

MUSICAL NOTES.

Ysaye Comes with Boston Orchestra

Ysaye Comes with Boston Orchestra Operas—Calendar.

Sunday—Carnegie Hall, 3 p. m., concert by the New-York Symphony Orchestra; Metropolitan Opera House, 8:30 p. m., operatic concert at popular prices; Carnegie Hall, 8:15 p. m., concert by Sousa's Band; Majestic Theatre, 8:15 p. m., concert by Victor Herbert and his orchestra.

Monday—Metropolitan Opera House, 8 p. m., Italian opera, Donizetti's "Lucrécia Borgia"; Carnegie Hall, 8:15 p. m., piano recital by Miss Eliza Brent; Waldorf-Astoria, 11:15 a. m., Mr. Bagby's first musical morning.

Tuesday—Carnegie Hall, 2:30 p. m., piano recital of Chopin's music by Vladimir de Pachmann; Mendelssohn Hall, 8:30 p. m., private concert by the Mendelssohn Glee Club; Association Hall, Brooklyn, 8:15 p. m., private concert of the Apollo Club; Aeolian Hall, 8:15 p. m., lecture on Tchaikowsky, by W. J. Henderson.

Wednesday—Metropolitan Opera House, 8 p. m., German opera, "Tannhäuser"; Mendelssohn Hall, 2:30 p. m., piano recital by Rudolph Friml; No. 212 West Fifty-ninth-st., 3 p. m., concert of new music by Herwegh von Ende; St. Regis Hotel, 8:15 p. m., concert by the Lockwood String Quartet.

Thursday—Metropolitan Opera House, 8 p. m., third performance of Wagner's "Parsifal"; Carnegie Hall, 8:15 p. m., concert by the Boston Symphony Orchestra; Aeolian Hall, 8:15 p. m., song recital by Purdon Robinson.

Friday—Metropolitan Opera House, Italian opera, "Don Pasquale" and "Cavalleria Rusticana"; Carnegie Hall, 8:15 p. m., concert of the People's Symphony Society; Mendelssohn Hall, 8:15 p. m., concert of the Women's String Orchestra; Baptist Temple, Brooklyn, 8:15 p. m., concert of the Boston Symphony Orchestra.

Saturday—Metropolitan Opera House, 2 p. m., Italian opera, "Aida"; 8 p. m., at popular prices, German opera, "Lohengrin"; Carnegie Hall, 8:15 p. m., concert of the Boston Symphony Orchestra.

To-morrow evening, December 5, the third week of the present season of grand opera at the Metropolitan will open with a revival of Donizetti's "Lucrécia Borgia," described by the composer as a "melodrama in a prologue and two acts." "Lucrécia Borgia" was written seventy-one years ago for the Scala by Donizetti, at the request of Mercadante, whose falling eight had prevented him from fulfilling his engagement to compose the opera. The libretto, by Felice Romani, runs more or less along the same lines as Victor Hugo's famous romantic

Paris Grand Opera House soon followed, but he has so far appeared there only as the Fisherman in "Fieschi." Mr. Nullo's repertory includes Romeo, Turiddu, Faust and other leading tenor parts. Although rather below middle height and slightly built, he is not nearly so short as rumor has painted him.

Eugenio Giraldoni, a new barytone, who has been added to the Metropolitan company, was born at Marseilles in 1871. His father was the famous singer for whom Verdi wrote his "Ballo in maschera" and "Simon Boccanegra," and his mother, Carolina Ferri, was a celebrated violinist, attached to the Imperial Conservatory of St. Petersburg. Mr. Giraldoni studied engineering, but soon took to art. At the age of twenty he made his first appearance on the lyric stage at the Liceo, in Barcelona. Since then he has sung in the leading opera houses of Europe and South America. His repertory is unusually large, ranging from the severest classic to the most modern fields. Puccini selected him to interpret Scarpia at the first performance of his "Tosca." He is a man of commanding presence, and his face is strikingly suggestive of the great Napoleon.

Heinrich Knote, the celebrated German tenor, was born in 1870 in Munich. His father was a pupil of Liszt and one of the first to advocate the then new music of Richard Wagner in Munich. One day while singing in the woods Heinrich Knote first realized that he had a voice of unusual quality. He was then a soldier in the Bavarian army. His musical friends in Munich were so greatly impressed by his singing that they advised him to go on the stage. After a few months' study he was at once engaged at the Munich Opera House. He was twenty-two years old. Since then he has sung all the Wagnerian tenor rôles in Munich, Berlin, Vienna, London, Bayreuth and in many other places. His favorite parts are Lohengrin and the younger Siegfried. Knote was very anxious to come to America, especially as his wife is an American. He has a boy ten years old. Both have accompanied him to this country. His father-in-law was United States Consul in Munich, and his two brothers-in-law are well known here. One is Dr. James Leonard Corning, and the other, Frederick Gleason Corning, is a mining engineer.

At the first of three historical song recitals in Carnegie Chamber Music Hall next Sunday forenoon Miss Margaret Goetz and Dr. Carl E. Duff will sing no less than twenty-nine songs and duets, covering the German song field from the time of Bach till to-day.

and humiliated in the Franco-Prussian War. The solo part will be sung by Miss Eames. The purely orchestral numbers of the programme will include the overture to "Mignon," Liszt's Hungarian Rhapsody No. 2, selections from Grieg's "Peer Gynt" suite and the Entrance of the Gods into Walhalla from "Das Rheingold."

Miss Bella Alten, the new lyric soprano at the Opera House, was born in Poland, but educated in Germany. At the age of fifteen she began her musical education in Berlin, and later studied in Dresden with Aglaia Orzeldi, who taught Miss Edyth Walker. She has also studied with Georg Henschel, in London. She made her debut in Leipzig, and then went to Brunswick, where she sang successfully at the Hoftheater. She has sung with success in concerts under such eminent conductors as Arthur Nikisch, Felix Weingartner and Richard Strauss. Last season Miss Alten appeared with success at Covent Garden as Cherubino, in "Le Nozze di Figaro," and as Eva, in "Die Meistersinger." She will probably be cast here for such rôles as Cherubino, Nedda, Musetta and Zerlina.

Francisco Nullo, the new lyric tenor, is by birth a Spaniard, but has sung till lately almost exclusively in France. He studied under the well known basso Boudouresque, and made his debut last year (1903) at the Paris Théâtre de la Gaité, where he sang with Calvé, Duc and Renaud in "La Juive." His engagement at the

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The choir of Holy Trinity Church, Brooklyn, will give the greater part of Handel's "Messiah" at the church this evening at 8 o'clock under the direction of Samuel A. Baldwin, organist and choirmaster. The soloists will be Miss Grace Longley, soprano; Miss Mary C. Heath, contralto; Mr. Charles Stuart Phillips, tenor, and Dr. Carl E. Duff, basso.

Ysaye and Miss Fremstad will be the soloists at the concert of the Boston Symphony Orchestra this week. It is Mr. Ysaye's first appearance here in six years. Thursday evening the programme will be:

Overture, "King Lear".....Berlioz Concerto in F major.....Chopin Overture, "Sappho".....Goldmark French Overture, Op. 46.....Mozart Nocturne, Op. 9, No. 3, B flat major.....Chopin Nocturne, A flat major, Op. 27, No. 2.....Brahms Sonata, Op. 10, No. 3, G major.....Brahms Tannhäuser Overture.....Wagner-Liszt

principal number at this concert will be Paul Schœnplugg's "Worswede" for barytone, English horn, piano and violin. Mr. von Ende will have the help of Hans Schroeder, Joseph Eller and Hermann Hans Wetzel. At the other concert Mr. von Ende purposes to introduce a sonata for piano and violin by Dirk Schaefer, songs by Hugo Kaun, a sonata for piano and violin by Dohnányi, and a string quintet by Anton Bruckner.

Mme. Semblich will sing at the first of Mr. Bagby's musical mornings in the Waldorf-Astoria to-morrow at 11:15 o'clock. Mr. Victor Herbert and a string orchestra will also participate.

The vocalists for the ninth Victor Herbert Sunday night concert at the Majestic Theatre will be Miss Mary Howe, a young American coloratura singer, who has just returned from London, and Francis Archambault, barytone. The orchestra programme will be:

Overture, "Les Francs Juges".....Berlioz "Saut d'Amour" (new).....Elgar "Pierrot" (new).....Ries "March of the Bohemians".....Halvorsen Suite from "Jocelyn".....Grieg Paszelle, from the comic opera "Isabelle".....Herbert Polonaise in B major.....Liszt

In the special all-Chopin programme which De Pachmann will play at his fourth recital at Carnegie Hall Tuesday afternoon, beginning at 2:30 o'clock, not one number that was in his last Chopin recital will be repeated. The full programme is:

Fantaisie, F minor, Op. 49, No. 1, 3, 7, 15, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Marie de Rohan, the soprano, who is to make her first appearance here in Carnegie Hall on Thursday evening, December 13, has selected an aria from the "Magic Flute," a group of songs by Schumann, Schubert, Massenet and Max Heurich, and the mad scene from "Lucia." The orchestra, which will be under the direction of Walter Damrosch, will render three numbers.

Adele aus der Ohe is to give a recital in Mendelssohn Hall shortly after her appearance with the Philharmonic Society, which will be on December 16 and 17 in Carnegie Hall. Her programme for the recital will include several of her own compositions. Her new sonata for piano and violin will be performed for the first time in this country in Boston, where she is to play with the Willy Hess string quartet, known as the Boston Symphony Quartet.

A recital for two pianos by Harold Randolph and Ernest Hutcheson is one of the entertainments announced for the first week of the new year.

John Philip Sousa will be heard for the first time in many months at Carnegie Hall this evening, when he is scheduled for a popular concert. Mr. Sousa has been occupied during the last three months with his biennial trans-continental concert, and after Sunday night he is to take a short vacation before sailing for Europe with his band on his fourth foreign tour.

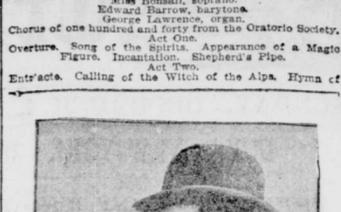
He will offer a programme, consisting almost exclusively of musical novelties. Of more than usual interest is the announcement of a new Sousa march, "The Diplomat," which he will play for the first time, and he will also introduce his new suite for band, entitled "At the King's Court." The other numbers are equally divided between American and foreign composers.

The soloists are Miss Estelle Liebberg, soprano; Miss Jessie Strauss, violinist, and Herbert L. Clarke, cornetist. The programme in full is as follows:

Overture, "Der Hadesdämon" (new).....Holstein Cornet solo, "Sounds from the Hudson" (new).....Clarke Suite, "At the King's Court" (new).....Sousa Soprano solo, "Marriage of Jeannette" (new).....Masse "American Character Sketches" (new).....Chadwick Caprice Espagnole, "Sevilliana" (new).....Lagar March, "Zigeunerweisen" (new).....Sarasate Overture, "Merry Wives of Windsor" (new).....Nicolai Transcribed for military band from the original orchestral score by John Philip Sousa.

The second People's Symphony Concert will take place at Carnegie Hall next Friday evening. Owing to urgent requests from the East Side, places of sale for tickets for the People's Symphony Concerts have been opened at the following places: Educational Alliance, East Broadway, corner Jefferson; University Settlement, No. 184 Eldridge-st.; People's Institute, No. 318 East Fifteenth-st.; where both season and single tickets can be procured at the same rates as at Ditson's.

Mr. Arens and his orchestra will present Mendelssohn's "Italian" symphony, Wagner's "Rienzi" overture and Grieg's "Peer Gynt" suite; Miss Margaret E. Howe, a Boston contralto, will sing Gluck's aria, "I have lost My Eurydice," from "Orpheus," and "My Heart at Thy Sweet Voice," from Saint-Saens' "Samson and Delilah."



FRANCESCO NULLO, TENOR.

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the Spirits of Arimanes. Chorus of Spirits. Invocation of Astarte. Manfred's Address to Astarte.

Act First. Recitative, Sunset. Recitative, Requiem. (Chorus.)

Byron's "Manfred" with Schumann's music has for many years been performed on the stage throughout Germany by the most celebrated actors, and has also been used as a reading by many, notably by Ernst von Possart, and Dr. Ludwig Wullner in the Fatherland, and in the United States by George Riddle; also within a few years by the English singer Francon Davies, with the Boston Symphony Orchestra.

The first performance of "Manfred" in England was that seen at the Drury Lane Theatre on October 16, 1863, when the protagonist was the celebrated actor Phelps, the music being that originally composed by Sir Henry Bishop. Since that occasion the drama has been but seldom given. The idea of its revival appealed strongly to Henry Irving, who never carried out his intention, however. In 1870 an arrangement of the poem, with connecting text by R. Pohl, of Leipzig, translated from the German and adapted for the use of the New-York Philharmonic Society by J. H. Cornell, was read before the patrons of that distinguished body by Edwin Booth. The only stage representation of "Manfred" ever seen in New-York was that given at the Academy of Music by Possart, on which occasion Walter Damrosch conducted Schumann's music.

On the present occasion David Bispham, after carefully considering the texts in his possession, which have been used respectively by Phelps, Booth and Possart, has deemed it advisable to use (with a few changes) that adopted by the last named, who, of all actors, has had the greatest experience in this work, whether as a reading or as a stage performance.

The music, to be heard in its entirety, comprising overture, entrées, choruses, solos and "Melodrama," notably that accompanying Manfred's address to Astarte, is that known as Schumann's Opus 115, and comes between his opera "Genoveva" and the E minor symphony. It was written in Dresden in 1848, when the composer was at the height of his powers, and is the product of his fullest artistic maturity.

The first part of the programme that will be sung at the first concert of the Musical Art Society on the evening of December 15 contains, as is customary, a capella music by the old masters of the sixteenth and seventeenth centuries, Frank Damrosch has added to the third part two songs by Dvorak and three by Elgar, one being for women's voices.

Joseph Hofmann will be the soloist at the second Symphony Concert for Young People, which will be given in Carnegie Hall on Saturday afternoon, December 17. Hofmann will play the concerto in E minor by Chopin, Fugues by Liszt, Nocturne in A major, Hofmann, and the Caprice Espagnole by Moszkowski.

Rudolf Friml will give a piano recital at Mendelssohn Hall Wednesday afternoon at 2:30, and also on the following Wednesday. The programme this week follows:

Sonata, Op. 27.....Beethoven French Overture, Op. 46.....Mozart

Continued on seventh page.

and carrying on choir work. His fingers comprise two choirs, the fundus, from 12 to 20 twenty years ago, and the entire mixed chorus, with soloists. At present the choir is engaged on Sullivan's "The Prodigal Son," to be given December 20.

Lillian A. Worcester, a pupil of Rose Stange (studio, No. 27 Fifth-ave.), was the soprano soloist at the Matinee Concert, November 20. She sang Ardin's "See Saran Rose" and Nevin's "O, That My Two."

J. N. Fofest, vocal culture, is at No. 122 East Twenty-third-st., Fridays and Saturdays; at the Young Men's Christian Association Building, Meriden Conn. Monday, at the Cheney Building, Hartford, Conn., on Tuesdays.

The John E. Webster Company, which conducts a choir and clerical agency at No. 128 Fifth-ave., makes a specialty of providing churches with musical talent and clerical help, and is now ready to receive applications for positions.

The Kohresen Piano Studio, St. Nicholas-ave. and One-hundred-and-twenty-sixth-st., is having much success with its children's class, where the young people can practise every day.

The third regular monthly recital by the younger pupils was given at the Wirtz Piano School, No. 230 West 125th-st., Monday and twenty-fourth-st., Saturday afternoon, December 3, the junior division at 2 o'clock and the more advanced pupils at 3. A musical will be given at the school Wednesday, December 14, by Miss Clementine Teledoux, soprano; Carl Monday, alto; and Mrs. Frank E. Ward, of Carnegie Hall, barytone, and Mr. Conrad Wirtz, piano.

At the examination for free scholarship at the Park School of Music, No. 68 West Thirty-ninth-st., which took place last Saturday, from the number of applicants the voice scholarship was awarded to F. L. De Groot, barytone. The opera class of Mme. Zylpha Wood is studying repertory, and a popular opera will shortly be produced with costumes and full orchestra.

Mme. Marianne Brandt, the Wagnerian singer, who was one of the pioneers of Wagnerian drama at the Metropolitan, is to-day said to be one of the most successful teachers of European opera. Mrs. Frank E. Ward, of Carnegie Hall, had the advantage of study with her last year, in Vienna.

The Women's String Orchestra Society of New-York, Carl V. Lockwood, conductor, gives its first concert at Mendelssohn Hall, Fortitude-st., near Broadway, on Friday evening, December 9, with Miss Anna Otten, violinist; Mr. Robert Craig Campbell, tenor; soloist; and Mr. Carl Dienstbach, accompanist.

Mrs. Selma Auerbach, No. 30 West Twenty-first-st., has recently returned from seven years' study in Italy, and has established herself in New-York as a teacher of piano, vocal coach in Italian opera repertory and the Italian and Spanish languages.

Miss Mary Howe, who will sing at the Victor Herbert concert to-night.

Dr. Frank Ervin, conductor of the People's Methodist Episcopal Church choir, on East Sixty-fourth-st., has issued a booklet entitled "Church Choir Regulations," 67 practical methods of organizing

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MME. HEVOR TORPADIE, (BRISTOL). Vocal instruction, 222 W. 25th St. Telephone 1097 Columbus, New York City.



YSAIE.

He will play at concerts of the Boston Orchestra this week.

With the facility which distinguished him, Donizetti completed the score in less than a month, and it proved one of the most successful works in the Italian repertory. The action in the prologue is laid in Venice. The later episodes occur in Ferrara, where Mr. Vigna, during the last summer had accurate reproductions of the scenery and stage accessories made for Mr. Conried. The present revival, which will be on a most elaborate scale, will introduce for the first time to this public in the title part Mme. Maria de Macchi, the dramatic soprano, who in Italy has been associated with the heroic Wagner rôles and with such tragic parts as Norma and Lucrécia. Miss Edith Walker will sing the important travesty part of Maffio Orsini. The rôle of Gennaro will for the first time in this country be interpreted by Mr. Caruso, and Mr. Scotti will be the Don Alfonso. Mr. Bars as Rustigueli, Mr. Rossi as Astolfo, Mr. Duffriche as Gubetta, Mr. Bégué as Gaziela and Mr. Lloyd Rand, the young American tenor, as Livertotto, will be in the cast, which will be completed by Messrs. Giraldoni and Ballard. Mr. Arturo Vigna will conduct.

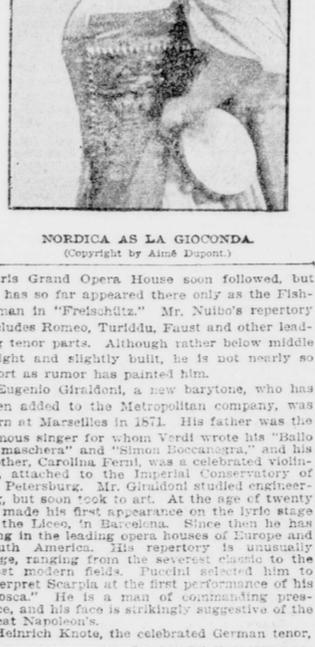
On Wednesday evening, December 7, "Tannhäuser" will be the bill, with Mme. Alfo Aekté as Elizabeth, Miss Olive Fremstad as Venus and Miss Bella Alten, the new soprano, in the part of the Shepherd. Mr. Heinrich Knote, the German tenor, who made his first appearance on Saturday in "Die Meistersinger," will be heard as Tannhäuser, in which he has won unqualified admiration abroad. The Wolfram will be Mr. Van Rooy and the Landgraf will be Mr. Pol Piancon. Messrs. Keiss, Mühlmann, Greder and Mayer will complete the cast. In the Bacchanale the two metropolitan premières danseuses, Mmes. Varasi and Froehlich, will again be seen. Conductor, Mr. Hertz.

On Thursday, December 8, Mme. Nordica will again be heard as Kundry, while Messrs. Burgstaller, Van Rooy, Blass, Goritz, Journet, Mühlmann and Heiss will complete the cast. In the Bacchanale the two metropolitan premières danseuses, Mmes. Varasi and Froehlich, will again be seen. Conductor, Mr. Hertz.

On Friday at 7:45 p. m. a double bill, opening with "Cavalleria Rusticana" and ending with "Don Pasquale" will be given. Mme. Maria de Macchi will for the first time here interpret the rôle of Santuzza, and Mr. Salva will appear in one of his favorite characters, that of Turiddu. Mr. Parvizi, the new barytone, will essay the part of Alfio, and the Lola will be Mme. Josephine Jacoby. Miss Bauermeister is cast for the mother, Lucia, in "Don Pasquale" the Nordica will be Mrs. Semblich, who left delightful memories behind her in the rôle when she last sang it here. Mr. Dippel will be the Ernesto, Mr. Scotti is to appear as Dr. Malatesta, and Mr. Robert Hertz will essay the rôle of Alfio. Mr. Vigna will direct the performance of both operas.

"Aida" with the cast presented on the opening night of the season, will be the attraction at the third Saturday matinee. Mme. Eames and Miss Edyth Walker will appear as Aida and Amneris. Mr. Caruso is to be the Radames, Mr. Scotti will sing Amoruso, Mr. Piancon will interpret the rôle of Ramfis, and Mr. Mühlmann will return to us as the King. Conductor, Mr. Vigna. For Saturday evening the management promises a superb performance of "Lohengrin" with Mrs. Semblich, who left delightful memories behind her in the rôle when she last sang it here. Mr. Dippel will be the Ernesto, Mr. Scotti is to appear as Dr. Malatesta, and Mr. Robert Hertz will essay the rôle of Alfio. Mr. Vigna will direct the performance of both operas.

The second Sunday concert at the Metropolitan, which will be given under the musical direction of Mr. Nathan Franko, will take place to-night. The singers on this occasion will be Mme. Emma Eames, Mme. Jacoby, Mr. Pol Piancon and Mr. Otto Goritz. The will be supported by the entire Metropolitan Opera House chorus and orchestra. In the opening part of the concert Mme. Jacoby will sing an aria from "Samson et Dalila," Mr. Goritz will offer a prologue from "Parsifal" and Mr. Piancon will contribute the invocation from Meyerbeer's "Robert le Diable." The second part of the concert will contain two works of interest; the first, the duo "Le Crucifix" which will be sung by Mme. Eames and Mr. Piancon; the second, Gounod's "L'Assommoir" for solo chorus and orchestra, entitled "Gallia," written by the composer as a direct allusion to the tribulations and misfortunes of his fellow countrymen, who had just been beaten



NORDICA AS LA GIOCONDA.

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Paris Grand Opera House soon followed, but he has so far appeared there only as the Fisherman in "Fieschi." Mr. Nullo's repertory includes Romeo, Turiddu, Faust and other leading tenor parts. Although rather below middle height and slightly built, he is not nearly so short as rumor has painted him.

Eugenio Giraldoni, a new barytone, who has been added to the Metropolitan company, was born at Marseilles in 1871. His father was the famous singer for whom Verdi wrote his "Ballo in maschera" and "Simon Boccanegra," and his mother, Carolina Ferri, was a celebrated violinist, attached to the Imperial Conservatory of St. Petersburg. Mr. Giraldoni studied engineering, but soon took to art. At the age of twenty he made his first appearance on the lyric stage at the Liceo, in Barcelona. Since then he has sung in the leading opera houses of Europe and South America. His repertory is unusually large, ranging from the severest classic to the most modern fields. Puccini selected him to interpret Scarpia at the first performance of