MANY AND RIDICULOUS ARE THE FADS OF SINGING TEACHERS

Beds, Broomsticks, Peanuts, Electric Bells--Everything Except Long Practice and Hard Work--Used by Charlatans to Develop Proper Tone Production by Pupils

By W. J. HENDERSON.

Of the making of methods there is no end and much singing is a weariness to the flesh. Since Porpora wrote on a single sheet of music paper all that the world of 1700 knew about singing and compelled Caffarelli to work on that lesson for six years, there have been ten thousands methods, as many short cuts to vocal perfection and finally the occupation of the earth by a million "fads." Gentle reader, did you ever hear of the umbrella method? Why should you? Know, then, that the secret of singing is to visualize the column of tone as an umbrella and by one grand push on the handle to open up the great big sound in the throat!

That is but a trifle. Consider the many madnesses of method. A few are now to be enumerated. Let us call them fads.

Nasal resonance! That is the leader. It is a real and scientific principle if correctly applied, but when it is treated as the secret of the art, it causes just plain singing through the nose. It produces what may be classified as the "jewsharp" tone.

The fad of vocalizing upon the sounds "Aw" and "Oh." Both cause guttural and ultra "dark" tones, with a stiff throat and cramped tongue, and a corresponding difficulty in pronunciation.

These vowels were forbidden in the old school for early practice, as they caused the fault known as the "Tona Frontale" or forehead tone, the "hooty," hollow sound which is now so prevalent. The natural or instrumental sound of the human voice is "Ah," because it is the sound which issues from the vocal organs after taking breath, if nothing is allowed to change in the throat and the articulatory organs. Therefore it was chosen by the old school as the medium for the primary exercises.

Trumpet or protruding lips, irrespective of the vowel or consonant sung, for the supposed sake of added resonance. Clear pronunciation is thus impossible, a mushy quality comes into the voice, which sounds large in the studio and small in the theatre. Pianissimo singing is impossible with this mannerism, because the piano voice must approach "voix blanche" and be as clear as possible, not breathy and whistly, which this mode of singing would cause.

The fad of the continually lowered soft palate, which causes monotony of color and reedy tone, often becoming disagreeably nasal.

The fad of the raised soft palate, locally accomplished, which causes throat stiffness, tightened "fauces," a rear or hollow tone.

The fad of the ultra high larynx, which causes the "chicken" voice. The "necktie" tenor with the tones of the domestic goat is one product.

The fad of abdominal breathing, so called, which destroys the costal or rib support of the breath, causing a breathy and hollow tone without ring, a poor and scooping attack, and often "flat" singing. It is at best a misnomer, originating with one Dr. Mandl of London about 1856. It has done more harm to the art of singing than almost anything else. It is not scientific or true. The breathing of the human being is, first, diaphragmatic; second, costal or rib breathing, and third, clavicular, the latter only used in moments of exhaustion.

Try this one, gentle student: Sit on an ordinary piano stool, bring the heels upward until they rest upon the little platform which is underneath the revolving seat, turn back the tip of the tongue until it rests against the very back upper teeth, then sing the vowel "E." The heels will take the attention from the throat and the curled back tongue and the vowel E will cause the voice to resound in the head. Vittoria!

Another: Hold a card (a clean visiting card preferred) perpendicularly in front of and touching the lips. Blow upon the card for a few minutes until a whistling sound comes from the card. Fold your pocket handkerchief as it would be if fresh from the laundry (of course a clean one preferred), then roll it up, place the roll in the mouth, form the lips about it, then sing "Ah," or as near it as you can! This will shut off mouth resonance and send the voice into the head. If this does not produce the desired effect, unfold the handkerchief, place it around the tip of the tongue, pull out the tongue and sing "Ah."

Take a deep breath, close the mouth and sing the word "Come," being sure not to open the mouth. Try this once, ringer of sweet songs.

Remember this formula when singing: "The body brain sends a message to the singing brain and the articulator answers it." You can only acquire the real benefit from this from the atmosphere of one studio, at $8 per.

Take a deep breath, swallow, perceive that the larynx rises, sing without letting the larynx fall. This will give the correct "pinch" of the glottis, and will add several high tones to your range. Gloria!

Cause the cheeks to become hollow from without inwards, make pouting lips until the lips are protruded as far as possible in trumpet formation, so that there is as much space as possible between the inner surface of the lips and the outer surface of the teeth. The real reasonance of the voice lies in these spaces. Sing the vowel "E" and follow with other vowels (and with suicide if the result is not satisfactory).

Get a good feather, a gay one if possible, best of all one of Miss Farrar's, place the feather upon the floor in front of you, then stand erect, take a deep breath, bend over and pick up the feather while singing the vowel "Ah." Try the same thing again while singing the vowel "U." Do not be impatient if the result is not immediate. (The exercise is good for you any way, and will reduce your stomach without danger of strain.)

Lie crossways upon your bed, not lengthwise! Let your feet hang down on one side and your head hang down from the other side until the body feels well stretched. Stretch out the arms in the form of a cross. Let the mouth open by letting the head fall down instead of lowering the jaw, and sing "Ah." This will send the voice in the head, takes all strain off the throat, widens the chest. You'll feel better when you get up anyhow.

Here follows the enumeration of more fads. The fad of making every attack with the aid of consonants, which never develops a clear attack, a good legato nor a good staccato.

The fad that technical practise such at the singing of scales and appegios, single sustained notes, staccato and legato passages, various intervals, &c., are not necessary, but that the singer should go at once to the singing of songs and arias.

The fad that a soprano should never sing a good, healthy, strong low tone.

The fad of the raised upper lip and wrinkled nose which makes the singer look like a jackrabbit, with a tone just as foolish and insincere as his face.

The fad of the bowed head or "goose neck," which is supposed to "turn the voice over" into the head. Singers who have been taught this are expected to make a goose neck by stretching the head upward and then bowing it when taking a high note. Great scheme if it would only work!

The fad of "placing" the voice in any one spot of the singer's anatomy, acoustically, physically and in every other way impossible.

The fad of separate muscle control, which is pretty nearly the worst of all. This concerns a method taught here some years ago, and perhaps even yet, in which the poor singer was supposed to move, stiffen, agitate, control, tighten or loosen certain muscles in the neck outside and inside the throat.

The similar "local effort" schools of the day, which "control" various organs locally and separately. This is ridiculous.

The fad of a certain kind of bronchial coughing, which is indulged in at the beginning of the lesson, so as "to clear the pipes" and make the voice clear by removing all the excess mucus.

The fad of standing near, very near to the piano (it must be a grand), taking a deep breath by protruding the abdomen as much as possible, until it touches the side of the piano, then singing an exercise without letting the abdomen sink inward away from the piano. In other words, to push against the piano while singing. This makes fine piano movers, but doubtful singers.

The fad of "vomiting" tones into a big brass urn placed in the middle of the studio, so that the tones would come "from deep down on the breath."

The fad of counting one, two, three, four, five, six, seven, followed by the singing of "Ah," ruinous of attack as the tone should be begun immediately after inhaling.

The fad of the delayed or slow attack in order to avoid the stroke of the glottis, whereas what the teacher is trying to avoid is the stroke from the chest which causes a violent explosion in the larynx, and is very injurious to the voice, or the "pinched" glottis, which can be cured only by correct breathing and support, not by a scooping attack.

The fad of producing high tones with the aspirate "H," which causes escaping air before the tone and is ruinous to the vocal cords, and distressing to the listener.

The fad of curling up the tip of the tongue back of the upper front teeth so as to "focus' the tone.

The fad of the grinning smile which invariably tightens the throat and gives the singer again a silly, constrained expression.

The fad of lying upon the floor with heavy, large books upon the chest, which books are to be raised by the pupil on inhaling so as to strengthen the chest. A fine exercise for fat prima donnas!

The fad of practising while standing in a patent machine which is equipped with "arms and hands." These rest on parts of the singer's anatomy and are furnished with electric attachments which cause a bell to ring if a false movement is made in the breathing muscles or the throat. When the singer appears in public, critics do the bell ringing the next day.

The fad of practising the most fully "closed" U, for three or four years, without singing any other vowel, until the voice is "entirely placed up"! Result, all words sound lugubrious.

"The fad of singing "Zim, Zam, Zum," until the resonance is complete!

The fad of raising the palate as high as possible, pushing down the larynx as low as possible, forcing out the upper abdomen and placing the voice against the spine. How is it done? That is the teacher's secret and costs money.

The fad of raising the chest as high as possible, never allowing it to fall either for inhaling or exhaling.

The fad of letting the whole "box of the chest" collapse and relax, so as to free the throat from tension!

The fad of making the "foolish face" to get relaxation! After this the pupil is to put his hands behind him, bend slighty forward and chase an imaginary dove around the studio. Why a dove? This is supposed to relax the whole person, after which the tones can be emitted without effort of any kind! Oh joy! Easy money and no worry!

The fad of learning to sing very loudly before singing softly! Because it takes "more support" to sing softly than to sing loudly!

The fad of singing "Money-boy, Money-boy," great for resonance (and for keeping the mind on the ultimate object).

Put a peanut between the teeth and flip it out with the tip of the tongue! Improves tongue action and therefore articulation!

Breathe deeply, open mouth as wide as possible, tickle palate with a feather to make said palate rise out of the way of the tone!

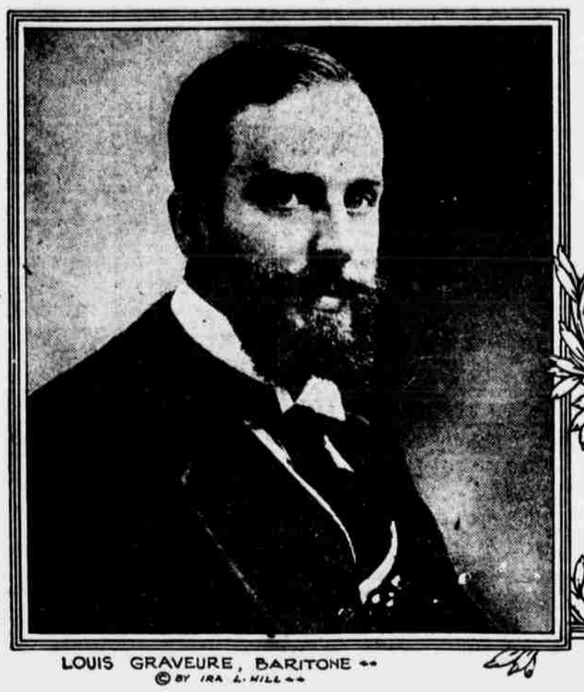
Place thumbs on the ends of a broomstick held across middle of back, then lean backward while singing high tones. In public appearances, of course, you can only think of the broomstick. May be you'll sing like one.

This is a tolerably instructive catalogue of the secrets of the great army of singing teachers. What makes the state of affairs worse is that students are continually in search of such charlatanism. A teacher who has no magic short cut to offer, who possesses no fad, who asks his pupils to learn breath support, the art of spinning the tone, perfect purity of vowel sounds—the root of a beautiful tone—and who requires the young aspirant to face the ordeal of years of honest work, with no prospect of suddenly leaping the fence and landing in the middle of the field of glory, will have to be contented with a modest number of disciples and a more modest income tax.

Yet go as far back as you will in the history of vocal art and you will find always evidence to convince you that the old skill of Italy was slowly developed from the third century to the fifteenth along perfectly normal lines. The foundation of the method was discovered after the opening of schools of chant in 314 A. D. by order of Pope Julian. These schools aimed only at systematizing the style of singing the chant in the various churches.

But as soon as analysis was applied to the manner of singing the long sustained phrases of the early chant it was discovered that a physical equipment was essential. That physical equipment was breath support, and thus the first elements of the Italian mastery of vocal technic were the control of the breath and the smooth emission known as legato.

Upon these rest the law and the prophets. The proof of the matter can be tested at any song recital. Upon the public stage the bed, the patented machine and the broomstick cannot accompany the singer. Only singing is left to him, and if he has no breath support and no legato he may as well return to his broomstick and use it on the teacher.



LOUIS GRAVEUREUR, BARITONE
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DOROTHY JARDON, HIPPODROME TO-NIGHT

NINA TARASOVA RUSSIAN FOLK SONGS, MAXINE ELLIOTT THEATRE TO-NIGHT

THE SPANISH THEATRE.

The Spanish Theatre announces for its second week, beginning to-morrow night, at the Park Theatre, a repertoire presenting for the first time in America Amadeo Vives's zarzuela "Los Bohemios," Emilio Arrieta's "Marina" and repetition of "Maruxa," Vives's opera. On the programme with each of these productions will be the revue "Cielo Espanol." "Los Bohemios" will be given on Monday evening and at the Wednesday matinee, with a cast including Amelia Aviles, Dora Iris, Maria Berdiales, Maria Barducci, Miguel Pros, Carlos Enciso and Leondro Diaz. "Maruxa" will be repeated on Tuesday and Wednesday evenings, and "Marina" given for the remainder of the week, including the Saturday matinee.

CAMPANINI'S AMBITIOUS PLANS.

Cleofonte Campanini, general director of the hicago Opera Company, rector of the Chicago Opera Company, steamer Rotterdam, where he will complete his plans for the coming season. This will be the first time that Mr. Campanini has visited Europe in three years and he is in hopes that he will be able to return with a number of important new artists and operas. Before sailing Mr. Campanini announced that he would have a stronger company than ever before. First of all he stated that Mme. Galli-Curci would be with the company next season, both in Chicago and New York, and that she is to appear in several new roles. Mary Garden will also return and will be heard in new parts. Rosa Raisa, who was prevented from singing in New York this season owing to illness, will be heard again with the company. Yvonne Gall, Tamaki Miura and Florence Macbeth will also be with the company, and Alessandro Dolci, George Baklanoff and Charles Fontaine.

Of the new comers, Mr. Campanini lays stress on the fact that he has engaged Gino Marinuzzi, who is considered by some the best young conductor in Italy. Marinuzzi is 33 years of age. He has for a number of years been the leading conductor at La Scala, Milan. He has conducted with success in the Teatro Colon, Buenos Ayres, and this summer he will be the leading conductor at the Teatro Coliseo in the Argentine capital. Edward Johnson, one of the best known dramatic tenors in Italy, will return here to his native country, after an absence of ten years. Mr. Johnson made his debut here in "The Waltz Dream," after which he went to Italy to study for grand opera. Mr. Campanini stated that the coming season of the Chicago Opera Association would be one of great interest from the standpoint of new artists, novelties and revivals of well known operas, and that it would in general be the most interesting and varied season of the company's career.

CONCERTS, RECITALS, NOTES OF MUSIC.

The selection of Artur Bodanzky as conductor of some of the concerts of the New Symphony Orchestra presages partial change of policy on the part of this new organization. The remaining programmes will be made up of standard compositions rather than the works of the futurists.

Through the courtesy of Mr. Gatti-Casazza, general director of the Metropolitan Opera Company, Mr. Bodanzky will conduct. He succeeds Edgar Varese, the young French leader, who resigned. Owing to the desire of the new conductor for sufficient rehearsals before his public appearance with the new organization, it was necessary to postpone the second pair of concerts. The third pair has been cancelled on account of the lateness of the season. The orchestra will be heard in Carnegie Hall Thursday evening, May 1, and Friday afternoon, May 2. The programme, the same for both concerts, will be: Symphony No. 1, Brahms; "Benvenuto Cellini," overture, Berlioz; L'Apres midi d'un Faun, Debussy; nocturne and scherzo from "Midsummer Night's Dream," Mendelssohn; "Tannhauser," overture, Wagner.

No announcement has been made by the New Symphony Society regarding Mr. Bodanzky's length of contract other than that he will lead the May concerts. It was said that plans for next season are being formulated, but are not ready to be made public.

Among the many organizations devoted to the giving of concerts of orchestral music in New York city there is none of a more unusual character than Louis Cornu's Junior Orchestra, which is composed of young people who are taught the rudiments of orchestra playing. Mr. Cornu, its founder and director, is to be responsible for these young players' performance of a pretentious programme which will be heard at their concert at Aeolian Hall on Tuesday afternoon. This orchestra receives a training for three hours once every week by Mr. Cornu gratuitously, and at the end of the season it gives a concert to show the public what has been accomplished. Many members have graduated from this orchestra and are now well launched in the professional field and are self-supporting. Those who have heard these young players in the past will no doubt remember the general ability shown in their work.

The programme on Tuesday will consist of Beethoven's symphony, No. 1; Chaminade's Pierrette and Valse Lente from the ballet "Sylvia," by Delibes; excerpts from "Pagliacci" and the overture to "Raymond." Mr. Joseph Mathieu, tenor, will be the soloist.

The Young Men's Symphony Orchestra, founded by the late Alfred Lincoln Seligman, will give a concert at Aeolian Hall this afternoon. Under the direction of Arnold Volpe, who has been the musical director and conductor since the inception of the organization, now in its seventeenth season, the orchestra, with the assistance of Hyman Rovinsky, pianist, will give the following programme: Overture, "Sakuntala," Goldmark; Grieg, piano concerto, A minor; symphony, No. 5, Beethoven.

Owing to the success of her first costume recital of children's character songs, which she gave here recently, Frances Souin, soprano, will repeat the programme, with several changes and additions, this afternoon at the Princess Theatre.

Nina Tarasova, a new singer here, will give a costume recital of Russian folksongs and ballads at the Maxine Elliott Theatre this evening. Cornelius van Vliet, cellist, will assist in the programme.

Anna Fitziu, soprano; Leo Ornstein, pianist, and Max Rosen, violinist, will appear in a concert this evening at the Manhattan Opera House for the benefit of the J. L. Peretz Foundation, under the auspices of the Yiddish Literati of New York. The J. L. Peretz Foundation movement aims to establish and endow an incorporated society for the promotion of the literary ideals of the Yiddish poet, J. L. Peretz.

Dorothy Jardon, soprano; Josef Rosenblatt, tenor; Max Gegna, cellist, and Nahan Franko and his orchestra will give a concert at the Hippodrome this evening. The programme includes an aria from "Cavalleria Rusticana" and a group of songs for soprano; "Kol Nidre" and "Elil, Elil," for tenor; a number by Popper for cello, and Goldmark's "Sakuntala" overture for orchestra. Stuart Ross will be at the piano.

George Reimherr, tenor, will give his second song recital of the current season this evening at the Princess Theatre. The programme includes a group of folksongs, an air by Handel and two groups of American songs by present day writers.

The Oratorio Society of the New York City Christian Science Institute, Warren Erb conductor, will give a concert tomorrow evening at Aeolion Hall. The soloists include Meta Schumann, soprano; Roy Steel, tenor; Harriet Foster, contralto, and Miles Bracewell, bass Kitty Cheatham will be heard in a selection entitled "The National Anthem Our America," words by Alice Morgan Harrison, music by Augusta Stetson. The chorus numbers include selections from Bach's "Christmas Oratorio," Haydn's "Creation" and Handel's "Messiah." Mary Pinney will be at the piano.

The fifteenth and final folksong concert in the series entitled "Six Centuries of Folk Songs of Europe and North America," which is being given on Tuerday evenings in Cooper Union Hall under the auspices of the People's Music League of the People's Institute, will take place this week The programme is made up of folksongs of the United States. Eminent artists will assist the league.

Wilson Lamb will give a song recital on Thursday evening, May 1, at Aeolian Hall. The programme: Beloved, It Is Morn, Aylward; By the Sea, Schubert; Or the Wild Rose Tree, Rotoli; dissonance, Borodine; I'm Wearing Awa, Foote; In Felice! et tuo credevi, "Ernani," Verdi L'heure Exquise, Hahn; Fleur d'Amour, Borodine; Bois Epais, Lully; Pretty Creature, Lane Wilson; The Irish Girl, Lohr; The Stuttering Lovers, Hughes; Go Down Moses, Sing Low Sweet Chariot, Burleigh; Hear Me Ye Winds and Waves, Handel; Morning, Rachmaninoff; Unmindful of the Roses, Coleridge-Taylor; Ah, Love But a Day, Beach; Sapphic Ode, Brahms; My Little Woman, Osgood.

Louis Graveure, barytone, will give his last recital of the current season Saturday evening, May 3, at Aeolian Hall. The programme: Go Fetch to Me a Pint o' Wine, Franz; There Be None of Beauty's Daughters, Mendelssohn; The Blue-Eyed Lassie, Jensen; Thy Days Are Done, Schumann; Amour mon coeur Languit, first performance, Darius Michaud; Oraison, Chausson; Les Etoiles Effarouchees, Chavagnat; four poems of Edgar Allen Poe, first performance: A Dream Within a Dream, To Helen, Eldorado, Thou Wouldst Be Loved, Sonneck; Russian songs: The Song of Solomon, Death's Lullaby, The Seminarian, The Doll's Cradle Song, The Song of Parasha, Moussorgsky, arranged by Schindler; In the Flower Garden, Pecci; Paddy McShane, Bryceson Treharne; Kiddie Mine, Muriel Pollock; Shipmates o' Mine, Wilfrid Sanderson. Mr. Treharne will be at the piano.

Theodore Van Hemert, barytone, and Cornelius Van Vliet, cellist, and Josephine Lucchese, soprano, are among the many artists who will appear at the spring festival of the Universal League at Chalif Hall on Saturday evening, May 3. The programme includes operatic airs from Bizet and Massenet; the sextet from "Lucia"; Popper's tarantella for cello, and a varied list of dances, with music by various composers, which will be interpreted by the Chalif dancers.

The annual festival of the Bach Choir, Dr. J. Fred Wolle, conductor, and maintained by Charles M. Schwab, will take place on Friday, June 6, and Saturday, June 7. As usual, Bach's mass in B minor will be sung at the two concerts of Saturday. On Friday four of the same master's church cantatas will be heard in the afternoon and four in the evening. They are: "The Lord Is My Shepherd," "I With My Cross Staff Gladly Wander," "O Teach Me, Lord, My Days to Number," "The Lord Is a Sun and a Shield," "Bide With Us," "Strike, O Strike," "Thou Guide of Israel," "O Light Everlasting." Any further information concerning the festival may be obtained by addressing A. G. Huff's music store, 57 South Main street, Bethlehem.

CONCERTS OF THE WEEK.

SUNDAY—Young Men's Symphony Orchestra, Aeolian Hall, 3 P. M. Frances Souin, song recital, Princess Theatre, 3:30 P. M. Nina Tarasova, song recital, Maxine Elliott's Theatre, 8:30 P. M. George Reimherr, tenor, Princess Theatre, 8:30 P. M. Sacha Votichenko, player of the tympanon, Hotel des Artistes, 9 P. M. Concert by Dorothy Jardon, Josef Rosenblatt, Max Gegna and Naham Franko's orchestra, Hippodrome, 8:15 P. M. Concert by Anna Fitziu, Leo Ornstein and Max Rosen, Manhattan Opera House, 8:15 P. M.

MONDAY—The Oratorio Society of the New York City Christian Science Institute, Aeolian Hall, 8:15 P. M. Jascha Heifetz and Sergei Rachmaninoff in joint concert and rally for Victory Liberty Loan, Metropolitan Opera House, 8:30 P. M.

TUESDAY—Concert by Junior Orchestra, Louis Cornu, conductor, Aeolian Hall, 3 P. M. Singers Club of New York, 8:30 P. M.

THURSDAY—New Symphony Orchestra, Carnegie Hall, 8:30 P. M. Wilson Lamb, song recital, Aeolian Hall, 8:15 P. M.

FRIDAY—New Symphony Orchestra, Carnegie Hall, 3 P. M.

SATURDAY—Louis Graveure, barytone, Aeolian Hall, 8:15 P. M.

General Notes of Society

(Continued from Preceding Page)

ter Brussels, told of his four years work abroad during the war. The guests of honor were Mrs. Harry Lilly, president of the City Federation; Mrs. A. M. Palmer, Mrs. John Fowler Trow, Mrs. Walter S. Comly, Miss Helen Varick Boswell, Mrs. John M. Gallagher and Mrs. A. H. Holstead. Delegates elected to the City Federation were Mrs. C. D. Crittenden, Mrs. William McAndrew, Miss Florence Whitfield and Mrs. S. P. Brown, Mrs. H. Austin Cossitt and Mrs. Arnold L. Davis as alternates.

The New York Mozart Society, Mrs. Noble McConnell president, will give its annual White and Gold Breakfast Saturday at the Hotel Astor. It will be attended by many prominent women as guests of honor, and also by naval officers. The breakfast committee, headed by Mrs. Samuel Gardner Esterbrook, will wear white wigs and red, white and blue streamers, and the members of the Junior Cabinet, who will assist in looking after the guests, will wear 1830 hats with ribbons under their chins

Guests of honor will include Mrs. Clarence Burns, Mrs. Belle de Rivera, Mrs. Ernest E. Malcolm, Mrs. William R. Stewart, Mrs. Bedell Parker, Mrs. James D. Shipman, Mrs. William D. Sporborg, Mrs. John Francis Yawger, Lulu Bride, Miss Anna Fitziu, Dr. and Mrs. A. Edwin Keigwin, Major and Mrs. Robert Hall McConnell, Mr. and Mrs. Richard P. Percy, Miss Ida V. Townsend, Andrea de Segurola and Maurice Deaches, who will speak.

The breakfast will be followed by competition and fancy dancing, for which two orchestras will play.

Richard T. Percy, organist of the Marble Collegiate Church, was engaged several weeks ago by Mrs. McConnell to conduct the Mozart Society's Choral in place of Carl Hahn, who appeared in that capacity for the last time on Tuesday night at the Hotel Astor. At this concert the artists were Miss Fitziu, Miss Claire Lillian Peteler and Andrea de Segurola. The society's annual church service will be held this evening in the West End Presbyterian Church. A luncheon was given at the Astor yesterday for Mrs. McConnell by Mrs. Henry C. Hawkins, whose guests numbered 100.

A spring fete will be given under fashionable patronage by Miss Harriette Cady, pianist, assisted by Miss Helen Schaup, danseuse (Russian school), at the Hotel Gotham Tuesday afternoon. Miss Cady will be heard in selections from Beethoven, MacDowell, Duquin and others. Miss Schaup will give Indian, gypsy, Oriental and snake dances. The patronesses include the Countess de Langier-Villars, Mmes. Frank Arnold, George T. Bliss, Henry F. Cook, Charles H. Ditson, Stuart Duncan, Frederick A. Dwight, Henry McKeen Ferriday, Paolo F. Finnocchiaro, Austin Flint, Austen G. Fox, Charles F. Hoffman, Henry Forbes McCreery, Charles E. Orvis, Frederick Roosevelt, S. Montgomery Roosevelt, Preston Pope Satterwhite, James Speyer, William E. Wheelock, Ferdinand Wilmerding and John Morgan Wing; the Misses Howland, Misses Harriet M Center, Margarette E. Griffith and Susan D. Griffith.

A little skit entitled "Some of Shakespeare's Lady Friends," written by Miss Helen Varick Boswell, will be presented by the members of the Women's Forum at their annual entertainment at the Rivoli Theatre on the morning of May 13. The cast will be as follows: *Portia*, Mrs. Anna Lazear Allan; *Rosalind*, Mrs. Marcus M. Marks; *Lady Macbeth*, Mrs. Stanley Lyman Otis; *Desdemona*, Mrs. Harry Corbin; *Katherine the Shrew*, Miss Boswell; *Ophelia*, Mrs. William V. Goldie; *Juliet*, Mrs. Meredith Blair Lovelace; *Mistress Ford*, Miss Minnie I. Wilson; *Mistress Page*, Mrs. W. A. Lewis; *Titania*, Mrs. Arthur Judson Hanford, and *Audrey*, Mrs. Axel O. Ihlseng.

There will be musical numbers. Mme. Alma Clayburg and Miss Isabel Thorpe will be the vocalists. They will be in costume and there will be appropriate scenery. The full orchestra of the Rivoli-Rialto theatres will be contributed by Dr. Hugo Riesenfeld.

Mrs. Henry Allen Le Vey, 609 West 187th street, a vice-president of the Woman's Forum, is chairman of the entertainment.

Athene Club's Easter dance, the last of its series, was held Friday evening in the roof garden ballroom of the Waldorf-Astoria. It was well attended, and a large sum was realized for the war relief fund of the organization. The president, Mrs. Katherine A. Martin, received the guests, assisted by the first vice-president, Mrs. George A. Brand and other officers. The ballroom was decorated attractively with dogwood and other spring flowers, in which the club colors, yellow and white, were introduced. These were also used for the table decorations and favors. Dancing began at 10 o'clock, and supper was served at midnight. At the president's table the guests included: Dr. Robert Bruce Clark, chaplain of the society; General Dobrjansky, formerly of the Russian army; Judge and Mrs. David Stuart Rose, Count Reginald Ward, Prince Sarath Gosha of India, Mr. and Mrs. George W. Beckel Judge, Mrs. James P. Niemann, Mrs. Edward B. Jenks, Mrs. Andrew J. Hamilton and Mr. and Mrs. Lebius D. Burton. The chairmen were Mrs. Walter W. Griffith and Mrs. Frank K. Brewster. Others who entertained large parties of guests were Commander and Mrs. Alfred Soper, Mr. and Mrs. Charles Thomen, Miss Sara Esterbrook, Mr. and Mrs. Pelestrons, Mr. and Mrs. Chester Fulmer, Mrs. Charles F. Lembke, Mr. and Mrs. Edward Peterson, Mme. Alda Tanini-Tagliavia, Dr. and Mrs. Bond-Stowe, Mr. and Mrs. Alonzo P. Dayton, Mr. and Mrs. James J. Gormley, Mr. and Mrs. James B. Stevens, Mr. and Mrs. Joseph A. Didier. The club will have its annual church service to-day at the Church of the Puritans. Its last social event of the season will take the form of an extra luncheon and meeting May 10 at the Waldorf. This will be followed by dancing, for which the men friends of the members have been invited.

The Beethoven Society, Mme. Alda Tanini-Tagliavia president, gave a successful bridge party and tea yesterday afternoon at the Plaza for the benefit of the club's war relief work. The chairmen were Mrs. Carl Jungen and Miss Ella Louise Henderson. At the directors' meeting, which was held on Friday afternoon at the president's home, a number of new members were elected. These included Mrs. Anna Norton, the Misses Norton, Mrs. J. Bruce Chitte[illegible], Mrs. R. J. Dorn, Mrs. Katherine Mansfield, Mrs. E. Kennedy, Mrs. John S. Hyatt, Eugene Hyatt, John Bond and H. M. Mooney. The society's last evening reception and dance will be held on Thursday at the Plaza. The chairman for this will be Miss Marguerite Haulenbeek and Kenneth Beebe.

A theatre party will be given to-morrow evening by the Manhattan Matinee Club, Mrs. Jessie Emerson Moffatt president. The members will attend the performance of Mrs. Fiske in "Mis' Nelly of N'Orleans." A tea will be given for the members on Wednesday at the home of Mrs. W. F. Sheahan, 545 West 148th street. "A Little Journey," the play attended last week, will be discussed.

Shakespeare's birthday was celebrated Friday afternoon in the large ballroom of the Hotel Astor, where the Century Theatre Club gave a Shakespearian festival arranged by Howard Kyle, who had the assistance of Mrs. Raphael A. Weed. Well known Shakespearian actors took part in the programme, including Thomas Wise, who appeared as *Falstaff*; Miss Anne Cleveland, who took the part of *Portia*; Howard Kyle as *Jacques*; Charles Stevenson, who contributed selections from "Hamlet"; Miss Genevieve Hamper, who was *Juliet*, and appeared in a scene from "Romeo and Juliet" with Miss Genevieve Reynolds; Leonard Wylie, who was *Orlando*; Miss Irby Marshall, *Rosalind*, and Miss Mary Worth, *Celia* in "As You Like It," while Miss Gilda Varesi was *Lady Macbeth*. There was Shakespearian music, including harp numbers by Miss Grace Nieman, soprano selections by Miss Saffard, and songs by Perry Averill, barytone, and Harvey W. Hindermyer, the tenor, who sang "Blow, Blow, Thou Winter Winds," and other songs from Shakespeare.

For the benefit of the Permanet Blind Relief War Fund for the Soldiers and Sailors of the Allies Mrs. Harry Benson Goldsmith will give a bridge at the Gramatan Hotel, Bronxville, on the afternoon of May 9. Tables at $5 each will be reserved upon request, and checks should be made payable to Eugene V. R. Thayer, the fund's honorary secretary, and mailed to Mrs. Goldsmith at the Gramatan Hotel. The patronesses of the entertainment include Mrs. Caspar Whitney, Mrs. W. H. Thacher, Mrs. Thomas Wing, Mrs. W. J. Robb, Mrs. Albert E. Stratton, Mrs. William H. Sage, Mrs. Horace Moorehead, Mrs. T. Channing Moore, Mrs. F. E. Kavanagh, Mrs. Thomas Grahame, Mrs. John W. Goff, Mrs. John Fry, Mrs. R. S. Elliott, Miss Amy Dusenberry, Mrs. J. T. Duryea, Mrs. George Dean, Mrs. H. R. Burt, Mrs. Wellington Bull, Mrs. Louis Bossard, Mrs. John S. Bates, Mrs. J. V. Barry and Mrs. T. F. Allen.

Mme. Louise Homer of the Metropolitan Opera Company will be the artist at the song recital May 5 at the Montclair Theatre for the benefit of the Mountainside Hospital Auxiliary of Montclair. She will be heard in a programme of operatic selections and English songs. The members of the auxiliary are sparing no efforts to make the affair a brilliant success. The president of the organization is Mrs. Joseph I. Simmons, and the other officers are Mrs. Eugene W. Leake, vice-president; Mrs. W. O. Morgan, treasurer, and Mrs. H. V. Schieren, corresponding secretary. The affair will be under the patronage of Mesdames Mark Andrews, H. Henry Beriram, John R. Bradlee, Harold Bradley, Herbert Bradley, Layton Brewer, W. R. Broughton, Louis A. Cerf, John M. Chapman, Arthur H. Churchill, Carlton Ellis, W. W. Farish, James P. Grant, Julius Geertz, H. M. Green, Frederick C. Hall, James T. Hanan, Benjamin V. Harrison, W. J. Hawkins, F. H. Hooper, Eugene W. Leake, Frank S. Littlejohn,

Continued on Eighth Page.

CARNEGIE HALL THURS. EVE. 8:30 May 1 FRIDAY AFT. 2:30 May 2
New Symphony Orchestra
Of the Musicians' New Orchestra Society
MR. ARTUR BODANZKY CONDUCTOR
Courtesy of Mr. Giulio Gatti-Casazza.
Program—Brahms, First Symphony; Berlioz, Debussy, Mendelssohn, Wagner.
Tickets, Usual Prices, at Box Office. NO WAR TAX.
S. F. MACMILLEN, Manager, 25 West 42d Street (Murray Hill 3426).
MASON AND HAMLIN PIANO USED.

HIPPODROME TO-NIGHT 8:15
GALA CONCERT AT POPULAR PRICES.
DOROTHY JARDON
JOSEF ROSENBLATT
MAX GEGNA
NAHAN FRANKO and SYMPHONY ORCH.
TICKETS 50c to $2.00.
BOX OFFICE Opens at 12 NOON TO-DAY.

HIPPODROME, SUNDAY NIGHT, MAY 11
At 8:15. RECITAL BY
GALLI-CURCI
TICKETS $1.00, $1.50, $2.00, $2.50.
SALE At Hippodrome Box Office MON., MAY 5
Mgt. Chas. L. Wagner & D. F. McSweeny

Maxine Elliott Thea. To-night at 8:15.
NINA TARASOVA
Evening of Russian Folk Songs & Ballads.
Assisted by Cornelius Van Vliet, Cellist.
$2 to 75c at Box Office. Mason & Hamlin Piano

Greenwich Village Thea. To-night 8:30.
GUTHIER AND LAWTON
Soprano Pianist
Modern Program Ravel, Debussy, Satie, Ornstein, Scriabine, Rimsky-Korsakoff, Stravinsky.

Aeolian Hall, Sat. Eve., May 3, at 8:15.
SONG RECITAL
GRAVEURE
Mgt. Antonia Sawyer, Inc. Steinway Piano.

Aeolian Hall, Thurs. Eve., May 1, at 8:15.
SONG RECITAL
WILSON LAMB
Tickets $1 to 50 cts. Mgt. Haensel & Jones.