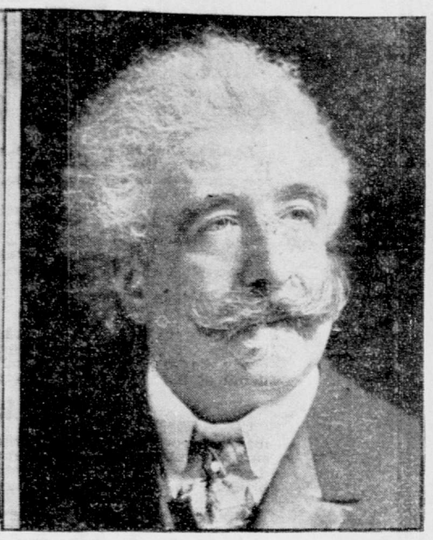
TIMELY MUSICAL COMMENT

JOSEPH LHEVINNE.
Pianist who will play at the concert of the Russian Symphony Society next Sunday.



JOSEPH HOLLMAN.
Violoncellist. He may be heard at Carnegie Hall this afternoon.

THE NEW-YORK MOZART PORTRAIT.
Discovered by Mr. Krehbiel in Paris in 1900.

HOUSE IN WHICH MOZART WAS BORN IN SALZBURG.

UNFINISHED OIL PORTRAIT OF MOZART.
Painted by his brother-in-law, Lange, in 1791.

MISS ELLEN BOWICK.
She will give a recital in Mendelssohn Hall to-morrow afternoon.

THE WEEKLY CALENDAR.

Sunday—Carnegie Hall, 3 p. m., concert by Marie Hall, Joseph Hollman and Raoul Pugno; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Academy of Music, 8 p. m., Italian opera concert.

Monday—Metropolitan Opera House, 8 p. m., German opera, "Tannhäuser"; Mendelssohn Hall, 3 p. m., monologues, with music, by Miss Ellen Bowick.

Tuesday—Mendelssohn Hall, 8:15 p. m., concert of chamber music by the Kneisel Quartet; Assembly Hall, 3 p. m., pianoforte recital by William H. Barber; Princess Theatre, 8:15 p. m., concert by Rosalba Beecher.

Wednesday—Metropolitan Opera House, 7:45 p. m., German opera, "Tristan und Isolde"; Mendelssohn Hall, 3 p. m., pianoforte recital by Sigismond Stojowski; 8:15 p. m., concert of the Scottish Society; Church of the Ascension, 8:15 p. m., organ recital by Charles Heinroth; Casino, 3 p. m., recital by Arthur Rubenstein.

Thursday—Metropolitan Opera House, 5 p. m., Wagner's "Parsifal"; Mendelssohn Hall, 8:15 p. m., recital of violin music by Edwin Grasse; Cooper Union, 8:15 p. m., concert of the People's Symphony Society.

Friday—Metropolitan Opera House, 8 p. m., Italian opera, "Aïda"; Grand Central Palace, 8:15 p. m., concert of the People's Symphony Society.

Saturday—Metropolitan Opera House, 2 p. m., Italian opera, "Don Giovanni"; 8 p. m., German opera, "Königin von Saba"; Carnegie Hall, 8:15 p. m., concert by the Russian Symphony Society.

MOZART ANNIVERSARY.

The one hundred and fiftieth anniversary of Mozart will fall on next Saturday, January 27. It will be celebrated wherever the name of the composer of the G minor symphony, "Don Giovanni," "Le Nozze di Figaro," is known. So, also, is New-York to do him honor. The Russian Symphony Society at its concert next Saturday will deviate from its rule and include a symphony of his in its programme. The People's Symphony Society will perform the "Jupiter" symphony, the overture to "The Magic Flute," and Miss Susan Metcalfe will sing an air from "Don Giovanni" at its concert on Thursday and Friday evenings. Mr. Conried will revive "Don Giovanni" at the opera, and on Thursday of next week Mr. Sam Franko's second concert of old music will be devoted wholly to the master's music. His sense of public humor will be illustrated in a composition, hitherto not heard here, known as the "Peasant Symphony," a gentle satire on amateur composers and performers, to say nothing of professionals. The work, for strings and two horns, will be hailed by the flippant as a precursor of the modern school, because of the studied dissonances, awkward modulations and carefully planned errors. Mr. Lichtenberg and Mr. Franko are to be the soloists in the "Symphonie Concertante" for violin and viola at the concert, which takes place Thursday evening, February 1, at Mendelssohn Hall.

Tributes to the genius of Mozart are the order of the day. We shall let the great ones speak for us.

Beethoven: "I have always reckoned myself among the greatest admirers of Mozart, and shall do so till the day of my death." One day Beethoven and Cramer were at a concert in the Augarten, at which a pianoforte concerto by Mozart was played. It was that in C minor. At the close Beethoven burst out with, "Cramer, Cramer! We shall never be able to compose anything like that!"

Rossini: Shortly after Madame Viardot-Garcia acquired the autograph score of "Don Giovanni" Rossini called upon her and asked the privilege of examining it, adding: "I want to bow the knee before this sacred relic." After poring over a few pages he placed his hand on Mozart's writing and said solemnly: "He is the greatest, the master of them all, the only composer who had as much genius as he had science, and as much science as he had genius." On another occasion he said: "Vous voulez connaitre celui de mes ouvrages que j'aime le mieux; eh bien, c'est 'Don Giovanni.'"

Rubinstein: "Helios of music, I would call him. He has illuminated all forms of music with his splendor, on one and all impressed this stamp of the godlike. In hearing Mozart I always want to exclaim: 'Eternal sunshine in music, thy name is Mozart.'"

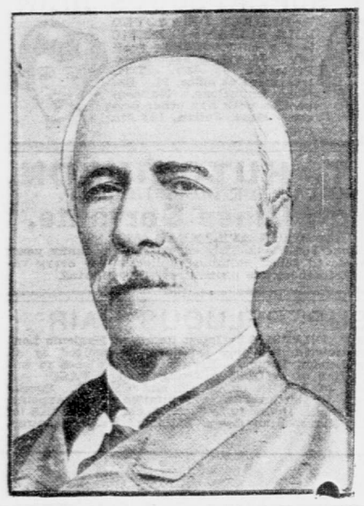
Wagner: "And here again I point you to the glorious musician in whom music was all that in a human being she ever can be, if in all the fulness of her essence she is to stay precisely music, and nothing else but music. Look on Mozart! Was he happily a lesser musician because he could not, would not be anything other than musician? Take his 'Don Juan'! Where else has music won so infinitely rich an individuality, been able to characterize so surely, so definitely and in such plenteous fill as here?"

Gounod: "Mozart, divine Mozart! To know thee is to worship thee. Thou art the personification of perpetual truth, perfect beauty, inexhaustible charm; always profound, yet always clear; combining the entire knowledge of humanity with the simplicity of childhood! Thou hast experienced all things, and expressed them in a musical language that never has and never will be surpassed." This appreciation is from Gounod's commentary on "Don Giovanni," a book full of infectious enthusiasm. It is said of the composer of "Faust" that he once remarked to a friend: "When I was very young I used to say, 'I and Mozart;' later I learned to say, 'Mozart and I;' now I say, 'Mozart'"!

Tschaikowsky: "I not only love Mozart, I idolize him."

The celebration of Mozart's birthday at the Metropolitan Opera House will take the shape of a revival of "Don Giovanni" at the afternoon performance next Saturday. The parts will be distributed as follows: Donna Anna, Mme. Nordica; Donna Elvira, Mme. Jomelli; Zerlina, Mme. Sembrich; Don Giovanni, Mr. Scotti; Don Ottavio, Mr. Dippel; Masetto, Mr. Rossi; Leporillo, Mr. Journet. The other performances of the week will be repetitions. Monday, "Tannhäuser," with Mme. Eames, Miss Fremstad, Miss Alten, Mr. Knote, Mr. Blass, Mr. Goritz and others; Wednesday, "Tristan und Isolde," with Mme. Nordica, Mme. Homer, Burgstaller, Van Rooy, Blass, Mühlmann and Reiss; Thursday, at 5 o'clock, "Parsifal," with the familiar cast, except that Mr. Dippel will replace Mr. Burgstaller; Friday, "Aïda," with Mme. Eames in the titular role and Mme. Homer as Amneris, and the remainder of the cast as before; Saturday evening, at popular prices, "Königin von Saba." A special performance of "Rigoletto," at special prices, will be given on the evening of February 1, with Bessie Abott as Gilda.

The first representation of "Don Giovanni" in New-York was due to the presence in the city of Lorenzo da Ponte, the author of the book, when the first Italian opera company that the city ever heard came here in 1825. It was the Garcia company, which came from London. Garcia does not seem to have contemplated a production of the opera when he came, though he had in his company the original London representative of Masetto and the commendatore and Dominico Crivelli, a son of the original London Don Ottavio. But this Crevelli was only a second tenor and too poor a singer to be intrusted with the difficult airs of the part. Garcia himself, though a tenor, had sung the part of Don Giovanni in London and Paris (following an example set by Tacchinardi in Paris in 1811), and his wife, daughter and son, all of whom were in his company, could be relied on to do their tasks satisfactorily. A tenor had to be secured, however, and one was found in a Frenchman named Milon, who has not yet been identified, but was probably a violoncello player who afterward figured in the history of the Philharmonic Society. Castil-Blaze, in his "Molière Musicien," relates of the first performance in New-York that everything went wrong at the conclusion of the first finale, whereupon Garcia, who had vainly been trying to keep the orchestra and singers in time and tune, at



MANUEL GARCIA.
The original Leporello in New-York. Still living at the age of 101 years.

came to the footlights, sword in hand, stopped the performance and ordered a new start. The finale came happily to an end. The Maria Garcia who was the Zerlina on this occasion was famous afterward as Malibran; her brother Manuel, who enacted the part of Leporello, is still alive in London at the age of 101; that is, he will be 101 if he lives two months longer.

"Don Giovanni" was given eleven times in the course of Garcia's season, and the interest which it created, together with the speedily won popularity of Signorina Garcia, was probably the reason why an English version of the opera, which held the New-York stage for nearly a quarter of a century, made its appearance almost immediately at the Chatham Theatre, in which the part of the dissolute don was enacted by Henry Wallack, the uncle of Lester Wallack, so long an admired figure on the American stage. Malibran took part in many of the English performances of the opera, which kept the Italian off the local boards till 1850, when Max Maretzek revived it at the Astor Place Opera House. In Maretzek's company was Amalia Patti, the eldest sister of Adelina, who sang the part of Elvira, and Signorina Bertucci (Zerlina), who afterward became Maretzek's wife. Says Maretzek, in his book "Crotchets and Quavers": "This opera alone enables me to conclude the season and satisfy all demands made upon my exchequer." He gave it for fourteen consecutive evenings to crowded houses.

Two of our Mozart pictures call for some explanatory comments. The unfinished portrait by Lange is unquestionably authentic. The painter, Mozart's brother-in-law, worked upon it while the composer was on his deathbed. The "New-York Portrait" has a history. In the summer of 1900 Mr. H. E. Krehbiel, while serving in Paris as a member of the International Jury at the exposition, was invited to dine at a house in the ancient Rue des Saints-Pères. It was the home of M. Catusse, the French Minister to Sweden, who, being absent in Stockholm, had rented it for the summer to an American. Among the paintings which hung upon the walls Mr. Krehbiel discovered what he recognized to be a portrait of Mozart, or at least a portrait of the same person who has figured in the books as Mozart ever since the so-called Tischbein portrait has been known. This portrait was discovered in 1849 and purchased by the music publisher André in Offenbach (a son of Mozart's original publisher), who had it authenticated as far as he was able and sent a photograph to the Mozarteum in Salzburg. Its authenticity was violently attacked, and at least one of the authorities of the Mozarteum still adheres to the opinion that it is not a Mozart portrait. However, as the same gentleman recently took it upon himself, without ever having seen Mr. Krehbiel's painting, to set it down without the slightest question as a copy of the André picture, though it bears every sign of age, his opinion is not likely to prevail against the judgment of Otto Jahn, the greatest of Mozart's biographers, who went thoroughly into the evidence and unhesitatingly accepted the Tischbein painting as a Mozart portrait. It is the most familiar of all Mozart pictures.

M. Catusse was appealed to for information about his picture, Mr. Krehbiel's curiosity having been aroused, but he seemed to know nothing about it beyond the fact that it was an end of the eighteenth century painting which he had bought many years before in Germany, that it was "a picture of some character," and that the costume was of the time of Louis XVI. "It is quite possible that the person represented is Mozart," he added, but up to that time he had never associated it with the composer. After Mr. Krehbiel's return to New-York he continued his inquiries into the history of the picture and also enlisted the services of Mr. Nicholas Manskopf, a gentleman who has made a world famous collecton of musical relics in Frankfort.

Continued on seventh page.

STUDIO NOTES.

The Vienna Conservatory of Music, No. 65 2d-ave., under the personal direction of Prof. Adolph Bruckmann, assisted by a corps of instructors, is one of the popular institutions on the East Side, moderate prices, with the free use of instruments, being prominent factors in this success.

Gustav L. Becker gave the second of a series of lecture-musicales on "Traits of Character Essential to Musicianship" yesterday afternoon at his home, No. 1 West 104th-st. The subject was "Perseverance." Mr. Becker's pupils gave a musical programme for one and two pianos, assisted by Miss Le Poindevin, soprano.

F. W. Riesberg, organist and director of the music at the Clinton Avenue Congregational Church, Brooklyn, announces a musical service at the church this evening, at 7:45 o'clock. Miss Mary Henry, violinist, and Miss Gertrude I. Robinson, harpist, will assist the quartet choir. Anthems by Arthur Sullivan, P. A. Schnecker and Dudley Buck, with violin, harp and organ accompaniment, will be sung, and instrumental pieces by Van Goens, Froehlich, Thome and Hoffman will be played.

Mrs. Grace Toennies, one of the pupils of Mme. Torpadie, was the soloist at the Woodman Choral Club last Tuesday in Brooklyn.

Mrs. P. F. French is studying daily under Maestro Giacomo Minkowski, of Carnegie Hall, for grand opera.

Louis Arthur Russell is issuing through the press of Oliver Ditson Company a new book on vocal culture. The title of the book is "The Commonplaces of Vocal Art." The book will be issued first in serial form in the Boston monthly "The Musician," beginning with the February issue. The entire work will be published this coming summer.

Agnes Sumner Geer gave an entertainment at Glen Ridge, N. J., last evening, where she has been coaching the "Old Maids' Convention," given by the Boys' Mission Band. Assisting her were Miss Carolyn Cooke, soprano, and Olive Crowell, child whistler.

Signor Conte Cavaradossi, the Italian tenor and voice specialist, and exponent del bel canto, has voice trials Monday and Thursday afternoons, or at other times by appointment, and invites American students to consult him.

The pupils of Miss Margaret Goetz gave a musical at her studio in Carnegie Hall on Wednesday afternoon. The Misses Margaret Liotard, Agatha Berkhoel, Enid Coade and Edith Rumsey sang songs and duets by Schubert, Schumann, Von Fielitz, Brahms, Macdowell and Foote.

The Abbie Clarkson Totten Company report that the new year has opened auspiciously, many return dates having been booked, in addition to other engagements. Miss Totten is assisted by Agnes Sumner Geer, monologist and impersonator; Augusta Olivia Schnabel, pianist, and Carl Henry Tollefson, violinist.

Miss Mary Hendrix Gillies, a post-graduate of the Gullmant Organ School and for several years a pupil of William C. Carl, has been engaged as organist of Calvary Baptist Church, to take the place made vacant by the resignation of Miss Kate Chittenden, who held the post of organist there for twenty-seven years.

Signor G. Aldo Randegger, of No. 114 West 103d-st., has studying with him Miss Phyllis Sawyer, daughter of the late Roswell Douglas Sawyer, well known in the art circles of Paris and New-York.

Edmund Severn's next "Sonata Talk," which takes place at the Severn Studios, No. 131 West 56th-st., on Tuesday, January 23, at 3:30 p. m., will be devoted to Grieg's Sonata for piano and violin, op. 13 in G major. Mrs. Severn will assist at the piano.

Miss Grace Larom will give a musicale at her home studio on Saturday evening, January 27, assisted by a number of prominent artists. Some of her advanced pupils will sing.

Musical.

NEW YORK COLLEGE OF MUSIC
128-130 East 58th St.
Carl Hein—Directors—August Fraemcke.
(Successors to Alexander Lambert.)
Thorough education in piano, singing, violin, 'cello, harmony, &c., and all orchestra instruments by FORTY OF THE MOST EMINENT AND WELL KNOWN INSTRUCTORS.
Terms from $15 up.
Departments for beginners, amateurs, professionals and artists. Students can enter daily.
SEND FOR CATALOGUE.

LOUIS NORMAN CULLIS-BARITONE
STUDIO 32 East 23rd St.

C. de MACCHI
Vocal and Repertoire Instructor of Metropolitan celebrities. Mail appointments only. 874 Carnegie Hall.

EMIL DILLMANN,
CONCERT PIANIST.
Address,
393 Kosciusko St.
Brooklyn, N. Y.

R. LIMAURO & SARNO,
Artists, Modelling, Drawing, Oil Painting, Miniature Lessons.
STUDIO 4 WEST 33RD ST., N. Y.

MME. ANNA E. ZIEGLER.
STUDIO for the art of Singing, including Languages; Dramatic Art, Fencing and Instruments.
163 W. 49th St. Tel. 1500J Columbus.

JANET BULLOCK WILLIAMS
Teacher of Singing. Carnegie Hall. Wed. & Sat.

CHAS. HERBERT CLARKE,
VOCAL INSTRUCTION. CARNEGIE HALL.

JEANIE M. BULMER,
Accompanist. 252 West 84th Street.

DOUGLAS LANE, BASSO, Tone specialist and teacher of artistic singing. Studios, 188 5th ave and 558 Broad st., Newark, N. J.

Musical.

LOUIS NORMAN CULLIS
VOICE PRODUCTION.
The art of singing is no more spontaneous than any other mechanical exercise. Art, whether graphic, dramatic, or musical, is but the accomplishment of certain ideal graces of form, or sound attained only by mechanical means through analytical preparation and application.
32 E. 23RD ST.

Edith P. Walrath,
VOICE CULTURE.
Good voices cultivated by contract; consultation Wednesday mornings, at studio, No. 11 West 21st-st.; Wednesday evenings at residence, 691 Quincy-st., Brooklyn.

WILLIAM PHILP,
TENOR. Recital, Concert and Oratorio. Former Leading Tenor, The Bostonians. Pupil of Garcia. Medalist R. A. M., London. Specialties, Voice Production, Coaching in Opera. Studio, 814 Carnegie Hall. Residence, Hotel Endicott.

KARL GRIENAUER
—'CELLO VIRTUOSO—
For Concerts and Lessons address 1,291 Lex. Ave., N. Y. 5 Eve. Cello Recitals, Nov. 8-23d, Dec. 8, Jan. 10, Mar. 16.

Max Wertheim,
Opera and Concert Singer, formerly leading tenor of Royal Opera House, Rotterdam, Frankfort-on-Main, etc. VOCAL INSTRUCTION (Garcia-Stockhausen methods).
Studio, "THE MOORLAND," 269 W. 113th St., N. Y.

LUISA CAPPIANI
Former Prima Donna of Italian and German Opera. Skill of singing; interpretation.
"THE GOSFORD," 236 W. 55th St., NEW YORK CITY.

HARRIETT CULLEN BRYANT,
22 E. 30TH ST., TEL. 5094 MADISON.
Highly Artistic Instrumental Talent for any Occasion, Social or Public, on short notice. Receptions, Concerts, Recitals.

LEOPOLD WOLFSOHN,
PIANOFORTE INSTRUCTION.
1771 Madison Ave., New-York. 986 Bergen St., Brooklyn.

MME. HERZOG Teacher of singing, voice placing, tone building, correct breathing. Voice trial free. Tuesday and Friday afternoons. 503 Carnegie Hall. Monday and Thursday, 10 to 12, Hotel St. George, Brooklyn.

MME. OLIVARI Grand Method Voice Culture and Piano. Guarantee good results before 20 lessons. Terms moderate. 248 W. 105th St., near Broadway.

F. W. RIESBERG Piano, Organ, Harmony. Branch Office, Musical Courier, 954 8th Ave., New York. Phone 452 Columbus.

DE RIALP Studios: 30 East 23d Street, Wednesdays and Saturdays; other days, 207 West 135th Street; only representative of the old school. Placement of voice by natural method. Best testimonials.

MAURICE NITKE,
CONCERT VIOLINIST AND TEACHER.
Studios, 106 East 23d St. and 418 Grand St., New York.

Studio for Modern Arts,
Piano Instruction, Dr. Mason Method. 120 W. 49th St.

SAVINAC BROTHERS, piano, violin and vocal teachers; graduate French conservatory music; practice and theory successfully taught; beginners a specialty. Afternoons, 270 West 119th st.

VAN YORX, TENOR.
6 EAST 17TH ST., NEW YORK.

GUSTAV L. BECKER,
Concert Pianist and Teacher.
Studios: 1 West 104th St. and Steinway Hall.

MARGUERETE CHAPMAN MACKAY,
Elocution, Physical Culture and French.
Studio Room, 512, 1,947 Broadway, New York City.

EDMUND MUNGER, PIANIST.
Student Leschetizky.
Studio, 2 W. 16th. Residence, 36 W. 17th.

MISS NORA MAYNARD GREEN
Vocal Teacher. "The Rutland," 57th St. & Broadway.

LOUIS ARTHUR RUSSELL
VOICE CULTURE, SINGING. CARNEGIE HALL.

MRS. WILLIAM S. NELSON Musicales, Concerts,
Vocal Instruction, Accompanist. 1 EAST 40TH ST.

EDITH CHANDLER, Pupil of Bouhy, Paris, accepts pupils.
2489 BROADWAY.

HELEN GAUNTLETT WILLIAMS,
Piano and Sight Reading. Van Dyke Studios.

SUPERIOR Piano instruction for adults; experienced teacher. ERNEST G. ENGEL, 1931 Broadway, Suite 307.

EDMUND MUNGER, PIANIST.
Student Leschetizky.
Studio, 2 W. 16th. Res., 36 W. 17th.

RUDOLPH P. O. GRICKS, PIANO AND VOICE CULTURE.
133 West 125th Street, New York.

ALFRED HOFMANN TENOR. Cultivation of voice and artistic singing. Vibration; resonance; interpretation. Studio, 147 West 96th-st.

LIZZIE MACHIN, Vocal Instruction. 1203 Carnegie Hall, New York. Certificated pupil of Vannuccini.

Modern Arts Painting, Drawing, Literature and Reading Courses. Excellent credentials. 228 W. 58th.

ABT, MANDOLIN—HARP Instructor, 112 Carnegie Hall.

JENNIE G. KATZENBERG, Piano Teacher and Accompanist, 1,036 Park Ave.

HERMAN EPSTEIN Pianist, Carnegie Hall.

EDITH HAINES Accompanist; piano teacher, 401 Carnegie Hall, N. Y.

F. READE WINANT, VOCAL TEACHER, 2 WEST 16TH ST.

MISS EMMA CARROLL Soprano. Concerts & vocal lessons. 164 W. 126th St.

SIG. CAVARADOSSI Voice Specialist, 112 Carnegie Hall.

BESSIE TUDOR, Soprano. Concert. Recital. Oratorio. 56 W. 104th.

Guitar, Banjo, and Mandolin, Charles Heinline, Fannie Heinline. Residence Studio, 1,001 6th-ave., N. Y.

Bureau of Musical Requirements and Choir Exchange.—High class only. G. E. SMITH, 120 W. 90th.

KITTY BERGER—ZITHER—Concerts; entertainments, instruction; celebrated method. 116 E. 25th.

Musical. | *Musical.*

INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK
Endowed and Incorporated
FRANK DAMROSCH
DIRECTOR
53 Fifth Avenue, corner 12th Street, New York
Second term opens January 3rd, 1906. Offers a thorough musical education to every serious student of music, professional or amateur, in all branches of the art.
The faculty includes GERSTER, GIRAUDET, HENSCHEL, STOJOWSKI, KNEISEL, SCHROEDER and other great teachers. Prospectus on application to the REGISTRAR.

MISS OLIVE FREMSTAD, METROPOLITAN OPERA, NEW YORK
MISS ELLEN BEACH YAW, PHENOMENAL SOPRANO, PARIS
MONS. F. X. MERCIER, TENOR, GRAND OPERA, PARIS
are three selections from the list of Signor Leonardo Vegara's pupils, more than twenty of whom are now occupying eminent positions on the Operatic and Concert Stage of the U. S. & Europe. New York Studios now open.
VEGARA STUDIOS OF MUSIC, 1700 Broadway, Cor. 54th St.

NEW YORK INSTITUTE OF MUSIC
560 West End Ave. (Corner 87th),
OFFERS A THOROUGH MUSICAL EDUCATION TO EVERY SERIOUS STUDENT, PROFESSIONAL OR AMATEUR, IN ALL BRANCHES OF MUSICAL ART, FROM THE FIRST RUDIMENTS TO THE HIGHEST ARTISTIC FINISH.
B. B. CLAY, Director.
LEO BRAUN, Berlin. FELIX HEINK, Dresden.
EXCEPTIONAL OPPORTUNITIES FOR STUDENTS WISHING TO BECOME PROFESSIONALS. CLASSES FOR BEGINNERS. TEACHERS' COURSE, LANGUAGES, SCHOLARSHIPS. FOR CATALOGUE APPLY TO REGISTRAR.

SIGNOR G. ALDO RANDEGGER,
PIANIST
In New York this season. Engagements. Instruction. Steinway Hall or 159 WEST 103D ST.

Mrs. Henry SMOCK BOICE VOICE and the ART OF SINGING.
Concentration of Tone. Clear Enunciation. Correct Breath Control. Lost and Injured Voices Restored. Italian Method. Successful with Male Voices. References. Studios: Carnegie Hall, Tues., Fri. & Sat.; 400 Washington Ave., Brooklyn, Mon., Wed. & Thurs. Evenings.

MR. and MRS. JOHN D. MEHAN
Cultivation of Voice and Artistic Singing.
70-80-81-82-83 Carnegie Hall, 57th St.

JEAN AND EDUARD DE RESZKE
REFER STUDENTS TO
DEL FANTIS Studio, 133 5th Ave.
For Voice Placing.
MISS ESTELLE DIELMAN, ACCOMPANIST.

MME. C. DE RIGAUD (From Germany.)
EXPERIENCED TEACHER OF THE VOICE.
Thorough Training, Concert & Opera, 2,647 B'dway, nr. 100

CONCERTS—RECITALS—PIANO INSTRUCTION.
FLORENCE MOSHER. Certificated by
THEODORE LESCHETISKY IN 1894.
Address 100 E. 73d St., New York City.

A FREE LESSON IN SINGING
By the Howard method, most perfect and correct method known, will be sent on request to any one interested. ERHARD KROMER, 36 W. 117th St., New York City.

JOHN HENDERSON,
BASSO; Specialist. Correct breathing and voice placing. May be seen from 11 to 12. Residence Studio 172 W. 96th.

EDWARD SCHLOEMANN
LATE METROPOLITAN GRAND OPERA CO.
VOICE CULTURE. Studios 45 E. 20th St.
"The Vallamond," 180 St. Nicholas-ave. (119th-st.)

MISS EMMA HOWSON,
Vocal Instruction.
Studio, 836 Carnegie Hall, Tuesdays & Fridays Only.

GIACOMO MINKOWSKI
Voice Specialist, late Musical Critic of N. Y. Journal.
STUDIO, 810-825 CARNEGIE HALL.

WALTER S. YOUNG
Vocal Instruction, Voice Production.
Diction, Style, Repertoire. 801 & 802 Carnegie Hall.

LAWSON Tenor St. Bartholomew's. Tenor of Temple Israel. Oratorio, Concert and Festival. Vocal Studio: 7 West 42d-st., N. Y. C.

GERRIT SMITH,
Organ, Piano, Theory. Studio 19 East 41st St., N. Y.

WALTER JOHN HALL
Vocal Instruction, Carnegie Hall, N. Y.

RUSSIAN MUSIC
MOSHER-BURBANK LECTURE RECITALS
of national music. For terms Address 100 E. 75d St.

R. THOS. STEELE. VOICE TRAINING
FOR SINGERS AND SPEAKERS.
Morningside Conservatory, 261 W. 125th St.

MARKS' CONSERVATORY Vocal Culture
$4.00 per month. Graduate Royal Conservatories of Dresden and Munich. 6 West 90th-st.

MRS. F. C. GENTER Accompanyist. Unique Kindergarten system. Advanced classes. Resident Studio. The Isham, 49 West 116th-st.

ALICE L. WARD, Teacher of Singing, St. Agatha School, N. Y.
Studios—Carnegie Hall, N. Y., and Newark, N. J.

MRS. E. H. CANFIELD, Voice Culture. 504 Carnegie Hall.

MARGARET GOETZ, Voice, Diction, Repertoire. 1003-6 Carnegie Hall.

WIRTZ PIANO SCHOOL 120 W. 124TH ST. Methods for Teachers.

MRS. MARIAN LELAND.—Correct principle of elocution and dramatic art. 14 West 107th-st.

JOSEPH ALTMAN, Piano and Harmony (Leschetitzky's Method). 201 W. 120th.

BESSIE TUDOR, SOPRANO. Concert, Recital, Oratorio. 56 W. 104th.

MARY FIDELIA BURT. Sight Singing. Ear Training. Harmony. 1202 Carnegie Hall.

Mabel French PIANO—Faelten System. 116 Carnegie Hall and Pouch Gallery.

SIG. MANUEL GARCIA Vocal Instructor, Studio, 108 E. 23d.

CORWIN PIANO SCHOOL Leschetizky Method. 1,410 Fifth Ave.

THE GUILMANT ORGAN SCHOOL
NOW OPEN FOR THE SEASON.
Send for new catalogue. 34 WEST 12TH ST., N. Y.

THEODORE P. CARTER
Coach, Accompanist, Piano Instruction, French Diction.
STUDIO 428—1947 BROADWAY, N. Y.

FRANZ KALTENBORN
VIOLIN INSTRUCTION.
KALTENBORN QUARTETTE, VIOLIN SOLOIST.
For concerts and lessons address 61 West 86th-st., New-York City.

AGNES SUMNER GEER
Professional Reader, Elocutionist, Concerts. Pupils accepted. 917 Seventh-ave, and 138 Fifth-ave.

ALBERT MILDENBERG,
PIANIST AND PIANO INSTRUCTION.
STUDIO 336—57th-St. Entrance. CARNEGIE HALL.

MME. TORPADIE
Vocal Art. Special Method for Enunciation.
CARNEGIE HALL, STUDIO 839.

CONCERTS—RECITALS—PIANO INSTRUCTION
FLORENCE MOSHER
Certificated by Theodore LESCHETSKY in 1894.
Address 100 East 73d St., New York City.

PERRY AVERILL,
Barytone, Concert, Opera and Oratorio.
Vocal instruction. Studio, 230 W. 59th St. Telephone 1097 Columbus, New York City.

BENJAMIN MONTEITH
VOICE CULTURE AND DICTION.
Studio, 277 Fifth Ave., opp. Holland House.

STUDIO (suite of two) in Carnegie Hall to let Tuesday and Friday mornings. Large room, with Steinway Grand and second piano; most desirable location, at a reasonable rental. Apply by mail to METROPOLITAN SCHOOL OF MUSICAL ART, Carnegie Hall.

ROSE STANGE
offers special course vocal culture to young people with good voices untrained; excellent opportunity. Apply by letter, 277 5th-ave.

GIUSEPPE PONSI,
Celebrated grand opera tenor and vocal instructor, eminent for voice placing. Studio, 58 W. 21st.

MARIE DECCA
Vocal instruction, rates to teachers and professionals. 135 Carnegie Hall, Mon., Wed. and Sat., 9 TO 1.

LINDA H. PIRSSON.
PIANO INSTRUCTION. DR. MASON METHOD.
"The Sherwood" Studios, 58 W. 57th St.

MR. & MRS. EDMUND SEVERN
VOICE, PIANO, VIOLIN. 131 WEST 56TH.

OGDEN-CRANE SCHOOL OF OPERA
and Studio of Voice Culture.
MME. OGDEN-CRANE, Carnegie Hall, N. Y.

LUELLA PHILLIPS Elocution, Voice Culture, Physical Culture.
Studio, Carnegie Hall. Tel. 1350—Columbus.

Mme. Noemi Fornier Piano Teaching Recitals. 1st prize Conservatoire de Paris. ECOLE DE MARMONTEL, Studio 138 5th Ave.

ARTHUR EDWARD STAHLSCHMIDT,
Specialist on Voice. 17 East 59th St., N. Y.

FREE VOICE TRIAL AND TWO WEEKS VOCAL INSTRUCTION
before full term begins. C. J. KOGGE, 24-26 E. 21st st.

H. LOREN CLEMENTS, VOICE INSTRUCTOR.
3 E. 14TH ST., COR. 5TH AVE.
Voice Trial free by appointment.
'Phone 5295 Gramercy.

HELEN VOCAL VON DOENHOFF INSTRUCTION. ALBERT PIANO
1186 MADISON AVENUE.

VIENNA CONSERVATORY, 65 2d-ave.—Instruction, all Instruments. Empowered Diploma. Instruments free. 24 Lessons, $6.

HELEN AUGUSTA HAYES, Vocal Instructor.
352 West 55th St. Appointments by mail.

MME. CAMPBELL, VOCAL TEACHER. European graduate. Trial free by appointment. Terms to suit means. 405 Carnegie Hall.

SIGNOR FILOTEO GRECO The Art of Singing
Studio, 62 East 34th St., New York.

M. B. DE BOR teaches Artistic Singing, pure Italian method of voice placing, tone building and perfect breathing. Studios, 817, 818 Carnegie Hall.

PAUL DUFAULT TENOR.
Studio, 339 West 23d-st., New-York.

SIGHT READING MRS. C. S. MANN. 703-704 Carnegie Hall.

VIOLIN lessons by an ex-pupil of Allard, Paris; reasonable. BROHAN, 423 Amsterdam-ave.