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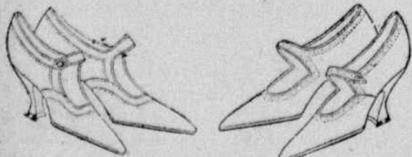
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## Louis XV. Room Set Up in Morgan Wing of Museum

Acquired Through Generosity of Financier—Other New Art.

Among the new acquisitions of the Metropolitan Museum of Art on view to-day for the first time a Louis XV. paneled room, purchased through the further generosity of J. Pierpont Morgan, holds the chief interest. The woodwork of this room comes from a house in the Rue Thoiry, Paris, which is said to have been once in the possession of Mme. de Pompadour. It is a beautiful example of the quieter taste of the period, being without doubt designed for a family of the upper middle class, and in its present setting neither gilt nor paint on its fine walnut surfaces, will appeal to many who have become a little weary of the more blinding magnificences of this and allied periods of eighteenth century decoration. In its present position in the second floor of the Morgan, wing it has been set up as a three sided arrangement, with an alcove originally belonging to it on view close by, stands as another striking example of the harmony that underlies every detail in the architecture and decoration of the great historic periods of design, and probably will prove a storehouse of suggestion for modern exponents of eighteenth century decoration.

In the room of recent acquisitions a splendid impression of a very famous print of Andrea Mantegna, the "Risen Christ, Between Saint Andrew and Saint Longinus," occupying a place of honor. It is an early impression before the plate had become worn, and hence is characterized by great delicacy of detail. It is said to be one of the most important prints to have come into the museum's possession. In the same room the recently acquired canvases by a trio of American artists, whose work has been associated with the work of the Impressionists, are being shown to lovers of contemporary American painting. They are "The Old Duchesse," by George Luks; John Sloan's "Dust Storm," Fifth Avenue, and a small study of a "London Music Hall," by Everett Shinn. A striking terra cotta statue by Lorenzo di Pietro, called "Il Vecchietto," of the fifteenth century Sienese school, who probably was a follower of Donatello, is another of the more important acquisitions. It represents a bearded saint, presumably an apostle, and is conspicuous for the rugged treatment of the drapery and gesture. A part of a Radzivil horse panoply, a frontal of great beauty and delicacy of design, dating from about 1375, forms an important addition to the museum's rich collection of armor.

Extracts from the annual report of the trustees for 1920, reprinted in the Bulletin for April, show a marked growth in the activities of the museum in every department. The total receipts from the 9,371 members of the organization amounted last year to \$115,800, but in spite of the action of the city in appropriating the sum of \$12,448 to the museum's support, the deficit for the year in the cost of administration was \$72,532. This was met partly out of private contributions and partly out of funds normally used for the purchase of works of art, a fact which points to the moral without further comment. The total attendance for the year was 595,908, an increase of 46,865 compared with 1919, and a number larger than that of any previous year except 1910, when the Hudson-Fulton celebration. The attendance at the concerts this winter established new records, the number for the eight concerts being 60,111, or 6,800 more than last year. On January 22 alone the attendance reached 10,060.

### MISS NOVAES GIVES FAREWELL RECITAL

Large Audience Applauds  
Pianist in Aeolian Hall.

Miss Gulomar Novaes, the young Brazilian pianist, whose art has awakened a responsive chord in the public heart, gave her final recital of the present season yesterday afternoon in Aeolian Hall. The audience chamber was crowded, listeners hung upon her music with rapt attention and applause in volumes followed each number. The programme was one of formidable character. Beginning with the obtrusive Busoni derangement of Bach's chaconne, it proceeded by way of the familiar Gluck-Spambati melody to Chopin's "minor sonata" and thence through some less important matters to Schumann's "Carnival."

In tone and technical details Miss Novaes played everything beautifully. Her feeling for piano tone in executing and her command of finger force, of variety of touch and of the pedal is extraordinary. She possesses natural gifts of the highest value. But the conviction is slowly forcing itself upon some affectionate observers of her performances that she does not advance as she should. Her progress as an interpretative artist is not commensurate with her musical endowment. Intellectual quality is the weakest item in her playing. Her mastery of the piano seems not unlike the confidence of a child in the treatment of the purely sensuous elements of tone, rhythm and color. It would be a pity if this should prove to be the case. Those who fear it would undoubtedly be delighted to find their apprehensions unfounded. But in the recital of yesterday placidity and contentment seemed to dominate.

### "BORIS GODUNOV" SUNG.

The last Saturday but one in the Metropolitan Opera House season brought with it the only performance of Mousorgsky's opera "Boris Godunov." This work was given last night before an audience which packed the lyric theatre to its capacity. It seemed as if all local Russia had striven to gain entrance. The performance, which disclosed several changes of cast, reduced itself almost to a glorification of Mr. Didur and the chorus.

The newcomers in the cast were Miss Jean Gordon as Marina, Miss Margaret Farnum as Xenia, Mr. Diaz as the false Dimitri and Mr. Ananian as Varlaam. Mr. Didur in his familiar impersonation of the conscience tortured monarch and Mr. Rothler as Brother Pimen were the conspicuous figures among the principals, but Mr. Bada as Schoulsky furnished a distinctly individual sketch.

### NATIONAL SYMPHONY CONCERT.

The National Symphony Orchestra gave a concert yesterday afternoon at Carnegie Hall. The orchestral numbers were Beethoven's "Egmont" overture and Brahms's first symphony, two works which received impressive and not yet read readings from Mr. Bodanzky. For the second number Miss Julia Glass, as the soloist, played Schumann's piano concerto. Miss Glass, who is 17 years old, is a native of New York and was one of the products, it is said, of Mr. Bodanzky's competition last spring, the conditions being that the contestants must be American born and not yet heard by the public. On April 17 of last season Miss Glass gave a recital in Aeolian Hall. Her performance of Schumann's concerto had certain favorable attainments derived from musical talent and much hard study, but otherwise there was little to arouse uncommon interest. The programme will be repeated tomorrow night.

## ORIENTAL WEDDING PAGEANT NOVELTY AT CHINESE BALL

Dr. Sze, Minister From China, Attends Event—Dinners Precede the Dance.

Dr. Alfred S. Sze, the Chinese Minister, came from Washington to New York yesterday to give official recognition last night to a Chinese ball and pageant in the Ritz-Carlton, arranged by Mrs. Richard T. Wilson and a large committee of women of society for the China Famine Fund, of which Mr. Thomas W. Lamont is the national chairman. While in New York the Minister is a guest of Mr. K. C. Li, a Chinese-American merchant, at his home, 4 West Ninety-second street. He attended a luncheon in the Lawyers Club and in the afternoon opened an exhibition of Chinese paintings for the benefit of the famine fund in the Bourgeois Galleries at 683 Fifth avenue. To-day Dr. Sze will be a guest of Mr. and Mrs. Charles R. McSparren of Glen Cove, L. I., at luncheon. Mr. McSparren was a classmate of the Minister in Cornell University and Mrs. McSparren is a daughter of Mr. and Mrs. George Westinghouse, who frequently entertained the envoy in their home in Washington when he was a college student.

In the Chinese ball Dr. Sze and the members of his staff who accompanied him found a spectacle well worth their attention. The benefit formed an important incident in the spring social life of New York. The committee under Mrs. Wilson had the aid of merchants, artists and members of the theatrical profession in faithfully reproducing a Chinese fête of which a wedding pageant was the prime feature. The reception of the bride formed a picturesque incident to a scene that was rich in color. Miss Genevieve Clendenin, the bride, dressed after the accepted ideas of the upper crust of Chinese society, was carried in a golden chair attended by her bridesmaids, who in spite of their elaborate disguises were recognized as the Misses Miriam Harriman, Dorothy Fellows-Gordon, Wandermathews, Mary Van R. Lovell and Rita Baker and Mrs. Charles Hopper. Miss Consuelo Bettini, the official matchmaker, was carried, after the best Chinese traditions, in a jade green chair. Miss Marie Dressler has amused the world in varied roles, but not until last night was she the erstwhile Emperor of China, and as such she received the wedding party, while Julian Eltinge, as the royal consort, added a new character to his repertoire as a female impersonator.

Then came the entertainers with Miss and Jack Morison, the Winter Garden, who showed the royal party and the general public how the Japanese dance. Miss Janey Adair also came from the Winter Garden to sing a Chinese song made into English for her. Minister Sze was one of the guests at a dinner Mr. and Mrs. Wilson gave in the Crystal room of the hotel before the ball. The other guests Mr. and Mrs. Wilson were Dr. Yen, who is head of the Chinese College in Washington; Mrs. Yen, Mrs. Harry H. Duryea, Mr. and Mrs. Oliver Harriman, Mrs. Edward S. Hastings, Mrs. John Purroy Mitchell, Mr. A. Leo Everett, Mr. Frank A. Munsey, Mr. and Mrs. Owen F. Roberts, Capt. Theodore Crane, Mr. Edmund J. Stone and Mr. and Mrs. Joseph B. Hunt. Mr. Roberts, who is head of the China Society of New York, helped make the wedding pageant the artistic and dramatic success it was before the ball. Mr. Joseph P. Kennedy, who came from Baltimore for the fête, gathered the younger participants about him. Mr. and Mrs. Lyttleton Fox and Mrs. Franzer Jelke had as their guests Count and Countess Dru de Mongelas.



Miss Madeleine Liebert, daughter of Mr. Gaston Liebert, Consul-General of France.

Mr. and Mrs. John R. Drexel, Jr.; Mr. and Mrs. Charles Mather MacNeill, Mr. and Mrs. Dudley Davis, Lord Victor Paget and Messrs. Alphonse Jones, Diego Saurez and Francis Burrall Hoffman, Jr. in the party with Mr. and Mrs. James Lowell Putnam were Mrs. Marshall Orme Wilson, Duke and Duchess de Richelieu, Mr. Alfonso Algara, Mrs. Minturn Gordon, Mr. and Mrs. Joseph Laroque, Miss Lota Robinson, Mr. Robert Tittle McKee and Mr. Alexander S. Webb. With Mr. and Mrs. Oliver Canby Harriman were Miss Miriam Harriman and Mrs. Imma Hopper. Mrs. George Wheelan's dinner guests included Mrs. Herbert Shipman, Miss Marie Doro, Miss Eliza Maxwell, Miss Fallowee Gordon, Mr. Frank Pollock, Mr. Austin Gray and Mr. Emerson McMillin Jr. At the table with Mr. J. Philip Benckard were Mrs. Braily Harriman, Mrs. Harris Barrymore and Mr. Frederick Y. Daltell.

## Mr. Gatti Engages Schipa, Another Chicago Singer

Popular Lyric Tenor Will Follow Galli-Curci and Ruffo to the Metropolitan.

Another of the Chicago Opera artists has been engaged for the Metropolitan. Tito Schipa will follow Mme. Galli-Curci and Titta Ruffo into Mr. Gatti-Casazza's aviary another season. He will sing lighter tenor roles. He all probably the young tenor, who came to Chicago for the first time two years ago, will be heard chiefly in the repertoire of Mme. Galli-Curci, with whom he has so often sung in Chicago. He has been highly praised and is looked upon as the most desirable of the younger lyric tenors available.

It is said that he will take the place of Charles Haccini in the company since the American tenor has engagements elsewhere for next season. Mr. Schipa (pronounced Skeepa) was a popular lyric tenor in Italy before he came to America. Born in Lecce, he entered the conservatory there to study the piano and composition. When his voice matured he took up singing in the same institution. He made his operatic debut in one of the smaller houses in southern Italy in "La Traviata," where he was so well liked he was engaged for Milan, where he sang with Mme. Galli-Curci. He then sang in Spain and some of his music was played by the Symphony Orchestra of Madrid. From a South American tour he came to Chicago.

## PAY OR DON'T PLAY US, SAY FRENCH COMPOSERS

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Modern music is liable to disappear from French concert programmes following a decision by the French Society of Authors and Composers to impose a tax on all recitals of their works. At the Conservatoire last night Edouard Ribot in one of the smaller houses in Paris was prevented from playing modern French music as a result of the ruling by the society, and which was signed by Gabriel Faure and other composers, denying him the use of their compositions. As a result the pianist played old French and German numbers. Half the audience demanded their money back.

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