

# Crowded Concert Season Will Tax All Available New York Auditoriums

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For lovers of chamber music the coming months are fraught with varied interest. Not only the conventional string quartet, piano trio and sonata recital for violin and piano loom large in the city's musical life, but the various combinations of wind and other instruments, for which a very keen taste has been developing in the past three or four years, figure prominently in the list of alluring events.

### A New Kneisel Quartet

Immeasurable gratification accompanies the assurance that the venerated Kneisel Quartet has not really become a memory, despite the poignant valedictory of last spring. To be sure, Mr. Kneisel himself is no longer at the accustomed place. But interest in the Kneisel Quartet as it now is constituted will be increased to fever heat by the presence at the first violin stand of none less than Fritz Kreisler. Inasmuch as tradition pronounces a supreme virtuoso a poor ensemble player, the performance of the King of Violinists will be followed all the more intently. But so commandingly great and artistic a musician is Mr. Kreisler that he should instinctively grasp the essentials of such co-operation. For the rest the personnel of the Quartet consists, as before, of Messrs. Letz, Svecenski and Willeke. Three concerts will be given at Æolian Hall, on Friday evenings, Dec. 21, Feb. 1 and April 5.

Like their colleagues the Kneisels, the Flonzaleys this year show a new face in their ranks. Ugo Ara, viola of the Quartet since its inception, has gone to Italy on military duties and has been replaced by the distinguished French artist, Louis Bailly. The Flonzaleys are booked for three concerts in this city, to take place at Æolian Hall the evenings of Nov. 27, Jan. 22 and March 12. Already the subscription is reported greatly in excess of last season.

Under the direction of the American pianist-composer, Jacques Grunberg, a new orchestra of thirty, called the Miniature Philharmonic, will make its New York bow on Nov. 25. The programs of this orchestra are intended to cover the history of symphonic music and to traverse all schools and theories. New American works will be introduced.

The Berkshire Quartet, which won such a cordial welcome at its first New York concert last spring, has lost, through the draft, its second violin—Mr. Felber. A new man is being sought, but owing to the perplexities of the situation the precise facts of the quartet's appearances cannot as yet be made.

### Only Two Margulies Concerts

Because of war conditions, the Adele Margulies Trio will give only two, instead of the customary three, concerts this year, which is its fourteenth season. Miss Margulies, pianist, and her associates, Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, have, however, prepared programs of considerable interest. The concerts will be held in Æolian Hall the evenings of Nov. 22 and Jan. 8.

The Zoellner Quartet's two concerts occur on Dec. 16 and Jan. 6. As yet the artists have not definitely decided whether to play at the Little Theater or the Morosco. The new works which they intend to bring forward are Eugene Goossen's "Two Sketches," Op. 15; the same composer's Suite, Op. 16, and Edouard Naprawnick's Quartet, Op. 28.

Three appearances in Rumford Hall, another at the Markel Morning Musicals at the Plaza and some private concerts will constitute the New York activities of the Sinsheimer Quartet this year. They will introduce to American audiences a string quartet by Volkmar-Andrae, another by Frank Ward, the "Fantasiestücke" of Frank Bridge and Fauré's Piano Quartet in C Minor.

A new 'cellist, Michael Penha, who already has been heard in a solo capacity here, is this year affiliated with the Tollefsen Trio. The organization gives two Æolian Hall concerts, one in January and one in March. Among the works they will present are a Trio in G, by Auguste Chapuis; an unfamiliar, one in F Minor, Op. 65, by Dvorak, and the "Trio-Caprice" of Paul Juon. The second sonata for 'cello and piano by the

late Max Reger will have its first New York hearing at one of these concerts.

### The Mannes Sonata Recitals

David and Clara Mannes announce their eleventh series of violin and piano sonata recitals for the evenings of Dec. 4 and Jan. 29 and the afternoon of April 12 (the last being a concert for young people) in Æolian Hall. In addition to sonatas by Mozart, Tartini and Beethoven, the artists are to present works of Brahms, Chausson and Lekeu. The

Nothing definite has yet been decided about the New York appearances of the Barrère Ensemble, the Little Symphony Orchestra or the Trio de Lutèce. These George Barrère ventures which in the past two years have won so much deserved popularity seem likely to suffer in this city from the enormous demand for them on the road and also from the fact that M. Barrère and Mr. Salzedo will not always be in town at the same time. However, some concerts may be arranged for the spring.

Carlos Salzedo will, however, be heard with his Harp Ensemble at Æolian Hall on Dec. 18. The Ensemble will give interesting demonstrations of the various uses of the harp—as a solo instrument, as a background for the voice and in the aggregate.

While the justly admired Olive Mead Quartet may give a New York concert or two this winter its plans to that end are not settled at present.

On January 11 the American String Quartet from Boston, whose members are Gertrude Marshall, Ruth Stickney, Ade-

this year give four concerts in Æolian Hall, on Oct. 22, Nov. 15, Feb. 11 and March 8. Unconventional programs, differing radically from those of most trios have ever been the rule with these artists. Among the offerings of their first concert are an Introduction and Variations by Beethoven in the song, "Ich bin der Schneider Kakadu," Smetana's G Minor Trio, a Danish folksong, arranged by Herman Sandby and novelties by Debussy and Percy Grainger.

### The People's Symphony Series

Although the People's Symphony Orchestra has temporarily discontinued its concerts, chamber music programs under the auspices of the society are to be given at the Washington Irving High School. Both a Friday and a Saturday evening course have been arranged. At the former the following organizations will appear; Nov. 2, Letz Quartet; Dec. 7, Barrère Ensemble; Jan. 4, Cherniavsky Trio; Feb. 9, Olive Mead Quartet; March 8, Rubel Trio; April 5, Flonzaley Quartet. At the latter: Oct. 20, Flonzaley Quartet;

## How the New War Revenue Act Affects Admissions to Concerts and Operas

BY the recent War Revenue Act passed by Congress, and approved by the President on Oct. 3, 1917, a tax is levied of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission. The tax is to be collected by each person or corporation receiving the admission price, and at the same time. All such taxes are to be accounted for under oath and paid over to the Internal Revenue Collector monthly.

This tax also applies to cabarets and similar entertainments, where the charge for admission is wholly or partly included in the charge for refreshment, service or merchandise.

The tax on admission of children under twelve (12) years of age is fixed at one cent (1c.) irrespective of the amount of the admission charge.

In case of persons (except employees, municipal officers on official business, and children under twelve (12) years of age admitted free to any place when an admission charge is made to other persons of the same class, a tax equal to 1 cent for each 10 cents or fraction thereof of the admission price charged to such other persons for similar accommodations must be paid by the persons so admitted free, at the time of such admission.

Persons having the permanent use of boxes in an opera house or in any place of amusement, must pay a tax of ten per cent (10%) of the amount for which a similar box or seat is sold for the performance or exhibition at which the box or seat is used or reserved by or for such lessee or holder.

No tax is imposed where the maximum charge on admission is five cents (5c.) nor is any tax levied on admissions to out-door general amusement parks or to shows, rides or other amusements therein, where the maximum charge is ten cents (10c.).

A tax of ten per cent (10%) is likewise levied upon initiation fees and dues to any social or sporting club where the dues or fees exceed twelve dollars (\$12.) per year. Such tax is to be paid by the person paying such dues or fees and is to be accounted for in the same manner as above outlined with reference to the tax on admissions.

No tax is levied upon dues or fees to fraternal beneficiary societies operating under the lodge system and providing for the payment of life, sick, accident or other benefits to the members, nor upon admissions the proceeds of which inure exclusively to the benefit of religious, educational or charitable organizations or agricultural fairs.

All these taxes become effective on and after Nov. 1, 1917.

Brahms number is the F Minor Sonata for piano and clarinet or viola. In this instance it will be given with the last named instrument and thus introduce Mr. Mannes to New York in a new rôle. The Chausson work is the Sextet for piano and strings, that of Lekeu a sonata for violin and piano.

With the substitution as first violinist of Edward Déru for André Tourret, now detained abroad by the war, the New York Chamber Music Society, Carolyn Beebe, director, will give three of its delightful concerts of works for different combinations of piano, string and wind instruments at Æolian Hall the evenings of Nov. 13, Dec. 11 and Feb. 19. Miss Beebe has selected for this year's programs a number of novelties by American and foreign composers and has also several neglected classics of superlative interest.

line Packard and Hazel L'Africain, will be heard at the Princess Theatre. With the co-operation of the Boston pianist, Heinrich Gebhard, the artists will present the great Quintet of César Franck, Piano Quartet of Gabriel Fauré and some compositions by Jean Huré.

The Letz Quartet, consisting of Hans Letz, Sador Harmati, Edward Kreiner and Gerald Maas, has three appearances in Æolian Hall, the evenings of Oct. 30, Feb. 5 and March 19. The Beethoven Quartets, Op. 95 and Op. 125, in addition to a new quartet by d'Ambrosio and one by Leo Weiner, never before yet given in America. Mr. Letz, who heads this Quartet, has for some years been associated with the Kneisels as second violinist.

Firmly entrenched in public favor the delightful Edith Rubel trio, consisting of Edith Rubel, violinist, Marie Roenalt, 'cellist and Katharine Swift, pianist, will

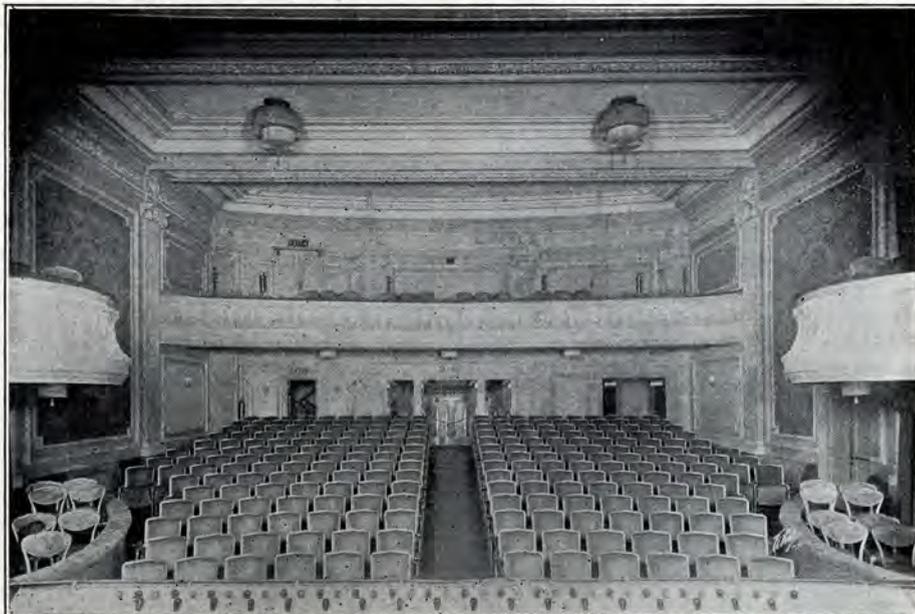
Nov. 17, David and Clara Mannes; Dec. 22, Trio de Lutèce; Jan. 19, American String Quartet; Feb. 23, Magulies Trio; March 23, Kaufman Quartet. Students and workers may attend these concerts at the special rate of a dollar for the series of six concerts.

### The Choral Situation

A new situation confronts that section of the public which rejoices in choral music through last spring's upheaval in the ranks of the Oratorio Society. With Louis Koemmenich ousted, the leader's mantle falls upon the shoulders of Walter Damrosch who, a score or more years since, presided over the society in the same capacity. But Mr. Koemmenich does not appear to have withdrawn quietly from the arena. At the present writing he is director of a newly formed "Philharmonic Chorus," which consists of those of his adherents who, as a result of the fracas, seceded from the forty-five-year-old society, led by its erstwhile secretary. Thus there is at present no danger of schism in the Oratorio's ranks. The Philharmonic Chorus, though not affiliated with the Philharmonic Orchestra, will, it appears, assist it in the projected Beethoven-Brahms festival.

Vacancies left in the Oratorio Society by the withdrawal of the Koemmenich faction are in process of being filled. The concerts are announced for Carnegie Hall, Dec. 5, Dec. 27 and March 28. Mr. Damrosch has revised the list of works arranged for this season by Koemmenich. At the first concert Pierné's "Children's Crusade" will be sung, at the next the usual Christmas "Messiah," while in March the Society will give Bach's "St. Matthew's Passion," with which it tried conclusions last April.

Mr. Koemmenich's new chorus is to give a concert during the spring at which Bach's glorious "Christmas Oratorio" will be given, though in a somewhat abbreviated form in view of its great length.



Interior View of the Princess Theater, One of New York's Smaller Homes of Theatricals, Which Has Been Conscripted for Concert Purposes

Photo by White