BEFORE THE FOOTLIGHTS

YVETTE GUILBERT.
In "Chansons Crinoline," Carnegie Hall.

BLANCHE RING.
In "Miss Dolly Dollars," at the New York tomorrow.

NAT GOODWIN AND EDNA GOODRICH.
In "The Genius," at the Bijou.

J. L. FINNEY AND DOROTHY TENNANT.
In "The Stolen Story," at the Garden Theatre.

ALBERT CHEVALIER.
In "The Lag's Lament," Carnegie Hall.

VIRGINIA HARNED.
In "The Love Letter," at the Lyric on Tuesday.

NEW STAGE OFFERINGS

Miss Lillian Russell in Comedy—Miss Harned in Drama.

Miss Lillian Russell, the perennial, will appear at the Savoy Theatre to-morrow night in a play without music called "Barbara's Millions." It is an adaptation by Paul M. Potter from the French by De Croisset—"Le Bonheur Mesdames." Miss Russell will be supported by H. Reeves Smith, Ferdinand Gottschalk, Walter Craven, G. Harrison Hunter, Catherine Countiss, Mattie Ferguson, Irene Perry, Ernest Elton and Rosalie de Vaux.

"The Love Letter," which the Shuberts have chosen as the vehicle for Miss Virginia Harned for this season, will have its first metropolitan production at the Lyric on Tuesday. "The Love Letter" is the English adaptation, by Ferdinand Gottschalk, of Victorien Sardou's "La Piste," which Rejane played in France. The cast follows:

Florence Revillon	Miss Harned
Casimir Revillon	William Courtenay
Theodore Potard	Albert Gran
Philippe Jobelin	W. J. Ferguson
Olivier Leynel	Percy Lyndal
Oscar Mirival	Sydney Stirling
Monsieur Gaston	Charles Quinn
Fabien	Charles Colvens
Concierge	Raymond Gager
Julien	Maxfield Moree
Walter	William Goodwin
Gilberte Leynel	Eleanor Moretti
Louise Mirival	Mary Stockwell
Mme. Bourgoin	Lillian Paige
Adeline	Mary Cecil

Richard Carle comes to Daly's Theatre to-morrow night in "The Spring Chicken," which was taken from the French, given a musical dress by Ivan Caryll, and credited with two solid seasons at George Edwards's Gaiety Theatre. Mr. Carle has, however, introduced six musical numbers of his own, and has staged the play as well. "The Spring Chicken" gets its title from the fact that the central character, Gustave Babori, becomes a boy again when the first swallow shows up. With the end of spring he again becomes a sedate and industrious lawyer. The recurrence of this fever so distresses his American wife that with this particular spring at hand she sends for her parents, Mr. and Mrs. Ambrose Girdle. Mr. Girdle has the further object in visiting Paris of consulting the celebrated specialist, Dr. Brabazon, who regulates blood infusion to the different needs of his patients. As Girdle is an old man of failing health, he injects into him the blood of a lamb. Consequently, Girdle becomes as uncontrollable as his son-in-law, and mother and daughter have two scamps to watch instead of one. The plot then takes every one through a restaurant scene, where Girdle has to work out the amount of a check as a waiter, and is concluded in an artist's studio.

Yvette Guilbert, the incomparable, and Albert Chevalier, the English singer of delineative songs, will appear together twice this week at Carnegie Hall, at a matinee on Saturday and on Saturday evening. It is needless to tell what they will do, or to expand on their methods of doing it. It is announced that both artists, after their present tour, are going upon the English stage in dramas.

"Mr. Hopkinson," the R. C. Carton farce which came last year and tarried and amused New York for a long time, will pay another short visit at the Hackett Theatre, beginning on Monday evening. The same company of players that presented "Mr. Hopkinson" last year will be seen again, with Dallas Welford in the title part.

The new attraction at the New York Theatre to-morrow evening will be Blanche Ring in Harry B. Smith's and Victor Herbert's reconstructed musical comedy, "Miss Dolly Dollars," the vehicle used by Miss Lulu Glaser last season.

Burton Holmes will begin his illustrated travelogues, or "travel talks," at the Lyceum Theatre this evening, the subject being "Cairo, the Egypt of To-day. He was in Cairo last winter, and spent many weeks taking snapshots and motion pictures. His still pictures will reproduce the glories of the Eastern coloring, while the motion pictures to be shown will give glimpses of the street life, brilliant ceremonials, processions and the many scenes of activity. "Cairo" will be repeated to-morrow afternoon at 3 o'clock.

"The Great Divide" at the Princess Theatre, the drama by William Vaughn Moody which Mr. Miller and Miss Anglin produced last Wednesday, has been a marked success. The house has been sold out at every performance.

"The Stolen Story," Jesse Lynch Williams's drama of newspaper life, is attracting good audiences to the Garden.

At the New Amsterdam H. B. Irving continues to present the first of Mr. Phillips's poetic tragedies, "Paolo and Francesca," and at the Liberty Miss Robson will continue to be seen in the Zangwill comedy, "Nurse Marjorie."

Walter N. Lawrence announces that this week will end the engagement of Miss Hilda Spong in "John Hudson's Wife," at Weber's Theatre. Mr. Lawrence has another production under way, which will be presented for the opening of the regular season at the Madison Square Theatre, beginning Monday week. On this occasion Carlotta Nillson will make her debut as a star under Mr. Lawrence's management in a new emotional drama, entitled "The Three of Us," by Rachel Crothers, a new author. The leading members of Miss Nillson's company are Frederick Truesdell, Henry Kolker, John Westley, Stanley Dark, Robert B. Kegerreis, George Clarke, jr., Frank Howson, jr., Eva Vincent and Jane Peyton.

"The Chorus Lady" will move over to the Garrick this week.

Nat Goodwin in "The Genius," at the Bijou, is enjoying good business.

"The Prince of India" continues at the Broadway. At the Empire "His House in Order," and at the Hudson "The Hypocrites" are successful survivors of the early season's offerings.

The Liebler Company production of "Cape Cod Folks," a dramatization of Sarah P. McL. Green's novel of the same name, by Harriet Ford, which has had a successful run at the Boston Theatre, will be the next attraction at the Academy of Music, following "Mizpah," on October 15. E. G. Gilmour has also signed contracts with William A. Brady, whereby Robert Mantell will play the month of November at the Academy in his tragic repertoire, being seen for the first time in this city as Shylock, Iago, and Brutus in "Julius Cæsar." During December Wright Lorimer comes to the big playhouse in "The Shepherd King." The Belasco time follows with David Warfield and Blanche Bates for a month each, after which Klaw & Erlanger offer "Ben-Hur" for an extended engagement.

Annie Russell's interpretation of Puck in the elaborate production of "A Midsummer Night's Dream" continues to attract large audiences to the Astor Theatre. There are only two more weeks left of her engagement, when she will be forced to give way to Viola Allen. During these two weeks extra popular matinees will be given each Wednesday.

"The Lion and the Mouse" still plays on at the Lyceum, and at the Belasco "The Girl of the Golden West" also continues in its second year.

Miss George, in "Clothes," continues at the Manhattan.

All the musical plays except "Marrying Mary" remain. The star drawing card is "The Red Mill," at the Knickerbocker, but "My Lady's Maid," at the Casino; "The Tourists," at the Majestic, and the greatly improved Lew Fields's show, "About Town," at the Herald Square, are all attracting their share.

More farm animals and vegetables, more pretty milkmaids and sturdy pumpkin bumpkins, additional sensational circus acts and racing events, and several special nights are scheduled for the second week of the New York County Fair at Madison Square Garden. Tuesday is set aside as Irish night, and prizes will be awarded to the most popular officers of the Irish counties organizations. Wednesday afternoon there is to be a free baby show, and Thursday afternoon will be professional day, when all the principals and choruses of the leading theatrical companies now playing in New York will visit the fair. The same evening is writers' night, and at that time "literary" men and women will offer at auction autographed copies of their works for the benefit of that worthy charity the Little Mothers' Aid Association, and Mrs. Clarence Burns, president of that organization, and Mrs. Anna Steese Richardson, chairman of the committee of the writers, will be in charge of the programme. Saturday night there will be an old fashioned husking bee and barn dance. The manicurists are making their competition one of the most popular features of the fair, and the County Fair Blowhard, a programme in the shape of a country newspaper, has made a hit. Daredevil Babcock has an act called looping the deathtrap loop, which is a thriller. Harmon and Holden, high divers, rival him in their dives from the rafters of the Garden to a small tank in the arena, and the flying Banvards and the Nelson Farnum troupe are among the best acrobatic companies in this country.

Tony Pastor has selected an excellent company for the week. Among the feature acts are Holcomb, Curtin & Co. in their singing comedy, "Midnight Prowlers"; Eddie Girard and Jessie Gardner, in their farce, "Dooley and the Diamond"; Selbini and Grovini, acrobatic cyclists; Lavine and Leonard, comics in automobiling; the Sharplies, America's favorite musical duo; the Demuths, in a comedy sketch; Williams and Helburn, in a comedy act; Herbert Bert Lennon, impersonator of stage celebrities; the Razarfs, magicians and illusionists; Mr. and Mrs. George W. Hussey, ventriloquial musical comedy; Carroll and Doyle, Irish comedy; Miss Annette Duval, singing comedienne; Fred Burke's Diorama, and the American Vitagraph, with life motion pictures.

Mrs. Langtry will be retained for this week at the head of another bill of vaudeville at the Fifth Avenue Theatre. She will repeat her impersonation of Margery Beaufey. In addition to Mrs. Langtry, the Fifth Avenue bill offers the following: Julian Rose, with a budget of new stories; Claire Beasy and her troupe of trained cats; the Empire Comedy Four, in their newest glees; Morrow and Schellberg, song and dance artists; the Four Londons, casting exhibition; Mabelle Adams, a violinist; Emerson and Bolieu, jugglers; the Prampkin Trio, a melange of song and music; Murphy and Andrews, travesty artists, and the Hurleys, in an acrobatic specialty.

Hardin's electrical ballet, which furnishes a series of mechanical and electrical surprises, has made so great a success at the Union Square that it has been re-engaged as the star feature this week. The second feature is Mary Dupont and her company, in a comedietta, entitled "Left at the Post," and others are: The Royal Musical Five, presenting a song and dance specialty; Mathews and Ashley, in "A Smash-up in Chinatown"; Cooper and Robinson, colored entertainers; Young Sandow and Lambert, in a series of posings; Sue Smith and Paul Fisher, in "The Rose of Castile"; Johnny Johns in "burnt cork"; Mr. and Mrs. Joe Adelman, zylophonists; Three Mitchells, in songs and dances, and the Cretty Trio.

At Keith & Proctor's Twenty-third Street Theatre this week George Evans will head the list of stars, and others are: Valerie Bergere, in a comedietta entitled "His Japanese Wife"; Johnny Hyams and Leila McIntyre in "Two Hundred Wives"; Sisters O'Meers, artists on the high wire; the "Immenseaphone," Lasky and Rolfe's latest novelty; Jennie Yeamans, daughter of Annie Yeamans, in a new specialty; Redford and Winchester, jugglers; Sharpe Brothers, black face singers and dancers, and Jacob's Dog Circus, a special feature for Keith & Proctor's juvenile patrons.

Keith & Proctor's Fifty-eighth Street Theatre offers "The Fadettes of Boston," an orchestra of thirty young women. Others are: Miss Emma Carus, in a new series of songs; Jules and Ella Garrison, in their travesty; the Baker troupe, a quintet of bicyclists; Josephine Gassman and her pickaninnies; Monroe and Wesley, repartee comedians; Lydia Dreams, ventriloquist; Alexis and Schall, acrobatic specialty, and Julia Kingsley and Nelson Lewis, in their comedietta, "After the Honeymoon."

"The Little Gray Lady," a play in four acts by Channing Pollock, and produced last season at the Garrick Theatre, will be the attraction at Keith & Proctor's One-hundred-and-twenty-fifth Street Theatre this week. The original production, including all the properties and accessories used at the Garrick Theatre, will be presented at the Harlem Keith & Proctor house.

William H. Thompson will appear at the Colonial Theatre this week. Mr. Thompson's last New York appearance was as the star in "The Bishop," at the Princess Theatre. He will offer a sketch called "For Love's Sweet Sake," by Clay M. Greene. Fred Karno's "speechless comedians" in "A Night in the Slums of London" will be retained for a second week; Miss Della Fox will render her latest song successes; Ned Wayburn's "Daisy Dancers," with Miss Dorothy Jardon and eight others will introduce a new singing and dancing novelty; Walter C. Jones and Mabel Hite will present a melange of singing, dancing and eccentric comedy. The Artois Brothers, European grotesques, will be seen here for the first time; Les Brunius will do interesting and skilful juggling with billiard balls; the Olympia Quartet will sing some new songs, and the vitagraph will have a new lot of moving pictures.

At the Alhambra Theatre John T. Kelly, late of Weber and Fields's forces, will appear in a new comedy sketch entitled "A Game of Con"; John C. Rice and Sally Cohen in a comedy skit called "All the World Loves a Lover." Will H. Murphy and Blanche Nichols in their travesty "From Zaza to Uncle Tom"; Edwin Stevens, assisted by Miss Marshall, in "A Night Out"; Melville and Stetson in "The Prima Donna and the Chorus," are on the bill.

At Hammerstein's for the ensuing week the bill will be headed by Harry Tate, who will make his American debut, accompanied by his own company of English players, in an original one-act satirical skit entitled "Fishing," which has been seen for the last six months at the principal music halls of London. Mr. Tate's "Motoring" sketch was given at Hammerstein's last season by a company headed by his brother. The new skit, "Fishing," concerns the adventures of an angler, with all sorts of modern appliances for the carrying on of the sport, who fails to catch his fish and is put to shame by the village idiot who brings in a big haul as the result of sprinkling snuff on the water and tapping the fish on the heads as they rise to the surface to sneeze. Among other headliners are Ralph Johnstone, last season's bicycle sensation from the Hippodrome; Nora Bayes, who will be seen here for the first time in two years; Selma Braatz, the girl juggler; Greene & Werner, "Babes in a Jungle"; Chris Richards, an English grotesque singer and dancer; Mr. and Mrs. Jimmy Barry, Mlle. de Cerna's troup of ponies; Eddie Mack, and the vitagraph pictures of the Vanderbilt Cup race.

FLORENCE L. FISKE.
Soloist at the Hippodrome to-night.

"A Society Circus" at the Hippodrome continues to run merrily along in the road of popularity and success. The arenic tournament includes for the coming week the Patty-Frank troupe of acrobats; the Uessens, head balancers; the Tom Davies trio in "Motoring in Mid-Air"; the Four Merkel Sisters, contortionists; the Althoffs, equestrians, and others. To-night Scarano and his Italian band will make their American debut in a concert programme.

In the central hall of the Eden Musee, a lifelike figure of Charles E. Hughes, the Republican candidate for Governor, has just been placed on exhibition. "L'Ariel, the Queen of the Air," an illusion, has mystified large audiences the last week.

"TOO AWFULLY CONSPICUOUS."

Burton Holmes, globe-trotter, author and lecturer, in speaking of the success of his illustrated "Travelogues" in London, relates an amusing incident which illustrates one of the many difficulties which confront an American manager when making his first attempt upon the strongholds of the London public.

"Up to the time of our first London appearance," says Mr. Holmes, "all illustrated lectures were known there as 'lantern shows' and were looked down upon as soporific and boresome tortures by nearly every right minded Englishman. My manager, Louis Francis Brown, feeling that we had something new and different to offer, immediately carried the war into the enemy's camp by instituting a campaign of advertising such as had never been seen in London since the days of the earlier Sousa invasion. He engaged Queen's Hall—which in local importance ranks with Carnegie Hall, New York; Symphony Hall, Boston, and the Auditorium, in Chicago—for ten dates, and at once frightened the manager of that dignified abode of the Muses by requesting permission to erect a large electric sign at right angles to its imposing façade. As this was an idea which no one had theretofore had the temerity to harbor, the manager said he must refer it to his 'managing director.' After a day or two Mr. Brown asked for his answer. He was told that, as it was 'something quite unexpected, you know,' the matter had been held over for a special meeting of the entire board of directors. Another few days elapsed, and again Mr. Brown asked for his answer to this unheard of request. This time he got it, and it is the first and last time that I have ever known Mr. Brown to be at a loss for words in which to express himself. The answer was: 'I'm frightfully sorry, don't you know, but one of our principal stockholders on the board, a rather conservative old chap, objects most keenly to the electric sign, you know, because he says he is afraid it will make the hall too awfully conspicuous. So sorry!'"

ELMENDORF LECTURES ON HOLLAND.

Dwight Elmendorf's first "travel talk," to be delivered at Carnegie Hall on November 11, will be on "Holland." He will project some pictures in motion of a kirmess at Scheurg, ring riding and many pictures of the life of the "girl Queen" of Holland.

The reproductions of the old masters which Mr. Elmendorf showed last year seemed to please, and in this travel talk on Holland he will show some examples of old Dutch art. In the following lectures he will take up "The Rhine," "Switzerland" and "Italy the Beautiful," to which he devotes his last two talks.

MUSIC NOTES.

The music season is on. Leoncavallo will fire the first gun of the fall campaign to-morrow night at Carnegie Hall. He will appear as conductor of La Scala Orchestra, of Milan. A number of soloists from Milan and Rome have been brought over with the orchestra. Leoncavallo will give three concerts, the other two being scheduled for Wednesday evening, October 10 and Sunday evening, October 14. Leoncavallo's programmes will be devoted entirely to his own works, many of which, although popular in Europe, are unknown here except by reputation. On Monday night portions of his "Zaza" will be given, together with a number of miscellaneous selections. On Wednesday night the ever popular "I Pagliacci" will furnish the chief meat, while at the final concert "Roland of Berlin," the opera written by Leoncavallo at the behest of Emperor William, will be heard in part. On each evening excerpts from "I Medici," "La Boheme" and "Chatterton" will be heard. Prominent in the first programme will be Leoncavallo's new "Ave Maria," which was dedicated to and acknowledged by Pope Pius X. Monday's programme in full follows:

PART I.

"Chatterton," intermezzo, orchestra and artists (behind the scenes).
"Zaza," cantilile di Casart, Mr. Bellatti.
"Zaza," declamato de Zaza, Mme. Ferrabini.
"Zaza," arioso de Millo, Mr. Barbaini.
"Zaza," duo (Zaza and Millo), Mme. Ferrabini and Mr. Barbaini.
"Medici," septuor, Mmes. Rizzini and Ferrabini and MM. Barbaini, Perya, Bellatti, De Ferran and Macchi.

PART II.

"Rolando di Berlino," overture, orchestra.
"Ave Maria" (first time), Mme. Rizzini, artists and orchestra.
"Chatterton," arioso, Mr. Perya.
"Pagliacci," duo (Cylvio and Nedda), Mme. Calvi and Mr. De Ferran
"Viva l'America," march (first time), orchestra (dedicated to President Roosevelt).

The Philharmonic Society of New York announces for its approaching season—which will be its sixty-fifth—the engagement of Wassily Safonoff. Mr. Safonoff will not be heard with any other orchestral organization during his stay in this country.

The society will again give sixteen concerts—eight on Friday afternoons and the others on the following Saturday evenings—at Carnegie Hall.

LEONCAVALLO.
He makes his American debut at Carnegie Hall to-morrow with La Scala Orchestra.

The first concents will take place on November 16 and 17. Others will be given on November 30 and December 1, December 21 and 22, January 4 and 5, February 8 and 9, March 1 and 2, and March 15 and 16. The name of "public rehearsals," which was for so many years used to describe the afternoon concerts, is now abandoned, and both performances are announced as concerts.

Among the soloists engaged are Josef Lhévinne, who will make his first appearance in this country for this season with the Philharmonic Society. Other soloists are Maud Powell, who will play for the first time in this country a new concerto for violin by Sibelius; Aloys Burgstaller, who will appear for the first time during the present season at a Wagner concert, to be given by the society; Hugo Heerman, the violinist, and Ossip Gabrilowitsch, the Russian pianist. The soloists for the remaining concerts will be announced later.

The period for the renewal of subscriptions will continue from October 15 to 20 at Carnegie Hall. The general sale of subscriptions will begin on Monday, October 22.

A popular European bandmaster, Scarano, will begin his American tour at the Hippodrome to-night. Seven operas have been written and produced by him in Florence, Paris, London, Milan and St. Petersburg. Through the influence of the Russian Ambassador to Constantinople, Scarano visited St. Petersburg at the time the father of the present Czar was crowned, and on that occasion he led the imperial band of five hundred pieces. He conducts with a baton presented to him by Verdi.

A new descriptive piece, "Vesuvius," will be heard for the first time at the Hippodrome on Sunday night. Scarano composed it with the express intention of starting his American tour with a sensation. It attempts to describe the last terrible eruption of the volcano. The soloist at the opening concert will be Florence Fiske, a young American girl.

The Olive Mead Quartet—Olive Mead, Elizabeth Houghton, Gladys North and Lillian Littlehales—will give four concerts in Mendelssohn Hall on Thursday evenings, beginning in December.

Of the soloists who are to appear at the subscription concerts of the New York Symphony Orchestra, under the direction of Walter Damrosch, at Carnegie Hall this coming winter, M. Camille Saint-Saëns, at the first concerts, November 3 and 4, naturally gives the list its greatest distinction. Although over seventy years old, at the Mozart festival in Salzburg this summer he aroused enthusiasm by his playing of a Mozart concerto. In New York he will naturally make his debut in one of his own concertos. This is the Opus 89, based on African (Algerian) airs, and which has never been heard in New York. The composer played it at Cambridge, England, on the occasion of receiving the honorary degree of music from that university.

Mme. Schumann-Heink, who will make her first appearance this season with the New York Symphony at the second concert of the series, has chosen for one of her numbers Schubert's "Erl King," with an accompaniment scored by Hector Berlioz. Mme. Gadski will contribute to an all-Wagner programme on November 24 and 25. Mr. Rosenthal has chosen the Schumann Concerto, and Mr. Lhevinne will play the Tschaikowsky B flat. M. Barrere, who is Mr. Damrosch's French flutist, will play one of the suites for flute by Bach, and Mr. Schulz a 'cello composition by Dvorak.

Notwithstanding the protests of Mr. Conried, Mr. Maxwell, Mr. Ricordi, Mr. Dittenhoefer and others interested in the production rights of "La Bohème," Mr. Hammerstein is going ahead quietly with the chorus rehearsals and other preparations for an early presentation of the opera at the Manhattan Opera House. In the mean time both parties are preparing for deadly battle in court. Dittenhoefer, Gerber & James are in charge of the Conried interests, while Mr. Hammerstein has retained the firm of Briesen & Knauth, and also Nathan Vidaver. Mr. Hammerstein asserts that Mr. Maxwell, who controls the Puccini operas in this country, made a verbal contract with him previous to the written contract alleged to have been obtained from Maxwell by Mr. Conried. Other operatic preparations are advancing rapidly, notably the completion of the scenery and costumes for "Masaniello," which Mr. Hammerstein will make one of his greatest spectacular efforts. Telbin, the English scenic artist, who painted all of the late Henry Irving productions, has painted every scene. The eruption of Vesuvius, in the last act, with its shower of ashes and the destruction of the town, will form a spectacle such as is rarely shown on any stage. As the deaf and dumb girl, Mlle. Belle Daisy, the prima ballerina of the opera, will have a chance to demonstrate her versatility in mimicry. No fewer than three hundred people will participate in this production.

When the "Damnation de Faust" is produced at the Manhattan Opera House, it will introduce to the American public M. Renaud. Mr. Hammerstein paid $5,000 to secure the release of Renaud from the Madrid Opera, where he had been engaged for the coming season. The score of this opera has been specially corrected for Mr. Hammerstein by M. Colonne, of Paris, the conductor and composer. Edouard de Reszke will make his reappearance in New York at the Manhattan Opera House in his famous role of Mephisto in "Faust." Leporello, in "Don Giovanni," will be his second role.

Both conductors at the old opera house express the warmest satisfaction with the result of the experiment made with the new wooded hood, acting as a sounding board, which has been adjusted to the orchestra pit railing. The idea was suggested by a somewhat similar device at Bayreuth. The orchestra pit has been enlarged by the removal of a number of seats adjoining it. At the "Salome" performances, which will call for an exceptionally large orchestra, it will be still further widened. Mr. Francioli, who this season will be the Metropolitan ballet master, has arrived from Europe and has begun work. The corps de ballet has been busy, under an assistant teacher, throughout the summer.

On his arrival from Europe a few days ago Frank Van der Stucken, the director of the Cincinnati orchestra, spoke with enthusiasm of "Salome," which he declares to be the most extraordinary operatic work of recent times.

This evening at the Amsterdam Opera House, in West 44th street, the Franz Abt Singing Society and the Assumption Amateur Orchestra will give a concert, with Marie Glover-Miller, soprano, as soloist. The society was organized in 1879 by Florian Gschwind, its present director, and comprises about one hundred male voices. The programme embraces American, German and Italian works. Mrs. Glover-Miller will sing "Der Zaubrische Spielmann," by Friedrich August Kern, with orchestra and chorus. This work has never been sung in the United States.

Mendelssohn's oratorio, "Elijah," will be sung by the New York Festival Chorus, under the direction of Tali Esen Morgan, at Carnegie Hall at 3 o'clock this afternoon under the auspices of the West Side Branch of the Young Men's Christian Association. The soloists will be Martha Miner, soprano; Mary Byrnes-Ivy, contralto; Harvey W. Hindermyer, tenor, and Dr. Carl E. Dufft, basso. The chorus will consist of over two hundred voices, accompanied by the New York Festival Orchestra and the organ. Admission to the body of the house and the galleries will be open free to men on tickets obtainable at the Y. M. C. A., and only the boxes will be reserved for persons of either sex contributing $5 or more toward the expenses of the production.

Between the two parts of the oratorio Charles E. Hughes, Republican candidate for Governor, will make a brief address, according to an arrangement made before Mr. Hughes's nomination.

Handel's "Messiah" and Rossini's "Stabat Mater" will be similarly given on December 23 and April 7, respectively, under the auspices of the Y. M. C. A., West Side Branch.

If the auction sale of seats for the concerts of the Boston Symphony Orchestra, which took place last week in Boston, can be accepted as a criterion of the whole season to come, 1906-'07 will be the most prosperous that the orchestra has ever had. The sale was a large one in the matter of price (for every seat for both public rehearsals and concerts has been sold for years). A certain increase was to be expected under any conditions, and unquestionably the coming of Dr. Muck was an added stimulus to the bidders. Dr. Muck arrived last Tuesday and went immediately to Boston. To-morrow he meets the orchestra for the first time, and rehearsals will begin at once. His personality has made a most favorable impression on those that have met him. There is a decided charm about the man and at the same time all the needed evidence of his being a very serious artist. The full prospectus of the Boston Symphony season in New York will be found in next Sunday's papers, the season sale opening at Carnegie Hall on Monday, the 15th.

STUDIO NOTES.

J. C. Elliott, whose studio is at No. 122 East 33d street, asserts that the essential principles upon which the making of a singer depends, but which are little understood, are embodied in the following maxims, which appear in his circular: First, to restore the diaphragm to its natural use; second, to unite art in breathing with the natural; third, to practice only necessary movements of the tongue and lips for consonants; fourth, to unite cavity of articulation with correct use of lungs; fifth, to retain breath while sustaining pure vowel forms.

Maestro Giacomo Minkowski has returned from Italy, and has begun his vocal classes at Nos. 819 and 825 Carnegie Hall.

The Wirtz Piano School, at No. 120 West 124th street, has opened for the season under the direction of Conrad Wirtz. This school has graduated a number of Harlem's leading amateur pianists.

Max Knitel Treumann, vocalist, teaches for church, opera and oratorio, at Carnegie Hall, on Tuesdays, Thursdays and Fridays, and at New Rochelle, No. 35 Fifth avenue, on Mondays, Wednesdays and Saturdays.

Helen True Winslow has resumed teaching at her residence-studio, No. 470 West 157th street. In addition to vocal instruction she teaches the well known Richard Wood cone system for the development of the speaking voice, which is said to have proved of special interest to club women and those with defective voices.

Max Wertheim, grand opera tenor and vocal teacher, is now at No. 463 Central Park West.

Mary Wagner Gilbert, piano instructor and accompanist, has opened a studio at No. 816 Carnegie Hall. She is a pupil of Xavier Scharwenka, and teaches in accordance with the Leschetizky method.

Albert Mildenberg, pianist and teacher, after spending four months abroad, in which time he visited Rome, Naples, Pompeii, Florence, Venice, Berlin, Paris and London, reached his studio in Carnegie Hall last Monday.

Agnes Sumner Geer, elocutionist, at No. 138 Fifth avenue, expects to have a busy season, both in teaching and concert work. She entertains at the Young Men's Christian Association, 23d street branch, on October 19.

Mr. and Mrs. F. Flaxington Harker, teachers of voice culture, piano and harmony, are now organizing classes at their residence-studio, No. 523 West 121st street.

Miss Nora Maynard Green, vocal teacher, has resumed her lessons in her studio at the Rutland, at 57th street and Broadway.

Johan Racer, the well known vocalist, composer and voice culturist, is about to start a class for chorus singing next Wednesday evening at 8 o'clock. Those wishing to join are requested to apply by mail to Mr. Racer's studio, No. 30 West 23d street.

A piano recital took place at the Price-Cottle Conservatory of Music, No. 2175 Seventh avenue, on Friday evening. An interesting programme was rendered.

The rehearsals of the Parlor Opera company, under Dr. Eberhard's direction, were resumed on Thursday evening, at which time several new members were introduced, among them Miss Arnold, of Indiana; Miss Gouelle, of Iowa, and Miss Babcock, of Massachusetts. The following operas will be produced shortly: "Il Trovatore," "Marta," "Faust," and "Cavalleria Rusticanna."

F. W. Riesberg, the organist of the Clinton Avenue Congregational Church, Brooklyn, has been busy hearing voices for the new vested chorus choir, and from a hundred or more applicants has selected a fine body of young singers. On Friday evening they enjoyed a "choir social" in the church parlors, with games, prizes and refreshments, and to-day the choir sings for the first time. Mr. Riesberg's teaching days at Steinway Hall on Mondays and Thursdays are busy ones.

Valentine Abt, teacher of the harp, has returned from his vacation and has resumed teaching at Carnegie Hall.

Last Monday the Institute of Musical Art opened its doors to applicants desiring to enroll as students for the coming year. The large number enrolled during the week indicates as prosperous a season for 1906-'07 as that of last year. The time specially set apart for the enrolment of new students will continue throughout the coming week. The regular work of the institute commences on October 15.

WHAT HE HAD LEARNED.

Chinaman Who Picked Up German Instead of English.

His name might have been Ah Sin, for he was "childlike and bland," but he was a shrewd business man also, and in his residence of fifteen years in San Francisco he had earned by industry and thrift a little fortune. A San Francisco Chinatown fortune becomes a much greater one when it has been transferred to China. This the prosperous Chinaman recognized when he made up his mind to return to his home beyond the Pacific. Then he would spend his days in the enjoyment of his American made fortune and save his family the expense of transporting his bones when his time on earth had expired.

But he was ambitious to shine among his kinspeople, and to that end determined to learn something of the English language and to see something of the country before he returned to his home.

And so he came, bag and baggage, to New York. He avoided the Chinese quarter and rented a room in the lower part of the city, over a little grocery store. He paid his rent for several months in advance, made himself agreeable about the place and finally helped in the store. He picked up enough of the language to wait on customers and, as he made no charge for his services, he was encouraged by the little merchant. His vocabulary grew larger from day to day, and after a six months' training he felt that he had conquered enough of the language to make a good impression, and he prepared to return home. He had never visited the New York Chinese quarter, but when all preparations for his departure had been completed he dressed himself in his best clothes and, escorted by one of his friends, went to Chinatown. His first visit was to a store where he was told there were several of his countrymen who spoke English fluently. He addressed them and received answers in Chinese. Then he spoke again, using one of the longest sentences that he could form, but his friends seemed not to understand him. This went on for some minutes and then he asked, in his native tongue, if no one there spoke English, and was surprised to hear that they all did and was nearly prostrated when, after investigation, he learned that he had for six months lived in the German quarter of New York and had learned the German language by mistake.