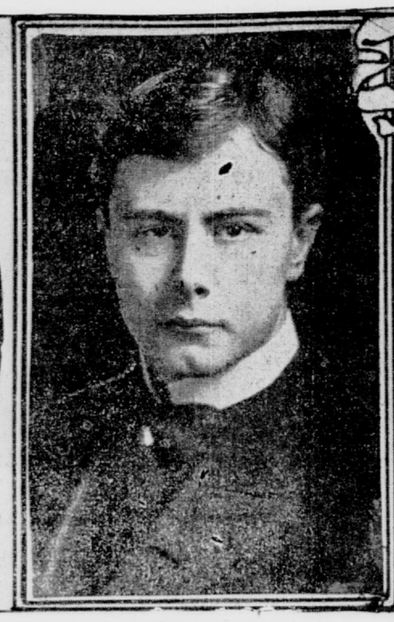
# TIMELY MUSICAL COMMENT

MARK HAMBOURG.
Pianist.



JOSEF HOFMANN.
At the age of twenty-seven.

SCENE FROM "THE MERRY WIDOW."
Ethel Jackson and Donald Brian at the New Amsterdam to-morrow.

JOSEF HOFMANN.
At the age of ten.

RICHARD BUHLIG.
Pianist.

## SEASON'S OFFERINGS.

### *Seventy-four Orchestral Concerts of the Highest Class Only One Feature.*

A glance at the professional observer's date book, so far as it has been made up for the season which is just beginning, is calculated to provoke curious questioning touching the manner in which the managers of New York's concert institutions estimate the capacity of the local public for musical enjoyment. Of the opera nothing need be said now, except that its appeal is less special than that made by music unaccompanied by other artistic factors, and that fashion, social ambition, curiosity and many other motives impel to its patronage, which are comparatively inoperative in the case of concerts given by orchestras, choral societies, chamber music organizations and the like. Moreover, thousands of transient visitors will feel that their visit to the metropolis will be incomplete without a glimpse of the operatic representations at the rival establishments, when scores will feel impelled to test the quality of our concerts. And so the wonder grows that the musical portion of New York's public should this season be appealed to to support sixteen concerts by the Philharmonic Society, twenty-eight by the Symphony Society, ten by the Boston Symphony Orchestra, six by the Russian Symphony Society, eight by the People's Symphony Society, three by Mr. Sam Franko's American Orchestra, devoted to the exploitation of old music, and three by the Volpe Orchestra—seventy-four concerts of orchestral music of the highest class, calling for a cultivated and refined taste, intelligent appreciation, a love for lofty things, true gentleness and a serious mind. This in the Borough of Manhattan alone, and this in addition to at least fifty concerts in which orchestras will discourse music of a lighter order, mixed with the singing of songs and performances upon solo instruments at the opera houses and theatres on Sunday nights, of at least twenty concerts of chamber music (which is the form of chaste nudity), of eight or ten choral concerts and of solo recitals as yet unnumbered. How shall all this be compassed? Truly, musical enjoyment doth "make the flesh it feeds on," for each season surpasses its predecessor, both in the extent of its offerings and the support which it receives.

Many columns will be required to set forth merely the titles of the musical works which are to be performed.

The promises of the opera managers will be received with pints, not grains, of salt. There is always much thundering in the index of the impresario's year book. A dozen novelties held up as an allurement to subscribers in September, a quarter of a dozen on the record of achievement in May, is an old rule. So there is nothing to be gained by speculations touching the operatic repertories. When much is offered something, and enough, will be found to fit every taste; and Mr. Conried and Mr. Hammerstein combined offer three hundred representations between November and May. The concert bodies are more specific in performance and more faithful in fulfilment. An announcement in the news columns of this journal last Sunday told of the new music which Dr. Muck has brought from Germany to mix with the standard works upon which the Boston Orchestra, like every organization of its kind, must rely. There are a few things that pique curiosity; but seasoned patrons of orchestral concerts are of all supporters of public entertainments the least curious about new products in this field. They have long since supped full of disappointments, and are always ready with a kindly greeting for the masterpieces that do not grow stale. Mr. Walter Damrosch (whose purposes with regard to the concerts of the New York Symphony Orchestra have also been proclaimed) has devised a scheme which is at once so comprehensive and so varied, extending far beyond the conventional orchestral field, that no doubt encouragement in generous measure will go out to him. The plans of the Philharmonic Society's sixty-sixth season are laid along lines for the most part consonant with the traditions of a society which can afford to remain indifferent to fluctuations of taste and the pursuit of new sensations. The majority of the pieces that have been set aside for performance long ago established their right to a place in the repertory of an institution whose highest mission, long and ably filled, has been to conserve the best. And so of symphonies we are promised Mozart's in D major, Beethoven's "Pastoral," Schubert's "Unfinished," Rubinstein's "Ocean," Saint-Saëns's in C minor and Dvorak's "From the New World." Other compositions familiar to the society's lists are Nicodé's Symphonic Variations, Strauss's "Don Juan," Goldmark's overture to "Prometheus," Weber's to "Der Freischütz," Mendelssohn's "Melusine" and "Fingal's Cave." New to the lists will be two symphonic poems, "The Sea," by Glazounow, and "The Sunken Bell," by Vladimir Metzel, a pupil of Mr. Safonoff, the conductor of the society; "Herod's Dream," the first part of Berlioz's sacred trilogy "The Childhood of Christ," and an "Easter" overture by Rimsky-Korsakow. Three out of the four novelties are by Russian composers, a fact which is due, doubtless, to the predilections of Mr. Safonoff. With six concerts devoted exclusively to Russian music by the Russian Symphony Society, it would not appear at all strange if New York were called on to listen to more music composed by subjects of the Czar this season than the people of St. Petersburg or Moscow, where the symphony programmes are more eclectic. When Mr. Frank Damrosch began his Concerts for Young People (following a device which Mr. Theodore Thomas tried in vain to popularize many years ago), his expressed purpose was simply to familiarize the little folks with music in the higher forms and of the better class. Last season he became more special and specific in his educational purposes and composed his programmes so as to show the influence of the dance upon the symphonic forms. The scheme proved attractive and is this year to be extended with the aim of illustrating the employment of folksong in artistic music. Taken in connection with Mr. Franko's concerts of orchestral music of the eighteenth century these entertainments are a liberal education in musical history, and that of the best sort.

The most interesting feature of the choral concerts will be the production of an oratorio entitled "The New Life" by Wolf-Ferrari by the Oratorio Society. The work has called out high praise from the lovers of serious music in Europe. Christmas and Lenten music of the beautiful à cappella school for which the Pope has broken a lance (but, it would seem, all in vain) will be heard at two concerts of the Musical Art Society.

Of the performances of virtuosi of all kinds it would be useless to speak in detail. The country will suffer a veritable invasion from Europe, especially of pianists—Paderewski, Hofmann, Bauer, Carreño, De Pachmann and others of lesser note will rap, slap, bang, thwack, fillip, caress and coddle the pianoforte till the most insatiate lover of Chopin and Liszt shall be willing to cry enough. And lest there be a moment of silence at Carnegie or Mendelssohn Hall the violinists will draw their bows by the hour and a host of concert singers will lift their voices in French, Italian, German and Russian songs, with occasionally a little English. But first most of them will go to Carnegie Hall to study the finest exemplification of their art at Mme. Sembrich's recital. And what Mme. Sembrich will do for the lovers and practitioners of song the Kneisel Quartet will do for the lovers and practitioners of chamber music. H. E. K.

## *JOSEPH HOFMANN.*

### *New York to Hear This Prodigy and Artist Again.*

Nineteen years and eleven months ago, on November 29, 1887, to be exact, the little lad Josef Hofmann, then between ten and eleven years old, sat down at a big pianoforte in the big Metropolitan Opera House and gave the people of New York something to talk about which kept their tongues wagging till the end of the season. In that season "Der Trompeter von Säkkingen," Spontini's "Ferdinand Cortez," Verdi's "Otello" and Wagner's "Siegfried" and Götterdämmerung" were produced for the first time in New York, but neither singly nor combinedly did they produce a tithe of the sensation caused by the little boy in knickerbockers. Seventeen times between November 29 and February 19 Josef played to audiences that crowded the vast room, and then of a sudden—but let the chronicler of that period tell the story as he wrote it then:

In Germany, Austria and France the boy was not worth $150 a concert to his manager. In England the love for sensation and the impulsive female heart worked a change; and the warmth of the approval of the American newspaper press, the downright merit of the lad and a flood of gratuitous advertising combined with the same qualities on the part of our public which made the English success to transform the precocious boy into one of the biggest money makers in the musical profession. To the cupidity aroused by this discovery the lad was sacrificed. Four or five concerts a week were given, distributed between New York, Boston, Brooklyn, Philadelphia and Baltimore, and, regardless of promises, new contracts were made here and in England for seasons to begin immediately on the expiration of the first contract. In one sense the treatment of the boy was of no concern to the public, but a matter between his father and his father's conscience. When charlatanry and fraud entered into his concerts, however, a different question was raised; and these elements were drawn in when the boy was paraded as a composer for orchestra and conductor. Finally, when the absurd excitement was at its height, the boy's father suddenly withdrew him on the plea that his health had become impaired. This was on February 19, and a month later the elder Hofmann, having successfully evaded Mr. Abbey's efforts to get an injunction for breach of contract, returned with his family to Europe, leaving the conviction in the minds of the American people that one of the several offers made by wealthy men to pay for the boy's education, provided he ceased giving public performances, had secretly been accepted. Thus fittingly ended the most sensational chapter in the story of the concert season of 1887-'88.

The use of the harsh terms "charlatanry" and "fraud" was occasioned by the circumstance that at the twelfth concert, on January 21, 1888, the programme contained one number which was announced thus: "'Polonaise Americaine,' composed, scored for orchestra and conducted by Josef Hofmann." The Tribune's music reviewer, having spent some time with the lad at his apartments only a short time before, had convinced himself that he could scarcely read a simple melody, knew nothing about the laws of composition or rules of form, but had learned all of the pieces which he played by rote. The idea, therefore, that he could not only set down a Polonaise but score it for orchestra was preposterous.

That, however, is an unpleasant chapter in Josef Hofmann's history, and one for which he was in no wise responsible. Much pleasanter it is to turn back and read what the same chronicler had to say after the boy's first concert. Here it is:

Josef Hofmann is a wonderful child. The ripeness and maturity of his pianoforte playing, coupled with the perfection of his finger technic, fill the musician with amazement and tempt him strongly to declare the boy to be a genius. And so, perhaps, he is—a genius with a difference. Genius need not be so comprehensive as the sticklers in the use of the word would have us believe. We have not been convinced by what we have heard and seen that this prodigy is at all in the case of Mozart and Mendelssohn, with whose names his has thoughtlessly been associated. He is a genius of another sort: if the dreadful adjective be pardoned, he is a "pianistic" genius, such as Liszt was at his age, and Rubinstein. His improvisations show to the knowing that he ought not to be compared with Mozart, who when only as old as he had already composed sonatas, symphonies and concertos by the score, and who exhibited an instinctive knowledge of form full six years earlier; nor with Mendelssohn, who was no older than young Hofmann when he played Bach fugues and improvised by the hour for Goethe, and on one occasion completed the old poet's mystification by reading at sight autograph manuscripts by Mozart and Beethoven. The latter is scarcely ever numbered with the prodigies (or, as the Germans call them, "wonder-children") of music, and yet at Hofmann's age he composed fourteen variations on a march by Dressler, a two-voiced fugue and three pianoforte sonatas which have been printed. The feat which the Polish lad performs of taking the theme from a player and continuing it is one that all the prodigies on record have done, and, I believe, with much more striking results, for without wishing to detract from his ability as an improviser it ought to be said that the power which he displays in creating is not at all comparable with his power in reproducing. His genius lies in the direction of pianoforte playing, and it ought to be an interesting subject of study for physiologists as well as psychologists. Here is a child of ten years, with undeveloped mental faculties, with the emotional element of his nature absolutely quiescent, with immature physical outfit, who nevertheless performs feats on the keyboard which, from a, purely mechanical point of view, are bewildering. Josef is well born musically, but it would seem as if he had inherited not only the finer intuitions which enable him to invest his performances with some of the highest attributes but also the technical ability to give them expression. Like Liszt, he has a "piano hand"—not abnormally large, but with muscles, nerves and sinews adjusted to enable him to grasp chords and propel his fingers powerfully and independently. His touch is truly musical, and this all musicians know is something else than a mere product of imitation. No praise that the newspapers gave to the playing of young Hofmann was extravagant except that which found the same warmth of feeling and maturity of expression in it that mark the work of a ripe artist. As I have already observed, there can be no talk of real depth of feeling in such a case. But the taste of the lad is exquisite, his command of tone color amazing, his reposefulness of delivery would reflect credit on any older artist, his sense of symmetry is most delightful and his digital agility as great as that which the majority of pianoforte players attain after practising as many years as this little lad has lived.

Ten years and a month after he had been rescued from the hands of the public, his father and his managers Josef Hofmann returned to New York a finished and superb artist, and since then he has never been absent from our concert rooms long. Next Saturday afternoon he will give the first of his recitals for this year in Carnegie Hall, and his programme will consist of Beethoven's Sonata, op. 111; Mendelssohn's Scherzo in E minor, Schumann's Fantasia in C, Chopin's twenty-five preludes and Liszt's "Legende," "Liebestraum" and "Campanella." H. E. K.

## *IGNACE PADEREWSKI.*

### *Pianist's Seventh Visit to America Promises Well.*

Ignace Paderewski is reported to have sailed from Cherbourg last Friday on the steamship Kaiserin Auguste, Victoria, and consequently may be expected to arrive here next Saturday morning. There seems to be no reason for questioning his manager's statement that this, his seventh, visit to America promises to be the most successful from a financial point of view of any that he has yet undertaken. Eighty concerts have been booked for him, and the total number that he will give seems to depend largely upon himself alone. His season will last surely until May 1, and though he has made it a rule to play only three times a week, he will increase this number to five at least once when he accompanies the Boston Symphony Orchestra on its December visit to New York, Brooklyn, Philadelphia, Baltimore and Washington. The first half of the season will be spent east of the Mississippi River, but thereafter his itinerary will take him to the Pacific Coast. The additions to his old repertory which were announced in this paper last Sunday, have since then been increased by Beethoven's sonata in E flat, op. 27, No. 1. This work, like its companion piece, the so-called "Moonlight" sonata, is (as its composer said) quasi a fantasia. Its inclusion in Mr. Paderewski's list is calculated to pique curiosity, since it is not seen in a virtuoso's scheme once in a decade.

The writer's recollection of a quarter of a century of performances brings up only two performances of it by a pianist of great celebrity, and one of those was unannounced and wholly unexpected. At one of Dr. von Bülow's recitals in this country on his first visit, thirty years ago, he had set down the sonata in C sharp minor, the everlasting "Moonlight" aforesaid, as his opening number. But before beginning his programme he fell to preluding, and before he finished he had played, besides, his fugacious fancies, the cadenza from the E flat concerto of Beethoven and this sonata. More than a dozen years afterward the same great musician (who in his playing set an example that was never so much needed as it is now) played the sonata at one of his Beethoven recitals in the Broadway Theatre. It would be interesting to know what it was that turned Paderewski's attention to the work, which foregoes all the attributes beloved of those virtuosi who seek to amaze by their display of technical skill, but which has a most endearing charm for those who live in intimate association with pure music.

Of the other works which the public are to hear from Paderewski for the first time the greatest popular interest will be found in his own Sonata and his Variations and Fugue on an original theme. The latter composition was played by Mr. Stojowski at one of his recitals in Mendelssohn Hall last spring; the former has not yet been heard in public except from Mr. Paderewski in a few of his recent concerts in England. It has been in print, moreover, for only a few months, and from a study of the printed pages a few observations may be made here. It will please lovers of music qua music to know that the new work discloses that Mr. Paderewski has held his footing in the midst of the modern swirl, and in the Sonata pays his tribute to the grace and efficacy of those principles of beauty which were looked upon as valid and valuable when inspiration and reflection went hand in hand in the creation of musical works.

The Sonata shows a blending of the composer's respect for solidity and symmetry of structure, as well as his predilection for romantic expression and the splendid gamut of effects of which the pianoforte is capable. Balance of parts is maintained with the greatest care, and logical development of thematic material consistently pursued. The themes are clearly and plastically set forth and many of the approved prescriptions in respect of transitions and repetition obediently followed. The spirit of the modern pianoforte virtuoso pervades it, but brilliancy of utterance is placed in the service of musical thought. Reverence for the strict style is proclaimed in the last movement, which is largely devoted to fugal treatment of a theme derived from the fundamental melody of the first movement, but no more eloquently than a love for romantic freedom is published in the first and second movements, the latter of which is a peculiarly tender and moving piece in the romance style.

No doubt there will be some wondering at the key which prevails in the Sonata—that of E-flat minor, which is also the key of the Variations and Fugue. It is not a common key, and the composer's obvious fondness for it invites to speculation. It would be interesting to have an utterance from him on the matter, for the subject of key-relationship is a much controverted one and one wholly determined by personal equation. That there is a difference in what may be called the psychology of the keys is quite as persistently asserted by composers and performers as it is denied by many theoreticians, especially those who follow the teachings of Moritz Hauptmann. The choice of keys by composers is certainly not a matter of haphazard, nor are the distinctions which arise from differences in mechanical tone-production (the use of open strings on instruments of the viol family, the difference in leverage between the black and white keys of the pianoforte, etc.) the chief determining factors. Beethoven surely indicated a feeling for the psychology of keys when in his sketches for the violoncello sonata he wrote "B major, the black key," and again when, in a conversation with Rochlitz, he said that he admired Klopstock and read him much during his walks in the country, but did not always understand him, adding: "He begins too low, always maestoso, always in D-flat. But he is grand; he elevates the soul, and if I do not altogether comprehend him I divine him pretty nearly." In his scheme setting forth the characteristics of the different keys (for string instruments) Berlioz says that E-flat minor, Mr. Paderewski's key, is "very vague and very melancholy." Beethoven used the key not oftener than twice in sections of his pianoforte sonatas, but Chopin wrote five of his compositions in it. These remote keys seem to have come into favor with the growth of romanticism in music.

H. E. K.

## ANNOUNCEMENTS.

Richard Buhlig, who is to give concerts in America this season under the management of Ernest Urchs, was born in Chicago on December 21, 1880. His early pianoforte education was desultory, but in his twelfth year he showed so strong a musical inclination that his parents sent him to August Hyllested, then resident in Chicago. Later, when Hyllested returned to Europe, young Buhlig was taken in hand by Margaret Cameron, who had just come from Leschetizky. Buhlig remained with her until his seventeenth year, when she sent him to Vienna to study with Leschetizky. He remained with that master for four years. After a six months' holiday in England he went to Berlin, where he remained quietly in study until the autumn of 1901, when he made his debut, playing for his first programme Schubert's B minor Sonata, Schumann's Fantasia and the twenty-four preludes of Chopin. His debut was most successful. Then he gave another year to study, which was followed by a tour of Germany. In the autumn of 1904 he appeared in Berlin with the Philharmonic Orchestra, playing both of the Brahms concertos, and was at once declared to rank among the great pianists of the day. In the autumn of 1905 he made his London debut with Henry J. Woods's Queen's Hall Orchestra, again presenting both of the Brahms concertos, with the "Tragic" overture as an orchestral interlude. His success was so great that at a series of four recitals which followed, one week apart, many were turned away from the doors. Mr. Buhlig has repeated his successful recital series in London in the two seasons just passed. Meanwhile he has made further tours in France and Germany. On the eve of his departure for New York he will again show London a piano feat, as he is announced to play the Schumann Concerto, the Liszt A major Concerto, César Franck's "Variations" and the Liszt "Rhapsodie Espagnol," with the Queen's Hall Orchestra, all in one afternoon. Mr. Buhlig will be introduced to the New York public in a recital series on afternoons of November 9, 16 and 23.

The Kneisel Quartet, recruited by Julius Röntgen, violin, and Willem Willeke, violoncello, will give six concerts of chamber music in Mendelssohn Hall on the evenings of December 3, January 7, February 4, March 10, April 7 and April 14. Mme. Olga Samaroff, Miss Katharine Goodson, Harold Bauer, Rudolph Ganz, Sigismund Stojowski and Arthur Whiting will play the pianoforte at the concerts. Among the additions to Mr. Kneisel's old repertory are to be noted a quartet for pianoforte and strings by Léon Boellmann and a quintet for three violins, viola and violoncello by Charles M. Loeffler.

Mr. Sam Franko announces three concerts of old music in Mendelssohn Hall on November 27, January 15 and March 4. His circular says very justly and pertinently:

Upon examining the records of past musical seasons certain events display themselves conspicuously; not the brilliancy of an individual artist nor even novelties in composition mark epochs in musical history, but rather the unbroken series of interpretations of the classics are the standards by which we measure our musical development. The really important part of a musical season is its orchestral concerts.

By the annual repetition of sixteenth-eighteenth century music in the artistic setting conceived by its composers Mr. Franko has done much to deepen interest and inspire study in the work of the forerunners of the great modern composers. That this early writing is entertaining as well as instructive has been attested by the popularity in the last seven years of these concerts of old music.

The Volpe Symphony Orchestra is to be heard in Carnegie Hall Thursday evenings, November 21, January 23 and March 26. The solo performers are to be Jean Gerardy, 'cello; Jeanne Jomelli, soprano; Marie Herites, violin, and Rudolph Ganz, pianoforte. The programmes include Beethoven's Symphony No. 7, Schumann's Symphony No. 4, Tschaikowski's Symphony No. 6 ("Pathétique") and overture "Romeo and Juliet," Liszt's Symphonic poem "Mazeppa," Berlioz's overture "Carnaval Romain," Charpentier's "Impressions d'Italie" and MacDowell's "Indian" suite.

Fritz Kreisler will sail for America on the steamer Kaiser Wilhelm II. leaving London October 23, and will make his first appearance with the New York Symphony Orchestra under the direction of Walter Damrosch on November 1 and 2.

Campanari has been selected by the New York Oratorio Society to sing the barytone part in Ferrar's new work, "Nuova Vita" ("New Life"), to be produced in this city at Carnegie Hall on December 4.

On November 14 Theodore Van Yorx will give a recital of songs by the young German composer Eugene Halle at Mendelssohn Hall.

Beginning next Sunday, Victor Herbert and his orchestra will give a series of popular Sunday night concerts in the Broadway Theatre. Miss Blanche Duffield will sing at the first concert.

Myron Whitney, jr., will give a song recital in Mendelssohn Hall on the afternoon of Monday, November 11, his programme including songs by Beethoven, Handel, Franck, Debussy, Widor, Ravel, Schilling, Parker and Mrs. Beach.

The American Guild of Organists has arranged a series of free organ recitals to be given on successive Mondays, beginning November 11, by W. C. Carl, Frank Wright, Warren R. Hedden, Clifford Demarest, Gottfried Federlein, H. Brooks Day, R. G. Weigester, Frank L. Sealy, Mrs. Gertrude E. McKellar, S. L. Elmer, Albert R. Norton and J. Warren Andrews. The recitals will take place in the churches in which these organists play in Manhattan and Brooklyn boroughs.

"The Holy City," the first of four oratorios to be offered on Sunday afternoons at Carnegie Hall, under the auspices of the West Side Young Men's Christian Association, will be given, beginning at 3 o'clock, on Sunday, October 27. The oratorios will be performed by the New York Festival Chorus of three hundred voices and an orchestra of forty-five musicians, under the direction of Tali Esen Morgan, conductor of the Ocean Grove festivals. The solo singers for "The Holy City" will be Mrs. Beatrice Fine, Perry McBride, Percy Hemus and William Rogers. Admission to the body of the house is for men only, and is free. Men and women also who desire to contribute $1 or more to meet the unusual expenses will be given reserved seats in the boxes. The other oratorios to be given are "The Messiah," the Sunday before Christmas; "Stabat Mater" and Julian Edwards's "The Redeemer," April 29, at the Easter season.

David Bispham will give three song recitals at Mendelssohn Hall on Thursday afternoons, November 7, 14 and 21.

Arnold Foldesy, a young Hungarian 'cellist, is to make his first appearance in America at Mendelssohn Hall on the afternoon of Tuesday, November 5, under the direction of Loudon Charlton. An American tour will follow his metropolitan appearance.

Rudolph Ganz, pianist, whose playing has attracted wide attention in the last few years, is to give a pianoforte recital at Mendelssohn Hall on Friday afternoon, November 8. Mr. Ganz has recently returned from Berlin, where he played nine concertos in the summer with the Philharmonic Orchestra, under the batons of Vincent d'Indy, Emil Paur and Ferruccio Busoni. In this country Mr. Ganz has played with the Boston, Pittsburg, Chicago and New York symphony orchestras and has made several recital tours. His appearance in New York with the New York Symphony under Weingartner is especially remembered, the conductor taking the unusual course of making the pianist repeat the last movement of the Liszt Concerto. Mr. Ganz's Mendelssohn Hall appearance is announced as his only New York recital this season.

Mme. Marcella Sembrich will give her annual New York recital on Tuesday afternoon, November 12, at Carnegie Hall. This appearance of the famous prima donna has become so well established as one of the important events of each musical season that little beyond the announcement is needed to arouse general interest. She will be assisted at the piano by Isidore Luckstone.

The tenth season of the Symphony Concerts for Young People is announced. Six concerts will be given, under the direction of Frank Damrosch, in Carnegie Hall, at 2:30 o'clock on Saturday afternoons, November 16, December 21, January 18, February 8, February 29 and March 28. The success of these concerts last season, when the programmes were based upon the exposition and development of the dance as found in symphonic music, has encouraged the director to arrange a similar series for the coming season, whose central idea shall be the influence of the folk song upon symphonic music. It is the intention to present the folk song of different nationalities in its natural condition, the songs to be sung and played by artists engaged for this purpose. These or similar folk songs will then be presented in the forms in which they have been employed in orchestral work, and finally there will be performed symphonic compositions which, while not containing actual folk songs as thematic material, yet show the influence of the folk song in their themes.

The directors of the Musical Art Society announce that two concerts will be given in Carnegie Hall on Thursday evenings, December 19 and March 12, at 8:30 o'clock. In compliance with requests made by many of the subscribers of the Musical Art Society, the programmes of this season will contain a number of the works that proved most interesting during past years. The most important works will be the "Missa Papæ Marcelli" and the "Stabat Mater" by Palestrina.

Franz Lehar's operetta, "The Merry Widow," which has been favorably received by music lovers abroad, will have its first performance in New York to-morrow night at the New Amsterdam Theatre, and under the auspices of Henry W. Savage, a manager who aims to give the public from time to time something above the jingling mixture of so-called musical comedies of the abbreviated-skirt variety.

Trial performances have been given for the last four weeks in Buffalo, Philadelphia, Syracuse and Rochester. Because of the combined vocal and dramatic talent required to interpret this composition Mr. Savage had some difficulty in getting a competent company. The principals in the cast are Miss Ethel Jackson, Mr. Donald Brian, Mr. R. E. Graham, Miss Lois Ewell, Mr. William C. Weedon, Mr. Walter C. Wilson, Mr. Charles Meekins, Mr. Harry Hyde, Miss Margaret Dalrymple, Mr. F. J. McCarthy, Miss Frances Cameron, Mr. Fred Frear, Miss Blanche Rice, Mr. Harry Meyers, Mr. Ralph Whiting, Mr. Gerald Lane, Mr. Nicholas Szabo, Miss Eva Bennett, Miss Aurora Piatt, Miss Pauline Winters, Miss Marion Armstrong, Miss Jean Ward, Miss Clara Tichenor, Miss Portia Belma and Miss Sophie Witt.

In addition the organization includes an ensemble which has already been named the "blue ribbon beauty chorus," and an orchestra of Hungarian musicians, who appear in the Maxim scene in the course of the third act.

## STUDIO NOTES.

The ninth season of the Gullmant Organ School, under the direction of William C. Carl, was opened Tuesday morning with the largest enrolment since its foundation. The lecture course was opened Thursday afternoon by C. Waring Stebbins, the well known exponent of the Sbriglia method, on "The Voice." The lecture was largely attended.

Agnes Sumner Geer, teacher of elocution, also prepares pupils for stage and concert work. She entertained for the New Yorkers' Club last Sunday night at the Hotel Astor, and on Tuesday afternoon for the Ladies' Borough Improvement Association at Caldwell, N. J. Miss Geer has removed to her new studio at No. 131 East 16th street.

Theodore Van Yorx, the tenor, will give a recital at Mendelssohn Hall, on November 14, devoting his programme to the compositions of Eugene Halle, a German composer.

Christian Kriens, violinist, formerly first violin of the Conried Opera Company, and Mrs. Eleanor Foster Kriens, pianist, pupil of Joseffy and Scharwenka, are organizing classes and giving private lessons on violin and piano at their studio, No. 1 Manhattan avenue.

Mme. Soder-Hueck, who recently arrived in New York and opened a vocal studio at No. 108 East 25th street, has her time partly filled. Several of her pupils are studying and coaching for professional work. The young singers speak well of Mme. Soder-Hueck's Garcia methods, which, it is claimed, in a short time gives the voice a flutelike tone and growing beauty, besides developing and enlarging the upper as well as the lower register.

It is said that Leschetizky, Godowsky, Anton Saar, Brull and others have spoken highly of Eugenio Pirani's book, "The High School of Piano Playing." Mr. Pirani, who returned from Europe last week, has opened a studio at No. 31 Madison avenue.

Mme. L. Cappiani, first vice-president of the Women's Philharmonic Society, has returned from her villa in Switzerland and opened a private studio in her residence, No. 156 West 80th street. During her trip to Switzerland Mme. Cappiani was accompanied by seven of her pupils for the purpose of taking a supplementary course from her in vocal art.

Dr. Gerrit Smith begins teaching at his studio residence, No. 19 East 41st street, on October 21. While Dr. Smith's work at the South Church, the Union Seminary and the Master School of Music occupies much of his attention, still he finds time for organ pupils and for theory and piano classes. The "Holy City" will be given with a choir of fifty voices at the South Church on Sunday, October 27, and on October 24 Dr. Smith will play at the Phelps-Stokes wedding at Noroton, Conn.

F. W. Riesberg has completed the reorganization of the choir of Central Baptist Church, which now numbers twenty-four selected voices. A tenor, a native of Japan, is one of the singers. Notwithstanding his teaching hours are well filled, Mr. Riesberg has resumed his duties as secretary of the Manuscript Society, which has recently had a large accession of members.

Harold Heister Jacobs, of No. 338 Greene avenue, Brooklyn, is receiving applications for membership in his History Club classes. These classes have been popular in the past, as Mr. Jacobs has endeavored to make them of interest to both students and lovers of music. The enrolment fee is small.

Elizabeth K. Patterson will shortly give a demonstration of the Fletcher method for children at her studio, No. 14 West 84th street. Miss Patterson announces a recital to take place at her studio the week following Thanksgiving for the benefit of the Free Industrial School for Crippled Children, of which Mrs. Arthur Elliot Fish is president.

Edward Bromberg has resumed vocal instruction at his studios in Carnegie Hall and No. 138 West 91st street. Mr. Bromberg announces free voice examination and circular on application.

Winifred Allen, of No. 136 Fifth avenue, is making a specialty of poems of childhood, including those of Eugene Field and James Whitcomb Riley. Her studio days are Mondays and Thursdays.

Alexius H. Bass, concert singer and vocal teacher, whose studio is at No. 127 West 64th street, will sing before the Brooklyn Germania Club on the evening of October 26.

Charles E. Heinline, teacher of guitar, mandolin and banjo, has opened a studio at No. 126 West 49th street. Mr. Heinline's Brooklyn studio is in the Young Men's Christian Association Building, No. 357 9th street.

The directors of the Master School of Music, at No. 108 Montague street, Brooklyn, have been empowered to offer two competitive scholarships for men—a tenor and bass or barytone.

Arthur Philips, barytone and teacher, has some good voices in his studio this year and his time is nearly filled. Grace Clark Kohler, who is the soprano soloist at the West Central Presbyterian Church, West 42d street, gives a recital in Rochester on Wednesday, October 23. Mildred R. Traver, contralto, is booking a busy season under the management of Henry Wolfsohn. F. W. Smythe, tenor and Thomas Chalmers, barytone, have been engaged as soloists at the Church of the Ascension; Bertha Giles, soprano, has been engaged at the Bergen Baptist Church in Jersey City. Mr. Philips has many other conspicuous artists in his class at Carnegie Hall.

Claude H. Warford has returned from Europe and will resume teaching at his studio, No. 39 West 20th street, this week. Among other novelties, Mr. Warford has brought home a Chinese scene, music by a modern French composer, which his pupils will present this season.

Louis Arthur Russell, director of the Normal Institute of Music, Carnegie Hall, has arranged for the opening of a musical culture class on Tuesday evenings at 6:30 o'clock, at the institute. The sessions will be especially planned for the development of sight reading, analytical harmony and general musicianship among professional students, both vocal and instrumental. The classes will be open to the public and to regular students of the institute.

## IMAGINE THE EFFECT.

"I'll never forget," the retired actor was saying, "a little job the other members of the company put up on me when I was young and green. One evening while we were playing in Minneapolis a fellow came rushing in behind the scenes and handed the old man a scrap of paper with something hastily scrawled on it. The old man glanced it over and passed it to me.

"'You're the only one in citizen's costume,' he said. 'You'll have to go before the curtain and read this.'

"I took it, stepped out in front, and said:

"'I am requested to ask if there is a man of the name of Olson in the audience. His house is on fire.'"

"What happened then?" asked one of the listeners.

## WITH LOSS OF INTEREST.

There is a police court magistrate of St. Louis who frequently evinces a pretty wit in dealing with fresh or facetious offenders.

To one vagrant brought before him not long ago his honor put the question, "What occupation?"

"Nothin' much at present," flippantly responded the prisoner; "just circulatin' 'round, judge."

"Retired from circulation for thirty days," dryly observed his honor to the clerk of the court.—Harper's Weekly.

## HIS BUSINESS.

A Boston lawyer who brought his wit from his native Dublin, while cross-examining the plaintiff in a divorce trial, brought forth the following:

"You wish to divorce this woman because she drinks?"

"Yes, sir."

"Do you drink yourself?"

"That's my business!" (angrily).

Whereupon the unmoved lawyer asked: "Have you any other business?"—Everybody's.