

MUSICAL NOTES.

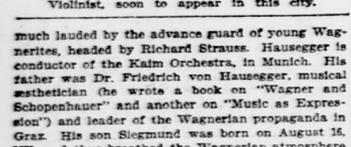
(THE WEEKLY CALENDAR—THE FIRST KNEISEL CONCERT—A NEW SYMPHONIC POEM AND ITS COMPOSER—PROGRAMMES AND ANNOUNCEMENTS—KUBELIK.

Sunday—South Church, 4 p. m., musical service. Stainer's "Daughters of Israel," M. M. song recital. Monday—Mendelssohn Hall, 3 p. m., song recital. Whitney Tew, Waldorf-Astoria, 3 p. m., piano; pianoforte recital by Miss Eugenie, 4 p. m., free organ recital by Walter C. Gale.

The first public rehearsal and concert of the Philharmonic Society for this sixtieth season will take place in Carnegie Hall next Friday afternoon and Saturday evening. The programme will consist of Weber's overture to "Euryanthe," the Bach-Abert Prelude, Chorale and Fugue; Rubinstein's D minor piano concerto (solo, Mr. Josef Hofmann), and a new symphonic poem by Siegmund von Hausegger, entitled "Barbarossa."

Jan Kubelik has finished his Continental tour, and will be in London this week. He will play in Brighton next Saturday, and his farewell concert is advertised to take place at Queen's Hall on November 19. Dates are already announced for next year, including the opening of the Philharmonic season on May 15. What he will play at his New York concert on December 2 and 3 (the seat sale for which opens tomorrow) has not been announced, but it is safe to say it will be a Paganini concerto, and probably Tartini's sonata. "The Devil's Tull," and a sonata with Miss Jessie Shary.

Siegmund von Hausegger is a new name on the Philharmonic Society's roster of composers. It is not yet widely known even in Germany, though



JAN KUBELIK. Violinist, soon to appear in this city.

much lauded by the advance guard of young Wagnerites, headed by Richard Strauss. Hausegger is conductor of the Kaim Orchestra, in Munich. His father was Dr. Friedrich von Hausegger, musical aesthete who wrote a book on "Wagner and Schopenhauer" and another on "Music as Expression" and leader of the Wagnerian propaganda in Graz. His son Siegmund was born on August 15, 1872, and thus breathed the Wagnerian atmosphere from the beginning. He was musically precocious as a child, and while yet in the Cornelius Nepos period of his classic studies he composed pieces of music, conceived to be musical portraits of Empedocles and Heracles. As a student at the gymnasium he composed a mass for solo, chorus, organ and orchestra, and produced it under his own direction at Graz in May, 1889. At various times between 1893 and 1896 he gave unbridled performances of the dramas composing "The Ring of the Nibelung" for the edification of the Wagner society which his father had been instrumental in founding, playing the orchestral part on the piano. At this time, too, he composed an orchestral ballad entitled "Odin's Measurings"; a pianoforte fantasia entitled "The Devil's Elixir," and two operas, "Heilfried" and "Zinnobor" writing his own librettos, of course. "Zinnobor" was produced under the direction of Richard Strauss, in Munich, in 1898. From 1896 to 1899 he conducted the Kaim orchestra, and in 1897 he was appointed conductor of the Kaim concerts in Munich in 1899, in which year he composed a "Dionysian Fantasia" which had a performance at the meeting of the Allgemeiner Deutscher Musikverein at Heidelberg last June. A note on the printed score of "Barbarossa" says that its composition was begun on December 3, 1898, and completed on September 3, 1899. It was first performed on March 2, 1900, in Munich by the Kaim Orchestra, and again on December 3, 1899, at Berlin, under the auspices of the Berlin and Potsdam Wagner societies, the composer conducting on both occasions.

The composer calls "Barbarossa" a symphonic poem in three movements. Orthodoxy in all the details of form being rigorously required, its designations, Herr von Hausegger's work might as well have been called a symphony without a slow movement. His choice of the other term was due, probably, to the circumstance that the scheme of community of themes, as developed by Liszt in his symphonic poems, was at the bottom of his constructive plan. The work is programme music, the title giving a clue to the poetical contents in general, the inscriptions to details. The subject is a familiar one to the ordinary lore of European peoples, who, under influences doubtless sprung from their primeval mythologies, long dreamed of a return to ancient glories through the mediation of their national heroes. These heroes, according to the old superstition, have not died, but bound in a magic sleep, are awaiting the signs and omens that shall call them to combat. Thus Odin sits in Walthalla surrounded by his knights, ready to revive the old German Empire. His red beard has grown through the stone table on which he rests his elbow. Once a shepherd who found his way into the mountain aroused the hero with a pleasing sound. "Do the ravens still fly about the mountain?" asked Barbarossa. "Aye," answered the shepherd. "Then the time is not yet," said the Emperor. "I must sleep another hundred years." But some day the sleep will fly away and an eagle will be seen soaring over the Kyffhäuserberg. Then will the hero emerge from his supernatural home and hang his shield on a dry tree. His withered branches will burst into green, and peace and glory will return to his German people.

The sufferings of the people, the sleep of the Emperor and his deed of emancipation are the themes hymned by the composer in his three movements, which may be outlined thus: I.—"The Distress of the People" ("Die Noth des Volkes"). Introduction, broadly sustained, C major, 4/4 time. The subject is a familiar one to the ordinary lore of European peoples, who, under influences doubtless sprung from their primeval mythologies, long dreamed of a return to ancient glories through the mediation of their national heroes. These heroes, according to the old superstition, have not died, but bound in a magic sleep, are awaiting the signs and omens that shall call them to combat. Thus Odin sits in Walthalla surrounded by his knights, ready to revive the old German Empire. His red beard has grown through the stone table on which he rests his elbow. Once a shepherd who found his way into the mountain aroused the hero with a pleasing sound. "Do the ravens still fly about the mountain?" asked Barbarossa. "Aye," answered the shepherd. "Then the time is not yet," said the Emperor. "I must sleep another hundred years." But some day the sleep will fly away and an eagle will be seen soaring over the Kyffhäuserberg. Then will the hero emerge from his supernatural home and hang his shield on a dry tree. His withered branches will burst into green, and peace and glory will return to his German people.

NOTES OF THE STAGE.

Miss Annie Russell has been greeted at the Lyceum Theatre, on her return in "A Royal Family," with the same popular favor which marked her stay there last season in the same play. Excellent matinee performances are given on Thursdays and Saturdays.

The musical spectacle, "The Sleeping Beauty and the Beast," has pleased large audiences at the Broadway Theatre, with its big ballet, illuminations and pantomime and stage pictures generally. The holidays approach the piece becomes more in season and will probably grow in popularity.

William Faversham is playing "A Royal Rival" at the Criterion Theatre, and will remain there till November 30. On his new return to New York next week he will have a play by Justus Huntley McCarty called "If I Were King." Mr. Faversham will be followed at the Criterion by Charles Dalton, in "The Helmet of Navarre."

To-morrow night the annual Schiller celebration will take place at the Irving Place Theatre in honor of the poet's birthday, and "Wilhelm Tell" will be produced, with Alexander Rottmann in the title part, and Otto Reimann, Franz Kierschner, Adolf Zimmermann, Vladimir Schamberger, Max Harsner, Klith Brandt and Hermann Warden in the supporting parts. This performance will be attended by a great number of students. Tuesday evening will bring the first American production of Buchbinder's three-act comedy, "Die Dritte Escadron." The leading comic part, that of a colonel of an Hungarian regiment, has been assigned to Gustav von Seyffertitz, and the principal female part, that of Miss Hedwig, to Miss Gertrude. "The Third Squadron" will be repeated on Wednesday, Friday and Saturday evenings.

Mr. H. Sothern's success in "If I Were King" at the Garden Theatre is, if anything, greater than ever. The second and third nights of the engagement, the last night of which is Saturday, November 30. Wednesday matinee will begin the week.

David Warfield, in "The Auctioneer," at the Bijou Theatre, still fills the house with a well pleased audience at every performance. It is announced that his stay there is indefinite. There are, indeed, some other engagements ahead, but they are, by all means, of a considerable nature.

Charles Hawtree maintains his marked popularity in "A Message from Mars" at the Garrick Theatre. Mr. Hawtree is to remain in this country till April, when he will be obliged to return to London to fill engagements. He will come to America again to begin another season in September.

Miss Elsie de Wolfe and her company will begin their second week at the Victoria Theatre to-morrow evening. There have been good houses thus far.

"Eben Holden" continues its course at the Savoy Theatre, with E. M. Holland in the title part. The managers express themselves as satisfied with the reception given to the play, and predict an extended run.

Daniel Frohman has extended the run of "The Messenger Boy" until the middle of December, thus postponing the usual appearance at Daly's of his stock company, on account of the success of the musical farce. New songs and new features are constantly added to the performance.

The musical farce "The Liberty Bells" is still proving attractive at the Grand Opera House, and its run there has been extended till December 25.

For the coming week Tony Pastor offers an excellent programme. He has Leroy and Clayton, who will introduce George M. Cohan's "Hogan of the Hansom"; Miss Florence Blandley, the Crane Brothers, Flske and McDonough, Miss Emma Krause, "Billy" Carter in banjo songs and monologues; Carr and Jordan, Russell and Buckley, the Yale-Princeton debate; W. H. Baldwin, New York Charles S. Fairchild, ex-Secretary of the United States Treasury, and Professor John D. Clark, of Columbia University.

"Blue Jeans" is continued for a second week at Proctor's Fifth Avenue Theatre, and its sensational features are likely to appeal to large houses. The company performs the comedy, "The Blue Jeans," and the kaleidoscope moving pictures, the Sunday concert begins at 2 p. m., the Florence Baldwin, the Yale-Princeton debate, and the Charles S. Fairchild, ex-Secretary of the United States Treasury, and Professor John D. Clark, of Columbia University.

"Nancy & Co.," one of Proctor's revivals of Augustin Daly's comedies, is seen at the Fifty-third Street Theatre. Vaudeville will be given between acts, the list including Howley and Leslie, Carrie and Fred Frank, and the comedy, "The Blue Jeans," and the kaleidoscope moving pictures, the Sunday concert begins at 2 p. m., the Florence Baldwin, the Yale-Princeton debate, and the Charles S. Fairchild, ex-Secretary of the United States Treasury, and Professor John D. Clark, of Columbia University.

The Hanlon head a bill of vaudeville with their acrobatic pantomime "Phunphoral" at Proctor's Fifth Avenue Theatre, and its sensational features are likely to appeal to large houses. The company performs the comedy, "The Blue Jeans," and the kaleidoscope moving pictures, the Sunday concert begins at 2 p. m., the Florence Baldwin, the Yale-Princeton debate, and the Charles S. Fairchild, ex-Secretary of the United States Treasury, and Professor John D. Clark, of Columbia University.

The management of the American Theatre promises an elaborate production of "A Lady of Quality" for the coming week. This play was last seen at Wallack's, with the late Frank Edwards and the comedy, "The Blue Jeans," and the kaleidoscope moving pictures, the Sunday concert begins at 2 p. m., the Florence Baldwin, the Yale-Princeton debate, and the Charles S. Fairchild, ex-Secretary of the United States Treasury, and Professor John D. Clark, of Columbia University.

The performance of "Holly-Tolly" at Weber & Fields' Music Hall has been brightly brightened by the substitution of the new burlesque of "A Message from Mars" for the former one of "Dedication." The leading members of the company have amusing parts, and the sketch is cleverly contrived to satirize both the play and the burlesque.

"East Lynne," with Miss Marie Walwright as Lady Isabel, is engaged for the Madam Vine, will be held at the National Arts Club, in West Thirty-fourth-st., on the evening of November 20, when the programme will be made up entirely of compositions by women composers, of whom the society has a considerable list, both in this country and in Europe.

Programme of a pianoforte recital to be given by Miss Eugenie Castellano at the Waldorf-Astoria to-morrow evening: Sonata, op. 23, No. 1, Beethoven; Sonata, op. 10, No. 3, Chopin; Sonata, op. 10, No. 2, Chopin; Sonata, op. 10, No. 1, Chopin; Sonata, op. 10, No. 4, Chopin; Sonata, op. 10, No. 5, Chopin; Sonata, op. 10, No. 6, Chopin; Sonata, op. 10, No. 7, Chopin; Sonata, op. 10, No. 8, Chopin; Sonata, op. 10, No. 9, Chopin; Sonata, op. 10, No. 10, Chopin; Sonata, op. 10, No. 11, Chopin; Sonata, op. 10, No. 12, Chopin; Sonata, op. 10, No. 13, Chopin; Sonata, op. 10, No. 14, Chopin; Sonata, op. 10, No. 15, Chopin; Sonata, op. 10, No. 16, Chopin; Sonata, op. 10, No. 17, Chopin; Sonata, op. 10, No. 18, Chopin; Sonata, op. 10, No. 19, Chopin; Sonata, op. 10, No. 20, Chopin; Sonata, op. 10, No. 21, Chopin; Sonata, op. 10, No. 22, Chopin; Sonata, op. 10, No. 23, Chopin; Sonata, op. 10, No. 24, Chopin; Sonata, op. 10, No. 25, Chopin; Sonata, op. 10, No. 26, Chopin; Sonata, op. 10, No. 27, Chopin; Sonata, op. 10, No. 28, Chopin; Sonata, op. 10, No. 29, Chopin; Sonata, op. 10, No. 30, Chopin; Sonata, op. 10, No. 31, Chopin; Sonata, op. 10, No. 32, Chopin; Sonata, op. 10, No. 33, Chopin; Sonata, op. 10, No. 34, Chopin; Sonata, op. 10, No. 35, Chopin; Sonata, op. 10, No. 36, Chopin; Sonata, op. 10, No. 37, Chopin; Sonata, op. 10, No. 38, Chopin; Sonata, op. 10, No. 39, Chopin; Sonata, op. 10, No. 40, Chopin; Sonata, op. 10, No. 41, Chopin; Sonata, op. 10, No. 42, Chopin; Sonata, op. 10, No. 43, Chopin; Sonata, op. 10, No. 44, Chopin; Sonata, op. 10, No. 45, Chopin; Sonata, op. 10, No. 46, Chopin; Sonata, op. 10, No. 47, Chopin; Sonata, op. 10, No. 48, Chopin; Sonata, op. 10, No. 49, Chopin; Sonata, op. 10, No. 50, Chopin; Sonata, op. 10, No. 51, Chopin; Sonata, op. 10, No. 52, Chopin; Sonata, op. 10, No. 53, Chopin; Sonata, op. 10, No. 54, Chopin; Sonata, op. 10, No. 55, Chopin; Sonata, op. 10, No. 56, Chopin; Sonata, op. 10, No. 57, Chopin; Sonata, op. 10, No. 58, Chopin; Sonata, op. 10, No. 59, Chopin; Sonata, op. 10, No. 60, Chopin; Sonata, op. 10, No. 61, Chopin; Sonata, op. 10, No. 62, Chopin; Sonata, op. 10, No. 63, Chopin; Sonata, op. 10, No. 64, Chopin; Sonata, op. 10, No. 65, Chopin; Sonata, op. 10, No. 66, Chopin; Sonata, op. 10, No. 67, Chopin; Sonata, op. 10, No. 68, Chopin; Sonata, op. 10, No. 69, Chopin; Sonata, op. 10, No. 70, Chopin; Sonata, op. 10, No. 71, Chopin; Sonata, op. 10, No. 72, Chopin; Sonata, op. 10, No. 73, Chopin; Sonata, op. 10, No. 74, Chopin; Sonata, op. 10, No. 75, Chopin; Sonata, op. 10, No. 76, Chopin; Sonata, op. 10, No. 77, Chopin; Sonata, op. 10, No. 78, Chopin; Sonata, op. 10, No. 79, Chopin; Sonata, op. 10, No. 80, Chopin; Sonata, op. 10, No. 81, Chopin; Sonata, op. 10, No. 82, Chopin; Sonata, op. 10, No. 83, Chopin; Sonata, op. 10, No. 84, Chopin; Sonata, op. 10, No. 85, Chopin; Sonata, op. 10, No. 86, Chopin; Sonata, op. 10, No. 87, Chopin; Sonata, op. 10, No. 88, Chopin; Sonata, op. 10, No. 89, Chopin; Sonata, op. 10, No. 90, Chopin; Sonata, op. 10, No. 91, Chopin; Sonata, op. 10, No. 92, Chopin; Sonata, op. 10, No. 93, Chopin; Sonata, op. 10, No. 94, Chopin; Sonata, op. 10, No. 95, Chopin; Sonata, op. 10, No. 96, Chopin; Sonata, op. 10, No. 97, Chopin; Sonata, op. 10, No. 98, Chopin; Sonata, op. 10, No. 99, Chopin; Sonata, op. 10, No. 100, Chopin.

MATCHMAKING MR. WU.

The announcement is made that George Grossmith is to return to this country for another extended tour during the coming winter and spring. The tour will fill the months of February, March and April. Mr. Grossmith is preparing a number of new sketches.

The inquisitive Li Hung Chang, whose death occurred on Thursday, has an able understudy at the Washington, Wu Ting-fang. His running fire of interrogation, while at times exceedingly embarrassing, has been known to result happily for the victim, as the following story, told by a young man who moves in Washington society, would seem to indicate.

Mr. Wu was a guest at a large gathering, and in the course of the evening was introduced to one of the debutantes of the season, a modest and charming little maiden of nineteen. The diplomat immediately took an interest in her past, present and future, and after inquiring as to her age asked, "And you're not yet married? Why aren't you? Wouldn't you like to be?"

The girl blushed and replied that she had no objection to wedded life, but that nobody had yet offered himself as a life partner. She thought that a satisfied Mr. Wu, who hurried away, but not a little while later the popular minister reappeared, accompanied by a young naval officer, lately out of the academy, whom he introduced something after this fashion: "Miss Washington, let me present Mr. Turret. He's not married either, and he wants to be, for he has just told me so. You'd make a fine young couple, just suited to each other. I hope you'll be more and more friendly with good results. The club is the fruit of the emphasis which is now being laid by the faculty upon training in argument. The training in the English content is now exclusively rhetorical, but those sophomores who wish a course in literature may elect it in the literary department."

For the first time a course in elementary Spanish is now offered at Barnard. Its popularity has been immediately proved, the attendance being almost as great as that upon elementary French or Italian. The faculty has decided to cut down the middle winter examinations next year from three hours each to two hours. By this means they will be able to get through with in one week's time, instead of two, as formerly. This will give less time for cramming, and tend to encourage a more uniform degree of excellence in the class work.

MISS AILEEN BROWER TO SING. The Press Club will have a "ladies' day" on Tuesday at 3 p. m. One of the performers will be Miss Aileen Brower, soprano. She is a native of Des Moines, and has just returned from Paris, where she studied for two years. She is to appear at the Waldorf-Astoria next Friday afternoon.

PRINCETON'S BEST DEBATERS. Princeton, N. J., Nov. 8.—As a result of the final trial of the election of representatives for the Yale-Princeton debate, which will be held here on December 6, the following men have been chosen: R. W. Anthony, '02, Waterbury, N. Y.; J. G. Sims, '02, Watrous, Tenn.; J. J. Forstall, '03, Chicago. A prize of \$50 was awarded to Forstall as the best debater. The following will act as judges of the debate: W. H. Baldwin, New York; Charles S. Fairchild, ex-Secretary of the United States Treasury, and Professor John D. Clark, of Columbia University.

STUDIO NOTES. Mr. and Mrs. Walter Robinson, of Carnegie Hall, tenor and contralto, respectively, are among those who are already busy this season.

Adelaide C. Okell, whose studio is at No. 57 West Eighty-fourth-st., has during the last eleven years been giving instruction on the piano. Miss Okell's aim has been to impart to others the results of her own extended study. Miss Okell will this season give musicals.

Herbert Hemingway Joy has returned to the city for the season and resumed vocal instruction at his new studio, No. 32 West Fifty-seventh-st.

The Clavier Piano School, of No. 11 West Twenty-second-st., is giving a series of recitals on Friday evenings at Clavier Hall, A. K. Virgil, director of the school, will give an address at each recital.

The New-York School of Expression announces three readings by George Hildebrandt, to be given in the evening at the West Side Young Men's Christian Association Building, No. 318 West Fifty-seventh-st., on Monday evenings, November 11, 18 and 25, at 8:15 o'clock.

Miss Adeline Hibbard, soprano, and Mrs. H. H. Howard, concert pianist, announce that they will resume their classes on October 1 at their studios, No. 32 East Fifty-fifth-st. Their home studio is at No. 28 West Seventeenth-st.

Herbert Crowley has resumed his vocal instruction at his studio, No. 121 East Twenty-third-st.

Leo Lieberman, the tenor, has been engaged by the Washington Choral Society to sing in the Messiah at Washington on December 29. Mr. Lieberman is a pupil of E. Presson Miller, one of New-York's well known vocal instructors.

Miss Margaret Goitz returned last week from a ten days' Western concert tour, which included concerts in Chicago, St. Paul, Minneapolis, Detroit, Cleveland and Michigan. Her studio is at No. 26 West Eighty-sixth-st.

Mme. de Wienkowska's piano classes in repertory and interpretation are held on Mondays at her Carnegie Hall studio.

Benjamin Monteth announces that he has resumed his vocal teaching at his studio, No. 27 Fifth-ave.

Mrs. S. G. Pratt has returned to the city and resumed teaching at her home, No. 108 West Thirty-eighth-st.

MUSICAL.

Adelaide C. Okell, Certified pupil of Teresa Carreno. Studio: 57 West Eighty-fourth Street, N. Y.

CLARA POOLE KING, PRIMA DONNA, CONTRALTO. Vocal Instruction. Studio: 11 West 22d St., N. Y.

CLAVIER PIANO SCHOOL, 11 WEST 22D ST., N. Y. A. K. VIRGIL, Director. S. M. FABIAN, Teacher of Interpretation. Pupils received daily. Write for Weekly Recital Tickets.

FIFTH AVENUE LYCEUM BUREAU, 503 5TH AVE., COR. 42D ST., NEW YORK. Recitals, Musicals, Concert Companies and other First Class Entertainments Furnished.

THE "LESCHETZKY" PIANO SCHOOL. MME. DE WIENKOWSKA, Directress. Indorsed by Prof. Leschetzky, Hans Richter, CARNEGIE HALL. Address: 147 W. 52d St.

S. C. BENNETT, VOCAL INSTRUCTION. 526 CARNEGIE HALL. Send for booklet, "Educational Principles in Voice Production."

ISIDORE SCHNITZLER, SOLO VIOLINIST. Formerly with Boston Symphony Orchestra, will accept concert engagements and a limited number of pupils. Address: 107 W. 52d St.

THE NEW YORK SCHOOL OF VOICE PRODUCTION. Chartered by the University of the State of New York. Special Saturday and afternoon classes in Elocution, Oratory, Dramatic, Musical, Gymnastics, Fencing, etc. Evening Dramatic Class also organizing.

Mme. Louise Halcombe, PRIMA DONNA SOPRANO, VOCAL STUDIO, 4 WEST 22D ST., 1 DOOR WEST OF FIFTH AVENUE.

Henry Gaines Hawn, Education and Dramatic Art. CARNEGIE HALL MONDAYS AND THURSDAYS. STUDIO. PIANO, ORGAN AND HARMONY. PROF. E. PFAFF, 108 East 23rd St.

E. PRESSON MILLER, VOICE CULTURE. 601-2 CARNEGIE HALL. Phone 1250 Columbia.

MRS. HENRY SMOCK BOICE, TEACHER OF SINGING, Musical Art Dept., Adelphi College, French Dept., Res. Studio, 127 McDougall St., Bldg., N. Y. Studios, 88 Fifth Ave., Mon. and Thursdays. Daily except Wed. & Sat. STUDIO, 6 E. 11TH ST.

Margaret Goetz, MEZZO-CONTRALTO. CONCERTS, MUSICALS, Analytical Song Recitals. STUDIO, 107 W. 52D ST.

The New York Institute for Violin Playing and School for Musical Culture. 230 EAST 62D STREET. Complete musical education given to students from the beginning to the highest proficiency. F. & H. CARRI, Directors.

GRAND ITALIAN CONSERVATORY OF MUSIC. Signor R. E. DE STEFANI, Operatic Artist. VOCAL INSTRUCTIONS. ALFRED STICHEL, Vocal Instructor. Studio, 6 E. 11TH ST. Daily except Wed. & Sat.

CARL HAUSER, HAS RESUMED LESSONS IN VIOLIN AT HIS RESIDENCE STUDIO, 1364 LEXINGTON AVE.

C. B. HAWLEY, VOCAL INSTRUCTION. STUDIO, 49 FIFTH AVE.

LEO LIEBERMAN, TENOR. Opera, Oratorio, Concert. WOLFFSOHN MUSICAL BUREAU, OR 37 E. 11TH ST.

MME. HELENE MAIGILLE, SOLO SOPRANO, TEACHER OF THE VOICE. Residence-Studio, 1211-15 Carnegie Hall, 9th St., 7th-8th.

WEBER PIANOS. All that Art has conceived or skill devised in the production of a piano, is shown in the WEBER. Case designs that are strikingly artistic and effective in the simple and ornate alike. Mahogany, Satinwood, White and Gold, Flemish Oak, and English Burl Walnut. Special cases that are correct replicas of the Louis XIV, Louis XV, Renaissance and Colonial periods. WEBER WAREROOMS. Fifth Avenue, cor. 16th Street, New York. 605 Fulton Street, Brooklyn.

Mason & Hamlin PIANOS. "The ideal piano." —M. SIEVEKING. Warerooms, 3 1/2 WEST 18th STREET, Near Fifth Avenue.

BARNARD GIRLS DEBATING. MUCH EMPHASIS IS NOW BEING LAID UPON TRAINING IN ARGUMENT.

LIBRARY FOR BLIND WANTS HELP. ITS PRESIDENT SAYS AN ENDOWMENT FUND IS NEEDED TO CARRY ON WORK.

PRIMITIVE MAN. PROFESSOR VIRCHOW SKEPTICAL ABOUT THE NEANDERTHAL SKULL.

STUDIO NOTES. Mr. and Mrs. Walter Robinson, of Carnegie Hall, tenor and contralto, respectively, are among those who are already busy this season.

Adelaide C. Okell, whose studio is at No. 57 West Eighty-fourth-st., has during the last eleven years been giving instruction on the piano. Miss Okell's aim has been to impart to others the results of her own extended study. Miss Okell will this season give musicals.

Herbert Hemingway Joy has returned to the city for the season and resumed vocal instruction at his new studio, No. 32 West Fifty-seventh-st.

The Clavier Piano School, of No. 11 West Twenty-second-st., is giving a series of recitals on Friday evenings at Clavier Hall, A. K. Virgil, director of the school, will give an address at each recital.

The New-York School of Expression announces three readings by George Hildebrandt, to be given in the evening at the West Side Young Men's Christian Association Building, No. 318 West Fifty-seventh-st., on Monday evenings, November 11, 18 and 25, at 8:15 o'clock.

Miss Adeline Hibbard, soprano, and Mrs. H. H. Howard, concert pianist, announce that they will resume their classes on October 1 at their studios, No. 32 East Fifty-fifth-st. Their home studio is at No. 28 West Seventeenth-st.

Herbert Crowley has resumed his vocal instruction at his studio, No. 121 East Twenty-third-st.

Leo Lieberman, the tenor, has been engaged by the Washington Choral Society to sing in the Messiah at Washington on December 29. Mr. Lieberman is a pupil of E. Presson Miller, one of New-York's well known vocal instructors.

Miss Margaret Goitz returned last week from a ten days' Western concert tour, which included concerts in Chicago, St. Paul, Minneapolis, Detroit, Cleveland and Michigan. Her studio is at No. 26 West Eighty-sixth-st.

Mme. de Wienkowska's piano classes in repertory and interpretation are held on Mondays at her Carnegie Hall studio.

Benjamin Monteth announces that he has resumed his vocal teaching at his studio, No. 27 Fifth-ave.

Mrs. S. G. Pratt has returned to the city and resumed teaching at her home, No. 108 West Thirty-eighth-st.

Miss Adeline Hibbard VOCAL INSTRUCTION. MRS. HORTENSE HIBBARD HOWARD CONCERT PIANIST AND INSTRUCTOR. STUDIO, 32 EAST 55TH STREET. HOME STUDIO, 225 WEST 10TH STREET.

CHEV. DANTE DEL PAPA TRUE ITALIAN SCHOOL OF SINGING. 480 5th Ave. PERRY AVERILL. BARNARD CONCERT, OPERA, & ORATORIO vocal instruction. Studio 220 West 95th Street, Columbus, New York City. REGINALD BARRETT, ORGANIST, COMPOSER, TEACHER. INSTRUMENTAL AND VOCAL. Special attention to tone and phrasing. Church or concert. 10 E. 17th St., N. Y. S. G. PRATT. West End Private School of Piano Playing. Pupils received daily. Recitals: 173 W. 86 St.



MISS AILEEN BROWER, Soprano, who is to sing at the Press Club.