



SCENE IN THE TEMPLE OF THE HOLY GRAIL, FROM HENRY W. SAVAGE'S PRODUCTION OF "PARSIFAL" IN ENGLISH AT THE NEW-YORK THEATRE TO-MORROW NIGHT.

MUSICAL NOTES.

Promises and Programmes—The English "Parsifal"—Calendar.

Sunday—Majestic Theatre, 8.30, concert by Victor Herbert's orchestra. Monday—New-York Theatre, 5.30 p. m., first performance of Wagner's "Parsifal" in English by H. W. Savage's company (all week, with day performances beginning at 11 a. m. on Wednesday and Saturday); Mendelssohn Hall, 3 p. m., song recital by David Bispham and Miss Marguerite Hall. Tuesday—Mendelssohn Hall, 3 p. m., song recital by Hans Schroeder. Wednesday—No. 21 West Forty-second-st., 8.30 p. m., meeting of the instrumental branch of the Women's Philharmonic Society. Address by Mr. Kreibitz on "Some Needs in Musical Culture." Thursday—Carnegie Hall, 8.15 p. m., concert by the Boston Symphony Orchestra. Friday—Carnegie Hall, 8.15 p. m., concert by the People's Symphony Society. Saturday—Carnegie Hall, 2 p. m., concert of the Boston Symphony Orchestra.

An interesting and even important event will happen at the New-York Theatre to-morrow evening when "Parsifal" will be performed for the first time in English in this city by a company which has been especially organized by Henry W. Savage for that purpose. This production in English is to be regarded both as the culmination of one of Mr. Savage's long cherished plans and as a promise of similar undertakings in the future. For nine years Mr. Savage has been giving opera in English, light, romantic and grand, and in those years he has been steadily working toward one end, the presentation in English of the master works of the lyric stage in a manner comparable with the best achievements of the opera houses on the continent.

Eighteen months ago he announced, what has been his plan for a long time, that he would produce "Parsifal" in English in a manner befitting the work, with honest regard for the best traditions of Bayreuth and at prices which bring the work within the call of all classes. At that time preparations were begun and since then work has continued without interruption. The scenery was painted in this country by Walter Burridge and Ernest Albert from models secured abroad. In the matter of mechanical effects and lighting, not only was every device heretofore in use examined with a view of utilization, but many new and novel ones invented. Such, for example, are the folding windlass which moves all the parts of the panoramas simultaneously and the ingenious switchboard which when travelling fits into a case no larger than a Saratoga trunk. The costumes were designed and made by Baruch, of Berlin.

When it came to the organization of the company great difficulties confronted Mr. Savage. As he has said, he would like to have his artists entirely American or English, but after spying out the field he perceived that he must resort to Germany for a good part of them. From America he got Putnam Griswold, basso, who has been singing in the opera at Frankfort-on-the-Main; Francis MacLennan, who has been leading tenor of the Moody-Manners company; of England; Florence Wickham, who has been in Munich; J. Parker Coombs and Homer Lind. From England he was fortunate to secure Mme. Kirky-Lunn, of the Royal Opera, Covent Garden, and Otley Cranston, an English basso of reputation. Last spring Mr. Savage went to Germany in search of singers, and after making a search succeeded in engaging singers of a high class who are able to sing in English. There were Alois Pennarini, of the Stadt Theatre, Hamburg; Christian de Voss, of the Royal Netherlands Opera, Amsterdam; Johannes Bischoff, of Cologne; Franz Egenieff, of Berlin, and Hanna Maria, of Breslau. These artists, to make sure, spent the summer in drills in English diction. Mr. Savage was fortunate also in securing as his conductors Walter H. Rothwell, of Amsterdam, and Moritz Grimm, of Stettin, and as his stage director Joseph Engel, formerly of Kroll's Opera House, Berlin. Twelve hundred young American women, it is said, competed for the twenty-four places in the chorus, and the men's chorus was secured after a similar sifting. The orchestra numbers seventy musicians. Rehearsals began last July, and the first performance was given in Boston on October 17, where the company played until last night. Eight performances will be given each week, six in the evenings and matinees on Wednesdays and Saturdays. On Monday night the performance will begin at 5.50 o'clock. Between the first and second acts, from 7.15 to 8.50, there will be an intermission for dinner. Carriages may be ordered for 11.

On Tuesday night and on all succeeding nights this schedule will be moved back one-half hour. Performances will begin at 6 o'clock. The intermission for dinner will be from 7.45 to 8. Carriages may be ordered for 11.30. Matinees will begin at 11 a. m. Intermission for luncheon will be from 12.45 to 1.45. Carriages may be ordered for 4.10. The cast for Monday night will be as follows: Parsifal, Mr. Pennarini; Kundry, Mme. Kirky-Lunn; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Kinglor, J. Parker Coombs; Titurel, Robert East; Parsifal, first, second, third and fourth, Eugene Perry; Kinglor, first, second, third and fourth, Eugene Perry; Kinglor, first, second, third, fourth, fifth and sixth, Flower Maldein; Misses Pearl Guzman, Harriet Cropper, Celeste Wynne, Margaret Liddell, Florence Wickham and Charlotte George. Mr. Rothwell will conduct.

On Tuesday night the principals will be: Parsifal, Francis MacLennan; Kundry, Mme. Hanna Maria; Amfortas, Franz Egenieff; Gurnemanz, Otley Cranston; Kinglor, Homer Lind. Mr. Grimm will conduct.

Carrie Bridwell, the contralto, for several years connected with the Metropolitan Opera

Company, is to go abroad and study with Mme. Lehmann in Berlin. She will remain away for at least two years, and negotiations are now pending for her to sing in Berlin next spring. She will leave for Europe on November 11, and her last appearance on the concert stage here will be on Thursday evening, November 10, in Mendelssohn Hall. She will have the assistance of Herbert Witherspoon, the well known bass, and Hans Kronold, cellist.

Miss Helen Niebuhr will be heard in a recital programme in Mendelssohn Hall on Friday evening, November 18.

The Olive Meade String Quartet will give three evenings of chamber music in Mendelssohn Hall this winter. The first is announced for the middle of January. The instantaneous success with which the quartet met at their first concert here has been the means of their being engaged for a tour through the State of New-York, which is to take place in December. They will visit Poughkeepsie, Troy, Utica, Rochester and Buffalo. A tour in the Middle West is being arranged for the spring, and the numerous engagements in the nearby places will make them one of the busiest organizations of their kind in the country.

Rimsky-Korsakoff's opera-ballet, "Mlada," the music of which will have its first hearing in this country at the Russian Symphony Society's opening concert in Carnegie Hall, November 19, has been the musical sensation of the last decade in Russia. Its presentation has been infrequent, however, because of the enormous expense involved in the production of the work. The first production at the Imperial Opera House, St. Petersburg, represented an outlay of 100,000 rubles. Last winter the composer re-wrote the work in concert form, and in that shape it had its first hearing in Moscow at a concert to start a fund for the widows and orphans of Russian musicians. The work is a translation into musical phrase of the passion and imagery of Théophile Gautier's tale, "One of Cleopatra's Nights." The third act of the ballet, which will be given by the Russian Symphony Society, occupies thirty-five minutes, and the music is said to be a riot of color and passion from the first to the final phrase.

Programme of the first concert of the People's Symphony Society, at Carnegie Hall, next Friday evening, under the direction of Franz X. Arens, and with David Bispham as the solo singer: Overture, "Der Freischütz"..... Weber Air from "Le Nozze di Figaro"..... Mozart Symphony No. 1..... Beethoven Songs: "Ich bin a rumber bold"..... Mendelssohn "Hark! hark! the lark"..... Schubert "Edward"..... Brahms Suite, "L'Arlesienne"..... Bizet

There will be two song recitals in Mendelssohn Hall this week. To-morrow afternoon, assisted by Miss Marguerite Hall, David Bispham will sing Beethoven's cycle "An die Geliebte" and Schumann's "Frauenliebe und-leben" and "Dichterliebe." On Tuesday afternoon Hans Schroeder, a newcomer, and also a baritone, will sing the following list of songs: Overture, "Tod Jesu"..... Weber "O God, have Mercy" (St. Paul)..... Brahms Das Mädchen aus der Fremde..... Schumann Ich bin a rumber bold..... Mendelssohn "Hark! hark! the lark"..... Schubert "Edward"..... Brahms Suite, "L'Arlesienne"..... Bizet

Vladimir de Pachmann will play at the fourth afternoon concert of the Boston Symphony Orchestra in Carnegie Hall next Saturday. Having thus effected his re-entrance in New-York, he will give three recitals of pianoforte music in Mendelssohn Hall on the afternoons of November 8, 14 and 19.

Mme. Johanna Gadski sailed from Bremen on the Kaiser Wilhelm last Tuesday for her American concert tour, which she opens with a recital in Carnegie Hall on the afternoon of Thursday, November 10, at the afternoon of Thursday, November 10, and the first performance she sings in Boston, with the Symphony Orchestra, there, after dates in Philadelphia, Grand Rapids, Detroit, Peoria, Chicago and Cincinnati with the orchestra. Mme. Gadski proceeds direct to the Pacific Coast, by way of the Northwest-ern cities.

Mme. Semblich, who is expected to arrive here on Tuesday of this week, will be heard first in song recital at Carnegie Hall on Saturday afternoon, November 12, at 3 o'clock. This will be Mme. Semblich's only appearance in song recital in New-York this winter. Her programme will comprise many numbers in which she has never been heard here. Isidore Luckstone will be at the pianoforte.

Willy Hess will play Joachim's Hungarian concerto for violin at the Thursday evening concert of the Boston Symphony Orchestra, instead of at the Saturday afternoon performance, as announced last week.

Arnold Dolmetsch, whose concerts of old music on archaic instruments were a feature of the season before last at the Manhattan Theatre, will give four concerts there this season, on the afternoons of November 9, 14 and 23, and on Sunday evening, November 20. In addition to these appearances at the Manhattan Theatre, Mr. Dolmetsch will give two evening concerts at Mendelssohn Hall, on November 11 and 24 (Thanksgiving). He will be assisted by Mme. Mabel Dolmetsch and Miss Kathleen Salmon. W. N. Lawrence, who introduced Dolmetsch to this country, is again his manager.

Having closed their engagement at the St. Louis Fair, the Grenadier Guards Band, sixty-two musicians, are now touring the Western cities and filling dates in Canada, after which

they come to Boston, Philadelphia, Baltimore, Washington and New-York, sailing for London on November 19. Their concerts here will be given on Sunday and Monday, November 13 and 14, at Carnegie Hall.

Miss Helen Niebuhr, contralto, will give a recital in Mendelssohn Hall on Friday evening, November 18, assisted by Michael Banner, violinist, and Mrs. Florence Adams, accompanist.

The solo performers at the opening concert of the Russian Symphony Society at Carnegie Hall on November 19 are Miss Edyth R. Chapman, soprano; Edward Johnson, tenor, and Edouard Lankow, basso. The vocal numbers will be an aria for soprano, an aria for basso, and a trio, all from Glinka's opera "A Life for the Tsar." The arias will be sung in Russian. At one of the society's subsequent concerts Alexander Saslavsky will play for the first time in America the new violin concerto of Julius Comus, which Fetschinkoff played twice last season with the Gewandhaus orchestra in Leipzig and at Hamburg. Julius Comus will be remembered here as the friend and protégé of Tchaikowsky, whom he accompanied to this country. Later he was for a brief period concert master of the New-York Symphony Orchestra.

A new overture, "In the South," by Elgar, is to be introduced to the New-York public at the first concert of the New-York Symphony Orchestra, on next Sunday afternoon. The score of the overture has just arrived, and Mr. Damrosch is elated over the prospect of producing for the first time a work that has been enthusiastically received abroad. With the premiere of two great works like Elgar's overture and Mahler's fourth symphony, and also the debut of a new soprano, Mme. de Montjau, the first

Mme. Jaeger, of the Metropolitan Opera House, will try voices at No. 2 Grace Court, Brooklyn, on Monday, October 31.

Mrs. Jeanne v. d. Wolk Mendle, of No. 165 West Ninety-third-st., has vacancies for a few more pupils in piano and singing.

Mme. Luisa Cappiani, the well known vocal teacher, has returned from a vacation spent at her villa in Switzerland.

Luis Arthur Russell has resumed teaching for the season in his new suite, No. 1,003-4 Carnegie



VLADIMIR DE PACHMANN. He will play at the concert of the Boston Symphony Orchestra next Thursday evening.

concert of the New-York Symphony Orchestra assumes the proportions of a musical event. The programme will be as follows: Concert, overture, "In the South" (new, first time). Elgar Air from "Alceste"..... Gluck Hungarian Rhapsody, No. 4, in D..... Liszt Songs: (a) "Dorn's Bell"..... Basani (c) "Cecilia"..... Strauss Symphony No. 4, in G (new, first time in America) Gustav Mahler

Programme of the concert to be given by Victor Herbert and his orchestra at the Majestic Theatre this evening: Slavic March..... Tchaikowsky (a) "Das Gesangs-Orchester"..... Chamisso (b) "Valse Intermezzo"..... Strauss (c) "Tosca" and "Andante"..... Salter Airs, "Dich theure Halle" from "Tannhäuser"..... Wagner Overture, "Tannhäuser"..... Wagner "Scène Napoléon"..... Massenet (a) "The Freischütz"..... (b) "The Procession"..... (c) "The Freischütz"..... Gounod Airs from "Roméo and Juliet"..... Gounod Fantaisie from the comic opera, "The Fortunes Teller"..... Herbert

Daniel Frohman has engaged Ernst Lochbrunner, a pianist of Berlin, as soloist for the Vescey concerts, which begin here in January. Mr. Lochbrunner has been selected as an artist of rising fame.

Mme. Johanna Gadski is due to reach New-York on the Kaiser Wilhelm on Tuesday for her American concert tour. Her first appearance will be at Carnegie Hall on Thursday afternoon, November 10, when she will give a recital, with a programme made up of arias from some of her best known operatic roles and groups of songs by German, French and American composers. Herr Selmar Meyrowitz will play Mme. Gadski's accompaniments on her tour, and he will contribute two piano solos to each programme.

STUDIO NOTES.

William C. Carl, after exhibiting the Erard organ at the St. Louis Exposition before the jury of awards, has returned to New-York and taken up his work at the Gullman Organ School. Preparations are now being made for a recital for Alexander Gullman, the president of the school, while the famous organist is here.

The private recital at the studio of Chester H. Beebe, at No. 49 Halsey-st., Brooklyn, on Tuesday evening last, was well attended. His next recital will be given on November 16 at the First Baptist Church, at Kaep-st. and Lee-ave., Brooklyn.

H. Loren Clements, organist and choirmaster of the Dutch Reformed Church at Elmhurst, Long Island, announces the resumption of the musical services there, the choir and solo singers all being pupils of his.

The Virgil Piano School gave its second recital on Saturday afternoon, October 22, at the Metropolitan Temple, in which six talented pupils took part.

of his pupils, Miss Florence S. Hands, soprano, as church soloist, and Ruth Peables, as prima donna in H. C. Barnabee's vaudeville sketch.

On Tuesday evening, November 1, Clarence T. Steele will deliver a lecture in the Church of the Resurrection, in Seventy-fourth-st., near Park-ave., on "The History of Church Music," assisted by a choir of twenty-four voices.

Miss Grace G. Gardner has resumed teaching in Studio 80, Carnegie Hall, her many years' study in Europe especially fitting her for instruction in the modern German declamatory and Italian and French bel canto schools.

A musical was given on Friday evening at the Wirtz Piano School, No. 120 West One-hundred-and-twenty-fourth-st., with Miss J. M. R. Wiltz, soprano; M. A. L. Beard, violin, and M. Conrad Wirtz, piano.

Lulu Potter Rich, soprano, soloist of the Washington Avenue Baptist Church, Brooklyn, can be found at her studio, No. 216 West Sixteenth-st., on Mondays and Thursdays.

Anna Balz, piano teacher, of No. 113 East Fourteenth-st., pupil of Josef and Schwarzenk, states that by her simple methods she can teach a child to play the most difficult pieces.

A delightful time was spent last Friday evening at the first informal students' reception of the season of the Gardner Home School, in Fifth-ave., at which an attractive programme was rendered.

Miss Nora Maynard Green will resume her weekly Tuesday afternoon song recitals at the opening of her new studio, in the Van Winkle, now being completed at No. 2 West Fourth-st. Meanwhile she will continue to receive her pupils in the rooms of the Twelfth Night Club, at the Berkeley Lyceum, No. 22 West Forty-fourth-st.

Miss Cecile Louise Castegner, a professional pupil of E. M. Bowman, is again settled at No. 14 Morning-side-ave., ready to resume her classes and private lessons.

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RICHARD ROBITZEK, Pianist and Piano Instruction will accept limited number of pupils. 646 EAST 109TH-ST.

WILLY HESS, Violinist who will play at the Boston Symphony concert next Saturday.

Hall. His specialties are voice building and coaching in oratorio and concert repertory.

Miss Nellie Atwood Leveich, of No. 76 Hix-st., Brooklyn, has resumed her teaching for the fall and winter months at her Brooklyn studio, Mondays and Thursdays she devotes to her New-York classes.

Mrs. F. Kurth Sieber, who has opened a studio at No. 501 Carnegie Hall, will have the direction of the vocal part of the programme to be given at the Girls' High School on the evening of November 4.

Miss Ollie Varradien, a pupil of Rose Stange, whose studio is at No. 27 Fifth-ave., is to sing in the cantata "The Triumph of David" at the Metropolitan Temple.

Max Knitel Treumann, singing teacher, whose studio is in Carnegie Hall, makes a specialty of coaching for church, oratorio and opera.

Signor Carlo M. Spigaroli, vocal teacher, receives applications on Wednesdays and Saturdays from 10 to 12 o'clock at his studio, No. 502 Carnegie Hall.

Mme. Helen von Doenhoff, contralto, and vocal culturist for opera, concert and oratorio, with residence studio at No. 61 East Eighty-sixth-st., will spend one day each week in Philadelphia giving vocal instruction.

Miss Frances McCain, one of the student teachers at Miss Clay's West End Conservatory of Music, No. 260 West End-ave., assisted Miss Pauline Whittson in her recital Tuesday afternoon at the Chapin Home.

A. M. Devitalis, whose studio is at No. 48 Fifth-ave. and residence in Madison, N. J., has for the last five years been violin instructor and orchestra leader of the Conservatory of Music in Covent, N. J. He is at his New-York studio Mondays and Thursdays.

Mrs. B. F. Kelley gives musicals at her spacious parlors, No. 230 West Thirty-sixth-st., in which her pupils in piano and voice culture participate, and at which she illustrates her method for overcoming hoarseness.

Miss Millicent Brennan, soprano, pupil of Edward Hayes, No. 121 West Forty-second-st., will sing at a State concert, Ottawa, Canada, Nov. 15, the farewell tribute to Lord and Lady Minto.

AS THE SCHOOLBOY UNDERSTOOD IT. Here is the exact answer of a New-York school-boy to the question, "What is the meaning of the word 'hall' and what are their meanings?" "Hall, where you open the door and go in; hall,

hawling along a boy that won't go to school; all, what the shoemaker charges you 25 cents for to suit your shoe; all, all, everybody in the world."

GETTING MUSCLE. Way Not to Do It Is to Stand on Football Side Lines. From The Chicago Tribune. Put on an overcoat. Wrap a muffler around your throat. Grab a place at the rope along the side of the field. Stamp your feet to keep them warm. Light your cigarette for distraction. Cough. Sneeze. Turn sideways to the sharp wind. Shout encouragement to the men who are doing the work on the gridiron. Catch pneumonia; be careful not to enter into the sport on your own account. Remain a spectator. Then you will be a perfect illustration of the way in which football assists the physical development of forty-nine out of every fifty students.

This is not a fact against football as a game. It is a fact against football as an institution. Football as a game was based on sport and exercise. Football as an institution is based on the desire to win. It was the desire to win that first put professionals on college teams. It is the desire to win that still involves college teams in what President Taft, of Brown University, in "The World" today, calls systematic preparation" with regard to the qualifications of their members. It is the desire to win that causes colleges and universities to send drummers through the preparatory schools to induce young athletes to choose the scene of their future studies for reasons entirely apart from mental or social development. Finally it is the desire to win that surrenders football exclusively to the few men in each college who stand a chance of winning. No one wants to play football unless he is on the main team or the scrub team. And the men who can make those teams are already the strongest and healthiest men in the college community.

The desire to win is absolutely distinct from the desire to take exercise or to have sport. It brings into the domain of sport and exercise the alien worldly maxim that nothing succeeds like success. If success is not reached, what's the use? Football is on the whole a splendid game. All that it needs to be kept a game, a game for the average student, played by him for an hour or two in the afternoon for the sake of playing.

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