SOME MEN INTERESTED IN OLD MUSIC.

Compositions To Be Brought Forward at the Philharmonic and Mr. Franko's Concerts—A Breton Ballad.

Two orchestral concerts fall together this week whose programmes contain promises of works of unusual interest. They are the fifth concert of the Philharmonic Society on Saturday evening (preceded, as usual, by a public rehearsal on Friday afternoon), and the second of Mr. Sam Franko's Concerts of Old Music at Daly's Theatre on Tuesday afternoon. Two of the four numbers on the Philharmonic programme are old acquaintances, and a third, Lalo's overture to "Le Roi d'Ys," is not altogether a stranger to New-York's concert rooms, though it cannot be described as familiar music. The remaining number is in a different case. It is the first part of a symphonic poem by César Franck, entitled "Psyche." With this work its composer's name makes its first appearance in the Philharmonic list, and it is extremely probable that the New-York performance will be the first outside of Paris. At any rate, the books tell only of performances by the Société Nationale on March 10, 1888, and at the Châtelet Concerts, under the direction of Colonne, on February 23, November 30 and December 7, 1890. A day after this last performance the composer died. There may have been a performance in England since an arrangement of the score with English words was published in Paris a year and a half or so ago, but this is mere conjecture.

"Psyche" is a singular work, as different from the ordinary symphonic poem or symphony as it is from Berlioz's symphony with vocal solos and choruses, "Roméo et Juliette," which gave the impetus to many fantastic compositions in France. It has three parts, the first of which (the part selected by Mr. Damrosch for performance) is wholly instrumental. The underlying poetical conceit of the whole is the beautiful fable, freighted with ethical symbolism, which Apuleius gave to literature in the second century of the Christian era. Psyche, the daughter of a king, arouses the envy of Venus because of her beauty and the goddess's anger because of the feeling which that beauty inspires among men. She resolves to punish her presumptuous mortal rival, and sends Cupid as her messenger of vengeance. But the God of Love himself falls a victim to the maiden's charms. The spell which he had put upon her, however, he could not wholly dissipate. Hosts of admirers still follow Psyche, but no worthy man offers her marriage. Her parents consult the oracle of Apollo, who tells them that she is doomed to become the wife of a monster who lives upon a high mountain. The maiden sees in this the punishment meted out by Venus, and offers herself as a sacrifice. Left alone by parents and friends, she climbs the rocky steeps and falls asleep in the wilderness. Thence come the zephyrs and carry her to a beautiful garden, where unseen hands serve her sumptuously in a magnificent palace and the voices of invisible singers ravish her ears with music. Every night she is visited by a mysterious being who lavishes loving gifts upon her, but forbids her to look upon his face and disappears before dawn. The story, it will be seen, is built upon the ethical conceit which is also at the bottom of "Lohengrin." Psyche's sisters, envious of her wonderful fortune and great happiness, fill her mind with wicked doubt and distrust. A fatal curiosity seizes upon her, and one night she uncovers her lamp to look upon the form of her doting companion. Instead of the monster spoken of by the oracle, she sees the loveliest of the immortals. It is Cupid, who lies sleeping before her with snowy wings folded and golden ringlets clustering about his shoulders. Anxious for a closer view Psyche leans over him; but a drop of hot oil falls from the lamp upon his shining skin. The god awakes, and without a word flies out of the window. Palace and gardens disappear, and Psyche is left alone to suffer. After wandering long in search of the lost one she wins the sympathy of Ceres, who advises her to seek out Venus and offer reparation. She becomes the slave of the goddess, who imposes cruel tasks upon her. But Cupid cannot bear to be separated from her, and goes to Jupiter, who intercedes with Venus and wins her forgiveness. Then the supreme god gives her immortality and she becomes forever the wife of Cupid.

Only the first part of César Franck's musical paraphrase of the legend will be performed at the Philharmonic concert, but there can be no harm, and may be some good, in printing here the programme which prefaces the score:

PART I.

PSYCHE ASLEEP.

Psyche sleeps. . . . In the dim regions of her dreams her spirit becomes aware of some perfect bliss, not of this world, which she feels will yet be hers. Suddenly the air vibrates to strange sounds. . . . Psyche is borne away by zephyrs to the Gardens of Eros.

PART II.

THE GARDENS OF EROS.

More beautiful than beauty's self, Psyche reclines on a bed of flowers, while rejoicing nature does homage as to a queen. Voices murmur in her ear of the power of love. . . . She wakes in gentle agitation. . . . The murmuring voices speak of the invisible spouse who is even now approaching. . . . Enchanted, she listens and waits. . . . In graver tones the voices sing: "Remember! On the face of thy mystic lover thou must never look. . . . Forget not!" . . . The spirits are silent; but another voice is now heard, sweet, yet clear; it is the voice of Eros himself. Psyche timidly answers . . . Soon their souls commingle. . . . All is passion, all is radiance, all is happiness . . . to last forever will Psyche but remember!

PART III.

THE PUNISHMENT—PSYCHE'S SUFFERINGS AND TEARS—APOTHEOSIS.

Psyche has disregarded the warning. "Her punishment begins," sing the voices . . . while Psyche weeps. . . . Will Eros pardon her?

Psyche weeps; her grief is measureless, for she has known measureless bliss. On earth nothing is left her but to suffer the fires of longing unappeasable—to perish in one last sad aspiration toward that ideal love which she has lost forever, but which she still hopes to regain.

"Eros hath pardoned!" sings the mysterious choir, and the universe throbs with joy. . . . Rest now, poor Psyche! Thy yearning, strong as death, hath gone up to the great God of Love, and he himself comes down to thee; his kiss restores thy former love; nature sings her old song of joy. See, in the arms of her immortal lover, Psyche soars upward from the earth triumphant in a cloud of glory!

Lalo's opera "Le Roi d'Ys," was brought forward in Paris at the Opéra Comique, on May 7, 1888, and had sixty representations in the season. Its book, by Edward Blau, is a free treatment of a legendary story which lives in the balladry of Brittany. Between sixty and seventy years ago Th. Hersart de la Villemarqué, a native Breton, wandered through his native province, and from the lips of peasants gathered the songs and ballads which he published in 1840 under the title, "Barzaz-Breiz. Chants Populaires de la Bretagne, recueillies et publiés avec une Traduction Française, des Arguments, des Notes et les Melodies originales par, etc." From a peasant named Thomas Penvenn, M. Villemarqué recovered fragments of an extremely old song which tells the legend of the submersion of the ancient Armorican city of Ys. The catastrophe is supposed to have occurred about A. D. 440. The story in brief is that in the reign of Gradlon the Great his capital city was protected against the encroachments of the ocean by a system of dikes, the secret gateway of which was locked with a key which he always kept attached to a chain which he wore about his neck. One night his daughter, wishing to crown a banquet given in honor of a lover, stole the key from the sleeping king, opened the gates and the inrushing flood overwhelmed the city—a calamity that had been predicted by Gwénolé, the patron saint of Ys. In the opera the story is varied, being told as follows:

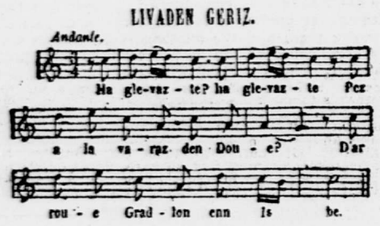
King Karnac, the redoubtable foe of the people of Ys, falls in love with Margaret, one of the two daughters of the King of Ys, and promises to put an end forever to the wars if the fair one shall consent to become his wife. On the day set apart for the nuptials Margaret, being apprised of the return of Mylio, the only man she had ever loved, and whom she had long lamented for dead, refuses to plight her troth to Karnac, who, indignant before the astonished and frightened people, throws down his gage of battle to the King of Ys. A great battle ensues, but Karnac and his troops are defeated and annihilated by Mylio, who, loved by but not loving Margaret, is going to marry her sister Rozenn. Margaret, almost mad, wanders over the battlefield, and approaching the despondent Karnac asks his help to avenge at once his defeat and her humiliation. She knows how to open the dikes that protect Ys from being flooded by the ocean. Karnac's powerful arm must open them. The horrible deed is performed, the city is submerged. Mylio meeting Karnac fights with him and kills him; the King of Ys, Mylio, Rozenn, Margaret and all the fugitives from the doomed city strive to reach the top of a hill, but the waters are incessantly rising. Margaret cries: "These waters will never stop until they have reached their prey," and before Mylio and Rozenn can take hold of her she jumps into the angry waves. At this moment Corentin, the patron saint of Brittany, appears on the surface of the waters and with extended arms keeps back the ocean forevermore.

The overture to this opera was first brought forward by Mr. Theodore Thomas at one of his Young People's concerts in Steinway Hall on January 14, 1888—four months before the opera was heard in Paris. Mr. Stanton announced a German production for the opera at the Metropolitan Opera House the next season, but nothing came of it.

It is said that Lalo made use of some of the traditional melodies of Brittany in his score. They do not appear, however, in the overture. The melody to which the peasant sang the old ballad to Villemarqué was as follows:

VI.

LIVADEN GERIZ.



Attention was directed some weeks ago to the fact that Mr. Sam Franko had been greatly helped last summer by M. Gevaert, director of the Conservatory at Brussels, and M. Saint-Saëns, the first of living French composers, in his search for music to bring forward at his archaic concerts. From M. Gevaert he received the scores of the ballet suite by Sacchini performed at the first concert and of a symphony by Gluck, which is to open the concert next Tuesday. M. Saint-Saëns loaned him his arrangement of Charpentier's music to Molière's "Le Malade Imaginaire." The distinguished gentlemen also honored him with their newest photographs, which it is a pleasure to reproduce herewith. The face of Saint-Saëns is a familiar one, but that of M. Gevaert, an authority of mighty power on all questions in ancient history which have a bearing on music, is unfamiliar.

The name of Gluck has never been associated with instrumental music outside of that connected with his operas. Mr. Franko's announcement that he is to produce a Gluck symphony will therefore startle musical students. An explanation is in order. The work is not a symphony in the sense that the great instrumental creations of Beethoven are symphonies. Neither is it a symphony in the sense of an introduction to an opera or oratorio air. Gluck's symphonies were written early in his career and while he was still specifically a composer of Italian operas, before he had begun to dream of the great reform which he accomplished in his prime. In that early day he followed the example of composers like Scarlatti and others, and instead of an overture related in spirit to the opera which it introduced, he wrote an independent orchestral piece which he called a symphony. Neither in spirit nor in thematic material did such a symphony have anything to do with the opera which it preceded. It was simply an entertainment like the farce before a tragedy—a curtain raiser in the theatrical parlance of to-day. The pieces were brief, but generally, as in this instance, in three movements—like the sonatinas of Haydn's day. An allegro in the sonata form, a slow movement in the simplest song form and a brisk and merry finale. In a specimen by Da Vinci in the possession of the writer the scheme is reversed—two minuets are separated by a lively movement. Much was left in that early day to the taste and fancy of the composer.

H. E. K.

FRENCH COMPOSERS WHOSE MUSIC WILL BE HEARD AT THE FIFTH CONCERT OF THE PHILHARMONINC SOCIETY.

CESAR FRANCK. EDOUARD LALO.

MUSICAL NOTES.

Calendar and Operas for the Week—"Ernani" Revival Wednesday.

Sunday—Metropolitan Opera House, 8:30 p. m., popular operatic concert; No. 101 Park-ave., 4 p. m., concert and chamber music by the Mannes Quartet.

Monday—Metropolitan Opera House, 8 p. m., French opera, "Faust"; Daly's Theatre, 3 p. m., illustrated lecture by Walter Damrosch on "Siegfried"; Hotel Majestic, 3 p. m., concert of chamber music by the Mendelssohn Trio.

Tuesday—Daly's Theatre, 3:30 p. m., concert of old music by Sam Franko and the American Symphony Orchestra; Mendelssohn Hall, 3 p. m., song recital by George Devoll and Edwin Isham; Chamber Music Room, Carnegie Hall, 8:30 p. m., concert of chamber music by the Dannreuther Quartet; Waldorf-Astoria, 8:30 p. m., performance of Gounod's opera "Philemon et Baucis," for charity.

Wednesday—Metropolitan Opera House, 8 p. m., Italian opera, Verdi's "Ernani;" No. 128 East Fifty-eighth-st., 3 p. m., illustrated lecture, "The Later Operas by Mozart," by Elliott Schenck.

Thursday—Daly's Theatre, 8 p. m., illustrated lecture on "Götterdämmerung," by Walter Damrosch; Mendelssohn Hall, 8 p. m., concert of the New-York Scottish Society; Church of the Holy Communion, 8:30 p. m., "The First Christmas," a cantata by C. Whitney Coombs, performed free.

Friday—Carnegie Hall, 2 p. m., public rehearsal of the Philharmonic Society; Metropolitan Opera House, 8 p. m., French and Italian opera, "La Fille du Regiment" and "Pagliacci"; Mendelssohn Hall, 8:15 p. m., recital of a piece entitled "In Fairyland."

Saturday—Metropolitan Opera House, 2 p. m., French opera, "Roméo et Juliette"; 8 p. m., Italian opera at popular prices, "Aida"; Carnegie Hall, 8:15 p. m., concert of the Philharmonic Society; Mendelssohn Hall, 3 p. m., pianoforte recital by Mrs. Hadden Alexander.

The tenth week of the grand opera season at the Metropolitan Opera House will see a return to the lighter repertory from which attention had been temporarily diverted by the performances of the "Ring des Nibelungen."

On Wednesday evening the promised revival of Verdi's "Ernani" will be given on an elaborate scale and with an interpretation which should be worthy of the occasion. Mme. Sembrich will sing the part of Elvira to the Giovanna of Miss Bauermeister. The Ernani in the revival will be De Marchi, while Scotti will bear the burden of the impressive part of Don Carlo. Edouard de Reszke will assume the character of Don Ruy Gomez de Silva, and the cast will be completed by Bégué as Jago and Vanni as Don Riccardo. Mancinelli will be at the conductor's desk.

The week's programme in full:

MONDAY EVENING, GOUNOD'S "FAUST."
(In French.)

Marguerite ..... Mme. Emma Eames
Marta ..... Miss Bauermeister
Siebel ..... Miss Carrie Bridewell
Faust ..... Mr. Alvarez
Valentin ..... Mr. Campanari
Mephistopheles ..... Mr. Edouard de Reszke
Wagner ..... Mr. Dufriche
Conductor, Mr. Mancinelli.

WEDNESDAY EVENING, REVIVAL OF VERDI'S "ERNANI."
(In Italian.)

Elvira ..... Mme. Sembrich
Giovanna ..... Miss Bauermeister
Ernani ..... Mr. De Marchi
Don Carlo ..... Mr. Scotti
Don Ruy Gomez de Silva ..... Mr. Edouard de Reszke
Jago ..... Mr. Bégué
Don Riccardo ..... Mr. Vanni
Conductor, Mr. Mancinelli.

FRIDAY EVENING, DOUBLE BILL, DONIZETTI'S "LA FILLE DU REGIMENT."
(In French.)

Marie ..... Mme. Sembrich
La Marquise de Berkenfield ..... Mme. Van Cauteren
Tonio ..... Mr. Salignac
Sulpice ..... Mr. Gilibert
Hortensius ..... Mr. Dufriche
Un Caporal ..... Mr. Bégue
Conductor, Mr. Flon.
To be followed at 10:15 by
LEONCAVALLO'S "PAGLIACCI."
(In Italian.)

Nedda ..... Mme. Fritzi Scheff
Canio ..... Mr. Alvarez
Tonio ..... Mr. Scotti
Peppe ..... Mr. Reiss
Silvio ..... Mr. Declery
Conductor, Mr. Flon.

SATURDAY AFTERNOON, GOUNOD'S "ROMEO ET JULIETTE."
(In French.)

Juliette ..... Mme. Emma Eames
Stephano ..... Miss Carrie Bridewell
Gertrude ..... Miss Bauermeister
Romeo ..... Mr. Alvarez
Frere Laurent ..... Edouard de Reszke
Capulet ..... Mr. Gilibert
Tybalt ..... Jacques Bars
Mercutio ..... Mr. Declery
Le Duc de Verone ..... Mr. Dufriche
Gregorio ..... Mr. Bégué
Conductor, Mr. Mancinelli.

SATURDAY EVENING, TENTH OF THE SERIES OF POPULAR PERFORMANCES, VERDI'S "AIDA."
(In Italian.)

Aida ..... Mme. Gadski
Amneris ..... Mme. Louise Homer
Una Sacerdotessa ..... Miss Marylli

Damrosch. The soloist is to be Miss Maud MacCarthy, who will play an adagio by Mozart for violin and orchestra, and the Romance from the Wieniawski Concerto, in D minor.

The fourth concert of the Mendelssohn Trio Club, assisted by Miss Lillian Carlsmith, contralto, at the Hotel Majestic, Monday afternoon, will be given with this programme:

Trio No. 5 ..... Haydn
Songs—
An die Musik ..... Schubert
There was an ancient King ..... Henschel
Bonjour, Suzon ..... Delibes
Fantaisestucke, for piano and cello ..... Verhey
Songs—
She Roamed in the Forest ..... Leary
Oh, Bid Your Faithful Ariel Fly ..... Thomas Linley, jr.
(Old English, written in 1776 from "The Tempest.")
Trio, op. 50 ..... Tschaikowsky

George Devall, tenor, and Edwin Isham, barytone, will give their first New-York recital at Mendelssohn Hall Tuesday afternoon, beginning at 3 o'clock. Mrs. J. E. Tippert will be at the piano, and the following programme will be presented:

Duets:
a "Greeting" ..... Mendelssohn
b "The Harvest Field" ..... Mendelssohn
Songs for barytone:
a "Generoso Chi Sol Brama" ..... Handel
b "Au Bord de l'Eau" ..... Fauré
c "La Belle du Roi" ..... Augusta Holmès
Songs for tenor:
a "Auf Fliegeln des Gesanges" ..... Mendelssohn
b "Le Désir" ..... L'szt
c "Chanson de Juillet" ..... Godard
Duets:
a "Viens" ..... Saint-Saëns
b "Night in the Desert" ..... Amherst Webber
Songs for barytone:
a "Oh, Let Night Speak of Me" ..... Chadwick
b "Come Into the Garden, Maud" ..... Dresel
c "Freebooter Song" ..... William Wallace
Songs for tenor:
a "O Sleep, Why Dost Thou Leave Me?" ..... Handel
b "Nevermore Alone" ..... Hadley
c "The Forsaken Maid" (old English) ..... Thomas Smart
Duet, from "Les Pêcheurs de Perles" ..... Bizet

Miss Ada Crossley, the Australian contralto, who made her American debut at Morris Bagby's morning musical at the Waldorf-Astoria, will give a recital at Mendelssohn Hall on Friday evening, February 6.

At the Church of the Holy Communion, New-York, on Thursday evening, "The First Christmas," a cantata, by C. Whitney Coombs, will be sung by Mrs. Jessica De Wolf, soprano; Miss Margaret Keyes, contralto; Dr. Franklin D. Lawson, tenor; Perry Averill, barytone, and a choir of sixty voices, under the direction of the composer. Will C. Macfarlane will be at the organ.

On Saturday afternoon at Mendelssohn Hall Mrs. Hadden-Alexander, assisted by David Mannes, violinist, will give a piano recital. The programme:

Toccata and fugue, D minor ..... Bach-Tausig
Fantasia, C major, op. 17 ..... Schumann
Sonata for piano and violin, op. 12, No. 3, E flat ..... Beethoven

EMINENT MUSICIANS WHO ARE HELPING SAM FRANKO TO GIVE HIS CONCERTS OF OLD MUSIC.

FRANCOIS AUGUSTE GEVAERT. CAMILLE SAINT-SAENS.

Radames ..... Mr. De Marchi
Amonasro ..... Mr. Campanari
Ramfis ..... Mr. Journet
Il Re ..... Mr. Mühlmann
Un Messaggiero ..... Mr. Vanni
Conductor, Mr. Flon.

The programme for the popular concert at the Metropolitan Opera House this evening includes among the orchestral numbers the Coronation March, from the "Prophète"; Gounod's "Hymn to St. Cecilia," the ballet music from "Le Cid," by Massenet; Liszt's Rhapsodie Hongroise (in C minor), and the waltzes from Bayer's "Puppenfee." The soloists will be Mme. Louise Homer, Miss Marylli, Mme. Fritzi Scheff, Salignac and Van Rooy, and the conductor will, for the first time this season, be Flon. Among the more interesting vocal numbers announced are Schumann's ever green "Zwei Grenadiers" and three lieder (all of which will be sung by Van Rooy); the "Air d'Ossian," from Massenet's "Werther," sung by Salignac; an aria by Gluck, and Bizet's "Chanson bohème," from "Carmen," both of which will be contributed by Mme. Louise Homer; three songs interpreted by Mme. Fritzi Scheff, and a duo from "Les Dragons de Villars," by Maillart, sung by Miss Marylli and Salignac.

MISS ELODIE DOLMETSCH.
Who will play the harpsichord at Mr. Franko's concert on Tuesday.

Sam Franko's second concert of old music will be given at Daly's on Tuesday afternoon, with the following programme, the American Symphony Orchestra and Mrs. Dolmetsch assisting:

Symphony in A major .....
Christoph Willibald von Gluck (1714–1787)
(By courtesy of F. A. Gevaert.)
Concerto in D minor ... Johann Sebastian Bach (1685–1750)
(For harpsichord accompanied by string quintet.)
Mrs. Dolmetsch.
Chaconne et Rigaudon .....
Pierre Alexandre Monsigny (1729–1817)
Allegro and Fugue, (For strings). Symphony in A major. ..... Wolfgang Amadeus Mozart (1756–1791).

The last two lecture recitals on the Wagner music dramas by Walter Damrosch, at Daly's Theatre, will be given Monday and Thursday, at 3 p. m. The Monday lecture will be on "Siegfried," and Mr. Damrosch will have the kind assistance of Mme. Gadski (by courtesy of the Maurice Grau Opera Company), who will sing "Brünnhilde's Awakening," and, with Ellison Van Hoose, the finale from the last act. The closing lecture in the series will be on "Götterdämmerung." Herr Andreas Dippel will be the soloist, and will sing "Siegfried's Narrative."

The Kneisel Quartet will give their fourth chamber music concert in Mendelssohn Hall on Tuesday evening, February 3, and will have the assistance of Arthur Whiting, pianist, and M. G. Longy, oboe, who will assist in the Mozart quartet for oboe, violin, viola and 'cello.

The fourth symphony concert for young people will be given on Saturday afternoon, February 7, in Carnegie Hall, under the direction of Frank

Etude, op. 25, No. 11, A minor ..... Chopin
New-England Idyls, op. 62, "The Joy of Autumn"
From a Wandering Iceberg (Sea Pieces, op. 55)
New-England Idyls, op. 62, "In Deep Woods"
"To a Water Lily" (Woodland Sketches)
Idyl, op. 28, No. 4
Polonaise, op. 46 ..... MacDowell
Capriccio Espagnol ..... Moszkowski
Barcarolle, G major ..... Rubinstein
Rhapsodie Hongroise, No. 12 ..... Liszt

The fourth of the Wetzler Symphony concerts will be given at Carnegie Hall on Thursday evening, February 5. The soloist will be Professor Hugo Heermann, violinist. This will be his first appearance in America, and it is looked forward to with interest. He will play the Beethoven concerto.

On Monday evening, February 2, in Association Hall, Brooklyn, Mr. Dolmetsch, assisted by Mrs. Dolmetsch and Miss Mabel Johnston, will give one of his lecture concerts. At the close of the entertainment an informal reception will be held, when the archaic instruments will be explained and exhibited at close range to all who wish to examine them.

Miss C. M. E. Bell announces an illustrated recital at the piano on the later operas of Mozart by Elliott Schenck on Wednesday afternoon at the New-York College of Music Hall, Nos. 128 and 130 East Fifty-eighth-st.

Owing to a severe cold caught during a rehearsal at the Metropolitan Opera House, Mr. David Bispham's medical advisers decline to permit him to sing at the recital which was advertised to take place at Carnegie Hall this afternoon, and have sent Mr. Bispham out of town for a few days for a change of air. The recital, therefore, has been postponed until a date to be later announced.

STUDIO NOTES.

Silas G. Pratt's pupils gave their second concert at the West End Private School of Piano Playing Friday evening, on which occasion Master Ernest L. Thibault performed the Chopin concerto in E minor, with Mrs. Pratt at the second piano; Miss Lulu Eggleston gave the Chromatic Fantasie and Fugue of Bach and Impromptu in F sharp of Chopin; Miss Sophia Hough the Beethoven Sonata, opus 13, and Miss Anna Leaycraft Beethoven's Sonata, op. 26 (first part) and Raff's Märchen (Fairy Story). The Misses Evelyn Thomas, E. Livingston, Edith and Helen Honigman, Alma Schmidt, Doris Beatty Jones and Colby Pratt participated in an attractive programme.

Davol Sanders, concert violinist, of No. 47 West Nineteenth-st., has charge of three counterpoint classes at the Lachmund Conservatory of Music, a harmony class at the Hartford (Conn.) Conservatory and several private pupils as well. Mr. Sanders's work as teacher of musical theory and composition is known throughout the country.

Mme. Anna Werner, of No. 70 West Eighty-eighth-st., teaches operatic and oratorio music in accordance with the Italian method. Her specialty is classical songs.

After an absence of six months R. E. Briggs, vocal teacher, has returned, and has opened a studio at the Washington, No. 318 to 322 West Fifty-first-st. Mr. Briggs has issued a booklet, "Voice Pupils' Perplexities," which he will send to any reader interested.

Mme. Torpadie Björksten, Carnegie Hall, Room 839, teacher of vocal instruction, is one of the best known teachers in this city. Her methods in training the voice and bringing out all its strong and good qualities have won for her many pupils.

S. C. Bennett, Room 836, Carnegie Hall, says that his pupils are successful because they conform strictly to metaphysical principles.

F. Heiland, violin instructor, of No. 122 East Ninetieth-st., has vacancies for a few more pupils. Mr. Heiland is the musical director of the Irving Place Theatre.

E. Catenhusen, teacher of the voice, of No. 278 West Seventieth-st., claims to have an experience in opera work for over twenty years. He was formerly conductor of the Friederich Wilhelm Staadt Theater, Berlin, and was also connected with the McCaull Opera Company in the years 1881 and 1883.

Claude Maitland Griffeth, teacher of piano and harmony, with a studio at No. 133, Carnegie Hall, announces an increase in his classes.

Gustav L. Becker gave the second of his morning musicals on Saturday, January 17, at his home, No. 1 West One-hundred-and-fourth-st. Six of his pupils gave a programme of music for one and two pianos, assisted by Oscar Gareissen, basso cantate. This is the eighth season of Mr. Becker's morning musicals.

KIRCHWEY ON FACULTY CONTROL.

Columbia Professor Says It Is Not Satisfactory in Athletics.

An article in the current number of "The Columbia University Quarterly" by Professor George W. Kirchwey, dean of the Columbia Law School and a member of the university faculty committee on athletics, deals with the perplexing problem of the control of student sports by the faculties of American colleges. Professor Kirchwey says that faculty committees cannot control undergraduate athletics in a satisfactory manner; this, he thinks, must come by the cultivation of a proper conscience in the student body. The dean further thinks that graduate rather than faculty control should be the method of regulation for student sports. Professor Kirchwey's article follows, in part:

It seems clear that the regulation of the tendency toward an excessive devotion to athletic interests, to the neglect of the intellectual interests of the students concerned must devolve upon the university authorities, and that it cannot safely or properly be delegated to any outside authority.

Our experience during the last three years has made it perfectly clear that such regulation (of financial management) is absolutely necessary, and that the university can perform the task of providing it with complete success. From the point of view of efficient administration, no better system could be desired. The grave and, it seems to me, the fatal objection to this plan is that it sets the university to the task of administering affairs which are not its own, and which have no relation to its proper function in the community. The objections to it are that it imposes a heavy and unnecessary burden on the university, that it emphasizes unduly and somewhat offensively the official distrust of student management, and that it affords no opportunity for the competent and right minded of the students to manage their own affairs. It is true that some effective control is requisite. But it need not be university control, and it should allow for as much student participation as is compatible with safety.

The qualifications for membership on competing university teams must be substantially the same, and eligibility rules are essentially matters for agreement. It should, therefore, be the first business of the student and graduate managers to enter into formal engagements with the athletic interests—whether official or non-official—of rival institutions, respecting the qualifications of members of the several teams. A general agreement on a uniform system of rules, perhaps as the result of some federation of the athletic interests of rival institutions, might easily be the outcome of such efforts. This has been accomplished with conspicuous success in the case of certain sports—as in the Intercollegiate Rowing Association—and the principle seems, under such conditions as are here prefigured, to be capable of indefinite extension.

CATHOLIC CONVERTS TO MEET.

The annual meeting of the Catholic Converts' League will be held to-morrow evening at the Catholic Club, No. 120 Central Park South. The Rev. Dr. E. F. McGinnis, of Brooklyn, president of the International Catholic Truth Society, will deliver an address on the scope and aims of his society. The Catholic Converts' League was organized two years ago with fifteen members. It now has a membership of nearly four hundred and fifty, and is steadily growing. Dr. B. F. Da Costa, who is in Rome studying for the priesthood at the American College, was the league's first president.

JUNIOR "PROM." AT N. Y. U.

Great preparations are being made at New-York University for the junior promenade, the principal social affair of the winter at University Heights. It occurs February 6. Among the prominent women on the list of patronesses are Mrs. Lyman Abbott, Mrs. W. Loring Andrews, Mrs. J. J. Amory, Miss Emily O. Butler, Mrs. James G. Cannon, Mrs. Charles R. Flint, Miss Helen Miller Gould, Mrs. Frank Jay Gould, Mrs. Marcellus Hartley, Mrs. John B. Ireland, Mrs. Henry M. MacCracken, Mrs. John P. Munn, Mrs. Wendell C. Phillips, Mrs. Gustav Schwab, Mrs. Willis Fletcher Johnson, Mrs. Albert L. Willis, Mrs. D. B. Ivison and Mrs. Charles B. Brush.

NEW HONOR FOR COLUMBIA STUDENTS.

King's Crown, one of the undergraduate societies of Columbia, has appointed a committee to consider a plan whereby undergraduates who have done good work in non-athletic lines should receive medals or some other distinctive tokens.

MILITARY ATHLETIC TOURNAMENT.

The seventh annual tournament under direction of the Military Athletic League will be given at Madison Square Garden in the week from April 27 to May 2. The arrangements made and in progress indicate an excellent exhibition, as usual. The new officers of the league, with Colonel Dyer as president, are working hard for its success.

NATIONAL GUARD NOTES.

When Governor Odell reviews the 7th Regiment at its armory Friday night, State decorations for long service will be presented as follows: For twenty-five years, Captain W. J. Underwood, Lieutenant W. H. Folsom, Privates S. D. Folsom, W. N. Bavier and G. L. Androus; for twenty years, Captain F. G. Landon, Corporal R. S. Holt, jr., Hospital Steward T. W. Linton and Private E. C. Schoonmaker; for fifteen years, Major C. J. Colles, Quartermaster Sergeant L. E. Lahens, Corporal R. G. Sherman, Privates H. W. Fish, M. K. Miller, A. E. Rauch and L. B. Rader; for ten years, Sergeant Major J. A. Daniell, Sergeants W. H. Evans, J. G. Nesser, W. S. Covell, E. P. Fowler and W. H. Evans, Corporals E. A. Howland, jr., J. W. Clark, H. L. Follett, A. Hopkins, H. S. Lyons, H. B. Kyle and James H. Ford, Privates E. Williams, O. B. Herbert, G. W. Swain, J. P. Hayes, C. F. Hall, W. M. Stillwell, A. Conover, J. B. Meeker, H. C. Perley, T. D. O'Connor, H. Dunkak, R. E. Moss, H. Hesse, jr., and T. McLelland. The regiment will parade in full uniform.

Major General Roe will review the 9th Regiment at its armory Wednesday night, and a dance will follow.

Brevet General Alfred C. Barnes, colonel of the 23d Regiment, will review the 13th Regiment at its armory Wednesday night. Several trophies will be presented. There will be an exhibition of firing heavy ordnance. Lieutenant Colonel George D. Russell will be fire commander, and Major C. O. Davis has been detailed to command at evening parade.

Colonel John G. Eddy, of the 47th Regiment, has accepted a review of the 14th Regiment for January 29. Major H. C. Lyon, of the former organization, who has been absent for over six months, has resigned. He will be succeeded by Captain Thomas E. Jackson, of Company G.

Surgeon Medwin Leale, of Squadron A, has arranged an interesting schedule of instruction for members of the hospital corps, which will begin to-morrow night and end April 20. The first subject will be "The Elements of Anatomy Bearing Particularly on Prompt Aid to the Injured." Members of the squadron not members of the hospital corps are welcome to attend the lecture.

Indoor rifle shooting competitions will begin in the 12th Regiment Friday night. At the tournament to be given soon by Company G there will be a wall scaling contest open to all teams in the National Guard.

Arrangements for the ball of the non-commissioned officers of the 22d Regiment, to be held at the armory on February 11, have been completed. There will be a concert at 9:30 o'clock, dancing at 10 and a military march at midnight.

Company C will soon hold its annual dinner at Pabst's, in One-hundred-and-twenty-fifth-st. A vaudeville performance will be a feature. Company G will hold a beefsteak dinner and entertainment at the armory Saturday night. Company I will hold a full dress reception at the armory tomorrow night. Company H will hold a beefsteak dinner and entertainment on February 28 at the armory.

Company H, 23d Regiment, has elected Second Lieutenant J. P. D. Shiebler first lieutenant, vice Guild, resigned. Company I will give a dinner and entertainment for the veterans of the company on Friday night. Company B will hold its annual dinner Saturday night at the Hotel Marlborough. Among the guests will be General A. C. Barnes and Colonel John N. Partridge. Company G will hold a reception at the armory on February 11.

The Veteran Association of the 13th Regiment will probably adopt a uniform similar to the fatigue uniform now worn by the active regiment. The association has given $200 to the active regiment toward erecting a clubhouse on the range at Creedmoor.

A review of the 69th Regiment will be held at its armory on February 12 by General Roe.

NOT THIS SECTION.

It's the other section of the paper that contains those "Little Ads. of the People."

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