# MUSICAL NOTES.

## *Programmes of the Musical Art and Philharmonic Societies.*

Sunday—Metropolitan Opera House, 8:30 p. m., concert at popular prices; Carnegie Hall, 3 p. m., concert by the New-York Symphony Orchestra; West End Theatre, 8:15 p. m., concert by the New-York Symphony Orchestra, Walter Damrosch conductor; No. 34 West Sixty-ninth-st., 4 p. m., musical by the Longy Club, of Boston; Arion Hall, Brooklyn, 4 p. m., concert of songs and violin music for members of the Arion and invited guests, 3:30 p. m., Aschenbrödel Verein, chamber music matinee with Edwin Grosse.

Monday—Metropolitan Opera House, 8 p. m., Italian opera, "Cavalleria Rusticana" and "Pagliacci"; Waldorf-Astoria, 11:15 a. m., Mr. Bagby's second musical morning; Hotel Majestic, 3 p. m., concert of chamber music by the Mendelssohn Club.

Tuesday—Mendelssohn Hall, 3 p. m., lecture on "Parsifal" by H. E. Krehbiel, with musical illustrations by Alfred Hertz; Pouch Gallery, Brooklyn, 8:30 p. m., concert of the Ladies' Glee Club, Chaminade.

Wednesday—Metropolitan Opera House, 8 p. m., Italian opera, Verdi's "Rigoletto"; Mendelssohn Hall, 3 p. m., song recital by Miss Susan Metcalfe; Association Hall, Brooklyn, 8:15 p. m., lecture, with musical illustrations, on "Parsifal" by Walter Damrosch.

Thursday—Carnegie Hall, 8:30 p. m., concert by the Musical Art Society; Mendelssohn Hall, 8:15 p. m., song recital by Miss Jeanne Clerihew; New Lyceum Theatre, 3 p. m., lecture on "Parsifal," with pictures, by Mrs. Helen Rhodes; Association Hall, Brooklyn, 8:15 p. m., concert of chamber music by the Kneisel Quartet, of Boston; Emmanuel Baptist Church, Brooklyn, 8:15 p. m., free organ recital by G. Waring Stebbins.

Friday—Carnegie Hall, 2 p. m., third public rehearsal of the Philharmonic Society; 8:15 p. m., concert by Mme. Melba; Metropolitan Opera House, 8 p. m., German opera, "Lohengrin"; Aeolian Hall, 8:30 p. m., lecture on "Parsifal" by Mr. Krehbiel; New Lyceum Theatre, 3 p. m., lecture on "Parsifal" by Mrs. Helen Rhodes; Academy of Music, Brooklyn, concert of the Oratorio Society, Handel's "Messiah;" Metropolitan Opera House, 2 p. m., Italian opera, "Aida"; 8 p. m., Italian opera, "Tosca"; Carnegie Hall, 2:30 p. m., Young People's Symphony concert; 8:15 p. m., third concert of the Philharmonic Society.

No novelties are announced for the coming week at the Metropolitan Opera House. Several of the operas already heard this season will be repeated with few changes in the cast. On Monday evening, December 14, the favorite double bill including "Cavalleria Rusticana" and "Pagliacci" will again be presented. In Mascagni's opera, Mmes. Gadski, Louise Homer and Bauermeister will appear, with Signors Dippel and Campanari. In "Pagliacci" Mme. Sembrich will repeat her impersonation of Nedda. Mr. Caruso will exhibit his remarkable voice and art in the part of Canio, and Mr. Scotti will sing Tonio. "Rigoletto," with a cast including Mme. Sembrich and Mme. Louise Homer, Messrs. Caruso, Scotti, Journet, and Dufriche will be the bill on Wednesday evening. On Friday evening the programme will be "Lohengrin," with a new Elsa in Miss Marion Weed, an American soprano, who has sung the part at the Hamburg Stadt Theatre. The Ortrud will, as on Saturday, be Miss Edyth Walker, another American. Mr. Kraus will sing Lohengrin, while Mr. Van Rooy will be heard as Friedrich von Telramund, and Messrs. Blass and Mühlmann as the King and the Herald. For next Saturday's matinee "Aida" is promised, with Mmes. Gadski and Louise Homer as Aïda and Amneris, Caruso as Radames, Campanari as Amonasro, and Pol Plançon as the high priest Ramfis. The evening bill on Saturday night will be "Tosca," with Mme. Ternina in the title part, Mr. Dippel as Mario and Mr. Scotti as the remorseless Baron Scarpia. Mr. Motti will conduct the Lohengrin performance, and Arturo Vigna will direct the interpretation of the Italian operas.

Still adhering to its intention of combining variety with dignity, the management of the Metropolitan Opera House announces for to-night a concert under the direction of Felix Mottl. The singers of the evening will be Miss Olive Fremstad, Miss Delsarte, Pol Plançon and Rossi, while a special attraction will be added in the first appearance at these concerts of Jacques Thibaud, the French violinist. Miss Fremstad will contribute to the programme an aria from "Samson et Dalilah," Miss Delsarte (a newcomer) will be heard in an aria from "Le Nozze di Figaro," Mr. Rossi, another newcomer, is to interpret an aria buffa from "La Cenerentola," while Mr. Plançon will gratify his admirers with an aria from "The Seasons." Mr. Thibaud promises Mendelssohn's Concerto for violin and Sarasate's favorite, "Zigeunerwiesen" (Gypsy dances. The orchestral part of the consert will include the overture to "Freischütz," the Schubert-Liszt march in B minor, and a novelty in the shape of Smetana's symphonic poem, "Aus Böhmen's Hain und Flur."

One of the Musical Art Society's aristocratic and artistic entertainments will take place at Carnegie Hall on Thursday evening of this week. As has been his custom since the society began its beautiful ministrations, Mr. Frank Damrosch, the conductor, has prepared a large amount of Christmas music for the first concert. This time he has two quaint old fifteenth century German Christmas carols, the melodies of which were drawn respectively from the "Lochelmer Liederbuch" and Heinrich von Loufenberg's "Liederhandschrift," a hymn in artistic setting by Johannes Eccard (1553-1611), and his own arrangement for barytone solo and chorus of the familiar Christmas carol, "Stille Nacht, heilge Nacht." The canticle, "Gaudete Omnes," by Swelinck (1561-1621), is also Christmas music. Palestrina's "Ave Maria" and Bortniantky's "Psalm XXXIX" completes the list of sacred pieces. The second part will bring the first performance, so far as we can recall, of a concerto grosso with two wind choirs by Handel in the version made by Gustav F. Kogel, who, by a happy coincidence, is in New-York, preparing the concert of the Philharmonic Society which he is to conduct next Saturday evening. The third part of the programme offers an extremely interesting group of secular part songs, a "ballet" for five voices, entitled "Fusca, in Thy Starry Eyes," by Thomas Tomkins, an English composer, who died in 1656; "Morning," "Noon," "Evening" and "Night," by Lassen; "All Meine Herzgedanken" and "Im Herbst," by Brahms, and "Schön Rothraut," "Sommerlied" and "Talismane," by Schumann. A few historical notes may profitably be appended to this list.

The "Lochelmer Liederbuch," from which the first of the fifteenth century Christmas songs was drawn, is one of the most famous of mediæval song collections, ranking with the "Mannessische Handschrift," which is one of the glories of the Bibliotica Palatina at Heidelberg. It was compiled some time between 1452 and 1460, and is now preserved in the library of Prince Stolberg at Wernigerode. It derives its name from the fact that its original possessor was Wolflein von Locham, Lochamen or Locheim, who seems to have been a Jew and a resident of Agdorf, Bavaria. The volume contains forty-six compositions of Minnesinger, who lived in the period when the German minnesong was already in its decadence, and a few folk songs. The second song is from Heinrich von Loufenberg's "Liederhandschrift." This manuscript was long preserved in the Municipal Library at Strassburg, but is no longer in existence, having been burned at the siege of that city in 1870. Fortunately, its contents had been copied by Wackernagel, the historian of German hymnology, and thus preserved for the world. According to an inscription on the inside of the cover of the original volume, Loufenberg was a priest in the deanery of Freiburg (Freiburg-im-Breisgau), Baden, in the year 1415, and a member of the Order of St. John. The melody occurs twice in the Loufenberg manuscript, from which fact it is safe to conclude that it was popular in Southern Germany four hundred years ago. The songs were arranged by Carl Riedel.

There is no Christmas carol so universally known, loved and sung as the German song "Stille Nacht," which by an artistic arrangement Mr. Frank Damrosch made available to the purposes of the Musical Art Society eight years ago. In the coming Christmastide millions of youthful voices will be lifted in its tuneful measures throughout the length and breadth of the German Fatherland, and so far as the German tongue and German customs have been carried by her wandering children. So popular is it that it had come to be reckoned among German folksongs when, a few years ago, Ludwig Erk, an indefatigable investigator, gave the world the story of its origin. Michael Haydn, brother of the more famous Joseph, was once thought to be the composer of the melody; later it was attributed to Johann Kasper Aiblinger, for a while second court conductor at Munich. Erk's investigations established the fact that the song dates back only as far as 1818. The words were written by Joseph Mohr, at the time assistant priest of the parish church in Oberndorf, near Salzberg, who died in 1848 at Wagrain. The melody was composed by Franz Gruber, a schoolmaster, who died at the age of seventy-six years, in 1863. The song was sung for the first time in the church at Oberndorf on Christmas Eve, 1818; the poet, who had a tenor voice, sang the melody; the composer, a bass, the second part and a choir of young women, hurriedly recruited in the village, the refrain. For the accompaniment the singers had to depend upon a guitar, the organ being out of order. Under the circumstances, it is not strange that knowledge of the song remained local for many years. Oberndorf does not play much of a role in the world's doings. Twenty years or so later, however, a family of strolling singers named Strasser, from the Ziller Valley, made it a part of their repertory, and in 1840 it found its way into print in Leipsic, being then described as a "genuine Tyrolean folksong."

The popular manifestation of interest in Wagner's "Parsifal" is extraordinary in more respects than one. The people are not only eager to see and hear the drama, but also to prepare themselves for the representations by study. The music shops have had difficulty in keeping a supply of pianoforte scores; reprints of the libretto, with English translations, have been sold by the thousand; Mr. Damrosch's explanatory readings of the music at the New Lyceum Theatre have been heard by large audiences, and the activity of other lecturers grows apace. Mr. Krehbiel addressed an overflowing audience at Troy last Tuesday afternoon, and, besides his public lecture at Mendelssohn Hall on Tuesday afternoon, he will deliver two addreses this week on the subject before more or less private gatherings. Mendelssohn Hall will be full on Tuesday to hear the analytical and critical study, with Mr. Hertz's illustrations. The Harmonie Club will hear it in its clubhouse this evening.

The third public rehearsal and concert of the Philharmonic Society will take place in Carnegie Hall, under the direction of Gustav F. Kogel, next Friday afternoon and Saturday evening. Leo Schulz will be the solo performer, and will play a suite for violoncello with the orchestra. The other numbers on the programme will be Brahms's first symphony, Wagner's "Eine Faust Ouvertüre" and Liszt's "Préludes." Mr. Klein's suite, though composed eight or ten years ago, has just been published by Simrock, in Berlin, to whose attention it had been recommended by Eugène Ysaye. Parts of it have been played by Klengel, Hekman and Mr. Schulz with pianoforte, but it will have its first complete performance on this occasion. Mr. Klein, who was organist at the Church of St. Francis Xavier for ten years, is a German by birth, but has been a resident of the United States since 1878 and of New-York City since 1883. Two of the intervening years were spent in Cincinnati, and three were Wanderjahre. His native city is Osnabrück, in the province of Hanover, where his father, Carl Klein, was musical conductor. He was born on June 6, 1858. The greater part of his musical education was derived from his father, though he studied for a while under Rhinberger and Baermann, at the Hochschule für Musik, in Munich. He has been an industrious composer, and, though all of his works have not been published, nearly all have been performed under dignified circumstances. Some years ago the list of his compositions already comprised three masses for mixed voices and orchestra, one mass for female voices, nearly half a hundred motets, three books of songs, besides some thirty that had not been grounded; part-songs, for mixed men's choirs; a large number of pieces in large as well as small forms, for pianoforte solos; a string quartet, sonata for pianoforte and violin, and a novelty

BRUNO OSCAR KLEIN.
His violoncello suite will be played at the next Philharmonic concert.

in the department of chamber music in the shape of a quintet for pianoforte, violin, violoncello, horn and soprano voice; a Conzertstück and concerto for pianoforte and orchestra, two pieces for violin and orchestra, "Die Pilgerfahrt nach Kevlaar," a ballad for barytone and orchestra, and "Ingeborg's Lament," a scena for soprano and orchestra, overtures, suites and a serenade for orchestra, and "Kenilworth," a grand opera, in four acts. In the summer of 1894 Mr. Klein went to Europe, and remained there nearly a year. He gave a concert of his works in Leipsic, and published his opera, which, as the title indicates, is founded on a novel by Sir Walter Scott. Hofmeister published the work, which was performed in Hamburg on February 13, 1895, Mme. Klaffsky enacting the part of Amy Robsart. A number of excerpts from the opera were performed at a concert in Carnegie Hall on December 19, 1896.

Programme of a song recital to be given in Mendelssohn Hall by Miss Susan Metcalfe on next Wednesday afternoon at 3 o'clock, Victor Beigel at the pianoforte:

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| Mein gläubiges Herz | Bach |
| Addio | Mozart |
| Der Treue Johnnie | Beethoven |
| Care Selve | Handel |
| Mondnacht | Schumann |
| Schöne Fremde | Schumann |
| Röseleln | Schumann |
| Der Nussbaum | Schumann |
| Geisternähe | Schumann |
| Widmung | Franz |
| Die Lotosblume | Franz |
| Die Trauernde | Franz |
| Zwei Welke Rosen | Franz |
| Frühlingsgedränge | Franz |
| An die Nachtigall | Brahms |
| Das Mädchen spricht | Brahms |
| Immer leiser wird mein Schlummer | Brahms |
| Ade | Brahms |
| Botschaft | Brahms |

At No. 34 West Sixty-ninth-st. this afternoon there will be a musical, at which chamber music for wind instruments will be played by the Longy Club, of Boston. The club is composed of G. Longy and C. Lenom, oboes; A. Magnam, flute; G. Metzger and A. Vannini, clarinets; A. Hackebarth and F. Hein, horns, and A. Debuchy and J. Helleborg, bassoons—all members of the Boston Symphony Orchestra.

List of songs to be sung by Miss Jeanne Clerihew and violoncello pieces to be played by Emil Schenck at a concert in Mendelssohn Hall next Thursday evening:

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| Aria from "Joshua" | Handel |
| My Mother Bids Me Bind My Hair | Haydn |
| Nymphs and Shepherds | Purcell |
| Se tu m'ami | Pergolese |
| Calandrina | Jomelli |

Miss Clerihew.

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| Widmung | Schumann |
| Dies und Das | Franz |
| Gretchen am Spinnrade | Schubert |
| Des Glockenthuermers Toechterlein | Loewe |
| Staendchen | Strauss |

Miss Clerihew.

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| *Cello solos: Liebeswerbung, Minuette | Hugo Becker |

Mr. Emil Schenck.

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| Cantilene, Cinq-Mars | Gounod |
| Chanson Provençale | Dell' Agua |
| Si mes Vers avaient des Ailes | Hahn |
| Les Presents | Chaminade |

Miss Clerihew.

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| *Cello solos: Romanze, Scherzo | Daniel von Goens |

Mr. Emil Schenk.

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| Bolero | Lehmann |
| Cupid and the Rose | Lehmann |
| My Nanie's Awa' | Strauchanr |
| Deserted | Macdowell |
| There's No Spring But You | A. L. |

Miss Clerihew.

Daniel Frohman will present Mrs. Helen Rhodes in her stereopticon picture lectures on "Parsifal," at the New Lyceum Theatre, on Thursday and Friday of the coming week, at 3 o'clock. These pictures will be especially attractive to those interested in Wagner's great work, as the scenes from the play are illustrated act by act as they occur on the Bayreuth stage. In addition to this representation, there will be explanatory matter regarding the story, and musical selections with the piano and organ are also given. As part of the entertainment there will be a full boy choir of forty voices from the Metropolitan Opera House, who will sing their special numbers from the work.

The Olive Mead String Quartet, together with Miss Katherine Ruth Heyman, pianist; Miss Lillian Littlehales, 'cellist, and Mr. Albert G. Janpolski, barytone, will be the performers at the second of the People's Symphony Auxiliary Club concerts at Cooper Union Hall, on Friday evening, December 11. Beethoven, Richard Strauss, Sinding and Chopin will be the composers represented in the instrumental part of the programme, and Dvorak, Schubert and Schumann in the vocal.

Eighteenth century opera, oratorio and symphony music will make up the second of Frank Damrosch's symphony concerts for young people in the series at Carnegie Hall, on Saturday afternoon. Gluck, forerunner of modern opera and music drama, will be represented by excerpts from his "Orpheus," which has had less than twenty complete stage performances in New-York in as many years, though some of its passages for orchestra or voice are heard at intervals in concert. Haydn will be studied in a chorus from "The Creation" and in his "Surprise Symphony," with its sudden crash of drums, at which the composer remarked, "All the women will scream." Handel will figure with three fragments from "The Messiah," including the "Hallelujah Chorus," in special recognition of the Christmas season. Besides the orchestra, there will be a chorus from the Oratorio Society, and Miss Marguerite Hall, contralto, will be the soloist.

The third of the Kneisel Quartet concerts will be given in Mendelssohn Hall on Tuesday evening, December 22. The soloists will be Miss Susan Metcalfe, soprano; Heinrich Gebhard, pianist, and Mr. Loeffler, viola. Included in a most interesting programme which is to be given are several songs by Mr. Loeffler, for soprano, with viola accompaniment.

George Grossmith, the humorous entertainer, whose musical recitals are so familiar to the theatre and concert goers of this city, is to return for a limited tour here in January. His entertainments will be given in Mendelssohn Hall toward the end of January. He promises several new sketches in addition to the best of his songs which he interpreted when here last.

Edwin Grasse, the young violinist, will have an opportunity to display his versatility Sunday afternoon at the Aschenbrödel when he will play first violin in a quintet by Sinding with Carl Hauser, second violin; Mr. Novacek, viole; Mr. Kefer, violoncello, and Mrs. Hauser, piano; later he will play the piano accompaniments for Mrs. Theodore Toedt in two groups of songs by Grieg and Schumann; and he will also play with Mrs. Hauser the sonata for violin and piano, his own composition, which he played at his recital at Mendelssohn Hall.

The success of the Damrosch New-York Symphony Orchestra concerts at the West End Theatre has been unmistakable. Weber & Fields' uptown playhouse has been crowded every Sunday night since the concerts were begun and the music loving populace of Harlem has been enabled to enjoy music at popular prices. For this Sunday Mr. Damrosch has engaged as soloists Miss Gussie Zuckerman, pianiste, and Herr Svedropski, violinist.

The fourth afternoon concert of the New-York Symphony Orchestra will take place this Sunday at 3 o'clock at Carnegie Hall. The programme, which is entirely devoted to compositions by Tschaikowsky, is as follows:

Marche Slav.
Hamlet Fantasie, overture, violin solo.
David Mannes.
Concerto No. 1, in B flat, for piano, with orchestra.
Miss Adele aus der Ohe.
Suite for orchestra (from the ballet "The Nut Cracker").

The last time Miss Aus der Ohe played this piano concerto in America was on the occasion of the musical festival given by Mr. Damrosch to commemorate the opening of Carnegie Hall, eleven years ago. Tschaikowsky had been invited to be present, and contributed greatly to the festival by conducting several of his own works, among them the piano concerto in B flat. "Hamlet" received its last performance under Mr. Damrosch at the memorial exercises held in honor of Edwin Booth, about nine years ago, shortly after the death of that great actor. The music on that occasion consisted entirely of works inspired by Shakespearian plays, and orations were delivered by Parke Godwin, Irving and Salvini.

For the closing concert of Mme. Melba's tour, which is announced for next Friday evening, at Carnegie Hall, Mr. Ellis will offer the Philadelphia Orchestra of eighty musicians, Fritz Scheel, conductor, in several numbers, and also the artists who have been associated with Mme. Melba during this season's engagement, which began on October 14, and included the principal cities from Boston to Kansas City, forty concerts in all having been given. Mlle. Ada Sassoli, a young harpist,

MISS JEANNE CLERIHEW.
She will give a song recital on Thursday evening.
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who has been well received throughout the present tour, as in Australia and in England, where she has often played with Mme. Melba, is to be heard in solo numbers, also accompanying several of Mme. Melba's songs; Ellison Van Hoose will sing "Walther's Prize Song"; M. Charles Gilibert, barytone, of the Maurice Grau Opera Company, will render an aria by Bizet, and Mme. Melba herself will sing the mad scene from Ambroise Thomas's "Hamlet," the waltz song from "Romeo and Juliet," several French and English songs, and, by general request, "Ardor gl'incensi," from "Lucia." Miss Llewella Davies, pianist, and C. K. North, flutist, are the other members of the organization.

Jacques Thibaud's second violin recital is announced for Saturday afternoon, December 26, in Mendelssohn Hall, at 3 o'clock. Miss Augusta Cottlow, pianist, who has just returned from a six weeks' tour on the Pacific Coast, will play Grieg's Sonata No. 3, in C minor, with Thibaud.

When David Bispham gives his second public song recital for this season in Mendelssohn Hall on Wednesday afternoon, January 6, his programme will consist principally of songs by the late Hugo Wolf.

Miss Maud Powell is to introduce a new concerto for violin and orchestra when she plays here next month. It is by Arensky, and she has won success with it when she was soloist at orchestral concerts throughout Europe. Miss Powell will make her reappearance here with the Philharmonic Orchestra in Carnegie Hall on January 8 and 9, when she will play the concerto by Saint-Saëns in B minor.

Mme. Schumann-Heink is travelling through France at the present, and after the Christmas holidays is to sing in St. Petersburg, after which she comes to this country, opening her tour in Boston on January 26, when she gives her first song recital in that city. Her tour until March 1 will be principally in the East and Middle West, visiting the following cities: Boston, Brooklyn, N. Y.; New-York City, Philadelphia, Trenton, Syracuse, Utica, Troy, Buffalo, Detroit, Grand Rapids, Richmond, Cincinnati (with orchestra), St. Louis, Milwaukee, Cleveland, Chicago, Yonkers, Washington, Rochester, Boston (with the orchestra) and Montreal. Beginning March 1, she will commence a second Western trip, opening in Philadelphia with the Boston Symphony Orchestra, after which she visits Baltimore, Columbus, Pittsburg, Chicago, Duluth, Minneapolis, Topeka, Kansas City (singing there in the afternoon and at St. Joseph in the evening), Lincoln, Denver, Colorado Springs, and opening in San Francisco on April 4. She sings all along the coast, including the Northwest, returning East in time for the Cincinnati May Festival, in the week of May 9.

Miss Suzanne Adams has just finished a concert tour at the head of her own company, and will devote her time for the balance of the season singing in oratorio, miscellaneous concerts and song recitals. The tour with her company began on October 5, during which time she has sung in many of the principal cities in the Middle West and South. In the near future Miss Adams will sing in Philadelphia, Baltimore, Brooklyn, Montreal, Milwaukee, Minneapolis, Chattanooga and St. Louis.

Sixty-three performances of Handel's "The Messiah" already stand to the credit of the Oratorio Society, and before the month is out two more will be added. These Christmastide "Messiah" concerts have long enjoyed a unique following in this city. Beautiful and impressive as the music is, it is because it expresses the spirit of the festival season that the capacity of Carnegie Hall is annually tested by throngs of hearers. Since the Caecilia Society of London started the custom of giving "The Messiah" every year at Christmas, the practice has spread over the English speaking world. That was in 1791, forty-nine years after Handel's masterpiece was publicly produced in Dublin. The Caecilia Society continued this custom without break until 1841. Long before the Oratorio Society took up its task "The Messiah" was a frequent factor in New-York's Chritsmastide music. The first American performance, in fact, took place in New-York only three days after Twelfth Night—January 9, 1770, when sixteen numbers were performed at a concert given by the clerk of Trinity Church.

The new edition of "The Messiah," prepared by Professor Ebenezer Prout, which was used last year for the first time in this country (only a Queen's Hall performance in November, 1902, under Prout's baton, preceded it in London), will be again used, with slight modifications. Thus, Prout steadily substitutes in the slow part of the overture for Handel's dotted quarter note followed by an eighth note, a double dot after the quarter, cutting down the eighth to a sixteenth. By analogy he shortens the first syllable of "Behold the Lamb of God" in such a way as to produce a jerky effect. In such cases Mr. Damrosch clings to the original version, on the theory that the grave character of the music is not compatible with what savors of abruptness. In general, however, the new Prout edition is accepted as the standard.

The soloists at the two "Messiah" performances, set for Tuesday afternoon and Wednesday evening, December 29 and 30, will be Mme. Lillian Blauvelt, Miss May Walters, George Hamlin and David Bispham.

# *LAKEWOOD ATTRACTIONS.*

## *Pre-eminently Outdoor Ones—Some Indoor Entertainments.*

Lakewood, N. J., Dec. 12 (Special).—The first few weeks of December are the dullest of the year at the winter resorts, for both business and social causes keep the bulk of resort goers in town. Business complications have crippled the situation a little this year, so that most of the resorts are complaining of an off season. This is hardly true of Lakewood, for the place is always well patronized, and the varied attractions from month to month are known and loved by a long list of patrons, many of whom arrive from distant points. Lakewood's attractions are pre-eminently out of door attractions, and for many, December days in Lakewood are the brightest of the year. The raw air of early winter, tempered by miles of pine forests, strikes here almost balmily. It is just crisp enough to make living a daily delight and just cold enough o' nights to keep the lake frozen for skating. Hundreds of handsome turnouts are seen on the streets. Occasional brushes on the speedway, a daily golfing list of twenty-five men at the Country Club, a long list of skaters and pedestrians and many other things attest the delights of Lakewood living in December.

Some of the hotels are reporting a slight falling off in the usual number of guests, but in other cases the reverse is true. At the Laurel-in-the-Pines and the Lexington the patronage is larger than in previous years.

The Peak, the Madison-ave. home of Mrs. William Bateman Leeds, was the scene of a tea on Friday, when Miss Katharine Pelton, of New-York, sang. Mrs. Leeds was assisted in receiving by Miss Anne R. Dashiell, Miss Cornelia Schwartz and Miss Lillian Baldwin. Miss E. C. Foote poured tea and Miss Clara Dashiell poured chocolate. Among those present were Mrs. Kingdon, Miss Jennie Anderson, Mrs. Joseph R. Blanchard, Mr. and Mrs. H. Lloyd Herbert, Mrs. Charles L. Pack, Mrs. Jasper Lynch, the Rev. Dr. and Mrs. Alfred R. Dashiell, Dr. and Mrs. Charles L. Lindley, Dr. and Mrs. W. G. Schauffler, Mrs. W. S. Kimball and Miss Laura Kimball.

Lynx Hall, the Forest-ave. home of Mrs. Jasper Lynch, was a rendezvous for the social set on Friday, when the Christmas bazaar and cafe chantant, which she had been weeks in preparing, was made ready for the public. The café was patronized by all; the entertainment was delightful, the affair was one of the most successful ever held in Lakewood. The lavish expenditure of holiday time prevailed. The proceeds of the bazaar and café netted a handsome sum, which will go to the Ocean County branch of the Society for the Prevention of Cruelty to Animals, of which Mrs. Lynch is president. The stand made by Mrs. Lynch last week, when she prevented the use of a deer in the stag hunt of P. F. Collier and prominent members of the Lakewood sporting set, has increased, rather than diminished, the popularity of her cause.

The Country Club of Lakewood has announced a golf tournament for women members of the club. Play, beginning at 10 o'clock, will be held on every Thursday until further notice. The snowfall of last week prevented a large playing list on Thursday this week, but the snow is gone, and a larger list is expected next week. Mrs. Frank Beard, Mrs. W. W. Burton and Miss Belle Andrews are among those who have played.

Mrs. Louis B. Stillwell gave a luncheon at her Sixth-st. home on Saturday in honor of Miss Anne Ridgeley Dashiell. Those present, besides Miss Dashiell, were Miss Clara Dashiell, the Misses Downer, Miss Compton, Miss Tracy, Miss Mary Ferris and Mrs. W. B. Leeds.

Mrs. Charles L. Pack, of Forest-ave., gave a dinner to Miss Dashiell on Saturday. Among those present were Miss Somers Haines, the Misses Downer and Miss Clara Dashiell.

The house on the Lakewood estate of John D. Rockefeller is nearly ready for occupancy. Mr. Rockefeller's electric motor was seen on the streets this week.

New-York arrivals at the Laurel-in-the-Pines: Mr. and Mrs. Charles Stewart Smith, Miss Lucy Froment, Franklin Lockwood, Thomas J. Gaines, Mrs. John M. Bowers, Mrs. S. W. Fairchild, Mr. and Mrs. Archibald C. Haynes, Mr. and Mrs. H. H. Benedict, Miss Benedict, F. H. Cabot, Edward G. O'Reilly, General Thomas L. Watson, Miss Elizabeth Sands, Mr. and Mrs. H. L. Redmond, C. Langley, Mrs. J. N. Ewell, Mr. and Mrs. W. R. Mead, Mr. and Mrs. J. F. Calderwood, Fitz Hugh Whitehouse, William F. Whitehouse, Mr. and Mrs. F. Meredyth Whitehouse, Mrs. J. A. Browne, Austin Browne, Jacob Halstead, J. Gerald Benkard, Miss Alice McLean, James McLean, Mrs. Louis C. Raegener, Miss Marion Raegener, L. C. Raegener, jr., Mr. and Mrs. W. F. Baker, Mr. and Mrs. George F. Plummer, Mr. and Mrs. Le Roy W. Baldwin, Miss Baldwin, Mr. and Mrs. J. Frelinghuysen Talmage, Mr. and Mrs. J. T. Spence, Mrs. C. R. Pitt, Miss Margaret L. Sweeney, T. D. Hooper and R. A. Packard, jr.

At the Laurel House: Mrs. J. A. Boarman, Miss Jaffray, John A. Blair, Mr. and Mrs. R. Morgan Olcott, Mr. and Mrs. J. V. V. Olcott, J. J. R. Cross, Allen Hazen, Mr. and Mrs. William Milles, jr., Mr. and Mrs. William A. Jamison, John O. Lockman, W. J. Howey, Lyman Ward, Miss C. Andrews, Mr. and Mrs. Clarence Ferguson, Mrs. M. Steele, B. C. Van Dyke, Mrs. Anson G. McCook, Mrs. Charles Weaver, Mrs. John Howard Gray, Walter S. Johnston, Mrs. E. Dwight Church, jr., Miss Jensen, A. H. Angell, William B. Dowd, John Humpstone, Robert B. Hurt, Mrs. E. Cabbie, Raglan Cabble, Miss Belle Cabble, Miss Lilllan Cabble and George A. McCook.

## STUDIO NOTES.

Carl G. Schmidt, organist and choirmaster of St. Paul's Church, Eighty-sixth-st. and West End-ave., announces a special musical service for this evening at 8 o'clock. Adams's cantata, "The Holy Child," will be rendered by quartet and vested choir, of twenty-five voices. These services are largely attended.

Mrs. Frederick W. Pender, dramatic reader and teacher of oratory, elocution and dramatic art, who has taken part in many entertainments given in churches and public halls in Harlem, is prepared to tutor individuals or classes in her specialties at her studio, No. 173 West One-hundred-and-fortieth-st.

Professor Anton Sbrignadello, a musician well known in the Bedford section of Brooklyn, will continue instruction in all branches of the musical art and the training of voices for concert and church at his new conservatory, No. 150 Hancock-st., near Nostrand-ave., Brooklyn.

Miss Katherine Ruth Heyman, pianist, gave five concerts within two weeks, namely, at Carnegie Hall, on November 28; at Briar Cliff School, on December 1; at Danbury, Conn., on December 6; with New-York Symphony Orchestra, New-York City, and December 11, a people's symphony concert, Cooper Union.

Mme. Eugenie Pappenheim intended to give the first of her Sunday afternoon "at home" musicals this month, but, being kept busy by her professional duties, she had to postpone the date until January. In April Mme. Pappenheim will give her annual concert, when a number of young singers who have not been heard before in public will make their appearance.

Dezso Nemes, the concert violinist, and Mme. Nemes, pianist, are now at their new studio, No. 134 Carnegie Hall. They claim to have the indorsement of many prominent musicians.

Three pupils of Mme. Florian Higgins—Miss Elma Sewker, Miss Katherine M. Kearns and Mrs. Margaret Osterheld—highly pleased their audience at a concert held on Wednesday evening at Wissner Hall, Brooklyn.

Edwin H. Lockhart sang at the fortieth anniversary of the Xavier Alumni Sodality Club on Tuesday evening.

The musical and reception given by Miss Louise Mundell at the Pouch Gallery, Brooklyn, on Saturday, December 5, from 3:30 until 6 o'clock, was well attended. Among the pupils who shared the honors were Harry Glover Colyer, Mrs. Grace Clark and Mrs. G. Milton Selleck. Miss Mundell also sang.

Miss Georgine Schumann, pianist and teacher, No. 947 Eighth-ave., who is endeavoring to organize a children's class, claims that by her system children overcome the dislike for practice which is so common among young pupils.

Miss Robina Carri, harpist, whose studio is at No. 15 East Seventy-fifth-st., entertained an enthusiastic audience at the Royal Arcanum concert held at Danbury, Conn., recently. During the last week Miss Carri has been playing at Port Chester and White Plains.

Miss Agnes Sumner Geer, whose studio is at No. 138 Fifth-ave., will entertain the Prohibition Club with musical readings and humorous selections on December 18.

## SIDE LIGHTS ON HISTORY.

From The Chicago Tribune.

"I have come," said the caller, "to unionize your shop."

"You are laboring under a misapprehension, my friend," replied the other. "Contrary to the general impression, I don't carry on a shop. This is not a factory. It is a school of instruction for workers in brass and iron. There is nothing here to unionize."

Here Tubal-Cain arose and politely bowed the walking delegate out.


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