JULIAN ISSERLISS.
Pianist who will play at the next concert of the Russian Symphony Society.

HEINRICH MEYN.
Barytone who will give a song recital on Wednesday afternoon.
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LUISA TETRAZZINI.
Of the Manhattan Opera House company.

MARIE RAPPOLD.
In "Mefistofele," at the Metropolitan.
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RITA LE FORNIA.
Of the Metropolitan Opera Company.

ANTON VAN ROOY.
In "Die Meistersinger," at the Metropolitan Opera House.

Timely Musical Comment.

Grand Opera Season Nearly Half Over, but Much Is Yet in Store for Its Patrons.

The opera season of 1907-'08 is nearly half over. Of the Manhattan's twenty weeks, ten have already passed, while to-morrow opens the ninth week of Mr. Conried's twenty at the Metropolitan. There is a good deal yet in store for the patrons of each house, including "The Nibelung's Ring" and "Parsifal" at the older institution, and what promises to be the most striking operatic novelty of the year at the Manhattan, namely Debussy's "Pelleas et Melisande," which Mr. Hammerstein now hopes to bring forward in the first week of February. Meantime, Charpentier's "Louise" has aroused such interest at the Manhattan as is very rarely accorded to a new opera in this city, and various signs point to a continuance thereof for some time to come.

AT THE MANHATTAN.

"Louise" is set for another repetition on Monday night at the Manhattan, under Campanini's direction, with Miss Mary Garden, Mme. Bressler-Gianoli, Dalmores and Gilibert in the cast, besides the score of others called for. Mr. Gilibert's portrayal of the Paris sewing girl's father, especially in the final act of this opera, remains one of the most moving and puissant pieces of acting and singing now to be witnessed on the lyric stage.

In "La Traviata," on next Wednesday evening, January 15, there will be a Violetta new to this public in the person of Mme. Luisa Tetrazzini, whose San Francisco success of two years ago has been followed by a quite remarkable reception in London, where this Italian soprano was a conspicuous and admired member of the Covent Garden autumn season's forces, and where she has lately given concerts that took on the nature of ovations. Bassi, Ancona and Gilibert will sing in "La Traviata" with Mme. Tetrazzini, and Campanini will conduct. This bill will be repeated at the Saturday matinee.

Thursday night will bring forward "La Damnation de Faust," with Mme. Jomelli as Marguerite, Dalmores as Faust, Renaud as Mephistopheles and Crabbé as Valentin. Campanini will conduct. "Thaïs" is set for Friday, and Miss Garden will be again the Egyptian heroine, with Renaud, as Athanaël, and Dalmores as the Alexandrian nabob. Campanini is to direct this performance also.

"Un Ballo in Maschera" is to be presented next Saturday night at popular prices, and it will enlist Zenatello, Sammarco, Arimondi, Mme. Russ, Mme. de Cisneros and Miss Zeppilli.

The Sunday concert at the Manhattan to-night will have as soloists Mr. Bassi (who will sing "Celeste Aida"), Mr. Ancona (in a duo with Bassi from "La Gioconda"), Mmes. Russ and Jomelli, Miles. Zeppilli, Koelling and Gerville-Reache and MM. Didur, Crabbé and Daddi. Mr. Campanini will conduct the orchestral numbers.

AT THE METROPOLITAN.

The repertory for the ninth week of opera at the Metropolitan Opera House will consist of repetitions of familiar operas. "La Traviata" will be sung on Monday evening, with Mmes. Sembrich, Girard, Jacoby and MM. Caruso, Scotti and Dufriche. Mr. Ferrari will conduct. "Die Meistersinger" will be given on Wednesday evening. The leading roles will be sung by Mmes. Gadski and Mattfeld and MM. Knote, Van Rooy, Goritz, Blass and Muhlmann, with Mr. Hertz as conductor.

On Thursday evening "Tosca" will be performed. The artists who will appear are Mmes. Emma Eames and Jacoby and MM. Caruso, Scotti, Dufriche, Barocchi and Lucas. Mr. Ferrari will conduct. "Madama Butterfly" will be repeated on Friday evening, and the principal interpreters of Puccini's opera will be Mmes. Farrar and Jacoby and MM. Caruso, Stracciari and Reiss. The orchestra will be led by Mr. Ferrari.

"Tristan und Isolde" will be the opera on Saturday afternoon. The cast, now familiar, will include Mmes. Fremstad and Homer and MM. Knote, Van Rooy, Blass, Muhlmann, Reiss and Bayer. Mr. Gustav Mahler will conduct. "Il Barbiere di Siviglia" will be the bill for the Saturday evening performance at popular prices. There will be no changes in the cast, the artists taking part being Mme. Sembrich and MM. Bonci, Campanari, Chaliapine and Barocchi. Mr. Farrari will conduct.

The soloists at the popular concert to-night will be Mmes Gadski and Kirkby-Lunn and MM. Knote, Van Rooy and Blass. Mr. Hertz will conduct, and the second part of the programme will consist of selections from the works of Wagner.

ORCHESTRAL CONCERTS.

The second of Mr. Sam Franko's Concerts of Old Music will take place next Wednesday evening, January 15, at Mendelssohn Hall, with this programme:

Suite, Don Juan ..... Christoph Willibald Gluck
Trio for string orchestra and piano ..... Carl Philip Emanuel Bach
Dances ..... Ludwig v. Beethoven
Symphony No. 38 (B flat major) ..... Wolfgang Amadeus Mozart

Regarding the orchestra trio for strings and piano, by Philip Emanuel Bach, the programme commentator writes as follows: "It was many years after the completion of his second violin sonata in A major before Brahms could bring himself to the point of publishing it. The reason for his reluctance was simply that the first three notes were identical with the first bar of the Prize Song in 'Die Meistersinger.' Such is the effect of a slight though conspicuous resemblance that the work has since been known as the 'Meistersinger Sonata.'

"Had Brahms known Philip Emanuel Bach's orchestra trio, which Sam Franko will play at his next Concert of Old Music, his scruples about giving the A major sonate to the world might have been overcome earlier. Written about one hundred years before Wagner's opera, the older work begins exactly as does Walther's song, and the three notes reappear again and again throughout the first movement. The trio is one of the most pleasing and melodious of the compositions from the pen of one who stands for so much in musical history, and its superficial charm is no less than that which it possesses for connoisseurs."

The ballet suite, "Don Juan," written by Gluck, for production in Vienna in 1761, is founded on the same story and sequence of scenes as the libretto of Mozart's opera. The brief musical pictures describe festive scenes, dances and love episodes. The players appear strumming guitars, and one can distinguish Masetto's peasant crowds from the groups of cavaliers. Already in the second and third sections of the second movement the music presages the melancholy, sinister and tragic events of the play.

In the finale, says Hermann Kretzschmar, one cannot fail to recognize the earnest, threatening figure of the commander in the larghetto, or Don Juan's flight through the nether regions in the closing allegro.

An important number on Mr. Franko's programme is the group of Beethoven dances, heretofore attributed to other composers, but now known to have been written by Beethoven. They will receive their first orchestral production in America on Wednesday evening.

Finland and Poland will contribute to next Thursday evening's concert by the Russian Symphony Society at Carnegie Hall two of the four works then to be played. The Polish composition will be Chopin's Grand Fantasia on Polish Airs for pianoforte and orchestra, with the orchestration, new here, made some years ago by Wassily Safonoff. It will be played by Julian Isserlis, a young Russian pianist of whose accomplishments his compatriots and others have spoken highly. This concert will mark Mr. Isserlis's first American appearance.

Wassily Safonoff, conductor of the New York Philharmonic Society, who introduced his former pupils, Lhevinne and Scriabine, when the Russian Symphony Society first made them known to American audiences, will perform a similar function for Julian Isserlis next Thursday evening. With the consent of the Philharmonic Society, Mr. Safonoff will conduct the orchestral accompaniment of the Chopin Fantasia, which he also did when Isserlis played it in his Moscow Conservatory days at a memorial concert.

The Finnish work on the programme for January 16 will be the third symphony of Jean Sibelius, lately published. It is another hint of Russian cosmopolitanism that this score is dedicated to Granville Bantock, the well known English composer and conductor. It has been remarked of Sibelius that he represents the native voice of Finland, yet, like most musicians of Russian origin or allegiance, Sibelius has done most of his work in foreign lands. Born in Tavastehuus, Finland, in 1865, he began to study law, then made music his one aim. After laying a foundation at the Helsingfors Musical Institute, Sibelius spent two years in Berlin studying counterpoint with Albert Becker, and then a final year in Vienna with Karl Goldmark. Returning to Helsingfors in 1893 to teach he has composed with ardor ever since, and while he makes frequent visits to Moscow and St. Petersburg, Sibelius retains his home in his native state.

An unusual feature of this third symphony of Sibelius is its omission of the customary scherzo movement. The work takes only thirty minutes for presentation. The score is said to be especially interesting rhythmically.

The Russian Symphony programme for January 16 will be completed by Liadow's tone picture, "Baba-Yaga," and Glazunow's "Scènes de Ballet," both new here. Mr. Modest Altschuler will be the conductor.

Harold Bauer will be the pianist with the New York Symphony Society next Saturday evening and Sunday afternoon, January 18 and 19, at Carnegie Hall. He will play the Schumann concerto for pianoforte, with orchestra, in A minor. A novelty to be introduced by Mr. Walter Damrosch and the New York Symphony Orchestra is Vincent d'Indy's "A Summer Day on the Mountain," a tone poem in three parts based on a prose poem by Roger de Pempelonne. The work was composed in 1905 and had its first appearance in Paris February 18, 1906. The programme in full will be:

Overture, "Fingal's Cave" ..... Mendelssohn
Concerto for piano, with orchestra, in A minor ..... Schumann
Harold Bauer.
Symphony, "A Summer Day on the Mountain" ..... D'Indy
(First time in New York.)
Overture, "Oberon" ..... Weber

The New York Symphony Society's second series of ten Sunday afternoon concerts begins on February 2 and continues to April 5. The concert of February 2 will be marked by Mr. Damrosch's production, in concert form, of Tschaikowsky's opera, "Eugene Onegin." This will be the first performance in America of any of Tschaikowsky's operatic works, of which "Onegin" is the one most favored in Europe.

Another of the Symphony Society's announcements concerns the promised chronological cycle of Beethoven's works, arranged for the last six Sunday afternoons of the season. All the nine symphonies will be performed. The programmes will also contain the following vocal and instrumental compositions: Trio for two oboes and English horn, romance in G for violin, scene and air "Ah, perfido!" concerto for piano in G major, overture, "Leonore," No. 3; overture to "Coriolanus," sonata for piano, "Les Adieux," Three Canons, and the Benedictus from the Mass in D.

These works will be so grouped with the symphonies that each programme will give an exposition of Beethoven's activities during a certain period of his life. Besides the New York Symphony Orchestra of one hundred musicians, the Symphony Society will have the co-operation of various soloists and the chorus of the New York Oratorio Society. Subscribers to the first Sunday afternoon series, which terminates on January 26, have the prior right to renew their present holdings.

The Volpe Symphony Orchestra will give its second subscription concert Thursday evening, January 23, at Carnegie Hall. Mme. Jeanne Jomelli, soprano, of the Manhattan Opera House, will be soloist, and will sing an aria from "Der Freischuetz" and the "Liebestod" from "Tristan und Isolde." The orchestral numbers, conducted by Arnold Volpe, will include Beethoven's symphony No. 7, Goldmark's overture, "Sakuntala," the prelude from "Tristan und Isolde," and Liszt's symphonic poem, "Mazeppa."

The third of the series of Symphony Concerts for Young People will be given under the direction of Mr. Frank Damrosch on Saturday afternoon, at 2:30 o'clock, in Carnegie Hall. The programme will be devoted to French, Italian and Spanish folk songs, and designed to show the influence of such folk song on symphonic music. The music will be played and sung by the orchestra of the New York Symphony Society and Mr. Emilio de Gogorza. Several of the orchestral numbers will contain old popular songs, which will be sung by Mr. de Gogorza.

French songs:
La Marseillaise.
Le Roi d'Yvetot.
Le Pauvre Laboureur.
Au Clair de la Lune.
Overture, "Robespierre."
Spanish songs:
Cantares ..... Alvarez
Bolero (Chanson des Pyrenees).
La Paloma ..... Yradier
Los Ojos Negros ..... Alvarez
Espagna ..... Chabrier
Italian songs:
Carolina (Chanson de Castellamara).
"Santa Lucia" (arranged by Braga).
O Solo Mio ..... Di Capua
Mandolinata ..... Paladilhe
Piedmontese Dances ..... Sinigaglia
Scènes Napolitaines ..... Massenet

THE WEEKLY MUSICAL CALENDAR.

SUNDAY.

Metropolitan Opera House, 8:30 p. m., popular operatic concert, Manhattan Opera House, 8:30 p. m., popular operatic concert; Carnegie Hall, 3 p. m., pianoforte recital by Teresa Carreño; Hippodrome, 8:15, concert by Sousa and his band.

MONDAY.

Manhattan Opera House, 8 p. m., French opera, "Louise"; Metropolitan Opera House, 8 p. m., Italian opera, "La Traviata."

TUESDAY.

Carnegie Hall, 8 p. m., pianoforte recital by Ernest Schelling; Mendelssohn Hall, 3 p. m., concert of chamber music by the Flonzaley Quartet; 8:15 p. m., concert of chamber music by the Adele Margulies Trio; St. Paul's Chapel, Columbia University, 4:15 p. m., free organ recital by William J. Kraft.

WEDNESDAY.

Manhattan Opera House, 8 p. m., Italian opera, first appearance in New York of Mme. Tetrazzini in "La Traviata"; Metropolitan Opera House, 8 p. m., German opera, "Die Meistersinger"; Mendelssohn Hall, 3 p. m., song recital by Heinrich Meyn; 8:30 p. m., concert of old music by Sam Franko and his American orchestra.

THURSDAY.

Carnegie Hall, 8:15 p. m., concert by the Russian Symphony Society; Metropolitan Opera House, 8 p. m., Italian opera, "Tosca"; Manhattan Opera House, 8 p. m., French opera, "La Damnation de Faust"; Mendelssohn Hall, 8:30 p. m., Betty Loeb memorial concert.

FRIDAY.

Manhattan Opera House, 8 p. m., French opera, "Thaïs"; Metropolitan Opera House, 8 p. m., Italian opera, "Madama Butterfly"; Association Hall, Brooklyn, 8:15 p. m., concert of chamber music by the Kneisel Quartet and Mrs. Thomas Tapper.

SATURDAY.

Carnegie Hall, 3 p. m., concert of the Young People's Symphony Society; 8:15 p. m., concert of the New York Symphony Society; Metropolitan Opera House, 1:45 p. m., German opera, "Tristan und Isolde"; 8 p. m., Italian opera, "Il Barbiere di Siviglia"; Manhattan Opera House, 2 p. m., Italian opera, "La Traviata"; 8 p. m., Italian opera, "Un Ballo in Maschera."

To-night John Philip Sousa and his band will play at the Hippodrome. The assisting soloists will be Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. The programme, which contains ten numbers, is one suited to all tastes. The Sousa band is now making its thirty-second semi-annual tour.

RECITALS.

Ernest Schelling's recital in Carnegie Hall will take place on the afternoon of January 14 instead of in that evening, as originally announced. As a courtesy to the Civic Forum, whose members desire Paul Milyoukov, of the third Russian Douma, to address them on the evening of January 14, Mr. Schelling changed the hour of his appearance, as mentioned above. His programme:

Fantaisie and Fugue, G minor ..... Bach-Liszt
Fantasy, C major, Op. 17 ..... Schumann
Barcarolle, Op. 255, No. 1; Etude, Op. 25, No. 1; Chant Polonaise, No. 5; Ballade, A flat ..... Chopin
Le tambour bat aux champs ..... Alkan
Tintements de clochettes ..... Pugno
La soiree dans Grenade; Toccata ..... De Bussy
Nocturne ..... Paderewski
Liebestod from "Tristan und Isolde" ..... Wagner-Liszt

The Flonzaley Quartet, which is to make its first New York appearance this season at Mendelssohn Hall on Tuesday afternoon, January 14, will offer a programme opening with Mozart's quartet in B flat major, and ending with Sinigaglia's quartet in D major. The second number is Beethoven's great quartet in F, Opus 135.

Dvorák's "Zigeunermelodien" will be a feature of Charles W. Clark's song recital at Mendelssohn Hall next Tuesday afternoon. Among other numbers the American barytone will offer are a group of French songs by Marty, Fauré and Duparc, Liza Lehmann's "With a Woodland Posegay," Victor Harris's "Song from Omar Khayyam" and a Brahms group of six lieder. Mr. Clark's pianist is Mr. Jules Wertheim, a young German whom he brought with him from Europe.

Programme of a song recital on Wednesday afternoon, January 15, at Mendelssohn Hall, by Heinrich Meyn, with Frank La Forge at the piano:

Der Arme Peter; Du Bist Wie Eine Blume; Marienwürmchen; Erstes Grün; Waldesgespräch ..... Schumann
Der Salamander ..... Brahms
Schlupfwinkel; Vor Akkon ..... La Forge
In Meiner Heimath; Landsknecht ..... Richard Trunk
Im Herbst; Im Zitternden Mondlicht; Teufelslied ..... Eugen Haile
Tamo d'Amarti ..... Cotogni
Donna Vorrie Morir ..... Tosti
Marine ..... Lalo
Ecoute d'Jeanette ..... Dalayrac
Don Juan ..... Tschaikowsky
Pilgrim's Song ..... Tschaikowsky
Seventeenth Century Song ..... Knight-Wood
Young Knight Thought ..... Homer
Her Rose ..... Gerrit Smith
Rolling Down to Rio ..... German

The Adele Margulies Trio, comprising Miss Adele Margulies, pianist; Mr. Leopold Lichtenberg, violinist, and Mr. Leo Schulz, 'cellist, will give its second concert at Mendelssohn Hall on Tuesday evening, January 14. The programme will include Mendelssohn's trio, opus 66, in C minor; the Beethoven sonata, opus 69, in A major, for piano and 'cello, and Smetana's trio, opus 15, in G minor.

A circular of the department of music of Columbia University announces the following series of organ recitals in St. Paul's Chapel in January and February, 1908, on Tuesdays at 4:15 p. m.: January 14, by William Kraft, of New York; January 21, by Harry B. Jepson, of Yale University; February 4, by Archer Gibson, of New York; February 11, by Robert J. Winterbottom, of New York; February 18, by W. C. Hammond, of Mount Holyoke College; February 25, by Horatio W. Parker, of Yale University. On January 28, instead of an organ recital, there will be a recital of pianoforte music by Cornelius Rübner, professor of music at Columbia University, in Earl Hall. There will be a second series of recitals, beginning on March 3. The programme for Mr. Kraft's recital next Tuesday is as follows:

Sonata in F minor (first movement) ..... Rheinberger
Pastoral ..... MacMaster
In Paradisium ..... Dubois
Marche Religieuse; Fugue in D major ..... Guilmant
Canon in B minor ..... Schumann
Intermezzo ..... Callaerts
Prelude and Fugue in A minor ..... Bach

Mme. Teresa Carreño will give her first piano recital at Carnegie Hall this afternoon at 3 o'clock. The programme:

Sonata, Op. 53 (Waldstein) ..... Beethoven
Allegro con brio. Adagio molto. Rondo allegro moderato.
Preludes, Nos. 21 and 22; Nocturne, Op. 48, No. 1; Tarantelle, Op. 43; Barcarolle, Op. 60; Symphonic Etudes, Op. 13 ..... Chopin
Rhapsody, B minor ..... Brahms
Am Seegestade ..... Smetana
Etude de Concert ..... MacDowell

The Brooklyn Institute of Arts and Sciences announces for next Friday evening, in Association Hall, a concert by the Kneisel Quartet, assisted by Mrs. Thomas Tapper, pianist. The programme, which was framed in memory of Joseph Joachim, contains music by each of his favorite composers. It will include the Bach G minor quartet, the Brahms trio for piano, violin and 'cello, in C minor, Op. 101, and Beethoven's C sharp minor quartet, Op. 131.

Josef Hofmann opened his Mexican tour in Mexico City on Sunday last, and after ten concerts there he will leave for the Pacific Coast, where he will give another ten concerts within the space of fifteen days, and then continue his tour in the Middle West, playing in Salt Lake City, Denver and Colorado Springs en route East. Hofmann will not be heard in New York again until the middle of February, when he will begin his second series of piano recitals and also play with the Philharmonic Orchestra on February 28 and 29.

GENERAL NOTES.

The eighteenth biennial May Music Festival will be held in Music Hall, Cincinnati, May 5, 6, 7, 8 and 9. Four evening and two afternoon concerts will be given. The principal choral works are: Bach, St. Matthew Passion; Beethoven, Ninth Symphony; Grieg, "Olaf Trygvasson"; Haydn, "The Seasons"; Pierné, "The Children's Crusade." The singers thus far engaged are Mme. Johanna Gadski and Mrs. Corinne Rider-Kelsey, sopranos; Mme. Schumann-Heink and Miss Janet Spencer, contraltos; Daniel Beddoe and Edward Johnson, tenors, and Dalton Baker, of London, bass. The festival forces consist of a chorus of five hundred, a children's chorus from the public schools of Cincinnati, numbering seven hundred, and the Theodore Thomas Orchestra of one hundred. Mr. Frank Van der Stucken is the festival conductor, and the associate conductor is Frederick Stock. The price of season tickets, including reserved seats for the six concerts, will be $15, and, as in former years, the choice of seats will be sold to season subscribers on April 21 and 22. A circular containing complete programme and all details of the festival will be issued about April 1.

The Cincinnati May Festival Chorus of 1906 was brought to a high point of efficiency by Mr. Van der Stucken, who personally rehearsed it. During seven months last season this chorus was rehearsed constantly and improved in quality, and thus far this season it has rehearsed two or three times weekly under Mr. Van der Stucken. The success of the children's chorus at the 1906 May Festival led to the choice of Pierné's beautiful work, "The Children's Crusade," in which an even larger chorus will be heard at the 1908 festival.

Fritz Kreisler has begun his second Western tour and is to play with Walter Damrosch and the New York Symphony Orchestra in Cincinnati. From there Kreisler will go to St. Louis and then to New Orleans, where he will give two recitals. He is to give his second and last recital in Carnegie Hall on Saturday afternoon, February 15.

Katharine Goodson, the English pianist now making her second concert tour in this country, will be the solo performer at the concert of the Philharmonic Orchestra in Carnegie Hall on January 24 and 25. She is to play the Grieg concerto, a work in which she first gained prominence in America during the tour she made last season with the Boston Symphony Orchestra.

STUDIO NOTES.

Two pupils of Lionel Hayes-Robsarte are Mlle. Helene Travers and Miss Daisy Gaven. Mlle. Travers was formerly with the Mascagni Opera Company. Another pupil of Mr. Robsarte is Signora Beareas, dramatic soprano of the Havana Opera, Cuba.

The pupils of the Wirtz piano school, No. 120 West 124th street, rendered an attractive programme at their recital, which took place last Friday evening at the school. Pupils of all grades took part.

The International Conservatory, No. 733 Lexington avenue, near 59th street, is organizing a students' orchestra and a singing class for the benefit of instrumental as well as vocal students. Outsiders may join the class at a very small fee. Mme. Cornelie Meysenheym has been engaged for the vocal department and Concert Master Eugene Bolgner for the violin department. The school is growing rapidly.

Alois Trnka, a violinist graduate of the Conservatory of Music in Prague, Bohemia, where he studied under Sevcik, gives violin instruction at his studio, No. 514 Lenox avenue.

At the Virgil Gordon Piano School, Mr. Gordon has a large number of promising pupils, many of whom will be heard during the season at public recitals. These recitals for public performance are made a special feature of the school, and are said to be a great source of development to the pupils. Exceptionally interesting programmes are given every few weeks, to which cards of invitation may be had on application to Virgil Gordon Piano School, No. 15 East 31st street.

Miss Elizabeth Patterson announces three studio recitals at No. 14 West 84th street, to take place in February, March and April. Miss Patterson will give a talk on the programme and render several songs at each recital.

S. C. Bennett, of Carnegie Hall, gave an interesting musical programme on Friday afternoon at his studio. Those of his pupils who assisted were Miss Adele Bogart, soprano; Miss Viola Bimberg, contralto, and William T. Byrd, tenor, who were supported by Miss Julia Waixel, accompanist. Mr. Bennett gave an instructive talk on vocal systems, stating why results in voice training are not always satisfactory. These recitals are given every two weeks, the next one being announced for Friday, January 17, at 3 o'clock in the afternoon.

Miss Reiné Vicarino was mentioned favorably in an article in "The Malta Daily Chronicle" recently. Miss Vicarino is a New Yorker and a pupil of Signora Delia M. Valeri, of No. 345 West 58th street. Her debut at the Royal Theatre, Island of Malta, is said to have been very successful.

Miss Susannah Macanlay, of No. 303 Carnegie Hall, introducing her pupil, Florence Hayes, informally last Thursday, at the home of Mrs. James G. Clark. Miss Macanlay is laying great stress on her special method of breathing and enunciation.

Harold Keister Jacob has removed his studio to No. 154 Halsey street, Brooklyn, where his enlarged quarters and commodious rooms meet the approval of his many students at the Stuyvesant Heights district.

Mendelssohn's motet, "Hear My Prayer" was the principal number in the programme of the musical service rendered last Sunday evening in the Emmanuel Baptist Church, Lafayette avenue and St. James Place, Brooklyn. The other numbers were "Magnificat," Barnby; "O Rest in the Lord," Mendelssohn, and "Hail, Holy Light," Stebbins. The solo quartet and full choir of thirty cultivated voices sang. G. Waring Stebbins, whose studio is at the Hotel Narragansett, played the organ and conducted the choir.

Dr. Garret Smith will give a talk on the importance of the study of theory in order to become a master of any department of music culture at the Master School of Music, No. 108 Montague street, Brooklyn, in the near future. The advanced pupils will present their original compositions, and a mixed programme will follow.

On January 20 May Kidder Pierce will assist Mrs. Cecilia Lacy Baker at a recital to be held at St. John the Baptist's Sisters' School. Mrs. Pierce will receive at her studio, No. 1947 Broadway, on Saturday afternoon, January 18.

On Friday afternoon, January 3, Miss Melissa Greenleaf, soprano, and Miss Mary Haendel, contralto, two of Claude Warford's pupils, gave a song recital at his studio, in 20th street. They were assisted by Madeline Heyder, piano student. On January 17 Mr. Warford will present three other pupils in a recital.

Mary Adelaide Liscom and Henry Schweitzer have been engaged to give recitals this winter under the auspices of the American Guild of Organists. Both are post-graduates of the Guilmant Organ School, and are still continuing their work with Mr. Carl.

Mr. and Mrs. Christian Kriens, whose studio is at No. 1 Manhattan avenue, will give a concert of their compositions at the National Arts Club on January 28. They will be assisted by Mr. Avery Belon, barytone. The Kriens Quartet is engaged for a series of ten concerts at the University Club of Brooklyn.

An interesting lecture was given at the Price Cottle Conservatory of Music, No. 2105 Seventh avenue, on Saturday, January 4. The subject was "Chopin and His Works." Miss P. E. Cottle, the interpretation teacher and lecturer, played a number of Chopin's compositions to illustrate his different styles. The contest piece was an étude, Op. 25, No. 9. The prize was won by Miss Vie Meakins.

Miss Frances A. Hollinshed, whose studio is at No. 59 Hancock street, Brooklyn, teacher of voice culture, has made a special study of Wagner's works, and heard "Parsifal" and "Tristan und Isolde" at one of the Bayreuth festivals. Her Wagner lecture and recitals are interesting and instructive. She also lectures upon Beethoven, Haydn, Gounod and other tone poets.

Edward Bromberg, after a week's holiday, has resumed vocal instruction at his studios, No. 709 Carnegie Hall and No. 138 West 91st street. At his Carnegie Hall studio Mr. Bromberg is to be found on Tuesday and Friday afternoons as usual; other days he is at No. 138 West 91st street. Mr. Bromberg announces a free voice trial to those interested.

Mary Hart, a pupil of Agnes Sumner Geer, elocutionist, will recite for the New Yorker Club this evening at the Hotel Astor. Miss Geer entertained the children at Wanamaker's last Saturday morning and afternoon, having been engaged by special request.

Singers of all grades wishing to study sight reading and general music culture will be interested in the class now forming under Louis Arthur Russell at the Normal Institute of Music, No. 853 Carnegie Hall. While this musical culture class is especially intended for the students of the Metropolitan Schools of Musical Art, it is open to any one desiring to take up the serious study of musical theory as applied to the practice of singing. The class will organize on Tuesday evening, January 14. Circulars may be had of the secretary, No. 853 Carnegie Hall.

The second recital of Miss Amy Grant and Adolf Glose takes place this afternoon at 3:30 o'clock in Miss Grant's studio, No. 78 West 55th street. An interesting programme is announced.

REVIVING AN OLD CUSTOM.

A hundred men friends of a well known woman on the upper West Side received this unusual invitation a day or two before New Year's:

Revived, ye old fashioned
Gentlemen's Calling Day.
Mrs. John Blank
At Home
January First, Nineteen hundred eight.
From three to ten P. M.

Where she knew a man's club address the invitation was sent there, for the reason that wives and sisters were not asked. Some of the invitations which were sent to home addresses caused no little speculation among unbidden wives.

"Here's an invitation or a note, Jack," said one young wife when her husband returned from business.

"Thank you," he said, opening the envelope and glancing at the inclosure, and then putting it into his pocket.

His wife pouted for a moment. "That was a woman's writing, Jack," she remarked.

"Nothing but an invitation," he returned.

"To what?" demanded the young wife.

Then he showed her the invitation.

"Do you suppose she meant to include me?" asked the wife.

"It does not look like it," replied the husband. "It plainly says 'Gentlemen's calling day.'"

"Well, I just think she's horrid to try to corner all the nice men," said the wife. "You wouldn't think of going to a party without me, would you?"

When New Year's Day came, however, the wife relented, and "Jack" went to the "calling day." The hostess had half a dozen pretty girls to help her receive, and there was a great table loaded with good things to eat and a bowl of steaming hot punch. He had no end of a good time, as did the other men who broke over the rules and took part in the revival. The wives who were not invited are going to give New Year's parties of their own next year.

ON THE PACIFIC SLOPE.

Schmitz Decision Hard Blow to Graft Prosecution.

[By Telegraph to The Tribune.]

San Francisco, Jan. 11.—The decision of the Appellate Court reversing the judgment in the case of former Mayor Schmitz is a heavy blow to the graft prosecution, as it is a strictly legal interpretation of many questions that the general public regarded settled. Thus the Appellate Courts holds that there was no extortion in the hold-up of the French restaurant keepers by Ruef and Schmitz because the liquor licenses, which were the vital point in the whole affair, are not "property" in the strict interpretation of the statutes. The decision goes on to say that as licenses are not property threats to take them away are not threats to commit unlawful acts.

Every one who has followed these cases knows, however, that Ruef and Schmitz used their official positions to extort money from the French restaurant keepers. They held in their power the granting or withholding of licenses, and without licenses the French restaurants could do no business. Hence, these restaurant men paid what Ruef demanded, and Ruef and Schmitz divided the proceeds. On this testimony Schmitz was convicted.

The decision of the Appellate Court will not prevent Heney from going on with his graft cases, but it hurts his prestige.

Mayor Taylor's appointments of commissioners this week have demonstrated again that he is looking out for the interests of the city and not for any political party. From the important Public Works Commission he removed Algeltiger, a professional politician, and put in his place Charles Austin Day, a young contractor, who has shown conspicuous ability. As Civil Service Commissioner he has replaced E. F. Moran, a close friend of former Mayor Schmitz, with Matthew Brady, a well known lawyer. As park commissioners he appointed former Mayor James D. Phelan, one of the most competent men in the city, and reappointed Reuben H. Lloyd, who was removed by Mayor Schmitz because he refused to submit to Schmitz's grafting methods. As School Director the Mayor appointed Joseph O'Connor, principal of the Mission High School, who has been connected with the public schools for thirty years and who is noted for his executive ability and good common sense. For Fire Commissioner he named Bernard Faymonville, president of the Fireman's Fund Insurance Company, who saved that company from failure and has built up a big business since the disaster. These commissioners may make mistakes, but they are considered honest, efficient and eager to work for the best interests of the city, so that there will be no more scandals or waste of public funds.

The sudden death of former Supervisor Thomas Lonergan will compel the graft prosecution to get a new witness from among the boodling supervisors. Lonergan was used by Heney as a witness in the two Ford trials to prove the payment of bribes. He was a bakery wagon driver when Ruef picked him out as a good, serviceable supervisor. When Lonergan saw money coming in by hundreds of dollars he lost his head and began to work grafts for himself. In this he was caught by Burns, the detective, and immunity was promised to him if he would serve as a witness.

A lot in Market street, near 12th street, was sold this week at a trifle less than $1,250 a front foot. It was 92½ by 124 feet, running back to Stevenson street. The name of the purchaser is not given, but the property adjoins a large lot bought just before the fire by the Sierra Investment Company, in which William H. Crocker is interested. It was purposed then to build a large hotel on the lot.

Though the streetcar strike is still declared to be on by the labor council, over five hundred of the old employes applied this week to the United Railways for positions. Many could not be engaged, as the financial stringency has thrown hundreds out of employment, and streetcar positions have been eagerly seized. The United Railways refuses to take back any of its old employes who were conspicuous in the strike.

A wealthy British company is preparing to develop borax on a large scale in Death Valley, an industry which for years has been monopolized by A. M. Smith, whose twenty-mule teams have furnished a good advertising feature. The company has bought out the Palm Borate Company, of Los Angeles, which has a borax mine in the heart of Death Valley, with over two million tons of borate of lime exposed. The company will build large works near Daggett, and will move the product through pipe lines instead of by mule team.

The Cisco Hotel, near the summit of the Sierra Nevada Mountains, was destroyed by fire this week.

AN APOSTROPHE TO GRIP.

Hail, grip germ! We who are about to die (unless you do it first) salute you! You rule the roost. You are the easy boss of everything from destiny to 5 o'clock tea conversation. When you emerge from your secret lairs upon a stricken world our vaunted medical science lies down and grovels. Well has Scott sung you, O Bacillus:

When pain and anguish wring the brow,
A red-hot, ring-tailed demon, thou!

and Gray melodiously moralized:

The purse-proud doctor wends his weary way,
And leaves the germ to quinine and to me.

What boots it that spectacled wisdom, in laboratories, has put you under the microscope, isolated and described you, "mugged" you for its Rogues' Gallery, and painted your horns pink for further identification? What avails it that the wise doctors bump their learned degrees together in conference over your displeasing appearance and character, the while you romp abroad in our fevered veins and practise hell's dexterities upon our sneezing apparatus? What we want is not descriptions and measurements of you, O genius of a thousand pangs. Handsome is as handsome does. Our crying need, in a very literal sense, is a cure, and a quick one; and we don't much care whether it comes in the form of pill, powder, amulet or sudden death. Like the late Lord Tennyson, who, under similar delirious conditions, "made himself an awful nose of Dawn," we

Can but hope that somehow good
Will be the final goal of ills,

and, patiently awaiting the worst, with the afflicted Tent-maker:

Sneeze, for we know not whence ye come nor why!
Sneeze, for we know not when ye go nor where!

And so, exalted above all lesser topics such as New Year's pledges, high finance, dementia Americana, and the duty on art, we salute you, bacterial prodigy. Once more, hail. All ha— Where's that handkerchief?—Collier's Weekly.