

Timely Musical Comment.

Surprising Number of Revivals at the Manhattan Opera House

—New Singers at the Metropolitan.

The total of Mr. Hammerstein's novelties and revivals at the Manhattan Opera House this season bids fair to reach a surprising figure. Now that "Follies et Mélisande" is safely launched, the manager has prepared a revival of "Crispino e la Comare," which has not been presented in New York for close upon twenty-five years.

"THE COBBLER AND THE FAIRY." Since "Crispino e la Comare" will be unfamiliar to most bearers next Wednesday night, a brief outline of the story may be given here. The text is by Piave, who was one of Verdi's most frequent librettists, and the music is by Luigi and Federico Ricci. This opera, whose title in English reads "The Cobbler and the Fairy," was produced in Venice in 1837, the cobbler, to be expressed by his debts that his wife Annetta, a ballad singer, is unable to console him. He is about to jump to his death in a well, when a fairy appears, giving him a purse of gold and promising to start him in business as a doctor, telling him that he must, however, look about him carefully when he has a patient, and that if the fairy be not present he will be successful.

In the second act Crispino is introduced in the enjoyment of a large medical practice, and his wife Annetta is as happy as himself. The healing of a workman who has met with an accident is treated with humorous skill, beginning with barytone solo, broadening into a duet with soprano, accompanied by the chorus, and finally worked up to a sextet, with chorus. Annetta, boasting of a cake she has made for the carnival, incurs Crispino's wrath for having invited some old friends of their period of poverty. Crispino, now quite spoiled by his wealth, drives out the old acquaintances and is about to strike his wife, when the fairy appears and prevents him.

Crispino in act three learns his lesson of humility. The fairy takes him to a cavern, wherein are crystal vases, burning with varying brightness, and each representing a human life. The fairy shows Annetta "Follies et Mélisande," which, while his own is dim, Crispino's request that it be taken from Annetta's lamp and put in his causes the fairy to reveal herself as Death, and to warn him of his immediate doom. His last request, however, that he may see once more his wife and children, placates the fairy, and Crispino presently discovers that the cave episode has been only a nightmare, occasioned by a sudden fit of illness. Annetta helps her husband to his feet, and the opera ends with Luigi Ricci was born at Naples, July 8, 1835, and died at Prague December 31, 1893. He wrote in all thirty operas, the best known of which is "Crispino e la Comare," which was written in collaboration with his brother, Federico. The two brothers wrote four operas together. Luigi Ricci died in an asylum at Prague, where he was confined for insanity.

Luigi Ricci was born at Naples, July 8, 1835, and died at Prague December 31, 1893. He wrote in all thirty operas, the best known of which is "Crispino e la Comare," which was written in collaboration with his brother, Federico. The two brothers wrote four operas together. Luigi Ricci died in an asylum at Prague, where he was confined for insanity.

In Mr. Hammerstein's revival of "Crispino e la Comare," Miss Tetrazzini will sing Annetta, and Giuseppe Galatti, the buffo-bass, will be Crispino. Dr. Fabrizio's part will be taken by Sammarco, and that of an apothecary by Arinoldi, while Miss Giacomini will be the fairy.

Following is the programme for to-night's concert at the Manhattan Opera House:

- "Rakoczy" March from "Damnation of Faust".....Berlioz
"Le Jeune Fillet".....M. Gubich
"Les Huguenots".....Gounod
"Air from "Hérodiade".....Massetnet
Ballet Suite, "Fête des Fleurs".....Reinold de Koven
Overture to "Semiramide".....Rossini
"Die Walkure".....Wagner
"Die Meistersinger".....Wagner
"Die Lorelei".....Lortzing
"Die Lorelei".....Lortzing
"Die Lorelei".....Lortzing

AT THE METROPOLITAN.

The revival of "Mignon" and the first appearance here of Miss Berta Morera and Miss Martha Leffer-Burckard will be the principal features of the sixteenth week of opera at the Metropolitan Opera House. "Mignon" will be sung on Friday evening, and it will be the first performance of this opera at this house since January 2, 1906, on which occasion the principal roles were held by Miss Zelle du Lussan and Suzanne Adams and MM. Salignac and Plançon. The cast for the present revival will be as follows:

- Mignon.....Miss Tetrazzini
Mignon.....Miss Tetrazzini
Mignon.....Miss Tetrazzini
Mignon.....Miss Tetrazzini
Mignon.....Miss Tetrazzini

"Rigoletto" will be given on Monday evening. Miss Bessie Abbott will make her first appearance this season as Gilda, and Mr. Scotti will also be heard for the first time in the titular role. The cast will also include Mme. Jacoby and MM. Bonel, Mühlmann, Egger and Barocchi. Mr. Ferrar will conduct.

The first appearance here of Miss Berta Morera and Miss Martha Leffer-Burckard will lead novelty to the performance of "Die Walkure" on Wednesday evening. Miss Morera, whose talent was first recognized by Ernst von Possart, has been a member of the Royal Opera House at Munich, where she made her first appearance in 1888 in the role of Agathe in "Der Freischütz." Mme. Leffer-Burckard is one of the leading dramatic sopranos at the Imperial Opera House in Berlin, where she has been singing Wagnerian roles since 1891. The cast of "Die Walkure" will also include Mme. Kirkby-Lunn and MM. Burgstaller, Van Rooy and Blass. The conductor will be Mr. Gustav Mahler.

"Manon Lescaut" will be repeated on Thursday evening, when the principal roles will be sung by Miss Cavallieri and Signor Scotti. Lucas, Rossini and Ferrar will be the conductor. "Il Trovatore" will be the opera at the Saturday matinee. The artists who will appear will be Mmes. Emma Emmes, Homer and Mattfeld and MM. Caruso, Straciarri, Mühlmann and Teuchi. Mr. Ferrar will conduct.

"Sigfried" will be sung on Saturday evening, with Mmes. Tetrazzini, Kirkby-Lunn and Allen and MM. Ferrar, Van Rooy, Gozler, Reiss and Blass. Mr. Mahler will be the conductor.

The soloists at the concert to-night will be Mmes. Gertrude Farrar and Kirkby-Lunn and MM. Lucas, Straciarri and Plançon. The conductor will be Mr. Bayly.

ORCHESTRAS TO PLAY BACH AND BEETHOVEN

The week's orchestral concerts will include programmes devoted, respectively, to Bach and Beethoven, as though to emphasize the vitality of the classics in contemporary musical life. No doubt such concerts as Mr. Sam Franko and Mr. Walter Damrosch announce will serve to direct particular attention to Bach and Beethoven—indeed, Mr. Damrosch's Beethoven cycle of six concerts, which begins to-day, will be one of the conspicuous events of the season of 1907-'08. Yet it is agreeable to recall the fact that even without such special occasions both the composers named above figure with proper frequency in the regular lists throughout every New York winter.

The Beethoven cycle, which will embrace six Sunday afternoons at Carnegie Hall, will bring forward to-day his first and second symphonies, played by the New York Symphony Society, under Mr. Damrosch. Mme. Jemelli, of the Manhattan Opera House, will sing.

THE WEEKLY MUSICAL CALENDAR.

- SUNDAY. Carnegie Hall, 3 p. m., first concert of the Beethoven Cycle by the New York Symphony Society; Church of the Divine Paternity, 4 p. m., free organ recital by J. Warren Andrews; No. 1074 Fifth Avenue, 11 a. m., recital of sonatas for the violin and piano by the Mr. and Mrs. David Mannes for the benefit of the Music and School Settlement.
TUESDAY. Metropolitan Opera House, 8 p. m., French opera, "Mignon"; Manhattan Opera House, 8 p. m., Italian opera, "Dinorah"; Hall of Cooper Union, 8:15 p. m., concert of chamber music by the Flonazley Quartet under the auspices of the People's Symphony Society; great hall of the College of the City of New York, 2:30 p. m., free organ recital by Samuel A. Baldwin.
WEDNESDAY. Metropolitan Opera House, 8 p. m., French opera, "Follies et Mélisande"; Metropolitan Opera House, 8 p. m., Italian opera, "Rigoletto".
THURSDAY. Metropolitan Opera House, 8 p. m., Italian opera, "Manon Lescaut"; Carnegie Hall, 8:15 p. m., concert of the Russian-Sydney Symphony Society; Church of the Divine Paternity, 4 p. m., free organ recital by J. Warren Andrews; No. 1074 Fifth Avenue, 11 a. m., recital of sonatas for the violin and piano by the Mr. and Mrs. David Mannes for the benefit of the Music and School Settlement.
FRIDAY. Metropolitan Opera House, 8 p. m., French opera, "Mignon"; Manhattan Opera House, 8 p. m., Italian opera, "Dinorah"; Hall of Cooper Union, 8:15 p. m., concert of chamber music by the Flonazley Quartet under the auspices of the People's Symphony Society; great hall of the College of the City of New York, 2:30 p. m., free organ recital by Samuel A. Baldwin.
SATURDAY. Metropolitan Opera House, 8 p. m., French opera, "Mignon"; Manhattan Opera House, 8 p. m., Italian opera, "Dinorah"; Hall of Cooper Union, 8:15 p. m., concert of chamber music by the Flonazley Quartet under the auspices of the People's Symphony Society; great hall of the College of the City of New York, 2:30 p. m., free organ recital by Samuel A. Baldwin.

It is made of the fact that both husband and wife studied singing under Manuel Garcia. The omission is perhaps less important in the case of the recently deceased Salvatore Marchesi, Cavaliere de Castro, who was a pupil of Garcia for a comparatively short period only, than in that of his more celebrated wife, whom talent, industry and good fortune have combined to make the teacher of nearly all the leading light sopranos of the last forty years.

Your article does, however, state that Mme. Marchesi "first studied singing in Vienna with Otto Nicolai." Perfectly true; but if so much of history, why not a little more? As a matter of fact, the composer of the "Merry Wives of Windsor" was an excellent organist and conductor of the choir at the Hofoper in Vienna; but, although he had previously taught artists their roles during his capelmastership at the Kientner-Theatre, he knew positively nothing about the principles of the art of singing as then taught by the great Italian masters. Fraulein Graumann, as she then was, quickly discovered this, and in 1845 went to Paris expressly to study the true technique of her art under the man who had just rescued Jenny Lind from vocal ruin.

No one could have acknowledged with greater grace and ability the master's method, but could herself impart it with such skill that (as Garcia himself used to relate, and Grove confirms the fact) on one occasion, when prevented by an accident

from giving his lessons, he turned over his entire class for several days to his clever German pupil. A remark which occurred in the musical review in this paper a fortnight or so ago offers a case in point. An amiable correspondent writes: "In an article on music in this morning's Tribune 'Dixie' receives considerable comment, but the writer says the story is too familiar to need repetition. As a matter of fact, there seems much confusion on that point. The other evening half a dozen of us were on the subject and obtained little definite satisfaction from reference to all the books of music and readers available. I know that a large number of readers would appreciate a full and authentic account of this song, especially as to whether the words and music are still the same as at first written, whether on the adaptation of the air as a Southern ballad hymn it was set to the words of the author of 'Dixie,' and the greater part of fiction written about 'Dixie,' and the greater has been the wonder, since, until four years ago, the author of both words and music was still alive to repeat, as he did hundreds of times, the tale of how he came to write it. This author was Daniel Emmett, who died in his life at Mount Vernon, Ohio, on October 29, 1855, and ended it in his native town on June 28, 1894. His father was a blacksmith and he worked in the smithy, got a little schooling, learned to play the fiddle, set type in a country newspaper office, began to compose tunes and became a fifer and drummer in the United States army, all before he was seventeen years old. He was a fencer, a boxer, a wrestler, a second in popularity only to 'Dixie,' was one of his early productions. After serving his time in the army he travelled with circuses and gave sketches in the sidewalks, singing and acting his own pieces. As early as 1845 he organized the Virginia Minstrels, which gave entertainments at the Chatterbox Theatre in New York, and eventually worked his way to London. This disaster overtook it and Emmett came back to New York.

In 1847 Emmett joined Dan Bryant's Minstrels, for which he wrote "walk-arounds," which, as the present writer remembers, were the concluding act—a song and dance for the entire company—of the first part of the programme, called the "olio." It was for such music that "Dixie" was written. The origin of the term has been much debated. It has been said that the term was popular to New York and was derived from a boy's game, something like "prisoners' base," the ground between the goal lines being known as "Dixie's Land." The most widespread and popular notion has been that the Dixie of the song being mainly the Southland, the term was derived from Mason and Dixon's Line. However, the "Dictionary of Phrase and Fable" gives an explanation of the phrase which is a singular inversion of that which Emmett himself was wont to tell. Says Brewer:

Dixie Land. The Utopia of the American negro race. Dixie was a slaveholder of Manhattan Island, who had been much debilitated by illness and he removed his negroes to the Southern States. Here they were strangers in a strange land and had to work hard for their food, so that they were always sighing for the fishpots of Egypt, their dear old Dixie Land. Imagination and distance have changed to the ideal paradise of negro song.

Here the negro slaves who were taken away are represented as longing for the joys of Manhattan—just the opposite in the essence of the story told by Emmett. A little more than a year before he died the old minstrel told the story of the song to a reporter of "The Mount Vernon Banner"; it was as follows:

I remember when a boy with the circus that I performed always spoke of Dixie's Land, which I then approached and the season for a tour in the South drew near. This came to be a part of the great vernacular and grew and grew, and which was then already being fomented on the great plantation of a man named Dixie owned a great plantation on the Manhattan island. It was compelled to abandon slavery he took his slaves over to Maryland, and thereafter when a slaveholder went to leave the North, he was wont to remark that he was going to Dixie's land. From this the term grew until it lost all its provincialism.

Now for the story of how the song came to be written. Emmett is the best witness in the case, and the facts as they were derived from him are pleasantly given in the book "Famous American Songs," by Gustav Kobbe:

On Saturday night, September 15, 1855, after the performance of one of the Bryant's old Emmett told a new walk-around was wanted in time for rehearsal on Monday. The minstrel replied that he had no idea of what to do, but that he would try his best. That night, after he reached home, he tried to hit upon some tune, but he thought he would do better to wait until morning, he should have the room to himself so that he could work undisturbed, and

when he had finished the walk-around he could play it for a solo audience. If he liked it the Bryant's would, and so would the average listener.

Next day was rainy and dismal. Some years before Emmett had travelled with a circus as a drummer. In winter the warm Southern climate was a popular resort with circus people, and those who were obliged to show North would say, when the cold weather would make them shiver, "I wish I was in Dixie." This was a common expression. On that dismal September day, probably the beginning of the epidemic which was spreading, he thought to himself, "I wish I was in Dixie." A flash of thought suggested the first line for a walk-around, and a little later the minstrel, finding that the words made "Dixie" a genuine song of the people almost from the instant it was first sung from the stage of Bryant's Minstrels, then at No. 42 Broadway, New York, on the night of Monday, September 15, 1855.

On Mrs. Emmett's suggestion the song was dubbed "Dixie." First, Pond & Co. bought the copyright, and it was sold for it, and published it in No. 1 of six of Emmett's songs, which were grouped under the title "Emmett's Inimitable Plantation Songs, Written and Composed for Bryant's Minstrels of New York by Dan D. Emmett."

Last year the Howard Memorial Library, of New Orleans, reproduced in facsimile what Mr. William Beer, the librarian, was kind to think was the first publication of the song, which was written and published in the hands of the South as a "Rakoczy" march has those of the Hungarians or the "Marseillaise" those of the French republicans. The fact that Mr. Beer associates the publication with an incident which happened "early in the war," however, while First, Pond & Co. issued their book of Emmett's songs in 1850, disposes of that notion. The broadside in The Tribune is much beholden to Mr. Beer and the Howard Memorial Library for the privilege of reproducing it. There are two stories, apparently relating to the same incident, which tell of the beginning of the great popularity of "Dixie" in the South. Mr. Beer says:

Early in the war a performance was given in New Orleans, and every part had been scenes. The first taken was a war song for the large chorus. Many songs were tried, but "Dixie" was adopted. It soon spread to the streets and the battlefield, and became the great song of the Southern soldier. It was the inspiring song of the Southern at Gettysburg.

A more detailed account is that recently printed in the programme book of the Boston Symphony Orchestra of that amiable musical analyst of encyclopaedic mind, Mr. Philip Hale. His account runs thus:

In the spring of 1862 Mrs. John Wood was playing in "Follies" at the New Orleans Varieties Theatre. A zouave march was introduced in the last scene for which she was wearing a large chorus. Many songs were tried, but "Dixie" was adopted. It soon spread to the streets and the battlefield, and became the great song of the Southern soldier. It was the inspiring song of the Southern at Gettysburg.

Mr. Hale also refers to a song whose words, claimed as original, began with the stanza on the broadside reproduced herewith, which was published in New Orleans in 1859 by J. Newcomb. Mr. Beer says the broadside, to which he does not attempt to assign a date, was printed by John Hopkins, who afterward included it in his "Hopkins's New Orleans 5-Cent Songbook." (Carla Patti, by the way, was a brother of the great Adolph.) It is likely that the stanza beginning:

I wish I was in de land ob cotton, Common seed 'an sandy bottom—

In Dixie's Land what I was born in, Early on one frosty mornin',

Chorus—Den I wish I was in Dixie, etc

Now, could she get such a foolish heart, As merry a man dat break her heart?

Chorus—Den I wish I was in Dixie, etc

Here the negro slaves who were taken away are represented as longing for the joys of Manhattan—just the opposite in the essence of the story told by Emmett. A little more than a year before he died the old minstrel told the story of the song to a reporter of "The Mount Vernon Banner"; it was as follows:



LOUISE HOMER. In "Il Trovatore," at the Metropolitan. BESSIE ABBOTT. In "Mignon," at the Metropolitan. MARCELLA SEMBRICH. In "Rigoletto," at the Metropolitan. She will give a song recital Tuesday afternoon. MME. SCHUMANN-HEINK. next She will give a song recital Saturday afternoon.

Louis F. Haslam, bass; Mr. Henry P. Schmitt and Mr. John Spargur, violin. The programme of works by Johann Sebastian Bach will comprise the Suite in C major, overture, bourrée, forlane (danza Venezolana) and gavotte; two numbers from the cantata No. 6, "Bible with Text," the concerto in D minor, for two violins and string orchestra, and the Cantata No. 26, "The Lord is a Sun and Shield." Mr. Carl Reis will be at the organ.

Beginning March 8, a series of popular Sunday night orchestral concerts is announced for the Hippodrome, under the direction of Manuel Klein. There will also be soloists. A novelty will be the presence on the stage of all the Hippodrome artists, part and present, and these will have as a chorus the entire company now appearing in this season's production.

The second of the Sunday afternoon organ recitals in the great hall of the College of the City of New York, Convent avenue and 134th street, will be given by Samuel A. Baldwin to-day at 3:30 o'clock. There will also be the usual weekly recital on Friday, March 6, at 2:30 p. m. To-day's programme will be as follows:

- Sonata No. 1 in F minor.....Mendelssohn
Barcarolle.....Fauriel
Fugue in G minor.....Bach
Romance in D flat.....Lortzing
Vespers to "Lohengrin".....Wagner
"Am Meer".....Schubert
Concert Piece in B major.....Herzog Parker
This will be next Friday afternoon's list:
Handel
Adagio and Scherzo from Fifth Sonata.....Gullstrand
Intermezzo.....Hollins
"By the Morning".....Lortzing
"Antra's Dream" (Free Grand Suite No. 1).....Lortzing
"The Swan".....Saint-Saëns
Toccata in F.....Bach

There will be a series of six Lenten services and organ recitals at the Church of the Divine Paternity, Central Park West and 56th street, Thursday afternoons, March 5, 12, 19 and 26, and April 2 and 9, at 3:30 and 4 o'clock. The organist will be J. Warren Andrews, and he will be assisted by singers and others.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.



MME. SCHUMANN-HEINK. next She will give a song recital Saturday afternoon.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

ORGAN RECITALS.

The second of the Sunday afternoon organ recitals in the great hall of the College of the City of New York, Convent avenue and 134th street, will be given by Samuel A. Baldwin to-day at 3:30 o'clock. There will also be the usual weekly recital on Friday, March 6, at 2:30 p. m. To-day's programme will be as follows:

- Sonata No. 1 in F minor.....Mendelssohn
Barcarolle.....Fauriel
Fugue in G minor.....Bach
Romance in D flat.....Lortzing
Vespers to "Lohengrin".....Wagner
"Am Meer".....Schubert
Concert Piece in B major.....Herzog Parker
This will be next Friday afternoon's list:
Handel
Adagio and Scherzo from Fifth Sonata.....Gullstrand
Intermezzo.....Hollins
"By the Morning".....Lortzing
"Antra's Dream" (Free Grand Suite No. 1).....Lortzing
"The Swan".....Saint-Saëns
Toccata in F.....Bach

There will be a series of six Lenten services and organ recitals at the Church of the Divine Paternity, Central Park West and 56th street, Thursday afternoons, March 5, 12, 19 and 26, and April 2 and 9, at 3:30 and 4 o'clock. The organist will be J. Warren Andrews, and he will be assisted by singers and others.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

GENERAL NOTES.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

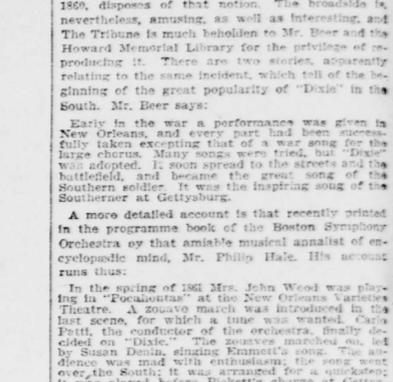
Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.

Mme. Sembrich has returned from a highly successful concert tour in Canada and the North. She sang before enormous audiences in St. John, Halifax, Montreal, Toronto, Portland and Rochester.



MME. SCHUMANN-HEINK. next She will give a song recital Saturday afternoon.