

MUSICAL NOTES.

Last of the Ring Operas—More Strauss—Nordica's Concert.

Monday—Metropolitan Opera House, 8:30 p. m. Mme. Nordica...

Tuesday—Hotel Majestic, 3 p. m. concert of chamber music...

Wednesday—Carnegie Hall, 8:30 p. m. third concert of the Richard Strauss Festival...

Thursday—Carnegie Hall, 8:30 p. m. concert of the Musical Art Society...

Friday—Waldorf-Astoria, 2 p. m. concert of chamber music...

Saturday—Carnegie Hall, 8:30 p. m. concert of Wagner's music...

The regular opera season of the Conried Metropolitan Opera Company...

On Wednesday evening at 7:30 o'clock the third performance of the Cycle of the Ring...

On Thursday the last part of the Trilogy and last performance of the Cycle...

The evening the last popular Sunday night concert of the season...

The remaining two of Mme. Nordica's concerts of Wagner's music...

The Musical Art Society, with its unique choir of seventy voices...

Dr. and Mrs. Gerrit Smith announce three Monday afternoons of chamber music...

The Longy Club, of Boston, well known in that city...

Miss Muriel Foster, the English contralto, who is to sing in the States...

An evening with Dr. Richard Strauss is what the Mannes Quartet promises...

Mme. Schumann-Heink has just returned from her first Western trip...

The following is the programme for the third Dr. Richard Strauss Festival...

1. "Die Götterdämmerung" (Fantasia Variations). 2. "Die Walküre" (Sinfonia).

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earnest work to any music than to Elgar's "Dream of Gerontius" and "Apostles." One factor in producing the choral singing was a special lecture given by Mr. Damrosch to the members a few nights before "The Apostles" was publicly performed.

The third of Sam Franco's concerts of old music will take place in the New Lyceum Theatre next Tuesday afternoon. The programme will consist of Bach's suite in B minor, Mozart's "Symphonie Concertante" for violin and viola; a set of dances by Sacchini and Mehul's overture to "Stratonice." The Mozart piece will be played by Miss Maud Powell and Mr. Franko.

The Damrosch Quartet will give its third concert of chamber music in the chamber music room of Carnegie Hall next Tuesday evening. George Falkenstein, pianist, will take part and the music will consist of Beethoven's string quartet, two movements from Raff's string quartet "Die schöne Müllerin" and Dvorak's piano forte quartet in E flat, op. 87.

Frank van der Stucken, conductor of the Cincinnati Symphony Orchestra, has composed the official march for the inauguration of the St. Louis Exposition. He has called the work "Louisiana." Into its thematic fabric the composer has woven fragments of the "Marseillaise," "Hail Columbia," "Dixie's Land" and the "Old Hundredth."

At Mendelssohn Hall, next Tuesday afternoon, at 2 o'clock Susan Metcalfe, soprano, and Pablo Casals, cellist, assisted by Mrs. David Mannes, pianist, will give this programme:

- Sonata, G minor, Beethoven. "Die Lorelei," Pablo Casals and Mrs. Mannes. Mozart "Neue Liebe, neues Leben," Beethoven. Suite, C major, Miss Susan Metcalfe. "Nachts und Träumen," Pablo Casals. "Auf dem Wasser zu singen," Schubert. "Der arme Peter," Miss Susan Metcalfe. Sonata, Miss Susan Metcalfe. Locatelli "Feldensamkeit," Pablo Casals. "Die Lorelei," Pablo Casals and Mrs. Mannes. "Liebliche Wägen," Miss Susan Metcalfe. Isidore Laskstone at the piano.

The Longy Club, of Boston, well known in that city, will give its first New-York concert in Mendelssohn Hall next Tuesday evening. The club is composed of the following artists, members of the Boston Symphony Orchestra: Flutes, A. Marquarr and A. Broke; oboes, G. Longy and C. Lennox; clarinets, T. Metzger and A. Vannini; horns, A. Hackelarth and F. Hain; bassoons, A. Debuchy and J. Heleberg. H. Gebhard will be at the piano.

Miss Muriel Foster, the English contralto, who is to sing in the States and Canada this spring, is due to arrive in New-York on Saturday next by the Lucania. She will make her first appearance in New-York at the Boston Symphony concert on the 13th inst., and will also take part in the performance of "The Apostles," to be given by the Oratorio Society on the 14th inst. Miss Foster is the artist who "created" the part of Mary Magdalene when "The Apostles" was first performed, at the Birmingham Musical Festival (England), in October, 1902.

An evening with Dr. Richard Strauss is what the Mannes Quartet promises for the first chamber music concert in Mendelssohn Hall on Friday evening, the 18th inst. This is to be the only appearance of Dr. Strauss in chamber music during his visit to this country, and he is to play the piano part in two of his own compositions—viz., the sonata for piano and cello and the piano forte quartet.

Mme. Schumann-Heink has just returned from her first Western trip, which lasted the month of February, and, in addition to two charity concerts in this city on Thursday and Friday next, she is also to sing in Chicago, Pittsburg and Baltimore. She will begin her second trip on the 14th, when she sings in Philadelphia, after which she will go as far West as the Pacific Coast, also touring the Northwest. She will not return East again until the first of June. The last date booked for her is May 23, in Dallas, Tex.

The following letter has been received: To the Editor of The Tribune: Sir: I am one of those who admire good business strokes, especially those that are "morally honest" and that are in the interest of the community.

The fact that he had a legal right to produce the great work does not lessen the contempt incurred of millions of people in this and in other countries. The fact that a prohibited work attracted forty thousand people (and prohibited things always attract people) does not mean that over forty million people do not prefer to hold the last testimony of a genius sacred. I doubt whether other managers of theatres and opera would have initiated this moral wrong. When this manager goes to Germany for future material he will bring back the same old story of bravos and blases. The echoes of the German press point to the latter. As a good German, not to mention his own, he should be ashamed to have his name associated with this queer kind of success that this opera here ought to be called GERMAN-AMERICAN.

Miss Ethel Crane and Karl Grienerauer announce a song and cello recital at 8:30 o'clock, with the assistance of Mrs. Karl Grienerauer, Victor Harris at the piano, and the Grienerauer Harp Trio.

The Young Men's Symphony Orchestra of New-York gives its first annual concert at Carnegie Lyceum on Monday evening, March 13, at 2:30 o'clock. The programme will consist of: Overture, "Egmont," Beethoven. Symphony, G minor, Beethoven. Violin solo, "Hungarian Airs," Gounod. "Walseire Night," Strauss.

A concert will be given on the afternoon of Thursday next, in Mendelssohn Hall, on the lower East side, for the benefit of the school, assisted by Miss Schumann-Heink, M. Pablo Casals, Whitney Combs and Mr. Mannes's orchestra class. The concert has been arranged to create an interest in the school and to show the work being done by pupils and teachers. The programme:

- Allegro moderato from Quartet No. 5, Beethoven. String orchestra class, conducted by Arthur M. Perry. Allegretto from Trio 19, Beethoven. Miss Emilia Wagner. Fantasias, Schumann. Chopin. Natasza Ziperka. Prelude, Natasza Ziperka. Bach. Fugue, Natasza Ziperka. Mozart. Fantasie in A minor, Annie Brode. Allegro from Sonata in F major for violin and piano, Maria Schwart, Clara Wales.

Walter Randall Clark, of No. 322 Seventh-ave., offers an attractive part of scholarship to a talented soprano and contralto who will study for an operatic career; public appearance when qualified. Mr. Clark makes a specialty of tone production as taught him by the eminent maestro, Della Sedie, of Paris. Free hearing this week, daily, 11 to 12 and 7:30 to 8:30.

Mrs. Cator Kerr, pupil of Mme. Torpade Bjorksten, was the soloist at the Nemes chamber music concert, she sang Aria Astori ("Serenade," "L'Atene," by Svendsen, and "Romance," by Emil Sjogren.

Agnes Summer Geer, the reader, took part with the Mundy Quartet at a concert given at Christ Church, New-Brighton, Staten Island, on February 22, also at a musical evening by John Mundy at his studios on Saturday evening, February 27.

Mrs. Wadsworth-Vivian and Mr. Herwegh von



RICHARD STRAUSS AND HIS BOY FRANZ. Themes incarnate in the "Symphonie Domestica."

Ende have issued cards for a musical tea, to take place at their studio, No. 11 West Twenty-second-st., on Sunday, March 6, from 4 to 7.

William C. Carl will play his second organ concert in Hazleton, Penn., on Monday evening, March 14, with a brilliant programme of organ music.

Professor Platon Brouhoff gave a lecture recital on "Parsifal," illustrated with stereopticon views, before the Progressive Circle of the Bronx, at Zeltner's Hall, at One-hundred-and-seventy-eighth-st., on Saturday evening, March 5. A large and appreciative audience attended.

Gustav L. Becker gave a piano recital at his home, No. 1 West One-hundred-and-fourth-st., on Saturday afternoon, February 27, assisted by Andreas Schneider, baritone. The numbers on the programme were chosen by Mr. Becker's pupils.

The programmes of the Thursday afternoon musicals which the Schumann Trio announce for March 19 and 27 include chamber music by some of the seldom played composers of the seventeenth and eighteenth centuries. Corelli, Vivaldi and Locatelli are among the Italian masters represented, and selections from the "Plece de Clavecin en Concert," of Rameau, and the "Concerts Royaux," of Couperin, will give examples of the French school. The "Golden Sonata" of Purcell will also be played. The musicals will be given in Mr. Walker's studio in the Sixty-seventh-st. studios, and tickets may be had by applying to Miss Cran, No. 11 West Twenty-second-st.

It Can Be Educated and Greatly Developed. So much of the happiness and success of life depends upon the seeing capacity that it is both a wonder and a pity that more attention is not paid by parents in the home and by instructors in the schools to the perfecting of this gift.

The trouble is that the great majority of people regard the capacity of the eyes as something fixed at birth, and not to be interfered with. If they would think a little they would recognize that it is



RICHARD STRAUSS'S VILLA. Where the composer spends his vacation in the Bavarian Alps. A scene of the "Symphonie Domestica."

1064 Madison-ave., or to Miss Finley, No. 569 West Fifty-seventh-st.

The third private concert of the Manuscript Society takes place next Monday evening at Aeolian Hall. It will be a chamber music evening, with string quartets by H. Brooks Day, C. C. Muller, a sonata for piano and violin by Dr. B. Heinrich Gebhardt, and songs by J. Lewis Browne and Laura Sedgwick Collins.

For the lecture-recital which Herman Klein and David Bishpam are to give at the New Lyceum Theatre on Monday afternoon, the 14th, a series of vocal and dramatic illustrations has been arranged. Mr. Bishpam is to give realistic examples of the kind of enunciation, phrasing and diction that singers too often exhibit, their tendencies to misinterpretations, etc. He will also recite portions of Byron's "Manfred" and Tennyson's "Inoch Arden," the latter with Richard Strauss's music.

Tickets are now on sale at Ditson's and at the West End Theatre for an extra people's symphony concert, which will be given at the latter place on Sunday evening, March 28. A special programme has been arranged by F. X. Arnes, the conductor, and the occasion will give the general public an idea of the class of music presented by this educational enterprise. The orchestra, enlarged for the special requirements of the concert, will play Beethoven's "Leonore" overture No. 3, Dvorak's "New World" symphony, and Wagner's "Kalkreuthers." Louis Bachner will play Saint-Saëns's piano concerto in G minor, and Mrs. Rolife Borden Low will sing a Gounod concert aria. In accordance with the popular aims of these concerts, the prices will be 10, 25 and 50 cents.

STUDIO NOTES. Walter Randall Clark, of No. 322 Seventh-ave., offers an attractive part of scholarship to a talented soprano and contralto who will study for an operatic career; public appearance when qualified. Mr. Clark makes a specialty of tone production as taught him by the eminent maestro, Della Sedie, of Paris. Free hearing this week, daily, 11 to 12 and 7:30 to 8:30.

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WHAT "LAGNIAPPE" MEANS.

Bonus with Purchase an Old New-Orleans Custom.

Many requests have been made, asking for the origin, the meaning or the history of the word "lagniappe."

In answer to these correspondents it may be said that "lagniappe" is a purely local institution, and the word itself is a localized one, signifying a bonus, generally in kind, given to a customer with each purchase—some trifling article added gratuitously to a purchase in the retail shops of the city or the public markets.

For the origin of the custom of giving "lagniappe" and the history of the word one must go back to the early Colonial traditions of Louisiana. The old Creole legend runs that when Louisiana was ceded to Spain the Spanish vendors opened their shops in the French quarter, side by side with the old French merchants. A great rivalry sprang up between them.

In the quarter lived an old Spanish gentleman who had a pet monkey. Whenever he went to make his purchases of groceries or provisions he took his monkey with him. Joco, as the monkey was called, was a great thief. While his master would be making his purchases he would quickly seize upon the nearest attractive article that suited his fancy, nuts, fruits, candy or the like, and eagerly devour them.

He was so quick and dexterous that he would have the article between his teeth before his master or the vendor would be aware. Now, the Colonial Spanish had a provincial word, "el Niapo," signifying one who is skillful or dexterous. Joco became so well known in the stores for his great dexterity in grasping whatever came in his reach that the Spanish, like the French, fond of giving nicknames, called him "El Niapo."

Whenever the old Spaniard who was very liberal in buying, would appear with his monkey, as he would constantly buy for his family, his neighbors hand him a stick of candy, a handful of nuts or the like, saying, "This is for El Niapo." The little children would then come to the store for candy, fruit, etc., thought they ought to have some, too, and would hold out their hands after every purchase for "el Niapo."

The custom grew, and as the two races, French and Spanish, became amalgamated, the French adopted the old term "el Niapo" into the half-French, half-Spanish "lagniappe," the term used to-day. The pleasant institution of this practice gradually looked upon as such a gracious and kindly custom that it took firm root among the various nationalities of the city. It is now a part of the American occupation. Bold must be the vendor who would refuse in New-Orleans to give "lagniappe" to his customer who holds out his hand in confident expectation. In many shops it is used to encourage customers to buy. It is a custom which some years ago that bill was introduced into the legislature to abolish "lagniappe."

There was a strong feeling in favor of the old custom that the bill was postponed indefinitely. It was declared "lagniappe" was one of our own Louisiana institutions, peculiar to ourselves, a generous, old-time custom that, in its open heartedness, had nothing in common with the mercenary spirit of the present.

Other things might go, but "lagniappe" must stay. And so it kind of a day after day has gone, a custom that often puzzles the stranger, but which has only to be explained to him to make him more than grateful with the gift. It is a gift and the glow that come from the heart of this Franco-Spanish city in the bend of the crescent—(New-Orleans Picayune).

THE AMERICAN HEN.

Importance of the Barnyard Bird as a Factor in American Life.

Probably the principal interest felt in the egg industry by the average American citizen lies in the fact that within the last six weeks eggs have been working up from about 30 cents a dozen for the best quality to close to 40 cents to the purchasing consumer. This, however, is not paying the American the respect that is her due. She is not only an important but a wonderfully potential factor of the agricultural industry of the United States. Yet even the average farmer considers her almost beneath his notice. He leaves her to the women and children, and begrudges her almost everything that makes even the slightest inroad upon his ordinary crop products. To her he assigns the "duties" of providing her own living, and she must do that by growing behind every regular harvest. After he has dug and garnered and thrashed and closed his account with each particular item of production—provided he keeps such an account—the hen can find her subsistence in what he has overlooked.

In other words, the poultry yard, to a great extent, is somewhat contemptuously regarded as a mere incident of his general business. Sometimes his wife or one of his children will take hold of that neglected branch and put him to shame by making the most profitable feature of the whole establishment. Yet a deliver in census returns working for "The Brooklyn Eagle" informs us that last year the poultry and egg production in the United States were worth more than all the gold and silver mined in the world during the same year. Except the year 1900, the egg industry of this country has exceeded in value that of its combined gold and silver output for every year since 1850, which takes in the entire bonanza period of our history. That, with the poultry product, also exceeds in value the wheat crop of twenty-eight of the most fruitful States and Territories.

Reduced to concrete terms, in 1899 the egg record of this country was 1,200,000 dozen. There are thirty dozen to a crate, and 60 crates to a car, so a train of cars sufficient to accommodate the transportation of these crates would result in a carload to Washington, a distance of 88 miles, and then there would remain several cars of eggs to spare. In 1900 Iowa produced 29,000,000 eggs and Ohio 91,000,000, having a value of \$10,000,000 for each State. Of course, the incubator has considerable to do with poultry production, but it does not lay eggs. In a single year the value of the eggs and poultry of the country has been as high as \$25,000,000.

Think what a hullabaloo has been raised over threatened ruin to beef and wool. How much burning breath has been expended by politicians and the political spinster in appeals for higher tariffs and price-fixing legislation upon the wool and poultry industry. It is only in quite recent years that we have thought it worth while to impose a duty on foreign poultry, and when it comes it is rather to make the schedule symmetrical than because of any agitation or any conviction that it was necessary. There is no danger of glutting the market. Farmers are neglecting a great opportunity. In a summary of recent reports to the State Board of Agriculture they generally jubilate, yet, acknowledging the expedient, they still the inexpert pursue.—(Boston Transcript).

PASSING OF THE HEARTH.

Where the Family Gathered for Festival and Prayer.

An elderly woman in Wisconsin, who was a young wife in the young West, is telling in a local newspaper a few of the things that the young life of the older West does not have to do. And in telling of this she recalls vividly her home as it was sixty years ago. There were no wood, coal or gas ranges in those days, but there was a fireplace, with a wide, deep hearth and a chimney that would draw a built large enough for the sweep to pass through.

The fireplace would take a log four or five feet long and a foot and a half through. This was placed on an andiron, and there were no matches, no days one of the greatest anxieties of the careful housewife was to prevent the fire from going out. If it did go out she had to go to one of her neighbors, perhaps a quarter of a mile away, for a shovelful of live coals.

One of the neatness in a housekeeper in those old days was the way she kept the hearth cleaned, using the broom, and a few of her many duties were to dip coals, put down pot and beef by the barrel, make sausage for the year, put down the butter, and make the apple sauce by the gallon, apple sauce by the quantity, boiled cider by the keg; to provide dried beef and smoked ham, to spin all the yarn for the men's clothes, to weave it into cloth, and to send it to the dyers to be dyed, filled and pressed.

The cooking stove marked the beginning of a new epoch in the lives of our grandmothers. "Oh," exclaims the survivor, "the good cheer the benefit of the light to the children, the corn was quite so good as the ears roasted before the fire. No potatoes so good as those roasted in the ashes in the hearth. No apple sauce so good as apple boiled; then we would melt maple sugar and sugar off again on the snow." And she says, in conclusion:

"With the passing of the fireplace has passed the word 'hearth' and the word 'hearth' it was around the fire we gathered for family prayer, around the fire we gathered to read, to chat, to visit, to joke with the fire and the hearth are most of my dear ones with whom I knit every day."—(The Chicago Inter Ocean).

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