MUSICAL MATTERS.

THE WEEKLY CALENDAR—THIRD WEEK OF THE OPERA—A NOVELTY AT THE NEXT PHILHARMONIC CONCERT —THE KNEISEL PROGRAMME —NOTES AND ANNOUNCEMENTS.

SUNDAY—Carnegie Hall, 3:30 p. m., popular song recital by David Bispham; Metropolitan Opera House, 8:30 p. m., concert, with Kubelik.

MONDAY—Metropolitan Opera House, 8 p. m., French and Italian opera, "La Fille du Régiment" and "Cavalleria Rusticana"; St. Thomas's Church, 4:30 p. m., free organ recital by Mr. Will C. Macfarlane; Academy of Music, Brooklyn, 8:15 p. m., concert by Kubelik.

TUESDAY—Lyceum Theatre, 3:30 p. m., concert by the American Symphony Orchestra; Mendelssohn Hall, 8:15 p. m., concert of chamber music by the Kneisel Quartet; Hotel Majestic, 3 p. m., concert by the Mendelssohn Trio.

WEDNESDAY—Mendelssohn Hall, 2:30 p. m., pianoforte recital by Mme. Fanny Richter; 8:15 p. m.,

RICHARD BURMEISTER,
Composer of "The Sisters."

concert by Estelle and James Liebling; Metropolitan Opera House, 8 p. m., German opera, "Lohengrin."

THURSDAY—Mendelssohn Hall, 8:15 p. m., pianoforte recital by Miss Augusta Cottlow.

FRIDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Carmen"; Carnegie Hall, 2 p. m., public rehearsal of the Philharmonic Society.

SATURDAY—Metropolitan Opera House, 2 p. m., Italian opera, "Le Nozze di Figaro"; 8 p. m., German opera, "Fidelio"; Carnegie Hall, 2:30 p. m., concert by Kubelik; Madison Square Garden, afternoon and evening, concerts by the Kilties; Carnegie Hall, 8:15 p. m., concert of the Philharmonic Society; Academy of Music, Brooklyn, 3 p. m., symphony concert for young people.

SUNDAY—St. Mark's Church, 8 p. m., selections from "The Messiah," at a musical service.

The operatic list for the third week at the Metropolitan Opera House is as follows:

Monday—"La Fille du Régiment" (in French) and "Cavalleria Rusticana" (in Italian). The casts:

Marie ..... Mme. Sembrich
Le Marquise de Berkenfield ..... Mme. Van Cauteren
Tonio ..... Mr. Salignac
Sulpice ..... Mr. Gilibert
Hortensius ..... Mr. Dufriche
Un Caporal ..... Mr. Viviani
Conductor ..... Mr. Flon.

Santuzza ..... Mme. Calvé
Lola ..... Miss Bauermeister
Lola ..... Mme. Louise Homer
Alfio ..... Mr. Campanari
Turiddu ..... Mr. Dippel
Conductor ..... Mr. Flon.

WEDNESDAY, "LOHENGRIN."
(In German.)

Elsa von Brabant ..... Mme. Emma Eames
Ortrud ..... Mme. Schumann-Heink
Lohengrin ..... Mr. Van Dyck
Friederich von Telramund, Brabantischer Graf ..... Mr. Bispham
Der Heerufer des Königs ..... Mr. Muhlmann
Heinrich der Vogler, Deutscher König ..... Mr. Ed. de Reszke
Conductor ..... Mr. Walter Damrosch.

FRIDAY, "CARMEN."
(In French.)

Carmen ..... Mme. Calvé
Frasquita ..... Miss Marilly
Mercedes ..... Miss Carrie Bridewell
Micaela ..... Mme. Suzanne Adams
Don José ..... Mr. Alvarez
Zuniga ..... Mr. Declery
Morales ..... Mr. Bars
Dancairo ..... Mr. Gilbert
Remendado ..... Mr. Reiss
Escamillo ..... Mr. Scotti
Conductor, Mr. Flon.

SATURDAY AFTERNOON, "LE NOZZE DI FIGARO."
(In Italian.)

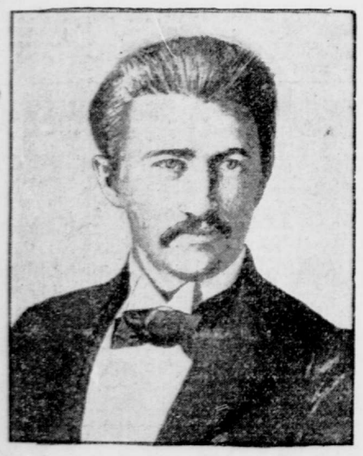
La Contessa ..... Mme. Emma Eames
Cherubino ..... Miss Fritzi Scheff
Marcellina ..... Miss Bauermeister
Susanna ..... Mme. Sembrich
Il Conte ..... Mr. Ed. de Reszke
Bartolo ..... Mr. Tavecchia
Antonio ..... Mr. Dufriche
Basilio ..... Mr. Reiss
Don Curzio ..... Mr. Maestri
Figaro ..... Mr. Campanari
Conductor, Mr. Seppilli.

SATURDAY EVENING, "FIDELIO."
(In German.)

Fidelio ..... Miss Milka Ternina
Marcelline ..... Miss Fritzi Scheff
Pizzaro ..... Mr. David Bispham
Rocco ..... Mr. Blass
Jaquino ..... Mr. Reiss
Der Minister ..... Mr. Muhlmann
Florestan ..... Mr. Dippel
Conductor, Mr. Walter Damrosch.

The "Leonora" overture No. 3, will be played between Act I and Act II.

The fourth public rehearsal and concert of the Philharmonic Society will take place in Carnegie



JOSEF SUK.

Hall next Friday afternoon and Saturday evening. Mme. Schumann-Heink will be the solo singer, and there will be two novelties on the programme, which is as follows:

Symphony, C minor, No. 5 ..... Beethoven
Dramatic tone poem, "The Sisters," for contralto voice and orchestra ..... Burmeister
Suite, "A Fairy Tale," op. 16 ..... Josef Suk
"Die drei Zigeuner," for voice, solo violin and orchestra ..... Liszt
(Obbligato, Richard Arnold.)
Prelude and Glorification from "Parsifal" ..... Wagner

The compositions by Richard Burmeister and Josef Suk are new. The latter has been heard in Chicago, but the former will have its first performance on this occasion. It is a setting of Tennyson's poem, beginning:

We were two daughters of one race,
She was the fairest in the face—
The wind is blowing in turret and tree.

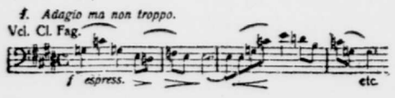
Joseph Suk is the energetic young Bohemian composer to whom attention was directed by a symphony in E major performed by the Philharmonic Society in November, 1900. He is a pupil, disciple and, we believe, also son-in-law of Dr. Dvorak. The suite which he published under the simple title "Ein Mährchen" in German, and "Pohádka" ("A Fairy Tale"), is based upon material drawn from the incidental music composed for a dramatic legend entitled "Radúz and Mahulena," by the admired Bohemian poet Zeyer, which was performed at the National Theatre, in Prague, on April 10, 1898. The drama uses material obviously drawn from Slavic folklore, its story being, in outline, as follows::

Once upon a time Prince Radúz, son of the King of Magur and Nyola, his wife, pursued a white deer into the preserves of Stojmir, monarch of a neighboring people, and then killed it. Now the deer was not only a sacred animal, but also the pet of Mahulena, daughter of King Stojmir and Runa, his wife, who once had been the rival of Nyola, and hated her with a deadly hatred. At last her day of vengeance seemed to have dawned. By her orders Radúz was seized, manacled, thrown into prison, and treated with harshness and contumely. But Mahulera's heart went out in love to him, and she sought to aid him to escape. The attempt was frustrated, Radúz chained to a lofty rock, and the key of his fetters thrown into the abyss. As the key fell it was caught by a woodchopper to whom the Prince had once done a kindness. He carried it to Mahulena, who freed her lover, but even as the chains fell from his limbs the wicked queen confronted the young pair. Radúz overpowered her, tied her to a tree, then fled down the mountain with Mahulena, followed by the imprecations of Runa, who burdened the air with an awful curse: Radúz was doomed to forsake his love the moment another woman kissed him.

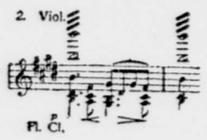
Arrived at the capital of Magur, Radúz hurried on ahead to prepare a reception for his bride. At the gates he was greeted by heralds announcing the death of his royal father; and when he entered the death chamber his sorrowing mother took him in her arms and kissed him. A pain ran through his heart like a knife thrust, and all memory of Mahulena fled from his mind. Meanwhile Mahulena, weary of waiting for his return, sought the Prince at the royal palace, only to find herself cast off. In her woe she measured her length upon the ground, and called on Mother Earth for pity. Her prayer was heard, and she metamorphosed into a poplar. A strange and unaccountable attraction now drew Radúz toward the tree which had sprung up so miraculously near the palace. He hovered about it always as if in a dream, and gave no heed to the entreaties of his mother, who resolved to cure him of his singular infatuation by felling the tree; but as she struck her hatchet into the trunk blood gushed out of the wound and stained the forehead of Radúz. At once the charm was broken. Mahulena stood before him in all her beauty, and the royal children, lovers again, fell into each other's arms.

A few words of description added to the composer's titles will enable the reader to comprehend his purposes in the music. The suite has four movements, in the succession and character of which a symphonic principal will readily be recognized.

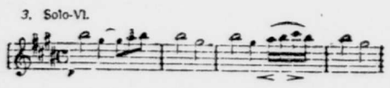
I. "Love and Grief of the Royal Children." The opening theme (No. 1) is typical of the self-sacrificing love of Mahulena.



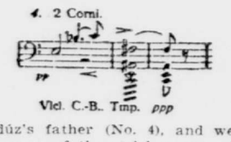
With a second motive (No. 2) (flute and clarinet



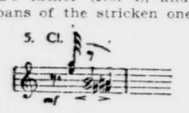
under a tremolo of the violins), it makes up the material of the introductory part of the movement. The themes are blended with a melody of a legendary cast first given out by the solo violins (No. 3), and in their development the love of the youthful pair is depicted.



In the second part of the movement the feeling is one of grief. Muted horns proclaim the death of

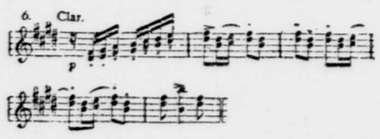


Prince Radúz's father (No. 4), and we hear the sighs and moans of the stricken ones (No. 5); but

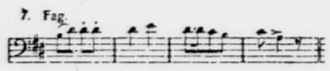


the symbol of Mahulena's love (No. 1), heard again, first in the basses, then repeated energetically in the minor, speaks comfort to the Prince.

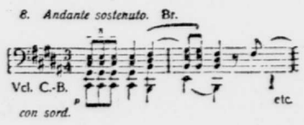
II. "Intermezzo. Folk Dance." A la polka, B major, 2—4. The music is based upon a dance episode from the first act of the drama (No. 6), and



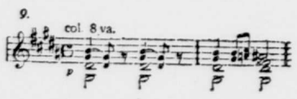
a song, the melody of which is the basis of the trio of the movement which serves in the general scheme as a scherzo (No. 7).



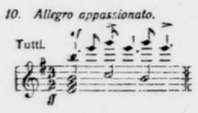
III. "Intermezzo. Funeral Music." From the scene in the legend dealing with the obsequies of the father of Prince Radúz. The music begins with a subdued chorale like passage which sounds as if coming from afar (No. 8). This leads into the



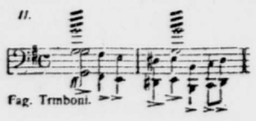
funeral march proper, beginning (No. 9) in the voices of the wood wind and horn.



IV. "Queen Runa's Curse. Triumph of Love." The symbol of the wicked Queen (No. 10) opens the



movement, followed quickly by the symbol of the curse (No. 11). Themes from the first movement



are brought in singly and in combination, but changed and distorted—they feel the malign influence of the curse. Gradually, however, they assert their mastery, and their development in the climax tells of the triumph of love.

Mme. Schumann-Heink has been engaged to sing at the Cincinnati Music Festival next May.

The second concert this season of old music by Mr. Sam Franko and the American Symphony Orchestra will take place in the Lyceum Theatre next Tuesday afternoon. The programme will consist of the sinfonia to the cantata "Ich liebe den Höchsten," by J. S. Bach (1685-1750), a concerto, a quattro da chièsa, by E. F. Dall' Abaco (1675-1742), an aria, "Se mai senti spirarti," by Leonardo Leo (1694-1746), a set of dances by Jean Philippi Rameau (1683-1764), parts for horns and oboes. The Roman dances are:

First—Gavotte, from "Le Temple de la Gloire," opera-ballet in three acts, words by Voltaire, composed in honor of the Dauphin and performed at Versailles on November 27, 1745; second, Rigaudon from "Dardanus," tragic opera in five acts, words by Bruëre, performed at the Académie Royale de Musique on November 19, 1739; third, Minuet, and fourth, Tambourin from "Castor et Pollux," lyric tragedy in five acts, words by Gentil Bernard, performed at the Académie Royale on October 24, 1737. The symphony is the fifth of the set written for Salomon's concerts in London in 1791.

At her recital of pianoforte music in Mendelssohn Hall next Thursday evening Miss Augusta Cottlow will play the Bach-Busoni prelude and fugue in D, Mendelssohn's "Variations sérieuses," Brahms's Rhapsody in B minor and Intermezzo in A flat, Chopin's Sonata in B minor, Tschaikowsky's Romance in F minor and "Troïka" and Liszt's study in D flat and Polonaise in E, and a symphony in C minor, by Joseph Haydn (1732-1809). Mrs. Tirzah Hamlin Ruland, contralto, will sing the air by Leo. Concerning the musician whose name appears for the first time (in all likelihood) on a New-York programme on this occasion (Dall' Abaco) this journal has already spoken. The Bach number is a rearrangement made by Bach himself of the first movement of the third Brandenburg Concerto grosso. This concerto, which is in the key of G major, is written for three violins, three violas, three violoncellos, and continuo to be played on the harpsichord or organ, and according to the skill and learning of the player.

The Mannes Quartet announces a series of six Sunday afternoons of chamber music in the studio of Mr. Robert Reid, No. 142 East Thirty-third-st., at 4 p. m. of January 12 and 26, February 9 and 23 and March 9 and 23. The music will consist of two quartets at each concert, and either a singer or pianist will also take part. A part of the studio will be set apart for gentlemen who wish to smoke, and the subscribers will be limited to one hundred. At the first concert the quartets will be Tschaikowsky's in E-flat minor and Haydn's in D major (op. 76, No. 5). Mrs. Morris Black will sing.

The Dannreuther String Quartet announces three public concerts of chamber music for its sixteenth season. They are to take place in the Fine Arts Building, No. 215 West Fifty-seventh-st., on the evenings of January 30, March 11 and April 10. The quartet will have the help of the Misses Carbone (soprano and contralto) and Mrs. Gustave Dannreuther, Howard Brockway and George Falkenstein, pianoforte. The first concert will bring music by Beethoven, Glazounow and Arensky; the second by Mozart, Dvorak, Handel and Hans Hermann; the third by Dall' Abaco, Schubert and Brahms.

The last matinee recital of Jan Kubelik is announced to take place in Carnegie Hall next Saturday afternoon. It will be his eighth concert in New-York, and he will play Grieg's sonata in C minor, op. 45 (probably with Herr Friml), and Bach's Chaconne. Miss Maria Victoria Torrilhon, who has been engaged in addition to Miss Jessie Shay for pianoforte work during the remainder of Kubelik's tour (extended from sixty concerts to seventy-five), will play Chaminade's "Automne," Sinding's "Marche grotesque" and Liszt's eighth Hungarian Rhapsody.

Zeldenrust, the Dutch pianist, will give his first New-York recital Sunday evening, January 12, at Carnegie Hall. His American première was effected at Cincinnati with the Symphony Orchestra of that city, late in November. Since that time Zeldenrust has been on a recital tour through the South, and from both sections of the country flattering accounts have come concerning his rank as a musicianly artist.

Miss Minnie Tracy was singing in concert and opera in Sweden two months ago, and won many encomiums for her voice and art.

A Canadian military band called "the Kilties" will give concerts in Madison Square Garden next Saturday afternoon and evening. The players dress in Highland costume and make much of Scottish music. There will also be singing and dancing.

Programme of a concert to be given by Miss Estelle Liebling, soprano, and James Liebling, violoncello, in Mendelssohn Hall next Wednesday evening:

Aria from "L'Allegro, Il Pensieroso" ..... Handel
Estelle Liebling.
Andante from Concerto ..... H. Sitt
"Perpetuum Mobile" ..... Fitzenhagen
James Liebling.
"Suleika" ..... Schubert
"Waldeseinsamkeit" ..... Brahms
"Ein Schwan" ..... Grieg
"Die Bekehrte" ..... Stange
Estelle Liebling.
Air ..... Bach
"Guitarre" ..... Moszkowski
"Spinnerlied" ..... Popper
James Liebling.
"Bergerette" ..... Eighteenth Century
"Le Bonheur" ..... Saint-Saëns
"Pastorale" ..... Bizet
"Nymphes et Sylvains" ..... Bemberg
Estelle Liebling.
Fantasie, "O Cara Memoria" ..... Servais
James Liebling.
Tema e Variazone ..... Proch
Estelle Liebling.

At a second recital in Brooklyn to-morrow evening Jan Kubelik will play the first movement of the concerto in D, an Andante, the "Campanella" and variations on "Di tanti palpiti"—all by Paganini. Miss Torrilhon will play Chaminade's "Automne," Sinding's "Marche grotesque" and Liszt's eighth Hungarian Rhapsody.

Fritz Kreisler, who is now filling engagements in the West, will give a second recital of violin music in New-York at Carnegie Hall on January 29.

Programme of Mr. David Bispham's first Sunday afternoon recital in Carnegie Hall at 3:30 o'clock to-day:

"Evening Reverie" ..... Mozart
"Old Sacred Lullaby" ..... Corner
"Rotheration" (from the "Coffee" Cantata) ..... Bach
"Gute Nacht", "Das Wirthshaus", "Der Lindenbaum", "Die Post" ..... Schubert
"Faithful Johnnie" (Scotch) ..... Beethoven
"Im Herbst" ..... Franz
"The Clown's Song", "Row Gently Here" ..... Schumann
"Edward" ..... Loewe
"Castle Caramel", "Remembrance", "The Miller", "Killiekrankie" ..... A. Bruhns
"My Love Nell", "When She Spoke to Me", "Kelly's Cat" ..... H. H. Wetzler
..... Old Irish

Mrs. Theodore Toedt will sing at the first of the Saturday symphony concerts to be given by an orchestra under the direction of Mr. Frank Damrosch in the Academy of Music, in Brooklyn, next Saturday afternoon. The programme will be the same as at the recent Christmas concert for young people, save for the songs of the Musical Art Society, which will be omitted.

Mme. Schumann-Heink, Fräulein Fritzi Scheff and Jan Kubelik will be the solo performers at the concert in the Metropolitan Opera House this evening. Following is the programme:

Dream Pantomime from "Hänsel und Grétel" ..... Humperdinck
Bird Song from "I Pagliacci" ..... Leoncavallo
Miss Scheff.
Air from "Achilleus" ..... Bruch
Mme. Schumann-Heink.
Waltz from "The Doll Fairy" ..... Bayer
Introductione E Rondo Capriccioso ..... Saint-Saëns
Herr Jan Kubelik.
"Trot de Cavalerie" ..... Rubinstein
Slow movement from Septet ..... Beethoven
"Les Filles de Cadix" ..... Delibes
"Pastorale" ..... Bizet
"The Amorous Goldfish" ("The Geisha") ..... Sidney Jones
Miss Fritzi Scheff.
Aria ..... Goldmark
Variations on "Nel cor più non mi sento" ..... Paganini
Herr Jan Kubelik.
Bolero ..... Arditi
Mme. Schumann-Heink.
Variations in the style of Bach, Haydn, Mozart, Verdi, Gounod and Wagner on an old German Folk-Song ..... Ochs

Mme. Fanny Richter-Fuchs will give a pianoforte recital in Mendelssohn Hall on Wednesday afternoon, at which she will play the Bach-Tausig Toccata in D minor, Chopin's Nocturne op. 48, No. 1, Schumann's "Papillons," Beethoven's "Sonata Appassionata," Grieg's "Carneval," Mendelssohn's Caprice, Brassin's transcription of the fire music in "Die Walküre" and a Legende by Liszt.

St. Louis enjoyed a first hearing of Bach's "Christmas Oratorio" on December 26. It was performed by the Choral-Symphony Society under the direction of Mr. Ernst, and the solos were sung by Mrs. Hissem De Moss, Miss Isabelle Bouton, Ellison Van Hoose and Gwilym Miles. A private letter says about the musical activities of St. Louis:

The East knows very little about the musical activities of the West, being more familiar with Cincinnati and Chicago events than those of other cities, perhaps. St. Louis is seldom mentioned in Eastern musical and theatrical notes; yet we have, in the Choral-Symphony Society, a chorus of 250 well selected and admirably trained voices, and an orchestra of sixty. Both chorus and orchestra are in better condition now than ever before, and the present season is full of promise. We have already had Verdi's "Requiem" and Mendelssohn's "St. Paul" and one or two popular choral concerts are yet to come, in addition to the three symphony and other concerts. Among the artists to appear are Kreisler, Julian Walker, Jean Gerardy, Augusta Cottlow, Shauna Cumming and Ion Jackson; and we have already had Campanari, Mrs. Zimmermann and several others. All these appear here under the Choral-Symphony Society auspices. The Apollo Club (male chorus) is the "swell" society, all its concerts being invitation affairs, and its soloists the choicest who are obtainable, and who have either never before appeared in St. Louis or not in recent years. There is also a new purely choral society of about 250 members which has given one concert and plans two more, and several minor societies. We have already had Nordica, the Grau Opera Company for four performances, and several other attractions, including Thomas's Orchestra, which is giving six concerts here this season. The future promises us Josef Hofmann, Lili Lehmann, the Kneisel Quartet, Mrs. Schumann-Heink, Paderewski, Kubelik, etc. You will see that we are not entirely out in the woods here.

Mr. Henry Holden Huss is to play a pianoforte concerto at a concert of the Pittsburg Symphony Orchestra in Pittsburg, under the direction of Victor Herbert, on January 10 and 11.

Selections from "The Messiah" will be sung at a musical service in St. Mark's Church, at 8 o'clock this evening.

Mme. Sembrich's song recital, of which the programme has already appeared in this journal, will take place in Carnegie Hall on January 23, instead of 17.

The following is the comment of Pierre Lalo, of the "Temps," on the recent debut of Miss Bessie Abbott in Paris:

Much ado was made at the Opera over the debut of Miss Bessie Abbott, who made her first appearance in "Romeo and Juliette." Miss Abbott has quite a small but pure voice, and her vocalization is even. It is not possible now to judge what her future will be, but it seems likely that after a little more study she will rank with those little birdlike automatons, of whom Mme. Melba is the chief, and are made to charm rather the English and American taste than the French.

The second evening concert in the Kneisel Quartet's series will be given in Mendelssohn Hall on next Tuesday evening at 8:15 o'clock. The programme will be as follows:

Quartet, C major, op. 13 ..... Ottokar Novacek
Quartet, F major, op. 135 ..... Beethoven
Quintet, piano and strings, E flat major, op. 44 ..... Schumann

In the Schumann quintet the piano part will be played by Mr. Eduard Zeldenrust. The first number on the programme is the work of a talented young viola player and composer, Ottokar Novacek, who died in New-York about two years ago. He was a Bohemian, born in 1866, and came to this country to play as leader of the violas in the Boston Symphony Orchestra under Mr. Nikisch; afterward he removed to this city, where he was a member of the Damrosch Orchestra and of Adolf Brodsky's String Quartet, during that brilliant musician's short career here. He then lived in Berlin for several years, and in 1899 was engaged for the orchestra of the Metropolitan Opera House. He wrote a number of pieces, including a pianoforte concerto that was played in Germany by Ferruccio Busoni; a concert prelude and concert toccata for piano; a suite for violin played by Brodsky in Leipsic; and two other string quartets, one of which has been played by Mr. Kneisel. This quartet, which is dedicated to Mr. Kneisel, was finished only a short time before the composer's untimely death. Beethoven's quartet in F major, op. 135, was performed at the last afternoon concert of the Kneisel Quartet, and was discussed in this place at that time.

The third season of concerts in New-York by the Pittsburg Orchestra, Victor Herbert, conductor, will be begun with an evening concert on Tuesday, January 21. The orchestra numbers seventy-three players, and is now in its seventh season. The few changes in the personnel of the players made this season have been with a view to improve quality. As in former years the players work under a rigid contract which gives all their time to the conductor. Last year, during a period of seven months, the orchestra gave 113 concerts. The present season began with a three weeks' engagement at the Buffalo Pan-American Exposition, and already promises to be a very active one. The orchestra is supported by seventy-six representative men of Pittsburg, and has become the most artistic influence in the central Western cities. Mr. Herbert promises an important novelty in his New-York program.

The Sousa Band will give a promenade concert at the 22d Regiment Armory, Sixty-eighth-st. and Broadway, on Saturday evening next, under the auspices of Company B, 22d Regiment, N. G. N. Y. The disposition of the band and the promenade arrangements will be a duplication of the promenade concerts Sousa recently gave at the Theatre Royal, Covent Garden, London. For this occasion the soloists will be Maud Reese-Davies, soprano; Dorothy Hoyle, violinist, and Arthur Pryor, trombonist. The box office will open at the armory on Thursday.

NOTES OF THE STAGE.

Charles Hawtrey, in "A Message from Mars," at the Garrick Theatre, is adding to his popularity every week and continues to do the business which has rewarded his efforts there ever since the first night. To-morrow evening he will begin the fifteenth week of his run. Mr. Hawtrey will remain at the Garrick until the end of March.

"The Unwelcome Mrs. Hatch" is running smoothly at the Manhattan Theatre, where it will fill out the remaining period of Mrs. Fiske's first engagement at this playhouse. Mrs. Harrison's play enters on its seventh week to-morrow. The fiftieth performance will take place on Thursday evening. In three weeks Mrs. Fiske will enter on her brief tour of the larger cities.

"The Messenger Boy," which has had a long run at Daly's Theatre, closed its career there last night, and to-morrow night it will be seen and heard at the Harlem Opera House, where it will remain for a week. The cast will include James T. Powers, Miss May Robson and all the others who acted and sang at Daly's.

This week at the Irving Place Theatre brings on Tuesday the first American production of Hermann Katsch's new four act play "Die Kollegin." This performance will be also the benefit of Miss Hedwig Lange. The play has not yet been performed in Germany. It will be repeated on Wednesday, Thursday and Saturday evenings, while on Friday night, for the benefit of the German department of Columbia University, Schiller's "Kabale und Liebe," will be played, with Miss Grete Kupfer as Louise and Adolf Zimmermann as Ferdinand. "Kabale und Liebe" will also be the bill for the Saturday matinee. To-morrow evening brings the last repetition of "A Happy Couple."

The performances of "The Girl and the Judge" by Miss Annie Russell, Mrs. G. H. Gilbert and the company which surrounds them are continued at the Lyceum Theatre. The play will probably remain at this theatre for some time to come.

"Florodora" has not yet run out its time at the New-York Theatre, if it has any fixed time, and neither has it exhausted its attractiveness. Its run has already been longer than that of any other theatrical attraction in New-York in several years.

"The Supper Club" will begin another week at the New-York Winter Garden to-morrow evening. The company presenting it includes several favorites of burlesque and musical farce, such as Miss Virginia Earle, Thomas Q. Seabrooke, Alexander Clarke, Miss Ada Lewis and Miss Toby Claude.

The light comedy "Sweet and Twenty" showed indications of popularity at the Madison Square Theatre last week, the performance of it being apparently enjoyed by the audiences. It will probably make a considerable stay.

Miss Virginia Harned and her company are in the second month of their engagement at the Garden Theatre, where they will continue to play "Alice of Old Vincennes" till February 1. On February 3 the Bostonians will begin an engagement.

Miss Anna Held and her supporting company are still singing and acting "The Little Duchess" at the Casino, and are drawing large crowds to that historic resort.

The fourth week of Henry Miller's stay at the Savoy Theatre, in "D'Arcy of the Guards," will begin to-morrow. The end of the engagement is not yet fixed. A matinee will be given on Saturday.

The seven Picchiani Sisters, acrobats, who were to arrive at Keith's last Monday, but failed to appear, will be on hand to-morrow and during the entire week. Captain Woodward and his trained seals and sea lions enter the last week of their engagement. An oldtime friend who also appears on the bill is James Harrigan, the tramp juggler, who will present a new specialty, called "The Actor and the Audience." James O. Barrows, John Lancaster and their company offer an amusing sketch. Leo Dervaito performs on a revolving globe, and George C. Davis offers an original monologue. In addition, there is a long list, including Spencer Kelly, barytone vocalist; the biograph, Conway and Held, Ostrado, equilibrist; Mudge and Morton, Louis Geisler, bag puncher, and others.

"As in a Looking Glass," with Miss Elita Proctor Otis as Lena Despard, will be the offering of the Donnelly stock company at the Murray Hill Theatre this week.

The Russell Brothers are the leaders at Tony Pastor's Theatre for this week, in "A Romance of New-Jersey," by George M. Cohan. The rest of the programme is composed of Matthews and Harris, in "Adam the Second"; Ed. Latell, musician; Tascott, Josie and Willie Barrows, in a singing and dancing act; Frank O'Brien, Master Archie Guerin, the boy vocalist; Henderson and Ross, in an acrobatic sketch; Laveen and Cross, hand to hand balancers; Collins and Hardt, in a dancing and acrobatic act; Nick and Blanche Murphy, Merello and Wilson, in a musical sketch; Daniel J. Harrington, and new views on the vitagraph.

At the Bijou Theatre Miss May Irwin continues to attract large audiences. "The Widow Jones" is proving as popular as it was several years ago, when it was first produced. All Miss Irwin's songs are going well. Miss Irwin's engagement at the Bijou will last for only three week's longer, and will be the shortest engagement she has ever played there. Miss Irwin still reiterates the statement that this will be her last season on the stage.

The holiday features at the Eden Musée have been so successful that they will be continued for another week. A greater effort has been made this year for special attractions than ever before, and the result has been that the Musée has been crowded day and evening. The series of colored pictures showing Christmas in the time of Louis XV is an elaborate one. Nearly one hundred thousand separate pictures are shown, and each has been colored by hand.

To-morrow night "Up York State" reaches its fiftieth performance at the Fourteenth Street Theatre. Mr. Rosenquest will celebrate the occurrence by the distribution of souvenirs. The final night has been fixed for Saturday evening, January 25. Chauncey Olcott comes to the Fourteenth Street Theatre on January 27.

Large audiences have laughed at "The Curl and the Judge," the burlesque of "The Girl and the Judge," which was placed on the stage at Weber & Fields's Music Hall last week. The first part of the entertainment remains for the most part the same as before.

At the American Theatre this week McKee Rankin's play, "The Danites," will be given. Sandy Piper, the part which was portrayed by McKee Rankin, will be played by James E. Wilson. "Ted" Marks has arranged the following bill for his first Sunday concert in the new year at the American Theatre: Sam, Kitty and Clara Morton, Frank and Don, Mr. Murray and Miss Alden, the Four Cuttys, Harry Thompson, Tiddlewinkes and Dugan, Joe Morris, Jennings and Alto, Joe Hardman and Henry and Gallott.

Joseph Arthur's sensational drama, "The Still Alarm," will be presented at Proctor's One-hundred-and-twenty-fifth Street Theatre by the stock company. "Ned" Howard Fowler plays the part of Jack Manley. Edna Archer-Crawford plays Elinore Fordham. Vaudeville will occupy the time between acts, Maud Beall Price, in a monologue; "Tom" Brown, whistler; Campbell and Phelps and Bromwell and Kimberly, operatic duettists, being the leaders. The Sunday concerts begin at 2 p. m. and are continuous.

Augustin Daly's comedy, "7-20-8," will be the offering of the Proctor stock company at the Fifty-eighth Street Theatre. Adelaide Keim is the leading woman of this division of the organization. Between acts vaudeville will hold sway, Sheehan and Kennedy, in an Irish sketch, being the feature. "Charley" Case will provoke mirth with his monologue. Torcat will be seen, and the Carmen Sisters will offer a banjo specialty. Sunday concerts are continuous after 2 p. m.

At Proctor's Twenty-third Street Theatre the bill of continuous vaudeville this week will comprise the Ten-Ichi Troupe, the Cycle Whirl, two little plays, "Grif" and "Waldorf Cab No. 93," neither of which will hold the stage for more than thirty minutes; Canfield and Carleton's operatic sketch, Falke and Seamon, the Five Nosses, George W. Day, Belle Stewart, in songs; Hamlin and Hamlin, Josephine Alnslee, soprano soloist; Fields and Ward, and Lee and Kingston, acrobats. The Sunday concerts begin at 1:30 p. m. and are continuous.

"Why Smith Left Home" will be explained by the Proctor stock company at Proctor's Fifth Avenue Theatre, and there will be a little farce besides. Vaudeville will have another addition in the person of Little Tich, who makes his American debut to-morrow. Francesca Redding and her company will present "The Man from Texas." Lew Hawkins and Loney Haskell will have monologues to offer, and Bettina Girard will be heard in a repertory of new songs. With the addition of several other variety numbers, performances will be maintained continuously. The Sunday concerts begin at 2 p. m. and are continuous.

The fifth performance of the season of the American Academy of Dramatic Arts and the Empire Theatre Dramatic School will be given on Thursday at 2 o'clock at the Empire Theatre. The programme will include the Norwegian drama, "Pastor Sang," in two acts, by Bjornsterne Bjornson. "Pastor Sang" will be preceded by a one act play, "The Ambassador's Burglar," by Caroline Duer, and followed by a pantomime in one act, "In Old New-Amsterdam," by Edwin Star Belknap, with music by Harvey Worthington Loomis.

Mrs. Edna Wallace Hopper will arrive from San Francisco to-day and will rejoin the cast of "Florodora" at the New-York Theatre to-morrow night, appearing in her old part of Lady Holyrood.

TO STOP PIGEON SHOOTING.

ANOTHER BILL TO PREVENT KILLING OF BIRDS AT TRAPS BEFORE THE LEGISLATURE.

An effort is being made by various societies to stop the sport of pigeon trap shooting. At the last session of the legislature there was an organized effort made, and the bill only failed by two votes from becoming a statute. The Audubon Society of America, the Ornithological Society of the United States and the Society for the Prevention of Cruelty to Animals are said to be the sponsors for Assemblyman Bennet's bill, which he has just introduced into the Assembly at Albany.

The bill repeals the law of 1875, which permits the shooting of pigeons by incorporated shooting associations within the State limits. This time it is thought that the bill will pass and become a law. The trap shooting organizations in and about this city are quiet this year, and the promoters of the Grand American Handicap have transferred it to Kansas City.

Superintendent Hankinson of the Society for the Prevention of Cruelty to Animals said:

We have every chance this year of passing the measure and putting a stop to a so-called sport which is nothing but a gamble pure and simple. This society cannot stop the pastime, so called, but can only send its agents, who are to see that no unnecessary cruelty is used. But the poor, numbed birds, confined in crates a hundred at once, and then thrust into a trap of steel just barely large enough to hold them crouched down, have a poor chance for life at the best. We only just failed to put the bill through last time through the influence of Timothy D. Sullivan, a State Senator whose prestige and power are fast waning. In all quarters public indignation is so aroused that the passage of the bill seems assured.

President J. A. H. Dressell of the Interstate Trap Shooting Association said:

There is very little cruelty in trap shooting, and the wounded birds rarely live to suffer, as the sponsors for the Bennet measure would have us believe. The birds are obtained as wild as possible, and the conditions are made in their favor just as greatly as possible, so as to insure the utmost skill on the part of the man at the score to tally a kill. Under these conditions, the sport of trap shooting is not nearly so brutal as the killing of domestic game and fowl for the tables of the very people who propose to prohibit a pastime which has lasted for many years, despite the strenuous efforts made to crush it.

The consensus of opinion among local trap shooters here is that there is going to be a big onslaught on their favorite pastime, and that the clubs having grounds across the North River, in New-Jersey, will benefit thereby. Already the grounds of the Newark and Hackensack River clubs are being repaired and fitted up extensively for the sportsmen from this State whom the shooters feel will be driven out by the passage of the Bennet resolution, which prohibits the sport in any way, manner or form, though inanimate clay targets may still be shot at.

THE FEMININE "WHIP."

From The Philadelphia Press.

"Some people have called me a 'plug,'" remarked the patient horse, "but just now I guess I'm a nail."

"A nail?" exclaimed the dog running along under the carriage.

"Yes. This woman doesn't seem able to drive me straight."

Musical.

FIFTH AVENUE LYCEUM BUREAU,
503 5TH AVE. COR. 42D ST., NEW YORK.
Churches, Lectures, Musicals, Concerts, Opera, Vaudeville, Clubs, Stags, Smokers, At Homes and Complete Plays.

Margaret Goetz MEZZO-CONTRALTO.
CONCERTS, MUSICALS, Analytical Song Recitals.
STUDIO, 206 WEST 86TH ST.
German Solo Song Classes Tuesday Evenings.

GUSTAV L. BECKER,
CONCERT PIANIST, COMPOSER & TEACHER.
(Semi-monthly lecture-musicals.)
Send for Press notices, etc. 1 West 104th St.

ARION SOCIETY.
GRAND MASQUERADE BALL,
MADISON SQUARE GARDEN,
FRIDAY, FEBRUARY 7, 1902.

CORNET TUITION and BUGLE lessons, by well-known experienced