arnold Volpe. The other orchestral number under the pianist's leadership will be the overture "Francesca da Rimini." There will be a specially selected orchestra of eighty pieces.

Rudolph Ganz, pianist, and Albert Spalding, violinist, will give a joint recital at Aeolian Hall on the afternoon of New Year's Day.

George F. Boyle, Australian pianist-composer, will give a recital at Aeolian Hall on Tuesday afternoon, January 2. Some of Mr. Boyle's own compositions will be included in the programme.

John McCormack, the Irish tenor, who has just completed an extensive tour of the West and South, will open his season in the East with a concert at the New York Hippodrome Sunday night, January 7.

Mr. Paderewski will give his second New York recital in Carnegie Hall Tuesday afternoon, January 9.

CONCERTS OF THE WEEK.

SUNDAY—Philharmonic Society, Carnegie Hall, 3 P. M.; Symphony Society, Aeolian Hall, 3 P. M.; Society of the Friends of Music, Ritz-Carlton Hotel, 3 P. M.; Yvette Guilbert, French songs, Maxine Elliott's Theatre, 8:30 P. M.; chamber music concert, Harris Theatre, 8:30 P. M.; Sacha Votichenko, Tympanon recital, Princess Theatre, 8 P. M.; opera concert, Metropolitan Opera House, 8:30 P. M.; Aborn opera concert, Park Theatre, 8:30 P. M.

MONDAY—Columbia University Chorus, Carnegie Hall, 8:30 P. M.; Charles Cooper, pianist, Engelbert Roentgen, cellist, joint recital, Aeolian Hall, 8:15 P. M.

TUESDAY—May Peterson, soprano, Aeolian Hall, 3 P. M.; Barrere Ensemble, Cort Theatre, 3 P. M.; Musical Art Society, Carnegie Hall, 8:30 P. M.; Alphonso Grien, barytone, Aeolian Hall, 8:15 P. M.

WEDNESDAY—Reinhold de Warlick, barytone, Aeolian Hall, 3 P. M.

THURSDAY—Symphony Society, Carnegie Hall, 3 P. M.; Sacha Votichenko, Tympanon recital, Princess Theatre, 3 P. M.; Charles Leech Gulick, barytone, Theodore von Hemert, organist, joint recital, Aeolian Hall, 8:15 P. M.

A NEW DANCE CLUB.

It Is Called Without Prejudice "Paradise."

America's smartest ballroom and the first ever designed by artists especially for a dancer is Margaret Hawkesworth's Paradise, at the corner of Eighth avenue and Fifty-eighth street, which will have its formal opening next Wednesday night. Josef Urban, the famous scenic artist, and Raphael Kirchner, Europe's painter of pretty women, together designed the new ballroom to embody their ideas of an ultra modern "paradise" for dancers. Miss Hawkesworth conferred daily with the artists and the result is largely an expression of her own personality.

Paradise is comfortably proportioned. It has perfect light and ventilation and the best dancing floor ever laid in this country. It has its private elevators, its own private kitchen, its own staff of uniformed waiters and its own ten piece orchestra, under the direction of Joseph Schmidt, which formerly played for Miss Hawkesworth at the Plaza Hotel. The decorations and furnishings are exquisitely luxurious. Everything has been designed in the key of the room down to the menu cards and the chairs. More than $10,000 has been expended to give Miss Hawkesworth and her dancing partner, Alexander Kiam, the most wonderful ballroom ever known in this country.

There will be daily teas from 4:30 to 6:30, and daily supper dances from 11 until closing time. On Sunday there will be an elaborate dinner, with dancing starting at 7 o'clock. New Year's eve will be devoted to festival. The opening on Wednesday night next will be one of the most important dancing events of the season. Paradise is what the exclusives and the fashionables have been waiting for; it is the de luxe dancing place that the debutantes and their mothers have desired. The direction, it is needless to say, will be very much to the social register.

BROOKLYN SOCIAL NOTES.

MISS HELEN WARD, daughter of Mrs. Edwin Carrington Ward, will be presented by Mrs. Samuel Bowne Duryea at a reception in her home, 46 Remsen street, on Thursday afternoon. In the evening there will be a dinner of forty-five covers, after which the party will attend the Christmas dance at the Heights Casino.

In the group of debutantes surrounding Miss Ward will be Miss Margaret Shaw, Miss Helen Hoyt, Miss Elisabeth Armstrong, Miss Hazel Hopkins, Miss Marie Dorsey, Miss Dorothy de Pollier, Miss Selena Kearns, Miss Katharine Dana, Miss Agnes Thompson, Miss Constance Tyler, Miss Catharine Baker, Miss Mona Kane, Miss Laura Dudley, Miss Constance Gray, Miss Emily Goetze, Miss Mabel Coutts, Miss Frances Coutts, Miss Zorka Polak, Miss Lois Grace Smith, Miss May Carrie Pratt and Miss Winifred Ward, a young sister of the debutante.

Mrs. Duryea will be assisted in receiving by her nieces, Mrs. Robert Low Pierrepont, Mrs. Ralph Duryea Reed of Manchester, N. H.; Mrs. Charles B. Baldwin of Baltimore and Mrs. Herman Carl Weber.

The dance which Mr. and Mrs. James Guthrie Shaw and Mr. and Mrs. Harvey Murdock are giving at the Heights Casino next Friday evening to introduce their daughters, Miss Margaret Shaw and Miss Priscilla Murdock, will be preceded by two dinners at the Hotel Bossert. The debutante contingent will dine in the grill and the intimate friends of the hosts and hostesses will be entertained in the main dining room. It promises to be the largest private dance of the season.

Miss Florence Hoyt Fuller, daughter of Mrs. Herman D. Best, will be married to Harold Nelson Munger on Tuesday evening, January 30, in St. Mark's Methodist Episcopal Church, Flatbush. The Rev. Daniel Dorchester, former pastor of St. Mark's, who is now in Boston, will perform the ceremony and the reception will be held in the home of Mr. and Mrs. Best, 1590 Ditmas avenue.

The bride will be attended by a matron of honor, Mrs. Raymond Macomore Partridge, and four bridesmaids, Miss Madeleine B. Munger, sister of the bridegroom; Miss Charlotte Leef, Miss Ethel Chapman and Miss Florence Pouch.

Mrs. Alexander Jacobus Sheldon of the Shore Road will give a tea and dance for her daughter, Miss Florence McGregor Sheldon, on Friday afternoon, January 5, at the Brooklyn Woman's Club. Miss Sheldon was to have been introduced last year but her debut was postponed because her mother was in mourning.

This season's entertainment for the United Neighborhood Guild is to be "A Persian Night" and will be given at the Masonic Temple on Friday evening, January 12. There will be tableaux from Edmund Dulad's illustrations of Omar Khayyam and all the programme girls and flower and bonbon vendors will be in Oriental costume. The programme will be followed by general dancing.

Mrs. Grant R. Pitbladdo of 601 Ocean avenue will act as hostess for the Christmas dance of the Virginia Dare Chapter, Sons and Daughters of New England, of which Mrs. Valentine Hall Everson is regent. It will be given Thursday evening, December 28.

Mr. and Mrs. Robert B. Honeyman of 36 Montgomery place will give a large dinner for the friends of their son and daughter, Robert Honeyman, Jr., and Miss Emilie Honeyman, at the Hotel Bossert next Saturday evening. Later the party will attend the Cinderella dance at the Heights Casino.

A danse en masque is being arranged for Christmas night at the Brooklyn Woman's Club by Mrs. Robert Honeyman, Mrs. Thomas Lonsdale Leeming, Mrs. Paul Grout, Mrs. Henry L. Kenyon and Mrs. Harry L. Kenyon.

MUSIC TEACHERS AND PUPILS.

An exceptionally fine concert was the third Beethoven sonata recital given recently by Mr. and Mrs. Alexander Block in the Straus Auditorium of the Educational Alliance, 197 East Broadway. The Beethoven sonatas for violin and piano played by these highly talented musicians were Opus 12, No. 1, D major (No. 1), Opus 30, No. 3, G major (No. 3), Opus 47, A major (No. 9). On January 7 in Cooper Union they will play the Kreutzer Sonata and the Vitali Chaconne.

On December 19, at 8:30 o'clock, "Francesca da Rimini" will be given in Amy Grant's series of Opera Recitals at the Hotel Plaza.

A capacity audience, in spite of the stormy weather, crowded the studios of Mrs. Jessie Fenner-Hill of the Metropolitan Opera House Studios, when one of the regular students' recitals took place. The guests of honor were Miss Winifred Young, pianiste, who added to the programme two Debussy numbers, and Miss Florence A. Redfield, diseuse, whose numbers were an attractive part. Several new singers made their initial bow to any audience, and among those of Mrs. Fenner-Hill's pupils to sing were the Misses Casimira Kankowska, May Shannon, Rose Karsh, Jeanette Thomas, J. Adele Puster, Catherine F. Brown, Isobelle Klemyer and John A. Walsh. Mrs. C. E. Manierre's piano number was a delightful part of the programme. The singers had the able assistance of M. Emiliano Renaud at the piano. The selections were taken from Debussy, Hahn, Charpentier, Puccini, and the American composers H. T. Burleigh, John Barnes Wells, J. H. Rogers, Gilbert Spross, Charles W. Cadman, Oley Speaks and Florence Turner-Maley.

John Smith, pupil of Mme. Hopekirk, is having a very successful season as teacher of piano at his studios, 2243 Broadway.

Mme. Buckhout, "the singer of dedicated songs," has just been engaged as soloist at the great national seven day American musical convention to be held in Lockport, N. Y., September 30 to October 6, 1917.

Esperanza Garrigue's artists pupil, Jean Neville, formerly contralto soloist at Dr. Parkhurst's church, has been engaged for the season 1916-17 at the De Soto, Savannah, Ga., and is heard there every week with orchestra. When Miss Neville left the Parkhurst church position to go on tour the position was filled from the Garrigue studios by Eleanor Painter, who sang her solos as mezzo-soprano. Miss Painter developed later into a full operatic soprano, studying her German grand opera repertoire in Germany, where she had sensational success.

Mme. Helena Theodorini (Baroness d'Harmezak), voice specialist and instructor in the art of singing, has opened studios at 5 West Eighty-second street. Mme. Theodorini is recommended highly by Enrico Caruso, Giulio Gatti-Casazza, Cleofonte Campanini and other illuminati of the operatic world.

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Thurs. at 8. Samson et Dalila. Homer; Caruso, De Luca, Rothier. Cond., Polacco.
Fri. at 8. First Time. Francesca da Rimini. Alda, Garrison, Mason, Sparkes, Braslau, Delaunois, Perini; Martinelli, Amato, Bada, Malatesta. Cond., Polacco.
Sat. Mat. at 1:45. Tristan und Isolde. Kurt, Ober, Urlus, Braun, Goritz. Cond., Bodanzky.
Xmas. Day Mat. Mon., Dec. 25, at 2:30 (50c. to $2.50). Hansel und Gretel. Garrison, Delaunois, Homer; Goritz. Cond., Hageman.
NEW YEAR'S DAY MAT. Jan. 1 at 1. PARSIFAL
Tickets on sale To-morrow at 9 A. M.
TO-NIGHT at 8:30 (50c to $1.50) PUCCINI-VERDI PROGRAMME
GARRISON, MASON, OBER; BOTTA, DE LUCA. Entire Orchestra. PAPI Conductor.
HARDMAN PIANO USED.

AEOLIAN HALL
THURSDAY AFTERNOONS JANUARY 4, 11, 18 and 25
FOUR HISTORICAL SONG RECITALS by MARCELLA
SEMBRICH
FRANK LA FORGE at the Piano (BALDWIN)
Subscription Tickets $10, $7.50 & $5, at Aeolian Hall or WOLFSOHN MUSICAL BUREAU, Mgrs., 1 W. 34 St.

Max Sanders' Announcement:
HARRIS THEATRE, To-night at 8:15.
ETHEL LEGINSKA
MAY MUKLE Cellist and EVELYN STARR Violinist
In a Chamber Music and Solo Program
Vocalist, BEATRICE Bowman
Tickets $1.50 to 50c at Box Office. Bryant 31.
Harris Theatre, Sunday, Dec. 31st, at 8:15.
SAM Franko's Orchestra
Carnegie Hall, Sun., Dec. 31, at 9:30 P. M.
Russian Symphony
Orchestra (Soloists to be announced later).
Boxes, $25 & $18. Res. Seats, $2 to 50 cts.

Maxine Elliott Theatre, 39th St., nr. B'way.
YVETTE GUILBERT
Last Four Recitals.
TO-NIGHT AT 8:30
Positively Last Time
CHANSONS DES GANTS NOIRS.
Friday next, Dec. 22, at 3.
The Art of Interpreting Songs.
Third and Last Lecture.
Sunday Evening, Dec. 24, at 8:30.
SPECIAL CHRISTMAS PROGRAM.
Dir. Cath. A. Bamman. Knabe Piano

CARNEGIE HALL, Tues. Aft., Dec. 26, at 3 | Piano Recital
SCHELLING
Seats Now on Sale. Tickets purchased for Nov. 23 can be exchanged. Steinway Piano.

PRINCESS. TO-NIGHT at 8. Also next Thurs., W. 19 St. Thurs. Aft. at 3
REVIVAL OF A FORGOTTEN ART.
SASHA VOTITCHENKO
Distinguished Soloist of the Tympanon-Royal (a Prototype of the Spinet), assisted by Alma Clayburg, Nathalie & Victoria Boshko. Seats $2.50 to $5. Box office or Mrs. HERMAN LEWIS, 402 Mad. Ave.

Carnegie Hall, Tues. Ev., Dec. 19, at 8:15
MUSICAL ART SOCIETY
CHRISTMAS CONCERT
MR. FRANK DAMROSCH, Director.
Seats at Box Office or Art Soc., Aeolian Hall.

Cort Theatre, Tues. Aft., Dec. 19, at 3.
Barrere Ensemble
OF WIND INSTRUMENTS
Helen Stanley
Seats on sale at Box Office, $2 to 50 cts.
Direction Catharine A. Bamman.

Carnegie Hall, Sun. Aft., Dec. 24th, at 3:15.
PEOPLE'S SYMPHONY—F. X. Arens, Condr.
Special Christmas Program with
MISS ALICE NIELSEN Prima Donna Soprano
and Pauline Mallet-Prevost, Pianiste.
LOWEST PRICES—Tickets at R. 1106, 32 Union Square (Stuyvesant 1753) and Macy's.

AEOLIAN HALL.
Wed. Aft., Dec. 20, at 3
REINHOLD Warlich-Kreisler Song Recital FRITZ AT THE PIANO.
Seats 50c. to $2. Boxes $15 & $18, at Box Office. Steinway Piano.

Aeolian Hall, To-morrow Evening at 8:15.
CHARLES ENGELBERT
COOPER-ROENTGEN
Piano and 'Cello Recital. (Steinway Piano.)
Tkts. Florence L. Pesse, 1 W. 34, & Aeolian Hall

Carnegie Hall, Sunday Aft., Dec. 31, at 3.
Tickets 75 cts to $2. Boxes $15 & $18
Now at Box Office.
KREISLER
Direction C. A. Ellis. Steinway Piano Used.

AEOLIAN HALL, Tues. Ev., Dec. 19, at 8:15
ALPHONSO GRIEN Baritone
Song Recital. Tickets $2 to 50c.
Apply E. H. Arens, Mgr. People's Symp. Concerts, 32 Union Square and Box Office.

MAY PETERSON
Only N. Y. Recital, Tues. Aft., at 3. Aeolian Hall, DEC. 19. Seats now.

CARNEGIE HALL, THURSDAY AFT. JAN. 11 at 3
THE SOCIETY OF FRIENDS OF MUSIC
announce an extraordinary concert by the
PHILADELPHIA ORCHESTRA
LEOPOLD STOKOWSKI, Conductor.
JOSEF HOFMANN AND FRITZ KREISLER
(STEINWAY PIANO). Seats Now on Sale at Box Office or Wolfsohn Bureau, 1 W. 34 St.

Manhattan Op. Ho. Mngt. Morris Gest. New Year's Eve. Concert, Sunday, Dec. 31, 08811
GABRILOWITSCH
will conduct for the first time in America an orchestra of 81 musicians in a Tschaikowsky programme: Francesca da Rimini; Symphony Pathetique, and will play the piano concerto op. 23, with Arnold Volpe as conductor for the concerto.
Prices 25c., 50c., 75c., $1.00, $1.50.
Mgt. J. Mandelkern; Arr't Loudon Charlton

Carnegie Hall, Tues. Night, Jan. 9, at 8:15
FIRST APPEARANCE IN NEW YORK
CINCINNATI SYMPHONY ORCHESTRA
DR. ERNST KUNWALD, Conductor.
Seats 75c. to $2. Boxes $12 & $15 at Box Office, or C. L. WAGNER, 1451 Bway. Tel. 2287 Bryant

PHILHARMONIC
JOSEF STRANSKY, Conductor.
This Afternoon at 3, Carnegie Hall.
SOLOIST MISCHA ELMAN
GADE, Symphony No. 1; LISZT, Symphonic Poem, "Les Preludes"; BRUCH, Concerto for Violin and Orchestra; DELIBES, Ballet Suite, "Sylvia."
Tickets at Box Office. Felix F. Leifels, Mgr.

Oratorio Society
"The Messiah"
CARNEGIE HALL Thurs., Dec. 28, 8:15 Sat., Dec. 30, 2:15
Distinguished soloists, orchestra, chorus of 350
Louis Koemmenich, Conductor
Seats 75c to $2.00 at Box Office or 1 W. 34 St.

Aeolian Hall, New Year's Day (Mon.) at 3.
GANZ SPALDING JOINT RECITAL
TICKETS $2.00, $1.50, $1.00, 75c & 50c. at Box Office. STEINWAY PIANO.

Aeolian Hall, Fri. Eve., Dec. 29, at 8:15.
Flonzaley
PROGRAM OF NOVELTIES
50c to $2. Mgt. Loudon Charlton.

Aeolian Hall, Sat. Aft., Dec. 30, at 3.
BAUER AND THIBAUD
Mgt. Loudon Charlton. Mason & Hamlin Piano