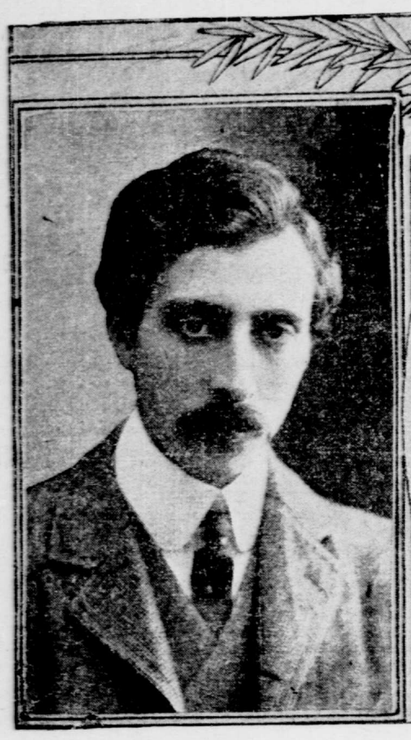
SOME OF THE PARTICIPANTS IN THIS WEEK'S MUSICAL OFFERINGS.



ERNEST SCHILLING.
Pianist who will play at the next concert of the Philharmonic Society.

SUZANNE ADAMS.
Formerly of the Metropolitan Opera Company. Now singing in vaudeville at the New York Theatre.
(Copyright by Aimé Dupont.)

MISS GERALDINE FARRAR.
In "Madame Butterfly," at the Metropolitan.
(Copyright by Aimé Dupont.)

MME. SEMBRICH.
In "The Barber of Seville," at the Metropolitan.
(Copyright by Aimé Dupont.)

MME. TERESA CARRENO.
Pianist who is engaged to play at the concert of the New York Symphony Society next Sunday.

GIUSEPPE CAMPANARI.
In "The Barber of Seville," at the Metropolitan.
(Copyright by Aimé Dupont.)

Timely Musical Comment.

Josef Hofmann's Benefactor Revealed as Alfred Corning Clark—New Bills at Each Opera House.

To the two chapters printed in this place on October 20 and November 10, concerning the prodigious talents of the boy Josef Hofmann, and how they were saved from threatened destruction two decades ago, it is now possible to add a third, and thereby to complete a remarkable history, in which the identity of one of the chief actors has until now remained hidden. When Casimir Hofmann, father of the ten-year-old pianist, took the boy back to Europe in March, 1888, leaving uncompleted a contract with the late Henry E. Abbey for eighty concerts in this country, it was generally understood that some rich American had come to the rescue with money to maintain the boy and his family for a term of years, until further study and a mode of life proper to childhood should give his talents and his physique a chance to ripen and mature. The part taken by the New York Society for the Prevention of Cruelty to Children in demonstrating the injury being wrought to the boy by his concert exploitation became known only when set forth in The Tribune a month ago. But the name of Hofmann's benefactor has been guarded so jealously that, although this man has been dead more than ten years, it is only now that justification is felt for revealing it.

The man who saved Josef Hofmann was Alfred Corning Clark, whose widow is now the wife of Bishop Potter.

Mr. Clark had already shown his keen desire to help persons of promising talents, musical or artistic. Before Hofmann's American pilgrimage gave the musical season of 1887-'88 an unexpected and sensational interest, Mr. Clark had already become known as a man of singularly warm and discerning sympathy and of proportionate liberality. More than a few gifted musicians, artists and business men now markedly successful, owe to him the opportunity to train and demonstrate their powers. It is credibly stated that even today there are numerous pensioners on Mr. Clark's bounty, for he was not a man to leave to chance or to others the carrying out on a substantial basis of the kindly plans he was constantly forming. Although preferring personal gifts to institutional philanthropy, Mr. Clark's Mendelssohn Hall enterprise, as originally projected, bade fair to become a monument of the latter form of generosity.

It is not surprising, therefore, to learn now Mr. Clark's part in the Hofmann rescue of a score of years ago. The sum which Mr. Clark agreed to settle upon the boy and his family until Josef should be adjudged mature enough to return to the concert stage without harmful consequences is stated unofficially to have been $20,000, paid in regular instalments. Mr. Clark kept watch of the lad's progress during his years of study under Rubinstein, but he died some time before the youth's successful return to the American concert stage.

Now that Mr. Clark and Mr. Abbey have both passed on, and the bitterness aroused by the abrogation of the latter's contract has long since been forgotten, it can do no harm thus to make known the disinterested action of Alfred Corning Clark, which has amply fulfilled its object and must remain a source of additional respect and admiration for his memory.

THE WEEK'S OPERAS.

AT THE METROPOLITAN.

Even with a company so large as his, Mr. Conried is not often enabled to arrange a list of singers so exactly fitted to the special requirements of a projected performance as he has promised for next Thursday evening at the Metropolitan Opera House. In Rossini's "Il Barbiere di Siviglia," then to be sung for the first time in two years at this house, the Rosina will be Mme. Sembrich, the Count Almaviva Mr. Bonci and the Figaro Mr. Campanari, while the Don Basilio will be Mr. Chaliapine. Regarding the last named singer there will be pleasurable curiosity touching his personation of the black robed music teacher. As to the others, there can be only eager and confident anticipation of rare enjoyment on the part of all who appreciate the proper rendering of Rossini's sparkling music and of the comedy that it enforces and illustrates. Others in the cast next Thursday will be Mme. Gilerd as Berta and Mr. Barocchi as Dr. Bartolo. Mr. Ferrari will conduct.

The other new bill of next week at the Metropolitan will be Puccini's "Madama Butterfly," with this cast, which will not differ from the one of last season:

Cio-Cio-San	Mme. Farrar
Suzuki	Mme. Jacoby
Kate Pinkerton	Mme. Lawrence
La Madre	Mme. Wochning
La Cugina	Mme. Vail
La Zia	Mme. Moran
B. F. Pinkerton	M. Caruso
Sharpless	M. Scotti
Goro	M. Reiss
Yamadori	M. Dufriche
Lo Zio Bonzo	M. Mühlmann
Yakuside	M. Barocchi
Il Commissario Imperiale	M. Bégué
L'Ufficiale del Registro	M. Navarini

Conductor, Rodolfo Ferrari.

The other operas of the week will be Boito's "Mefistofele" on Monday evening, Mascagni's "Iris" on Wednesday evening and Wagner's "Der Fliegende Holländer" on Friday evening. Puccini's "La Bohème" will be the bill at the popular performance on Saturday evening, with Mmes. Sembrich and Dereyne and Messrs. Bonci, Sturaciari and Journet in the leading roles.

AT THE MANHATTAN.

Two short and tense modern operas will make up a double bill on Monday evening and at the Saturday matinee at the Manhattan Opera House this week. The first will be Massenet's "La Navarraise," revived last April for Mme. Calvé, and now to have as Anita, its heroine, Miss Gerville-Reache. Dalmores will again be Araquil, sergeant of the Spanish loyal regiment of Biscay, while Gilibert will be Remigio, his father, and Arimondi will be General Garrido. MM. Crabbé and Gianoli-Galletti will complete the cast. "La Navarraise" will be followed by "Pagliacci," in which MM. Bassi and Sammarco, the young tenor and barytone, respectively, will return to the Manhattan for their first appearance this season. The "Pagliacci" cast will be as follows:

Nedda	Mlle. Zeppilli
Canio	M. Bassi
Tonio	M. Sammarco
Sylvio	M. Crabbe
Arlequino	M. Venturini

Mr. Campanini will conduct both the foregoing operas.

The revival of Verdi's "Ernani," postponed on account of Mr. Albani's illness, will take place on Wednesday, with Mr. Bassi in the title part, in Albani's stead. This will be the cast:

Elvira	Mme. Giannina Russ
Ernani	M. Bassi
Don Carlos	M. Ancona
Don Ruy Gomez de Silva	M. Arimondi
Don Ricardo	M. Venturini
Iago	M. Reschiglian
Giovanna	Mme. Zaccaria

Conductor, Mr. Parelli

"Thais" will be repeated at the Friday evening performance, with Miss Mary Garden, Renaud and Dalmores in the cast and Mr. Campanini conducting.

M. Zenatello will sing "Faust" in Italian at the popular price Saturday night performance, with Miss Zeppilli as Marguerite and Mr. Didur as Mephistopheles. Mr. Campanini will direct.

WITH THE ORCHESTRAS

The opening number at the concerts to be given by the Philharmonic Society next Friday afternoon and Saturday evening at Carnegie Hall will be the second part of Berlioz's sacred trilogy, "The Childhood of Christ," called "The Flight Into Egypt." It was on the manuscript of this work, performed first at the Salle Herz on December 10, 1854, that the composer wrote "attributed to Pierre Ducré, an imaginary chapelmaster." Berlioz has left an interesting account of the incidents that led him to use this fantastic designation. One evening he was at the house of friends who were playing whist, a diversion against which he had always protected himself by refusing to learn one card from another. At the request of his host, who desired some of his music in autograph, the composer occupied his time while the others went on with their game in writing an andantino in four parts for the organ. Words then suggested themselves to him, and the whole later became the chorus of the shepherds at Bethlehem bidding farewell to Jesus at his departure for Egypt. The game was interrupted while Berlioz played the music for his friends, among whom was the architect Duc. They pronounced both text and music distinctly mediæval in character.

Berlioz declared that he would attribute the music to Duc, who protested against such an honor, especially as his friends knew he had never composed a note. Then Berlioz selected Ducré as a name most resembling that of his friend. It happened that a month later the composer was to conduct a concert at which a chorus was needed. He thought of the music of the shepherds of Bethlehem. The singers were struck with its mediæval character, and to carry out his joke Berlioz told them that the music, written on parchment in old notation extremely difficult to decipher, had been found in a walled up closet of the Sainte Chapelle and was the work of Pierre Ducré, chapelmaster there in 1679. Critics were skeptical of this origin of the music after its first performance, but Berlioz continued to attribute it to an imaginary chapelmaster.

Ernest Schelling, the American pianist, will play Chopin's concerto in F minor, using the version made about 1894 by Richard Burmeister. The concert will close with Scriabine's symphony in E major. The Philharmonic Society's first performance of this work by the talented Russian composer derives particular interest from the fact that Mr. Safonoff was one of Scriabine's teachers and conducted the symphony for him here last winter. The vocal soloists will be Daniel Beddoe and Rosemarie Campbell. The Bach Choir of Montclair, under the direction of Frank Taft, will sing the choruses in the Berlioz number and in the finale of the symphony.

The Russian Symphony Society will return from its successful tour in the Middle West, under Modest Altschuler's direction, a few days before its second subscription concert at Carnegie Hall, which will take place on Thursday evening, December 12. The soloist for this concert, Professor Alfred von Glehn, the 'cellist, is bound for this country on the steamship Amerika, having obtained a short leave of absence from the Moscow Conservatory. Professor von Glehn will play Tschaikowsky's Theme and Variations, a Cantabile by Cesar Cui and Davidow's "Am Springbrunnen."

The three orchestral numbers will all be new here, and will comprise a symphonic poem, "Korsholm," by Jaernefelt; a suite by Ilyinsky, entitled "Nur and Anitra," and the late Anton Arensky's first symphony. Arensky was regarded up to his death a few years ago as one of the most vigorous of Russian creative musicians. This was especially true of his youthful days, before his career was clouded by misfortunes following a marriage which his friends deplored. His ambition may be gauged by the fact that his Opus 2 was a pianoforte concerto and his Opus 4 was the symphony to be played next Thursday by Mr. Altschuler and the Russian Symphony Society. A second symphony is in existence in manuscript, composed shortly before Arensky's death.

Like several of the Neo-Russian school of composers, Arensky showed a decided leaning toward classicism. This first symphony in B minor, however, has a prominent feature probably suggested not by a classic model, but by the example of Schumann and Berlioz. This feature is the recurrence at frequent intervals in the first and second movements of a "fixed idea" or theme which first appears in the slow introduction. It seems intended to voice a warning or menace, breaking in upon happier utterances with a rude insistence, yet so contrived as not to check unduly the flow of the music. This fixed idea, which undergoes no development, is first proclaimed by 'cellos and basses, and afterward by various instruments of the lower register, and it never loses its threatening character.

The first movement proper is an allegro, opening with a violin theme of deft design and classic contour, though its mood is Russian. Lyricism marks the second theme, and the movement ends with a brilliant coda, in which the brass choir sounds the fixed idea. A pastoral character distinguishes the slow movement, which is in turn interrupted by the recurrent opening phrase. The scherzo is in 5-4 time, of which elusive tempo Arensky was the first Russian composer to make systematic study and use—this work antedates by several years Tschaikowsky's "Pathetic" symphony, whose 5-4 movement is the most conspicuous example of this peculiar rhythm. The final division of Arensky's symphony is marked allegro giacoso, and its mood (not its value) has been compared to that of Schubert in his gay moments, or even to some of Beethoven's early works.

The suite, "Nur and Anitra," Opus 13, by Alexander Ilyinsky, who is professor of harmony in the Moscow Conservatory, is based on a story of Arabian Nights flavor. Ilyinsky's suite has eight parts, of which Mr. Altschuler will play five. These are a revery for strings ("Temptation"); a "Gnome Dance," with delicate orchestration, against which runs a heavy melody, with unexpected flat seventh; a berceuse, which is widely popular here and in Europe, as arranged for piano or for violin; the "Fairy Dance," a fantastic waltz, and final "Orgy."

The other novelty for the concert of December 12 will be a symphonic poem, "Korsholm," by the Finnish composer Armas Jaernefelt. Korsholm is that place on the Gulf of Bothnia where the first Swedish missionaries landed in Finland. The Finns had worshipped heathen gods but the Swedes forced them at the point of the sword to accept Christianity. Scorn by the conquered race of this compulsory religion gradually gave place to admiration of its teaching, and next to a brotherhood with the Swedes and a devotion to Swedish history and ideals. Jaernefelt's grave opening theme, sounded by the horns, suggests the original character of the Finns. The Swedes' landing is denoted by a roll of drums, and a martial theme runs through the fight that follows. An argumentative theme of recitative character is heard at intervals, and the Christian faith is typified by snatches of the old Protestant chorale "Ein' feste Burg," used much as Meyerbeer employed it in his opera, "The Huguenots." As the Finns acquiesce, a march melody is heard, and the symphonic poem ends with "Ein' feste Burg" triumphantly proclaimed.

Assuming that there will be no legal difficulties in the way of giving the customary Sunday afternoon concert at Carnegie Hall, Walter Damrosch and the New York Symphony Society announce Mme. Teresa Carreno as soloist, in the Tschaikowsky pianoforte concerto, this being the Venezuelan pianist's first appearance here in a number of years. There will be two orchestral numbers to complete the programme of the Sunday concert—the "Symphonie Fantastique" of Berlioz and a work new to this country, a "Symphonic Fantasia," by Henry Hadley, one of the younger American composers, born in Massachusetts, but now second conductor at the opera in Frankfort, Germany.

GENEROUS RESTITUTION.

In one of the Northwestern states they like nothing better than to tell how a few years ago there came to that section a Boston newspaper man whose mission it was to "write up" lynching in that quarter, although it appeared that there had not been an illegal execution in the state for a long time. The natives took the questions of the Eastern scribe in good part, and even "jollied" him into believing that for downright lawlessness the community wherein he was for the moment sojourning was about the most conspicuous portion of the United States.

"Don't you ever make a mistake in these lynchings?" guilelessly asked the Bostonian. "That is, don't you ever lynch the wrong man?"

"That happened once," put in some one, "but we tried to do the square thing by the widow."

"Indeed!"

"Yes; we appointed a committee to inform her that the joke was on us, and we gave her the choice of the crowd for her second husband."—Lippincott's.

THE WEEKLY MUSICAL CALENDAR.

MONDAY.

Metropolitan Opera House, 8 p. m.—Italian opera, "Mefistofele." Manhattan Opera House, 8 p. m.—French and Italian opera, "La Navarraise" and "Pagliacci." Blaney's Lincoln Square Theatre, 8 p. m.—Opera in English, "Fra Diavolo." Mendelssohn Hall, 3 p. m.—Song recital by Miss Annie Roberts. Church of the Resurrection, 8:15 p. m.—Free organ recital by Gottfried Federlein.

TUESDAY.

Lyceum Theatre, 3 p. m.—Lecture by Walter Damrosch on "Pélléas et Mélisande." Mendelssohn Hall, 3 p. m.—Song recital by Mr. and Mrs. William James Baird; 8:30 p. m., private concert of the Mendelssohn Glee Club. Carnegie Hall, 8:30 p. m.—Concert of the Banks Glee Club.

WEDNESDAY.

Manhattan Opera House, 8 p. m.—Italian opera, "Ernani." Metropolitan Opera House, 8 p. m.—Italian opera, "Iris." Mendelssohn Hall, 3 p. m.—Recital of pianoforte and harpsichord music by Mr. Arthur Whiting; 8:15 p. m., pianoforte recital by Raphael Navas.

THURSDAY.

Carnegie Hall, 8:15 p. m.—Concert of the Russian Symphony Society. Metropolitan Opera House, 8 p. m.—Italian opera, "Il Barbiere di Siviglia." Mendelssohn Hall, 3 p. m.—Song recital by Herbert Witherspoon; 8:15 p. m., pianoforte recital by Augusta Cottlow.

FRIDAY.

Carnegie Hall, 2:30 p. m.—Concert of the New York Philharmonic Society. Metropolitan Opera House, 8 p. m.—German opera, "Der fliegende Holländer." Manhattan Opera House, 8 p. m.—French opera, "Thais." Hall of Cooper Union, 8:15 p. m.—Concert of chamber music by the People's Symphony Society Auxiliary. Mendelssohn Hall, 3 p. m.—Concert of music for flute by Miss de Forest Anderson; 8:15 p. m., recital of French songs by Paul Dufault. Association Hall, Brooklyn, 8:15 p. m.—Lecture by John C. Griggs on "The Modern Tendencies of Edward Elgar."

SATURDAY.

Metropolitan Opera House, 2 p. m.—Italian opera, "Madama Butterfly"; 8 p. m., Italian opera "La Bohème." Manhattan Opera House, 2 p. m.—French and Italian opera, "La Navarraise" and "Pagliacci"; 8 p. m., opera in Italian, "Faust." Carnegie Hall, 8:15 p. m.—Concert of the New York Philharmonic Society; 2:30 p. m., pianoforte recital by Paderewski. Baptist Temple, Brooklyn, 3 p. m.—Concert of the New York Symphony Society.

ARTHUR WHITING.
He will give a recital of pianoforte music on Wednesday afternoon.

ALFRED VON GLEHN.
Violoncellist who will play at the concert of the Russian Symphony Society next Thursday evening.

RECITALS.

Herbert Witherspoon, who has lately returned from a successful concert tour abroad, will offer this interesting programme at his song recital on Thursday afternoon, December 12, at Mendelssohn Hall, assisted by Arthur Rosenstein, pianist, and John Cheshire, harpist:

Gute Nacht (from the cantata "Wer Weiss Wie Nah")	Bach
With Joy the Impatient Husbandman (from "Seasons")	Haydn
In Questa Tomba	Beethoven
Furibondo spira il vento ("Parthenope")	Handel
CLASSICAL AND MODERN SONGS IN GERMAN.	
Frühlingstraum	Schubert
Der Knabe mit dem Wunderhorn	Schumann
Wer Machte Dich so Krank?	Schumann
Alte Laute	Schumann
Verrath	Brahms
Im Spätbooth	Strauss
Nächtiges Wandern	Kaun
Auf Leisesten Sohlen	Kaun
MODERN FRENCH SONGS.	
Les Trois Chansons	Pierné
Les Trois Petits chats Blancs	Pierné
L'Adieux Supreme	Pierné
Le Filibustier	Georges
OLD AND NEW SONGS IN ENGLISH.	
Song for a Summer Twilight	Mack
Denholm Dean	Wienlowska
We All Love a Pretty Girl	Arne
The Pauper's Drive	Homer
IRISH SONGS, WITH HARP ACCOMPANIMENT.	
My Lagan Love, arranged by	Harty
Ma Cholleen Oge (in Gaelic)	Patterson
The Minstrel Boy, arranged by	Stanford

The last recital that Paderewski will give in New York, at least until late in the spring, will take place in Carnegie Hall on next Saturday afternoon, December 14, at 2:30 o'clock. Mr. Paderewski has prepared for this a new programme, which will be announced later. The week following this recital he plays in Brooklyn, Newark, Philadelphia and Boston, playing in the last named city on Saturday afternoon, December 21. He will spend the holidays in Boston, and after the first of the year starts for the West, and will not get into the East again until the middle of April. It is possible that he may give a recital in New York just before he sails, but that has not yet been decided.

Arthur Whiting will appear next Wednesday afternoon at Mendelssohn Hall as a player of the harpsichord, besides being heard in piano music. His programme will be as follows:

I.—FOR PIANO.

Novelette, F sharp minor, Op. 21, No. 8	Schumann
Sonata, E minor, Op. 90	Beethoven
I. Mit Lebhaftigkeit. II. Nicht zu geschwind.	

II.—FOR HARPSICHORD.

Gigue en Rondeau, E minor / Rigaudon, E minor	Rameau
Sonata, C minor / Menuetto, G major	Scarlatti
Sonata, F major	Scarlatti
English Suite, G minor	Bach

I. Prelude. II. Allemande. III. Sarabande. IV. Gavotte. V. Gigue.

III.—FOR PIANO.

Nocturne, C sharp minor, Op. 27, No. 1	Chopin
Intermezzo, A minor; Intermezzo, A major; Ballade, G minor; Op. 118	Brahms
Scherzo, E flat minor, Op. 4	Brahms

Rafael Navas will give a piano recital at Mendelssohn Hall on Wednesday evening, December 11, with the following programme:

Thème et Variations	Fauré
Sonata, Op. 28	Beethoven
Ballade, A flat	Chopin
Etude, G flat	Chopin
Mazurka, Op. 24, No. 4	Chopin
Nocturne, Op. 48, No. 1	Chopin
Polonaise, A flat	Chopin
Près de la Source (new)	Richard Strauss
Rêve (new)	V. d'Indy
Masques (new)	Debussy
Waldesrauschen	Liszt
Impromptu (A Mountain Brook) (new)	Cyril Scott
(a) Etude (b) Papillons (new)	Tecktonius
Campanella	Paganini-Liszt

Programme of a song recital to be given by Mr. Paul Dufault at Mendelssohn Hall next Friday evening:

Si vous croyez, "Chanson de Fortunio"	Offenbach
Aubade, "Le Roi d'Ys"	Lalo
Absence	Berlioz
Champs Paternels, "Joseph in Egypt"	Méhul
Impatience	J. P. Rameau
Pensée d'Automne	Massenet
Nuit d'Etè	G. Lavalle
Noël d'Irlande	A. Holmes
Le Baiser	G. Thomas
A Song of Autumn	Edward Elgar
The Wind at Dawn	Edward Elgar
Through the Long Days	Edward Elgar
The Poet's Life	Edward Elgar
Le Vallon	Charles Gounod
Je démande a l'oiseau	Rokoff
L'Etoile	Saint-Saëns
Trahison	Chaminade

Miss Anne Roberts will give a song recital Monday afternoon at Mendelssohn Hall, aided by Artur Argiewicz, violin, and Victor Harris, piano. This will be the programme:

Spiagge Amate	G. B. Pergolesi
Se Tu M'ami	G. B. Pergolesi
Quel Ruscelette	P. D. Paradise
Miss Roberts.	
Sonata, Devil's Trill	Tartini
Artur Argiewicz.	
As When the Dove Laments Her Love (Aria from "Acis and Galathea")	G. Händel
Willst Du Mein Herz Mir Schenken	Giovanpini
The Little Red Lark	Old Irish Air
It Was a Lover and His Lass	1900
Miss Roberts.	
Aus Meinen Grossen Schmerzen	R. Franz
Soldatenbraut	R. Schumann
Die Nachtigall	J. Brahms
The Sunrise Wakes the Lark to Sing	Arthur Whiting
In Haven	Edward Elgar
Morning Hyn	George Henschel
Miss Roberts.	
Chant Sans Paroles	Tschaikowsky
Le Cygne	Saint-Saëns
Hungarian Dance	J. Brahms
Artur Argiewicz.	
Dors Mon Enfant	R. Wagner
Psyche	Paladilhe
L'Heureux Vagabond	A. Bruneau
L'Abeille	Ch. Widor
Bergerettes (arranged by)	J. B. Weckerlin

Menuet d'Exaudet. Nanette. Aminte.
Miss Roberts.

Miss Marguerite de Forest Anderson, a young flautist who has won commendation here and in London, will give an afternoon concert on Friday in Mendelssohn Hall, under the patronage of the Duchess of Marlborough. Miss Anderson will be assisted by Mrs. Lucille Presby Throop, soprano; by the Max Jacobs String Quartet and by Mr. Clegg-Maynier at the piano. The programme:

Suite for flute in B minor	Bach
Aria, "Ah! Fors e lui"	Verdi
Flute solo, "Concertstuck"	Chaminade
Songs—	
"My Sweetheart and I"	Beach
"O Memory"	Anderson
(Accompanied by composer.)	
Quartet in D major, for flute, violin, viola and 'cello	Mozart

There will be a song recital by Mr. and Mrs. William James Baird, assisted by Mlle. Ada Sassoli, harp, and M. George Barrère, flute, at Mendelssohn Hall on Tuesday afternoon, December 10. The programme:

Harp solo: Gavotte	Bach
Am Springbrunnen	Zabel
Mlle. Ada Sassoli.	
Ravana	Chaminade
Vulcan's song, "Philemon et Baucis"	Gounod
William J. Baird.	
Sweet Bird, "Il Penseroso"	Handel
Mrs. William J. Baird. Flute obbligato, M. Barrère.	
Le Pas d'Armes du Roi Jean	Saint-Saëns
Serenade, "Damnation of Faust"	Berlioz
Mr. Baird.	
Aprile / Serenata	Tosti
Mrs. Baird. Harp, Mlle. Sassoli.	
Le Vallon	Gounod
Air, "Barber of Seville"	Rossini
Mr. Baird.	
Harp solo: L'Aurora	Bizet
Valse de Concert	Hasselmans
Mlle. Sassoli.	
Air, Louise	Charpentier
Waltz from "Roméo et Juliette"	Gounod
Mrs. Baird.	

Programme of a concert of chamber music at Cooper Union Hall next Friday evening by the Sam Franko Quartet, under the auspices of the People's Symphony Concerts Auxiliary Club:

Sonata, G major	Mozart
Mr. Franko, violin.	
Miss Maud Babbage, piano.	
Group of classic and modern songs:	
Handel's Largo, "Ombra mai fu," from "Xerxes."	
Brahms's Sapphic Ode.	
Franz, Aus meinen grossen Schmerzen.	
Er ist gekommen.	
Grieg, Der Schwan.	
Ich liebe dich.	
Schubert, Der Tod und das Mädchen.	
Du bist die Ruh.	
Schumann, Widmung.	
Miss Pearl Benedict, contralto.	
Quartet, D minor	Bassini

Miss Augusta Cottlow's piano recital next Thursday evening at Mendelssohn Hall, under the auspices of the Women's Philharmonic Society, in aid of the MacDowell Fund, will have this programme:

Prelude and Fugue in D major	Bach
Song Without Words / Scherzo e Capriccio	Mendelssohn
Berceuse, Op. 57 / Polonaise, F minor, Op. 44	Chopin
Will o' the Wisp (Woodland Sketches, Op. 51) / An Old Love Story (Fireside Tales, Op. 61) / Of Br'er Rabbit (Fireside Tales, Op. 61) / Czardas, Op. 24, No. 4 / Sonata Tragica, Op. 45 (by special request)	MacDowell

SOME MUSICAL NEWS.

The composition which aroused the greatest interest at Sam Franko's first concert this year was a notable work by Hurlebusch, an almost unknown composer. In contradistinction to this novelty, the pièce de résistance of the second concert, to be given at Mendelssohn Hall on January 15, will be a composition by Beethoven, played in America for the first time. In explanation of this unusual statement it should be said that the authorship of the work has been in doubt for many years. It had been attributed to Weber and others, but now Dr. Riemann, who has edited the work from the manuscript parts, treasured at the Thomasschule, in Leipsic, is believed to have proved that none other than Beethoven was the writer.

The composition consists of eleven Viennese dances—waltzes, minuets and country dances—and they are said to be charming enough as to themes and instrumentation to be well worthy of the Titan. The story goes that Beethoven was sojourning in the country in 1819 while composing the "Missa Solemnis," when he was requested by the local band of seven members to write some dances for their particular combination of instruments. Music was always music to Beethoven, whether writing a great mass or simple strains to which country folk could dance, so he produced these orchestral pieces in miniature. The same combination of seven instruments will be used at Mr. Franko's concert.

Eighteenth century music will provide the Oratorio Society's repertory for the remainder of the season of 1907-'08. The two annual performances of Handel's "Messiah" will take place at Carnegie Hall under Frank Damrosch's direction on the evening of Thursday, December 26, and the afternoon of Saturday, December 28. Bach's "Passion According to St. Matthew" will be sung on the evening of Thursday, April 16, 1908, having last been offered by the Oratorio Society in 1898.

For the "Messiah" concerts the soloists thus far announced are Mrs. Corinne Rider-Kelsey, Dan Beddoe and David Bispham, all of whom are well known in these vocal roles. The dates of the two "Messiah" concerts have been arranged differently from usual this season, the evening presentation coming first, to be succeeded two days later by the afternoon performance, which it has thus been possible to set for a Saturday. It is already indicated that Handel's master work will be as popular as ever at the coming Christmastide. This year's presentations of "The Messiah" will be the seventy-third and seventy-fourth by the Oratorio Society since it was first done by this organization, on Christmas night, 1874.

Daniel Frohman has arranged to bring Kubelik, the violinist, back from the West for one more concert at the Hippodrome on Sunday night, December 22, if Sunday concerts be legally sanctioned in this city by that time. Kubelik has been playing to large audiences in Chicago and the Middle West. After his next New York appearance he will go to the Pacific Coast and thence to Mexico, as well as Cuba.

Miss Alys Lorraine, a young American soprano, who has studied in Paris under Mme. Marchesi and M. Jean de Reszke, recently made her first appearance in concert in London, and is said to have scored a success. The English musical writers in their review of her work declared her a singer of much promise.

STUDIO NOTES.

The first piano and violin recital of the pupils of the Lachmund Conservatory of Music, No. 132 West 85th street, will take place in the parlors of the institute on Thursday evening, December 12.

The Bloomingdale Reformed Church has engaged Harry O. Hirt, a student of the Guilmant Organ School, as organist and choirmaster for the ensuing year. Mr. Hirt is doing his organ work with William C. Carl, who secured the place for him.

Paulking De Nike, violoncellist, of No. 427 Tompkins avenue, Brooklyn, will be soloist at the concert of the Choral Union of Rockville Centre, Long Island, on the evening of December 18. He is also engaged to play at the First Congregational Church, Plainfield, N. J., December 22, and on December 27 he will appear at a concert given by the choir of the Salem Baptist Church, of New Rochelle, N. Y.

S. C. Bennett, of Carnegie Hall, will soon begin a series of recitals with his vocal pupils. Among his pupils are Misses Adele Bogart, Anna Ballard, Viola Bimberg, Beatrice French and F. E. Bogues and William T. Byrd.

Mme. Louise De Artell, who has studied with Professor Stockhousen, at Frankfort, Germany, and other foreign masters, has reopened her studio for piano and vocal instruction at No. 120 West 12th street, where she will give her February recitals and monthly operatic socials.

Miss Amy Grant's readings Sunday afternoons at her studio, No. 78 West 55th street, have been well attended. The readings are accompanied with music.

Miss Marion Ball, a pupil of Clara Bernetta, of No. 19 West 102d street, has been engaged as soloist at the Washington Heights United Presbyterian Church.

Dr. Gerrit Smith's "With Grieg in Norway," appears in the December issue of "Putnam's Magazine." Dr. Smith spent some months in Bergen and was with Grieg continuously.

Miss Inga Hoegsbro, pianist and teacher, has returned from Norway and opened a studio at No. 128 West 43d street. Miss Hoegsbro makes a specialty of Scandinavian music, and is a pupil of Sinding and Backer Grondahl.

Mme. Anna Arnaud, who was formerly with the Metropolitan Opera House, and whose studio is at the Remington, No. 129 West 46th street, announces the opening in January of a class in opera for the study of the whole repertory. Artists desiring to join can apply at Mme. Arnaud's studio.

Jacob Ginsburg has opened a studio for vocal culture at No. 826 Carnegie Hall, where he can be seen Monday and Thursday afternoons, after 4 o'clock. Mr. Ginsburg is the teacher of the dramatic tenor Hermann Areson, who is now playing at La Scala, in Milan. He is also the teacher of Joseph Aronstein.

Miss Marion Kinsley, a pupil of Mrs. Smock Boice, has been engaged as solo soprano in the Reformed Church, of Flushing, Long Island. Miss Edna Bailey, soprano, of St. Luke's Episcopal Church, Salt Lake City, and many others of Mrs. Boice's pupils hold choir positions and do concert work.

Mme. Flavie Van Den Hende, the Belgian 'cellist, of No. 2465 Broadway, will play at the White House this season. Mme. Van Den Hende is a native of Brussels, and studied at the Royal Conservatory of that city under Gervais. She has played for the Queen of Belgium, and the King presented the artist with a rare Maggini 'cello made in 1615.

Signor Guido Hoche Caselotti, teacher of the piano in Carnegie Hall, where he may be seen on Wednesdays and Saturdays, will play at the initial recital of the Italian Conservatory of Music on December 9 at Harmonie Hall, New Haven. His part in the programme will be the Ballade in G Minor (Chopin), Des Abends (Schumann), Warum? (Schumann) and Hungarian Rapsodie No 6 (Liszt).

Mme. Jaeger, of the Master School of Music, No. 108 Montague street, Brooklyn, will read a paper on "Diaphragmatic Breathing and Breath Control" by Mme. de Palwordska. The reading will be illustrated by exercises with the pupils, and Señor Greetary will sing to show the finished product.

Miss Alys Lorraine, a young American soprano who has studied in Paris under de Reszke and Mme. Marchesi, made her first appearance in concert in London a few weeks ago, and was cordially received. She sang in opera at Genoa two seasons