

MUSICAL NOTES.

THE WEEKLY CALENDAR AND OPERA LIST—ANECDOTES ABOUT VERDI—MME. GADSKI'S REPERTORY—THE KNEISEL-QUARTET PROGRAMME—ANNOUNCEMENTS AND GRAMMES.

Monday—Metropolitan Opera House, 8 p. m. Specific concert, 10:30 p. m. concert of chamber music by the Tenors Trio.

Tuesday—Mendelssohn Hall, 2:30 p. m. concert of chamber music by the Kneisel Quartet.

Wednesday—Metropolitan Opera House, 8 p. m. German opera, "Lohengrin." No. 113 East 75th St. Hall, Broadway, 8:30 p. m. recital of songs and violin and piano music by George S. Madden and Victor Sorlin.

Thursday—Mendelssohn Hall, 8:30 p. m. concert of chamber music by Oscar Nadeau.

Friday—Metropolitan Opera House, 8 p. m. French opera, "Le Cid." Cooper Union, 8 p. m. People's symphony concert, Carnegie Hall.

The list for the eighth week at the Metropolitan Opera House is as follows: Monday, first performance in America of Puccini's "Tosca," Wednesday, "Lohengrin," in German; Friday, "Le Cid," in French; Saturday afternoon, "Tosca"; Saturday evening, "Rigoletto." The casts are announced as follows:

"TOSCA." Miss Milva Terzina Maria Tosca, Miss M. C. Cecchi, Miss M. C. Cecchi, Miss M. C. Cecchi.

"LOHENGGRIN." Mme. Gadski, M. C. Cecchi, M. C. Cecchi, M. C. Cecchi.

"LE CID." Miss Lucienne Braval, M. C. Cecchi, M. C. Cecchi, M. C. Cecchi.

"RIGOLETTO." M. C. Cecchi, M. C. Cecchi, M. C. Cecchi, M. C. Cecchi.

The third matinee concert in the Kneisel Quartet series will be given on next Tuesday afternoon at 2:30 o'clock in Mendelssohn Hall.

The assisting artist at the pianoforte will be Mr. Ernest Von Dohnanyi.

The quartet is one of a set of two dedicated to Brahms's intimate friend, Theodor Bilroth.

The set of six violin sonatas with pianoforte accompaniment that Bach wrote dates from an early period of his life.

Between his thirty-second and thirty-third years, but as Bitter thinks, probably underwent considerable revisions in his later life.

Spitta notes that the adagio of the third, which Mr. Kneisel plays, is, though not so marked, a chaconne with fifteen repetitions of the bass theme and variations in the upper voices.

Beethoven's B flat trio is by general consent one of the masterpieces of its class.

His memoranda show that it was written in three weeks, having been begun on March 3 and finished on March 26, 1811; yet it was not published till 1816, so that he kept the finished work in his possession five years before giving it to the world.

It was performed, however, in 1815, and the second performance of it that year, at which Beethoven himself played the pianoforte part, was the last time he ever

played in public, his growing deafness making subsequent performances impossible.

"The whole of the first movement is the frankest publication of the delight of simple existence," said the analyst of the Paderewski concert.

"Now it is most impressively insinuating, now heartily gleeful, now proudly assertive, as if glowing in its strength, and always it is illumined by the trail of happiness.

Strangely enough, to those who do not know Beethoven as possessed of the imagination of prophet and seer, he interrupts the joyousness that prevails in the first movement and scherzo as soon as he reaches the trio of the latter.

With it comes what Marx calls "the spectre of the dying ear," a tip from darkness and the depths creeping and crawling a chromatic phrase which can scarcely be called a melody, winds its sombre folds about each instrument in turn, and crushes out their blithe life.

Thrice the exuberant major mood breaks through the darkness, and a brilliancy that is accorded by the sharpness of the contrast, prepared so wonderfully by the sunshine of the scherzo around the instruments; but the trail of the serpent is over the rest of the movement till just before the end.

America. She effected her entrance on the stage of the Metropolitan Opera House on March 1, 1895, singing Elsa in the Damrosch Opera Company's performance of "Lohengrin." With that company she sang also the parts of Elizabeth, Senta, Siegfried, Eka, Marcelline ("Fidelio"), Agathe ("Freischütz"), Pamina ("Zauberflöte") and Heller Prymne in Mr. Walter Damrosch's opera, "The Scarlet Letter." As a member of the Damrosch-Eller Company she sang the same roles, and added to them those of Brünnhilde in "Die Walküre" and "Siegfried," Aida, Valentine, Santuzza and Urcielia, singing the last in French and the others in Italian. This was her first venture outside of her native tongue.

Thus far this season she has sung Elizabeth, Senta and Siegfried in German, Aida and Donna Elvira in Italian and Valentine in French.

A careful student of the doings in our opera houses for many years sent the following letter to the Editor of the Tribune.

Sir: Referring to your issue of January 27, I am glad to see that you have published the following letter: "One might as well ask Hamlet to repeat the soliloquy on suicide as to ask one of the characters in 'Falstaff' to sing again a single measure once sung." The composer doubtless had no intention of writing a detached number, but surely you have forgotten the delightfully quaint scherzo, "Quand' ero paggio del Duca di Norfolk."

Quand' ero paggio del Duca di Norfolk. Quo sottile, sottile, sottile, etc., which Maurel was obliged to repeat two or three times every performance.

I may add that, with a solitary exception, this little song holds the record in the matter of encores at the Metropolitan Opera House.

"La Luna Immobile" as rendered by Nilsson and Trebell in the penultimate act of Boito's "Mefistofele," was on one occasion sung no less than five times during a single representation of the opera, while Mlle. Gadski, Miss Marjorie and their associates never secure a single recall.

Joseph von Slinivski, who is coming to America to play with the Leipzig Philharmonic Orchestra, was born in Warsaw, Poland, on December 15, 1865. He was a pupil of Ströhl at the Warsaw Conservatory, and later was for about four years with Leebethy at Vienna.

He also spent considerable time under the guidance of Anton Rubinstein at St. Petersburg. Slinivski made his first public appearance as a virtuoso in 1890. His first pronounced success was in May, 1891, in London. The same year Slinivski visited America.

His New-York debut was on November 26, 1893, at Madison Square Concert Hall. The chief characteristics of his playing are great strength, endurance and brilliancy.

Says "The Pall Mall Gazette," discussing the prospects for the next season of opera at Covent Garden: "The ensemble, one may depend upon it, will be the more an attraction of individual character will very soon cease to be the mainstay of our opera."

George S. Madden, bass-baritone, and Victor Sorlin, violinello, will give a recital in Wissner Hall, Brooklyn, on Tuesday evening, with the help of Charles Gilbert Spross, pianoforte.

Eduard Strauss will return to New-York and give a farewell concert in the Harlem Opera House next Sunday evening.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

he'll say something pretty to you!" Really, Verdi beckoned my friend to approach; the latter bowed to him. In a tone of voice which was none too low, Verdi asked: "Which did you say is Leoncavallo?" He with the light overcoat next to the conductor. "Indeed!" said Verdi. He gazed at me pretentively from head to foot and stalked out.

Leoncavallo also told this anecdote concerning Verdi and Victor Hugo. Verdi labored long before he persuaded the poet ("Le Roi s'amuse" had been turned into operatic effects) to attend a performance of "Rigoletto." He succeeded at last, and Hugo sat in the box with the composer and listened to the opera. But not a word did he speak.

Verdi's impatience got the better of him, and he asked: "Well, what say you about the quartet, for instance?" "Show me a way in which four persons can be permitted to speak simultaneously," replied the poet, "and I will write something more beautiful than your quartet."

Mascagni, having done much to start the young Italian movement, professes now to be anxious for a return to the method and spirit of a century ago. After the production of "L'Amore Maschero" at Rome lately he said: "My object, above all, at the 'Maschero' is to return to the old and sane traditions of Italian opera. I wish the Italians of today to understand that their forefathers went to the theatre to be amused, because now one goes

usually to tire his brain and torture his feelings. I have tried to simplify the instrumentation, rendering it as it was about the end of 1799, naturally adopting all modern resources of harmony."

Joseph von Slinivski, who is coming to America to play with the Leipzig Philharmonic Orchestra, was born in Warsaw, Poland, on December 15, 1865. He was a pupil of Ströhl at the Warsaw Conservatory, and later was for about four years with Leebethy at Vienna.

He also spent considerable time under the guidance of Anton Rubinstein at St. Petersburg. Slinivski made his first public appearance as a virtuoso in 1890. His first pronounced success was in May, 1891, in London. The same year Slinivski visited America.

His New-York debut was on November 26, 1893, at Madison Square Concert Hall. The chief characteristics of his playing are great strength, endurance and brilliancy.

Says "The Pall Mall Gazette," discussing the prospects for the next season of opera at Covent Garden: "The ensemble, one may depend upon it, will be the more an attraction of individual character will very soon cease to be the mainstay of our opera."

George S. Madden, bass-baritone, and Victor Sorlin, violinello, will give a recital in Wissner Hall, Brooklyn, on Tuesday evening, with the help of Charles Gilbert Spross, pianoforte.

Eduard Strauss will return to New-York and give a farewell concert in the Harlem Opera House next Sunday evening.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

Miss Sara Anderson, who since her appearances at the Worcester Festival has been abroad, returns here during the coming week for a number of concert engagements.

and has made his studies entirely on this side of the water, having among his teachers Dr. William Mason and A. K. Virgil. Mr. Nadeau was assisted on this occasion by Mr. Vanpoucke, a young Belgian, who is at present engaged as clarinet soloist in the Marine Band at Washington. The 'cello part of the famous Brahms clarinet trio will be played by Mr. Leo Schulz.

Programme of the third People's Symphony Concert, to be given in Cooper Union Hall next Friday evening: Overture, "Iphigenia in Aulis".....Glinka Air, "Hat Man Nicht Auf Gold".....Beethoven

Pianoforte concert, D minor.....Mozart Air, "Marten Alter".....Mozart Symphony, No. 2.....Beethoven

Minor Mention.—At St. Thomas's Church, Fifty-third-st. and Fifth-ave., Mr. Will C. Macfarlane will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

The Savoy Theatre will give a series of four free organ recitals on the Tuesday afternoons.

gan, William Gould and others. Miss Laura Burt will join the cast of "The Giddy Thrill" to-morrow. For the concert this afternoon and evening the musical Johnsons, Mudge and Carlele, Ernest Hogan, Henri French, McIntyre and Heath, Toby Craig, Miss Nina Farrington and Henry Bergman, in "A Case of Divorcement," Jane Whitbeck, Hamilton Hill, Miss Laura Burt, Miss Jean Butler, Billy Gould, and Miss Emma Carr.

Keith's presents this week Lydia Yeomans Titus, with a new batch of music. She is accompanied by Frederick J. Titus, whose piano playing is an important part of the performance.

This will be the last day on which the wax figure of Queen Victoria will lie in state at the Eden Musée.

The leading features of the programme at Proctor's Twenty-third Street Theatre this week are Edward M. Favor and Edith Sinclair, in "The McGueires"; Florence Reed, in a monologue; Hall and Staley; the Dillon Brothers, parody singers; Carroll Johnson, Doherty's performing queen; and the three Kneisels.

New pictures and reproductions of bas-reliefs will be introduced by Jean Marcel's models at Proctor's Fifth Avenue Theatre this week.

Clayton White and Marie Stuart will produce the farce "Dickey" for the first time at Proctor's Palace this week.

Tom Nawn will head the bill at Proctor's One-hundred-and-seventh Street Theatre this week, and for the first time in Harlem will produce his new farce "Fat and the Geni"; Cushman, Holcombe and Curtis will contribute their skit "The New Teacher"; and Max Walden is also prominent in the bill.

Miss Annie Russell, who last night closed her engagement at the Lyceum Theatre in "A Royal Family," having presented it at that house for 160 times, will return to that theatre next season, on November 9, when she will again appear in "A Royal Family," and also in "The King and the Queen." Later in the season she will produce a new play, which will then be ready for her.

The fifth matinee of the American Academy of Dramatic Arts will be given in the Empire Theatre on Thursday afternoon, February 7. A number of short modern plays will be presented.

Miss Viola Allen will to-morrow night begin the sixth week of her engagement at the Republic Theatre in "In the Palace of the King." The attendance is still satisfactory, and the run is likely to continue for several weeks longer.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Ten thousand shares of the 2,000 shares of the treasury stock of the San Luis Mining Company, No. 21 William-st., are offered for subscription at par. The company owns the valuable and extensive San Luis, La Trinidad and La Potosina groups of copper, silver, gold and lead mines, near the city of Durango, in the State of Durango, Mexico.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

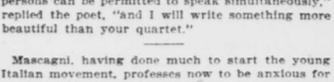
Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

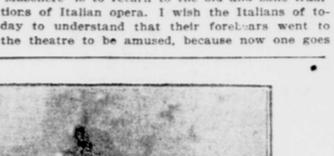
Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.

Miss Julia Marlowe's many friends and admirers gather in large crowds to see her play Mary Tudor, in "When Knighthood Was in Flower," at the Criterion Theatre. She is likely to remain here for a long time.



MME. GADSKI. As Marguerite, at her first appearance in Gounod's



JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



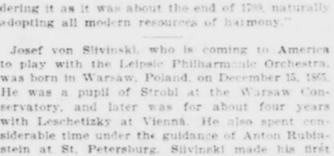
JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



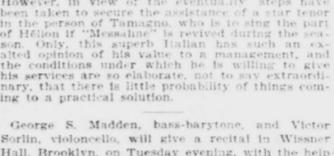
JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



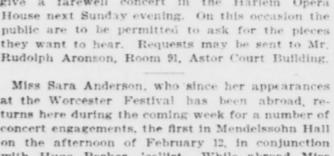
JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



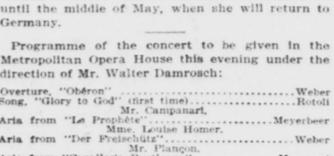
JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



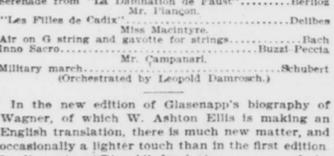
JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



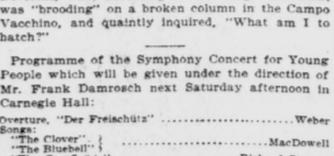
JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



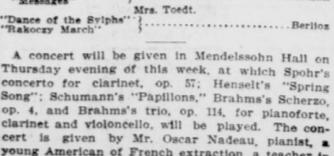
JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.



JOSEPH VON SLIVINSKI. Who will play with the Leipzig Philharmonic Orchestra.

Musical. THE WOLFSOHN MUSICAL BUREAU. 131 EAST 17TH ST., N. Y. HIGH CLASS ARTISTS ONLY. The most reliable Musical Agency in America.

GRAND CONSERVATORY OF MUSIC. 356 West 57th St., between Broadway and Columbus Ave. SPECIAL COURSE FOR TEACHERS AND PROFESSIONALS.

MR. FRANCIS STUART. First Season in New York. Ten Years in San Francisco. Pupil of Lamperti. The Best Singing. He has the ability of a first-class artist.

WALTER E. FISCHER. Musical Director, Accompanist. Instruction for piano, vocal culture, harmony, composition. 788 LEXINGTON AVE., NEAR 62D ST.

THE CURTIS SCHOOL OF VOICE CULTURE. 701 CARNegie HALL, 7th Ave. & 59th St. A NEW METHOD, WHICH MAKES THE CULTURE OF THE SPEAKING IN FULL POSSESSION OF THE ARTIST'S VOICE.

The Guilman Organ School. ALEXANDER GUILMAN, FINE WILLIAM C. CARL, Director. Winter Term, Jan. 20th. Address, 24 W. 12th St