BEFORE THE FOOTLIGHTS

CARLOTTA NILLSON.
In "The Three of Us," at the Madison Square, Wednesday.

CLAY CLEMENT.
As Sam Houston, at the Garden Theatre.

LOUISE FORDE.
In "The College Widow," at the Grand Opera House.

H. B. IRVING.
At the New Amsterdam.

E. M. HOLLAND.
At Weber's, Thursday.

SCHUMANN-HEINK.
At Carnegie Hall, afternoon of October 20.

ALFRED SWENSON.
In "When Knighthood Was in Flower," at the West End.

ROSE STAHL.
In "The Chorus Lady," at Hackett's this week.

GILLETTE'S NEW PLAY.

"Cape Cod Folks," New Irving Bill and Other Changes This Week.

New York is to see William Gillette's latest play, "Clarice," at the Garrick Theatre to-morrow. London and Boston and several other American cities have already seen it. The cast:

Judith Clancy.....Lucille La Verne
Clarice Marland.....Marie Doro
Dr. Carrington.....William Gillette
Mr. Trent.....Frank Burbeck
Mrs. Trent.....Adelaide Prince
M. Forsythe Denbeigh, M. D.....Francis Carlyle
Pink Bennis.....Stokes Sullivan
Bellboys at the Benbow Arms.....{Goro Kodana / M. Wakamura

To-morrow evening H. B. Irving, who enters upon the third and next to the last week of his New York engagement at the New Amsterdam Theatre, will be seen for the first time in the two characters of Dubosc and Lesurques, in Charles Reade's drama, "The Lyons Mail." New York will see H. B. Irving in these parts before London has had the opportunity. In conjunction with "The Lyons Mail," which will be given on Monday, Tuesday, Wednesday and Saturday evenings and at the Wednesday matinee, Miss Dorothea Baird will appear in a one-act play, "King Réné's Daughter," that will precede the Reade drama. "King Réné's Daughter" will also be seen for the first time upon a New York stage since 1845. Another play in the Irving-Baird repertory will be disclosed for the first time on Thursday night, when "King Charles I," the drama by W. G. Wills, will be first presented. H. B. Irving, of course, will be King Charles, while Miss Baird will play Queen Henrietta Maria. "Charles I" will be repeated on Friday evening and at the Saturday matinee.

To-morrow Liebler & Co. will bring into the Academy of Music their latest spectacular production, "Cape Cod Folks." It is a dramatization made by Earl W. Mayo of Sarah P. McL. Greene's novel of the same name, which was written nearly thirty years ago. The play deals, of course, with life on the Cape. The big feature is the shipwreck that takes place near the Long Point Light, off Cape Cod. The cast:

Luther Cradlebow.....Earle Brown
George Oliver.....Charles Mackay
David Rollin.....E. J. Ratcliffe
Captain Keeler.....J. O. Le Brasse
Deacon Lott.....George Richards
Pietro Jerestrello.....John D. O'Hara
Billy J.....William Barrows
Lovell Barlow.....Samuel Colt
Lucius Dionysius Smith.....Harry Montgomery
Constable Eastman.....W. H. St. James
Captain Sartrell.....W. S. Thomas
Emily Hungerford.....Sarah Perry
Becky Weir.....Bessie Bartscale
Grandma Keeler.....Lizzie Conway
Mrs. Barlow.....Carolyn Lee
Sophronia.....Anna Wheaton
Simmy B.....Gordon Morrison
Bessie.....Chester Pullman
Susan.....Alma Morrison

Weber's Theatre will have "The Measure of a Man" for its attraction this week, the opening taking place on Thursday night. Cora Maynard's new play has just finished a run in Philadelphia, where it was so well received that Messrs. Arthur and Zimmerman obtained an early booking in New York for the production. The play was seen here last spring, having been produced by amateurs. E. M. Holland, Percy Haswell, Mary Hall and George Holland head the cast, which contains a number of other well known players. The play will be further rehearsed the first three nights of this week, when Weber's Theatre will be dark.

In "The Three of Us," by Rachel Crothers, to be produced at the Madison Square Theatre next Thursday evening, October 18, with Carlotta Nillson in the leading part, Walter N. Lawrence puts forward another new play. The scenes are in a Nevada mining camp and all its characters are Eastern people.

THE CAST.

Steve Townley.....Frederic Truesdell
Louis Berresford.....Henry Kolker
Clem Macchesney.....John Westley
Mr. Bix.....Stanley Dark
Lorimer Trepholm.....Robert B. Keggereis
"Sonnie" Macchesney.....Master George Clarke
Hop Wing.....John Prescott
Mrs. Bix.....Jane Peyton
Maggie.....Eva Vincent
Ray Macchesney.....Carlotta Nillson

It is eight years since Clay Clement appeared before a New York audience, the last occasion being at the American Theatre in 1898, when he appeared in "The New Dominion," under the direction of the late Henry French. Mr. Clement comes this time on one of the longest jumps ever recorded by a theatrical company on a road tour, the company jumping from Omaha to New York, arriving here Monday night and opening in the Garden Theatre Tuesday.

The play which Mr. Clement has selected for his New York engagement is a romantic drama in four acts, entitled "Sam Houston," and, as its title implies, the action revolves around the life of that character in the early history of Texas.

To-morrow evening the Irving Place Theatre will reopen. "Der Helfer" ("The Friend in Need"), by Felix Philippi, author of "Daniela," "Der Dornenweg" and other successful plays, will be the first attraction presented. In "Der Helfer" six new members of the Irving Place company will be seen for the first time here. The part of the Senator will be interpreted by Adolph Winde, lately of the Dresden Court Theatre. Carl Machold, Mr. Conried's new leading man (lately prominent at the Court Theatre in Hanover), will play the part of Steinharter. Jo Hegyi, the Hungarian comedienne, will be the Agnes, and Milly Reimann formerly of the Josephstaedter Theatre, Vienna, will impersonate Beate. Among the new comers will be Friedrich Holthaus, who hails from the Neues Theater, Berlin; Max Liebl, from the Residenz Theater, Berlin, and Willy Kaiser, lately of the Vienna Raimund Theater. Emil Reiter, the new manager of t he theatre, has staged the p lay, which will be performed every evening throughout the week and on Saturday afternoon.

Many persons are asking two questions now: "Have you seen 'The Red Mill'?" and "Have you seen The Great Divide'?" The Blossom-Herbert musical play is packing the Knickerbocker and Mr. Moody's drama has proved the most potent attraction the Princess Theatre has recently had. There has not been a single vacant seat since the play opened.

Miss Eleanor Robson enters upon the third week of her engagement in the new Zangwill play, "Nurse Marjorie," at the Liberty Theatre.

Blanche Ring, in Charles Dillingham's production of "Miss Dolly Dollars," begins the last week of her engagement at the New York Theatre to-morrow evening and will be followed on the 22d by Chauncey Olcott in his new Irish drama, "Eileen Asthore." Miss Ring has made a hit at the head of Mr. Dillingham's company.

"The Prince of India" continues at the Broadway.

Wednesday matinees will begin this week at the Criterion Theatre, where Hattie Williams and her trio of cherubs, James Blakeley, Tom Wise and William West, continue to fill the theatre with laughter at every performance of the musical play, "The Little Cherub."

John Drew, in Pinero's "His House in Order," and Mr. Jones's play, "The Hypocrites," continue to draw large audiences to the Empire and Hudson theatres.

Charles Frohman will present Sam Bernard in a new musical play, entitled "The Rich Mr. Hoggenheimer," at Wallack's Theatre beginning October 22. The book and lyrics of the play are by Harry Smith, and the music by Ludwig Englander. Mr. Bernard will have the support of a large company, which will include Georgie Caine, Catherine Hutchinson, Marion Garson, Flossie Hope, Carrie Bowman, Edwin Nicander, Percy Ames, Ivar Anderson, A. G. Kranz, Charles Kenyon, Dwight Williams and John Ardizonne. Until then "Popularity" will continue at Wallack's.

"The Spring Chicken," with Richard Carle as the star, is popular at Daly's. He helped matters greatly by rewriting the part played by Miss Emma Janvier. Wednesday matinees have been resumed with this engagement.

Blanche Bates, at the Belasco, although she has been playing "The Girl" in David Belasco's drama of the West for more than a year, is still setting new records. Miss Bates's 400th New York performance of "The Girl of the Golden West" will be Monday, October 29.

Viola Allen's production of Shakespeare's "Cymbeline" will follow Annie Russell at the Astor Theatre, the engagement beginning Monday, October 22. Miss Allen will be seen as Imogen.

"The Lion and the Mouse," which is now in the second year of its New York run, will celebrate its 400th performance at the Lyceum Theatre on Tuesday, October 30, when specially illustrated editions of Charles Klein's and Arthur Hornblow's novelization of the play will be distributed as souvenirs of the occasion.

Rose Stahl, in "The Chorus Lady," has defied the theatrical superstition that the transfer from one theatre to another of a popular play is likely to impair its drawing power, for the audiences during the last week at the Garrick have been as uniformly large as those during her previous engagement at the Savoy. To-morrow night "The Chorus Lady" and her companions will move again to the Hackett Theatre for a limited engagement.

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

Burton Holmes will continue his series of finely illustrated "Travel-Talks" at the Lyceum Theatre this Sunday evening and Monday matinee, with "The Nile, the Egypt of Yesterday," as the topic. It is the sequel to last week's travelogue on Cairo, and will be an account of Mr. Holmes's voyage last winter up this interesting river in his yacht, the Nemo. He will not only take his fellow travellers to the memorials of the Egypt that is dead, to the Pyramids, to the Rock Temples of Nubia near the Second Cataract, but will give, by means of his colored views and motion pictures, a vivid and realistic series of glimpses into the daily life and customs of the Egyptians of to-day, from the mysterious Soudan back to Cairo.

"The Tourists," called a "mangler of melancholy," continues to draw crowds at the Majestic. Excellent entertainment is furnished by Richard Golden, Julia Sander, Alfred Hickman, Anna Boyd and Grace La Rue.

"My Lady's Maid," at the Casino, has been enlivened by the introduction of several new comic songs. Joseph Coyne's new number, "It is Hard to Understand the Ladies," is one of them. William Cameron, who has replaced Walter Perkins, has proved an animated addendum, and his song "Don't You Care," is one of the hits of the piece. Madge Crichton duplicates in New York the hit she made in the play in London.

"The Love Letter" continues at the Lyric, and at the Herald Square Lew Fields and his company move in their merry way. They are soon to burlesque "The Great Divide," with Mrs. Hopper in the Henry Miller part.

Hammerstein's bill for the week ensuing presents Bransby Williams, the English character actor, in his impersonation of characters from the works of Charles Dickens. Harry Tate continues for the second and last week in his original satirical skit "Fishing," in which he scored a success last week. The eight dancing Primroses, an English novelty specialty, will be seen for the first time here; Jewell's European Manikins will be seen for the first time this season. Other acts are George B. Reno and company in a comedy acrobatic skit; Billy S. Clifford, comedian; Byron and Langdon, the Doherty sisters, the great Dome, in a comedy clay modelling act, and the Vitagraph.

A striking figure of William R. Hearst, the Democratic candidate for Governor, together with the figure of Charles E. Hughes, the Republican candidate, is a group that is attracting a great deal of attention in the central hall at the Eden Musee. The figures of the two candidates are in characteristic poses.

The bill at the Colonial Theatre for the coming week will be headed by the Great Lafayette, in his mysterious musical act entitled "The Medicine Man," with original plot, scenario and music. In conjunction with it, Mr. Lafayette will present "The Satyr and His Band," in which he will introduce his original travesties on famous composers. Miss Josephine Cohan will offer for the first time in New York a new sketch by Will M. Cressy and Fred Niblo, entitled, "A Friend of the Family." Maude Courtney, "The Girl Who Sings the Old Songs," will make her first American appearance in a number of years. Foy and Clarke will be seen in their funny skit, "The Modern Jonah." Hoey and Lee, Hebrew comedians, will sing their latest parodies. The Metropolis Four will come to this theatre for the first time. Laveen and Cross will give exhibitions of strength and acrobatic ability. The Vitagraph will show an entirely new act of moving pictures.

At the Alhambra Theatre this week William H. Thompson will head the bill in his dramatic sketch "For Love's Sweet Sake," by Clay M. Greene. John W. Ransone will offer a lifelike impersonation of William Jennings Bryan and introduce his original "Bryan Talkalogue"; Rice and Prevost, the acrobats, will present "Bumpty Bumps"; Walter Jones and Mabel Hite, musical comedy stars, will be seen in an eccentric comedy act. Sylvester, Jones and Morrell, who are known as "That Quartette," will be another attractive number. Al. Shean and Charles Warren have a new act called "Kidding Captain Kid," which will be a prominent feature on the bill. The Hacker-Lester Trio will do some thrilling and amusing feats on bicycles. Bratz's dogs will demonstrate the high amount of development the canine brain is capable of. Leo Carrillo will tell amusing stories in Chinese dialect and the vitagraph will show new pictures.

This is the last week of the so-called summer season at the Harlem Casino, 124th street and Seventh avenue, for on Saturday night, October 20, Michael Heumann will hold his annual entertainment and ball to celebrate the opening of the regular winter season. Rigo, the gypsy fiddler, and his Royal Imperial Court Tzigane Orchestra, who have become so popular in the resort on the drive, will supply the music.

Frank Melville, who has had the County Fair at Madison Square Garden for the last two weeks, expects such great things of the coming week, based upon the excellent business thus far, that he regrets not having leased the big amphitheatre for four weeks instead of three. He has already contracted with the Madison Square Garden officials for the month of October, 1907. The County Fair has come to stay. Monday night will be Irish night. So successful was the first evening set apart for the Hibernian population that it has been decided to have a second Irish night, and at that time the diamond shamrook pin and silver loving cup will be awarded to the most popular officers of the Irish Counties' societies in greater New York. Tuesday will be Farmers' Day, and every one bringing a farm animal or a lighted lantern to the Garden will be admitted free to partake in the farmers' parade. The husking bee, given on the first Saturday of the fair, proved so popular that Mr. Melville is holding one each night. An infants' reunion will be held next Wednesday. Mr. Melville has added to his circus bill, which includes "Daredevil" Babcock in his death trap loop, and Arthur Holden in a sensational dive from the rafters of the Garden to a small tank in the arena, and many other hair raising feats.

The Dankmar-Schiller troupe of equilibrists and Genara and Theall, contortionists, will be the new features on the circus programme in "A Society Circus" at the Hippodrome this week. These artists come directly from Europe with a reputation second to none in their specialties. This is their first appearance in America. Other leading features in the arena include the famous Patty-Frank troupe of acrobats; the Tom Davies trio in their sensational "Motoring in Midair" feat; Rose Wentworth and the Althoffs, bareback riders; Little Hip, the trained baby elephant, and the Merkel Sisters. Sousa and his band, with soloists, will be heard at the Hippodrome to-night in a concert at popular prices.

At Pastor's are Roland West and company in a protean sketch entitled "The Criminal"; Little Garry Owen, a child artist, in an act especially written for him, entitled "A Polished Villain"; Misses Kraus and Beach, assisted by their Dutch pickanninies, in their singing and character act; the D'Arco Sisters, Daisy and Florence, in a musical and dancing specialty, and others.

Mrs. Langtry continues as a Broadway attraction at Keith & Proctor's Fifth Avenue Theatre. This week will mark her final performances at the Fifth Avenue. Sharing honors with Mrs. Langtry this week will be the musical organization from Boston, the Fadettes. Other features in the Fifth Avenue's bill include Lew Sully, the minstrel monologist; the Baker troupe, bicyclists; Ben Mathews and Herbert Ashley, in "A Smash-up in Chinatown"; Princess Trixie, an educated horse; Sharpe brothers, singers and dancers.

At Keith & Proctor's Union Square Charles E. Evans is once again enjoying the public's favor as a comedian and heads the bill with the assistance of his own company in a farce, "It's Up to You, William." The Ellnore sisters will present their eccentric specialty and Cliff Gordon will offer his dialect monologue. The Sisters O'Meer will present their high wire specialty, and the others in the bill include the Great Everhart, a scientific hoop roller; "Alf" Grant and Ethel Hoag, in their protean sketch, and Conn and Conrad in the acrobatic comedy, "The Quiet Burglars."

At Keith & Proctor's Twenty-third Street Theatre "Ye Colonial Septette" is the headliner this week, with Nora Bayes, a vivacious comedienne, a close second. Mary Dupont and her company supply the dramatic feature in "Left at the Post," and others are Gillett's dog circus, Lee Harrison, Jules and Ella Garrison, travesty artists; Monroe and Wesley, conversationalists; Zara and Stetson, Count de Butz and brother, bicyclists, and many others.

At Keith & Proctor's Fifty-eighth Street Theatre Valerie Bergere will offer her dainty playlet, "His Japanese Wife," supported by her own company. Clarice Vance is the next feature, and Avery and Hart, a team of real colored entertainers and comedians, in a Williams and Walker sketch, are prominently placed.

David Belasco's spectacular drama, "The Darling of the Gods," has finally found its way into the stock company houses. It will be produced for the first time on Monday by the company at Keith & Proctor's One Hundred and Twenty-fifth Street Theatre. Mr. Albee has arranged with Mr. Belasco for the exclusive use of the entire scenic equipment and all the properties and electrical accessories which were used in the original production at the Belasco Theatre. It is considerable of an undertaking for a stock company to attempt so pretentious a play as "The Darling of the Gods."

It was hoped by Messrs. Keith & Proctor to have opened the Harlem Opera House as a continuous vaudeville theatre on Monday next, but the renovations contemplated comprises considerably more than was at first outlined. It has been found impossible to complete them in time for next week, and in consequence the opening of this theatre under its new management and new policy will be deferred until Monday, October 22.

"EIGHT ENGLISH PRIMROSES," AT HAMMERSTEIN'S.

PHOTOGRAPHING ROYALTY.

"During my winter in Egypt, Italy and Greece," remarked Burton Holmes, the "Travelogue" man, the other day, "I photographed so many royalties, dead and alive, that the sensation of snapshotting the elect of the world actually became commonplace. In Athens at the new Olympic games we secured motion pictures of King Edward VII and Queen Alexandra of Great Britain, King George and Queen Olga of Greece, as well as the Crown Prince George of Greece, the Prince and Princess of Wales, and the Grand Duke Boris of Russia. At Naples we photographed the King of Italy, one of the most conspicuous figures at the great eruption of Vesuvius, and in Cairo the Khedive of Egypt and the Prince and Princess of Wales were also added to our royal gallery.

"But even more interesting is a series of portrait studies, the latest and only recent photographs of the faces of the Pharaohs, who lie in their mummy cases in the Cairo Museum. Rameses II, Thotmes III and the other rulers of old Egypt will be seen face to face on the screen of my Cairo 'travelogue,' thanks to a series of secretly made photographs that I took in the museum, despite the activity of the attendants. I used a special attachment that made it possible to get perfect portraits by balancing the camera on its lens on the glass top of the casket just over the head of the Pharaoh, and photographing him clearly through the glass at an otherwise impossibly short range.

MUSIC NOTES.

The season sale of tickets for the two series of concerts which the Boston Symphony Orchestra will give in Carnegie Hall during the coming winter will open at the box office of Carnegie Hall to-morrow morning at 9 o'clock.

More than ordinary interest is attached to the Boston Symphony concerts this season, due to the presence of Dr. Karl Muck, of Berlin, who has come to America on a year's leave of absence from the Royal Opera of that city to be the conductor of Boston's orchestra. It is thirteen years since the Boston Symphony brought a new conductor to New York—if the visit, last year, of Vincent d'Indy be excepted—the last one having been Emil Paur, now of the Pittsburg orchestra. When the orchestra first came to this city to give a concert in Steinway Hall, Mr. Gericke, then in his first term of service, was at its head. During the last three years of Mr. Gericke's first engagement the orchestra became firmly established in the affections of New York's music lovers, and under Nikisch, Paur, and again Gericke, its patronage here has grown steadily until, indeed, New York has come to regard it as partly its own.

Dr. Muck comes to this country with a splendid reputation won in a career of twenty-six years in some of the most exacting posts of Europe. Beginning at the bottom round of the ladder, as chorus master in the Opera in Zürich, his advancement was so rapid that in twelve years he was appointed one of the principal conductors of the Royal Opera in Berlin, which post he now holds.

The engagement of Dr. Muck is to a certain extent a radical departure in the policy of the Boston Symphony Orchestra. In the past the plan has been to take a man who was comparatively unknown. Henschel, the first conductor, was absolutely unknown in that capacity when he took charge of the orchestra in 1881. Gericke, when he first came to America, had been a subordinate in the Vienna Opera House, while Nikisch and Paur, coming from the Municipal Theatre of Leipsic, were both unknown men. Curiously enough, all of them had been identified almost entirely with opera.

To be sure, when Nikisch left in the spring of 1893, Hans Richter was engaged, and when he broke the contract with Mr. Higginson he wrote urgently to Dr. Muck asking him to come instead. Had this happened Dr. Muck would have been another comparatively unknown man to take charge of the orchestra. But now, thirteen years later, he comes to America, a member of that small group of men who have raised the position of the conductor to a higher plane than it has ever held before.

There will be no soloist at the November concert in New York, and for the March concerts no soloists are yet announced, since Dr. Muck has not yet determined what he will do on his last visit to this city. But the soloists who are announced are unusually strong, four pianists and two violinists. The pianists are Paderewski, Rosenthal, Gabrilowitsch and Olga Samaroff. The violinists are Willy Hess and Timothée Adamowski.

Paderewski will play only once in New York next winter, and that will be with the Boston Symphony Orchestra. He comes to this country for three weeks, in which time he will play seven concerts with the Boston Symphony. Rosenthal will make his first appearance with orchestra in New York with the Boston Symphony. Gabrilowitsch has always been a favorite here, and Olga Samaroff is rapidly establishing herself as one of the most brilliant of our pianists. Neither Willy Hess nor Timothée Adamowski needs introduction to Boston Symphony audiences in New York. Both are among those who make "the virtuosi orchestra an orchestra of virtuosi."

Announcements of novelties will be made later.

The following biographical data concerning Dr. Muck are authoritative, having been supplied by Dr. Muck himself. He was born on October 22, 1859, in Würzburg, Germany, the son of Dr. J. Muck, a councillor of the kingdom of Bavaria. He began the study of the violin, piano and counterpoint under his father, who was a talented musician, continuing it later in the Gymnasium. At the age of eleven he began to appear in public as a pianist, generally in chamber music, and later played the violin in a symphony orchestra. The year of 1876 he spent at the University of Heidelberg, whence he went to Leipsic, where he stayed two years working for his degree in philosophy, classical philology and musical history, at the same time working in the Leipsic Conservatory under Ernst Friedrich Richter and Karl Reinecke. He made his debut as a pianist in the Leipsic Gewandhaus in 1880, the same year receiving his degree of Ph. D. His subsequent career has been as follows: 1880-'81, chorus master in the Municipal Theatre in Zürich; 1881-'82, conductor at Salzburg, Austria; 1882-'84, conductor of opera at Brünn, Austria; 1884-'86, conductor of opera at Graz, Austria, at the same time he was conducting the Styrian Musikverein; 1886-'92, conductor of the German Opera at Prague and conductor of the Philharmonic concerts in the same city; 1889, conductor of Angelo Neumann's company, which gave the first performances in Russia of Wagner's "Ring"; 1891, conductor of Angelo Neumann's company at the Lessing Theatre, Berlin; 1892-1906, principal conductor of the Royal Opera in Berlin. He has been the director of the oratorio concerts of the Royal Opera chorus and since 1894 has been the conductor of the Schleswig Music Festival. As "Guest Conductor" he has appeared in St. Petersburg and Moscow; at the Philharmonic concerts in Bremen, where in 1895 he gave a scenic production of Rubinstein's "Christus"; at the Philharmonic concerts in Copenhagen; at the royal concerts in Madrid; at the Philharmonic concerts in Paris; at the royal concerts in Budapest, and at the Philharmonic concerts and Royal Opera in London. In 1901, 1902, 1904 and 1906 he conducted all the performances of "Parsifal" at Bayreuth. For the last three seasons he has been one of the conductors of the Vienna Philharmonic concerts, and was to have conducted all of them in the winter of 1906-'07 had he not come to America.

Programme of a song recital by Mme. Schumann-Heink at Carnegie Hall next Saturday afternoon at 2:30 o'clock:

Aria from "Rinaldo".....Handel
Ich Liebe Dich.....
Neue Liebe, Neues Leben.....} Beethoven
Litany.....
Die Junge Nonne.....
Rastlose Liebe.....} Franz Schubert
Frauen Liebe und Leben (Song cycle of eight songs) Schumann
Three songs with organ accompaniment:
Fifth Psalm.....Rebling
Sei Still.....Raff
Vater Unser.....Carl Krebs
Befreit.....
Heimliche Aufforderung.....} Richard Strauss
Miss Helen Schaul at the piano.
Charles A. Baker at the organ.

Leoncavallo's final appearance in New York previous to his Western tour with La Scala Orchestra will take place at Carnegie Hall tonight. The programme:

Rolando di Berlino.....Orchestra
(a) Polonaise. (b) Gavotte.
Rolando di Berlino—Piero di Giovanni.....Mr. Bellotti
Rolando di Berlino—Arioso di Alda.....Mme. Rizzini
Rolando di Berlino—Balleta di Henning.....Mr. Perry
Rolando di Berlino—Duo Idylle.
Mr. Barbaini and Mme. Rizzini
"Viva l'America"—Marcia.....Orchestra
Bohème—Ballata di Rudolfo.....Mr. Bellotti
Pagliacci—Duo Silvio-Nedda.
Mme. Calvi and Mr. De Feraza
Bohème—Arioso di Marcello.....Mr. Barbaini
Chatterton—Lettura della Bibbia.....Mme. Rizzini
Ave Maria.....Mme. Ferrabini and Artists

The Marum Quartet, which is composed of Ludwig Marum, Modest and Jacob Altschuler and Michel Bernstein, will give five concerts of chamber music at Cooper Union on Thursdays, October 25, November 29, December 13, January 24 and February 21. These concerts are given at prices that put them within the reach of all music lovers, and are organized to provide high class performances of chamber music for a public that has not hitherto been able to enjoy them. That they meet a real need was shown by the success of the series last year, when the average attendance at Cooper Union when the Marum Quartet played was between twelve and fifteen hundred persons. Mr. Marum has arranged as special features of the season two Brahms and Russian programmes. Other quartets are by Mozart, Haydn, Chadwick, Dvorák, Beethoven and Arensky. The prices of single tickets range from 50 to 15 cents.

Daly's Theatre—the last guardian of fading tradition—is about to enjoy an innovation. In a short time its doors will be opened on Sunday nights. But the affrighted shade of the late A. Daly need suffer no shock, for the innovation is to take the form of quite respectable concerts. On October 28 Victor Herbert and his orchestra will begin a series of Sunday night concerts that will anticipate the merry war of the opera maestri by about five weeks. For that period, at least, those music lovers who are fond of light and dainty music will be accommodated. Mr. Herbert will come to Daly's after having concluded a successful season of concerts embracing Willow Grove Park, in Philadelphia; Pittsburg, Waterbury and other cities, and he returns to New York in an exceedingly happy frame of mind—as who would not, with twelve operatic scores earning him substantial royalties in a single season?

Walter Damrosch's list of compositions to be performed at the subscription concerts of the New York Symphony Orchestra contains fewer novelties than usual. He will, however, give a first performance to a "Morceau Symphonique" of Cæsar Franck, entitled "Redemption." Two others besides these are a painting by Debussy, entitled "The Sirens," and incidental music written by Chabrier for Shakespeare's "Henry VIII." At one concert the entire programme, with the assistance of Mme. Gadski, will be devoted to selections from the Wagner music dramas.

The management of the New York Symphony Orchestra announces that the sale of seats to the public will open on Monday, October 22. Subscribers to last year's series may retain their seats by application to the secretary of the orchestra, at Carnegie Hall, before that date. New subscribers to either the Sunday afternoon or the Saturday evening series will have seats allotted to them in the order of application, as near as possible to the location desired.

S. Coleridge-Taylor will tour the United States and Canada during November and December. Mr. Coleridge-Taylor has appeared as guest-conductor with most of the principal orchestra and choral societies in England. The engagement is limited to twenty concerts.

Owing to the success of the Margulies Trio last season, Miss Adele Margulies announces three chamber music concerts at Mendelssohn Hall on the following evenings—November 22, January 15 and February 19, assisted by Leopold Lichtenberg and Leo Schulz.

Karl Grienauer announces his only 'cello recital this winter at Mendelssohn Hall Thursday evening, November 15, assisted by the Grienauer 'cello quartet.

Mme. Gracia Ricardo, an American soprano who has lived abroad for many years, principally in England, where she toured with many prominent concert artists, as well as singing in the leading festivals, has returned to this country and is to be heard in a song recital in Mendelssohn Hall on Thursday afternoon, November 1.

Maud Powell makes her first appearance for the season as soloist in the twenty-fifth anniversary concert of the United Singers of Brooklyn this afternoon. Dr. Carl Fique, who is director of the thirty combined German singing societies of Brooklyn, has invited Miss Powell to play the Vieuxtemps D minor concerto at this concert.

Returning from a brief tour as far West as Springfield, Ill., Sousa and his band will give a concert at the Hippodrome to-night. Novelties will be a suite from the Japanese ballet, "Yedda," and a comedy paraphrase, "Tearin' o' the Green." Soloists are Miss Ada Chambers, soprano, who will sing an aria from Gounod's "Queen of Sheba"; Miss Jeannette Powers, violinist, who will perform the Andante and Moto Perpetum by Reis, and Herbert L. Clarke, cornetist.

George Hamlin, the tenor, who is now in Berlin, has been engaged to sing the Bach Christmas Oratorio on December 21, with the Sing Akademie Chorus of that city. This chorus, which is one of the oldest now in existence, having been active before Mendelssohn's time, is under the direction of Professor Georg Schumann. Mr. Hamlin will return to America early in January, 1907.

STUDIO NOTES.

Susan Douglas Edson, voice teacher, at No. 138 West 56th street, is a representative of De La Grange, the well known French teacher, and teaches in accordance with the De La Grange method.

Ernst Berolzheimer, of No. 430 East 89th street, teaches singing and piano. Mr. Berolzheimer was graduated from the leading European conservatories.

With the object of later on forming a small amateur orchestral society, Greswold Long, violin teacher, is arranging to hold a class for the study of the violin upon the Sevcik method. The class is intended for beginners or those in the elementary stage. The names of those wishing to join should be sent to him, at No. 129 East 19th street.

Ferdinand and Herman Carri, directors of the New York Institute for Violin, Piano and Vocal Culture, have resumed their work of teaching at No. 230 East 62d street with a large number of pupils.

Mme. Torpadie has returned and is hard at work.