THE OLIVE MEAD QUARTET.

CONCERT IN MENDELSSOHN HALL NEXT THURSDAY.

FOUR FAMOUS REPRESENTATIVES OF BEETHOVEN'S HEROINE.

PAULINE ANNA MILDER-HAUPTMANN.

KATHARINA KLAFSKY.

LILLI LEHMANN.

WILHELMINE SCHROEDER-DEVRIENT.

Timely Musical Comment.

Final Week of the Season at the Metropolitan Opera House—Concerts—Recitals—General Notes.

The twentieth and last week of the season at the Metropolitan Opera House will begin on Monday evening with a repetition of "Marta." On this occasion the title rôle will be sung by Miss Abott, and her associates will be Mme. Homer and MM. Bonci, Plançon and Barocchi. Mr. Ferrari will conduct. "Fidelio" will have its third and last performance on Wednesday evening. The cast will be the familiar one, and will include Mmes. Morena and Alten and MM. Burrian, Goritz, Blass, Reiss and Van Rooy. The conductor will be Mr. Gustav Mahler. "La Traviata" will be sung on Thursday evening, and the principal rôles will be held by Mmes. Farrar and Jacoby and MM. Caruso, Stracciari, Navarini, Dufriche, Bégué and Tecchi. Mr. Ferrari will conduct.

"Don Giovanni" will be the opera on Friday evening, and it will be presented under the musical guidance of Mr. Mahler. Miss Fornia will sing the rôle of Donna Elvira and Mr. Blass that of Leporello for the first time at this performance. The other principals will be Mmes. Emma Eames and Farrar and MM. Scottl, Bonci, Barocchi and Muhlmann.

The last regular subscription performance will be given on Saturday afternoon, and "Tannhäuser" will be performed. The artists who will appear will be Mmes. Morena, Fremstad and Alten and MM. Burrian, Van Rooy, Blass, Reiss, Bayer, Muhlmann and Gunther. Mr. Hertz will conduct.

"Il Trovatore" will be sung at the last performance of the season on Saturday evening. The occasion will be marked by the first appearance in several years of Mr. Caruso at popular prices. Miss Fornia will sing the rôle of Leonora, and the cast will include Mmes. Homer and Mattfeld and MM. Stracciari, Muhlmann, Tecchi and Navarini. Mr. Ferrari will conduct.

The last popular concert will be given to-night, also under the direction of Mr. Ferrari. The soloists will be Mmes. Emma Eames and Kirkby-Lunn and MM. Lucas and Stracciari. A feature of this concert will be the appearance of Kotlarsky, a young Polish violinist. He is a protégé of Mr. Caruso, and will accompany him as soloist during his brief concert tour at the end of the season. Mme. Emma Eames will sing the "Inflammatus" from Rossini's "Stabat Mater" and the solo part in Gounod's cantata "Gallia," with the chorus of the Metropolitan Opera House.

ORCHESTRAL CONCERTS.

Beethoven's Ninth Symphony, with the Chorale Finale to Schiller's "Ode to Joy," composed 1822-'23, the Benedictus from the great "Missa Solemnis" (1818-'22) and the slow movement from the string quartet in F (Op. 135, composed 1826)—these three works form the programme with which Mr. Walter Damrosch will close the Symphony Society's Beethoven cycle at Carnegie Hall next Sunday afternoon, April 5. The soloists will be Mmes. Jomelli and Lansing, Messrs. Mannes, Miller and Cunningham. The chorus of the Oratorio Society will be reinforced in the male department by forty selected singers trained by Mr. Alfred Hallam.

This afternoon at Carnegie Hall will take place the fifth concert of the Beethoven cycle. The symphony is the eighth. Other numbers are four Scotch folksongs, with pianoforte, violin and violoncello—Messrs. Cunningham, Damrosch, Saslavsky and Bramsen; the overture to "King Stephen, the first Benefactor of Hungary"; Turkish March from "The Ruins of Athens"; two songs, "The Kiss" and "The Song of the Flea," from Goethe's "Faust," Mr. Cunningham, and the overture to "Fidelio," No. 4, in E. This fifth phase of Beethoven's life as a composer comprises the years 1812 to 1815.

There will be a memorial concert in honor of the late Edward MacDowell next Tuesday evening at Carnegie Hall, of which the proceeds are to go toward the proposed MacDowell House, in this city, a building in which endowed studios and other facilities will be offered to students who are worthy of such privileges. The concert will enlist Mr. Safonoff and the Philharmonic orchestra; Mme. Teresa Carreño, pianist; Mrs. Corinne Rider-Kelsey, soprano; Miss May Mukle, 'cellist, and Mr. David Bispham, barytone. The programme will be entirely of MacDowell's music, as follows:

Slow Movement from Sonata Tragica,
Wassily Safonoff and Philharmonic Orchestra.
(Orchestrated by William H. Humiston.)
Three songs.....David Bispham
Second piano concerto.....Teresa Carreño
Clair de Lune,
(Arranged for strings, harps and organ by Archer Gibson.)
'Cello solo.....Miss May Mukle
Four songs.....Mme. Corinne Rider-Kelsey
Woodland Suite.....Orchestra

For the Goethe celebration and Faust centenary to be held by the German Liederkranz at Carnegie Hall on Thursday evening, April 2, the surplus to be presented to the Carl Schurz memorial fund committee, the following programme has been arranged, under the leadership of Wassily Safonoff and Arthur Claassen:

Faust Overture.....Richard Wagner
Philharmonic Orchestra.
Choral and Apotheosis, "Die Meistersinger"...R. Wagner
Liederkranz chorus and Philharmonic Orchestra.
Commemorative address.
Die Erste Walpurgisnacht.....F. Mendelssohn-Bartholdy
Miss Wohning, contralto; Mr. Reed-Miller, tenor; Mr. Goritz, barytone; Liederkranz chorus and Philharmonic Orchestra.
Songs.
Mme. Leffler-Burckard.
Der König von Thule.....W. H. Veit
Male chorus (a capella).
Dance of the Sylphs and Hungarian March, "La Damnation de Faust".....H. Berlioz
Philharmonic Orchestra.

The last in the series of matinee orchestral concerts at the Baptist Temple, Brooklyn, by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, will take place next Saturday. There will be a Wagner programme, with Mr. David Mannes as solo violinist. Excerpts from "Die Meistersinger" and "Parsifal" will be played, with the overtures to "Rienzi," "Tannhäuser" and "Christopher Columbus."

RECITALS.

On Saturday afternoon, April 4, at Carnegie Hall, will take place the last New York recital of De Pachmann's American tour. The programme:

Sonata, Op. 53, C major.....Beethoven
Fantasie, Op. 49, F minor
Impromptu, Op. 56, F sharp
Etude, Op. 25, No. 6, G sharp minor } Chopin
Mazurka, Op. 50, No. 2, A flat
Troisieme Scherzo, Op. 39, C sharp
Rondo Brilliant, Op. 62, E flat.....Weber-Henselt
Moment Musical, Op. 94, No. 3, F minor.....Schubert
Lied Ohne Worte, Op. 62, G major.....Mendelssohn
Romanze, Op. 32, D minor.....Schumann
Rigoletto-Fantaisie.....Verdi-Liszt

The Kneisel Quartet will play on Thursday evening, April 9, its fourth concert in the Brooklyn series at Association Hall, with Willem Willeke as soloist.

Josef Hofmann and Fritz Kreisler are to meet in St. Louis the coming week to rehearse the programmes for their forthcoming tour of joint appearances, which tour will open on Friday evening next in St. Louis. Kreisler is travelling East from the Pacific Coast, and on Tuesday evening will [illegible] Symphony Orchestra in St. Paul. Hofmann and Kreisler have prepared programmes for their tour, including the "Kreutzer" Sonata, the César Franck Sonata and the D minor Saint-Saëns Sonata. Their New York programme on Saturday afternoon, April 18, they will open with the Saint-Saëns Sonata. The cities to be visited are St. Louis, Milwaukee, Chicago, Detroit, Grand Rapids, Cleveland, Cincinnati, Piqua, Toronto, Buffalo, Wilkes-Barre, New York, when they will be heard in Carnegie Hall; Hartford, Conn.; Springfield, Mass.; Baltimore, Washington, Philadelphia, Providence, Brooklyn and several others.

Mr. and Mrs. David Mannes will play the following sonatas for violin and piano on Sunday evening, April 5, at the Stuyvesant Theatre: Lekeu's Sonata in G major, Brahms's Sonata in D minor, Op. 108, and César Franck's Sonata in A major.

LENTEN RECITALS.

Good organ music continues to be plentiful and easy of access in these Lenten days, the recitals in city churches being free to the public.

Walter C. Gale will play the following programme at the Broadway Tabernacle Church on Tuesday next at 4 o'clock:

Prelude and fugue, in A major.....J. S. Bach
Andante, in A flat.....Fink
Pastorale, in F.....Kullak
The 94th Psalm (Sonata).....Julius Reubke
Liebestod from "Tristan".....Wagner

Samuel A. Baldwin will give organ recitals in the great hall of the College of the City of New York, Convent avenue and 139th street, this afternoon at 3:30 o'clock, and on Friday afternoon, April 3, at 2:30. The programmes:

SUNDAY, MARCH 29, 3:30 P. M.

Prelude, in E flat.....Bach
Andante, from "Fifth Symphony".....Beethoven
Concerto, Op. 55 (two movements).....Horatio Parker
Spring Song.....Hollins
From "Peer Gynt" suite:
In the Morning....
Ase's Death.....} .....Grieg
Anitra's Dance....
Serenade.....Schubert
Toccata, in G major.....Th. Dubois

FRIDAY, APRIL 3, 2:30 P. M.

Prelude and fugue, in B minor.....Bach
Adagio, from Op. 11.....Dienel
Second Sonata, Op. 42.....Merkel
Canzona.....Wolstenholme
Largo, from "New World" Symphony.....Dvorak
Liebestod, from "Tristan and Isolde".....Wagner

At St. Bartholomew's Church on next Thursday evening at 8:15 Leopold Stokowski will play the following Russian music:

Prelude.....Rachmaninoff
"How Blest Are They"
Andante (Cantabile.....} .....Tschaikowsky
"In the Mountain Pass".....Ippolitow-Iwanow
Russian Legend.....
Danse Arabe.....} .....Tschaikowsky
Cherubim's Song.....
From the "Pathetic Symphony".....

William C. Carl will give a series of two free organ recitals in the First Presbyterian Church, Fifth avenue and 12th street, Tuesday evenings, March 31 and April 7, at 8:15 o'clock. The following programme is arranged for next Tuesday:

Sonata in C minor (No. 2).....Mendelssohn
Vocal. Adore and Be Still.....Gounod
Master Grant Austin.
Toccata and Fugue in D minor.....Bach
Prière in E major (new).....Paul Jumel
Gavotte dans le Style Ancien.....Neustedt
Finale from the Fifth Organ Symphony.....Widor
Vocal. L'été.....Chaminade
Master Everet Maclachlan.
Wedding music (Messe de Mariage).....Th. Dubois
Le Vendredi-Saint (Good Friday).....F. de la Tombelle
Duo, Quis est Homo ("Stabat Mater").....Rossini
Masters Maclachlan and Austin.
Festival march, The Trumpeter.....Nessler

GENERAL NOTES.

Messrs. Gilmore & Tompkins have completed arrangements with Ivan Abramson's Italian Grand Opera Company whereby a short season of grand opera in Italian at popular prices, and limited to one week only, will begin at the Academy of Music on Monday, April 13. The organization, which is under the management of Messrs. A. Ferrara and E. Ordino, has played ten weeks in Chicago. It includes such artists as Signori Torre, Alessandroni, Bazzano, Zara, and Signorine Norelli, Colombati, Bossi, Strauss, Novelli, etc. The managers, Ferrara and Ordino, promise a repertory of six of the most popular Italian operas for the week, and a Sunday performance will conclude the engagement.

Nearly a score of Harriet Ware's songs and compositions will be given at the evening of her works at the Plaza Hotel next Saturday, at 8:30 o'clock. David Bispham will sing "Forgotten Land," "Moonlight" and "Love's Vigil" and read "Princess of the Morning" to Miss Ware's piano obbligato. Mary Hissem de Moss will sing "Joy of the Morning," "Arabian Lullaby," "With the Winds" and the "Sunlight Waltz Song." John Barnes Wells will sing "The Fay Song," "To Lucasta" and "The Cross." Hans Kronold will give "Parting," an andante for the violoncello, and Miss Ware will be heard in "The Sea Shell," a tone poem for the pianoforte. It is hoped to secure from the proceeds of the concert enough to give Miss Ware a chance to devote more time to her compositions.

Mr. Arthur Whiting will assist the Kneisel Quartet in the performance of César Franck's quintet in F minor at Mendelssohn Hall on Tuesday of next week. The other numbers of the programme will be a quartet (Op. 12), by Roffredo Caetani, and Haydn's quartet in G major, Op. 76, No. 1.

The H. W. Gray Company is the agent for the Wagner and Mozart festivals at Munich to be held this summer. The Wagner Festival, at the Prinzregenten-Theater, will take place from August 11 to September 14; the Mozart Festival, at the Residenz-Theater, from August 1 to August 9. There will be three representations of "The Ring of the Nibelung," besides performances of "Tannhäuser," "Die Meistersinger" and "Tristan und Isolde," and the Mozart operas will be "Nozze di Figaro," "Don Giovanni," "Die Entführung" and "Cosi fan Tutte."

THE PASSION IN PAINTINGS AND MUSIC.

Bach's "Passion According to St. Matthew," which the Oratorio Society is to sing on Thursday evening, April 16, at Carnegie Hall, for the first time in thirteen years, has been declared by authoritative writers to be the culmination of Protestant Church music. Some have gone further and ranked this musical exposition of the sacred tragedy as equal in beauty and eloquence to any of the numerous presentations of the subject in the other arts. The Crucifixion and the events immediately preceding it have been set forth innumerable times in painting and sculpture, as well as in music. Most often artists have chosen single incidents from the tremendous drama of the final day of Christ's earthly life; there have been, however, many important serial embodiments of the progress from Gethsemane to the Cross. As the arts of sculpture and painting developed earlier than music, it is the walls of catacombs and churches that convey best the growth of fixed conventions in depicting the sufferings and crucifixion of Christ. The Passion is first found adequately presented in the remarkable mosaics of the Church of San Apollinare Nuovo, in Ravenna, Italy, dating from the sixth century. The earliest Christian art was symbolic and not too realistic, but the Council of Constantinople in the year 692 issued a decree favoring historical and realistic portrayals, and this gave an impetus to the detailed renderings of the Passion, both artistic and musical, that came later.

In primitive Gothic church carvings and in illuminated manuscripts the story was handed on to the people, but the first significant painted frescos of the Passion were those of Duccio in Sienna and Giotto in Padua, soon after 1300. Fra Angelico, in paintings, and Ghiberti, in the bronze gate of the Florence Baptistery, have left memorable records of the Passion, dating from a century later, while Tintoretto's great paintings in the Scuola San Rocco, Venice, came about the middle of the sixteenth century. Meanwhile interest in this subject spread to Northern Europe, and the Holbeins, Lucas van Leyden and Martin Schongauer have left pictures and engravings that culminated in the famous engravings on wood and copper by Albrecht Dürer, soon after 1500. In much the same way Bach summed up and completed the musical embodiments of Christ's Passion that had gone before him, though the "St. Matthew" did not appear until 1729. In early times the Gospel narrative had been read in Holy Week services, diversified only by congregational hymns. To lessen the monotony of this the sacred aria was introduced, and by degrees the richer forms of modern music, until a secular quality threatened to predominate. At the same time mystery plays and dramatic representations of the Passion took place in Germany.

In early German church forms of the Passion a priest sang the narrative portions, a second priest the words of Christ, a third those of other speakers, while the choir sang the utterances of the populace. By 1530 Johann Walther had composed a "Passion According to St. Matthew," with German text. Others followed, and Heinrich Schuetz's "Seven Words from the Cross," in the seventeenth century, is looked upon as one of the significant predecessors of Bach's great series of musical settings of the Gospel narratives.

THE WEEKLY MUSICAL CALENDAR.

SUNDAY.

Carnegie Hall, 3 p. m., fifth concert of Beethoven's music by the New York Symphony Society; 8:15 p. m., religious concert by the Musical Cantors' Association of America. Metropolitan Opera House, 8:30 p. m., popular operatic concert. College of the City of New York, 3:30 p. m., free organ concert by Samuel A. Baldwin.

MONDAY.

Metropolitan Opera House, 8 p. m., German opera in Italian, "Marta."

TUESDAY.

Carnegie Hall, 8:15 p. m., concert for the benefit of the Edward A. MacDowell Memorial. Broadway Tabernacle Church, 4 p. m., free organ recital by Walter C. Gale, under the auspices of the American Guild of Organists. First Presbyterian Church, 8:15 p. m., free organ recital by W. C. Carl.

WEDNESDAY.

Metropolitan Opera House, 8 p. m., German opera, Beethoven's "Fidelio."

THURSDAY.

Carnegie Hall, 8:15 p. m., celebration of the 100th anniversary of Goethe's "Faust." Mendelssohn Hall, 8:15 p. m., concert of chamber music by the Olive Mead Quartet. Metropolitan Opera House, 8 p. m., Italian opera, "La Traviata." Church of the Divine Paternity, 4 p. m., free organ recital by J. Warren Andrews. St. Bartholomew's Church, 8:15 p. m., free organ recital by Leopold Stokowski.

FRIDAY.

Metropolitan Opera House, 8 p. m., Italian opera, "Don Giovanni." College of the City of New York, 2:30 p. m., free organ recital by Samuel A. Baldwin.

SATURDAY.

Metropolitan Opera House, 2 p. m., German opera, "Tannhäuser"; 8 p. m., Italian opera, "Il Trovatore." Carnegie Hall, 3 p. m., pianoforte recital by Vladimir de Pachmann. No. 141 West 40th street, 3 p. m., informal pianoforte recital by Arthur Whiting. Baptist Temple, Brooklyn, afternoon, concert of the New York Symphony Society. Plaza Hotel, 8:30 p. m., concert of Miss Harriet Ware's compositions.

NEW BOOKS ON MUSIC.

Biographies of Living Musicians—History of Uncommon Value.

Books about music and musicians continue to be a measurable factor in the output of the publishers. One of the best of recent volumes is Waldo S. Pratt's "The History of Music" (Schirmer), a book of nearly seven hundred pages, yet of convenient size and weight and of good legible type. To add another to the large number of histories of music already in print may be thought to require a good deal of temerity nowadays, unless the author has the results of original research to communicate. Professor Pratt at the outset relinquishes any claim to discovery, but nevertheless his work, which he calls a handbook and guide for students, is fully justified by its simplicity and comprehensiveness of arrangement and its wisdom and directness of thought and statement. Professor Pratt goes at the matter in accord with modern scientific notions; his book has an encyclopædic quality that renders it easy of reference for names, periods and topics. Instruments, old and modern, are succinctly described, and in many cases illustrated by drawings—one of the features of this history is its emphasis of the important part played in music's development by the mechanical improvement of musical instruments.

Another proof of Professor Pratt's admirable qualifications as a historian is his frequent reference to political or social conditions contemporary with the musical periods under study. He correlates musical progress with other forms of world progress, instead of regarding music as an isolated phenomenon. In fact his aim has been to lay stress on the democracy of the art. "Music," he remarks, "has become what it is not by the miraculous intervention of a score or so of 'great composers,' but by the irresistible momentum of large intellectual and emotional forces that take hold of nations, periods and classes of mind." This is not, of course, to lessen the glory or influence of genius, but to set facts and tendencies in their proper relations. And again, Professor Pratt looks forward to a further bringing together of art and the people—"when music shall be the delight, the inspiration and the spiritual purifier of all peoples and classes." With so broad and true a conception of what music and all other arts are for, and with a mind grasping clearly the enormous mass of detail needed for his task, Professor Pratt has written a book of uncommon value and significance.

In "Outlines of Musical History," by Clarence G. Hamilton, associate professor of music at Wellesley College (Ditson), there is a valuable little table in parallel columns, synchronizing the milestones in music's long record with the chief events in world history, being a crystallization of the same thought that governed Professor Pratt. Professor Hamilton's study is condensed in form, and, while it makes no claim to be more than an outline, it may be commended within its intended scope.

Of "The Appreciation of Music," by Thomas Whitney Surette and Daniel Gregory Mason, readers of "The New Music Review," issued by the same publishers, the H. W. Gray Company, will recall the recent appearance in serial form. The authors cite the growing readiness of colleges to give the study of musical history and the rudiments of musical art a place in the entrance examinations as well as in the curriculum, and they have sought to make "The Appreciation of Music" a textbook for general students who are not necessarily learning to play on an instrument. The development from folksong and dance music to the m[illegible] complex manifestations is clearly set fort[illegible] the help of musical illustrations, and there is a careful exposition of the sonata and other art forms.

Last December the Music Teachers' National Association held its twenty-ninth annual meeting at Columbia University. Its proceedings, now published in book form by the association itself, attracted some attention at the time, and they were for the most part worth preserving. Music in the public schools, folksong and American music, the outlines of a piano curriculum, and many other topics are discussed by competent writers.

"Questions and Answers on the Elements of Music," compiled by May Garrettson Evans, superintendent of the Peabody Conservatory Preparatory Department, Baltimore, and published by the author, is a little pamphlet that may be found useful by teachers and students; its chief merit is its brevity.

Biographies of living musicians are not often satisfactory. It is sometimes just a little cold blooded to incorporate in the permanent form of a book the free discussion that is entirely appropriate in a newspaper or magazine essay, touching a man's limitations as well as his achievements. Not too frequent is the biographer who can present that personal side of his subject which readers demand, and also the balanced and judicious appraisal of his subject's art. In the John Lane Company's series entitled "Living Masters of Music" there have lately appeared two columes, both of which illustrate the difficulty above mentioned. Edward A. Baughan's "Ignaz Jan Paderewski," is written with laudable freedom from bias, but from the point of view of one who has not come into direct contact with the man who is his theme. Not once does Mr. Baughan speak with first hand knowledge, so to say, of the pianist's personality. The generally accessible facts are repeated, and there are copious quotations from Mr. Finck's "Paderewski and His Art" and from newspaper interviews, but the only item which the author discloses as his own contribution is the statement that Mr. Paderewski, in addition to his other accomplishments, is a first rate swimmer. Mr. Baughan's method fails to impart an effect of authenticity, and this failure is aggravated by such a glaring error as one finds on page 85, in the statement that the vocal score of "Manru" has not been published. The vocal score in German was published by Bote & Bach in Berlin, and Schirmer published "Manru" in 1901, with English version, made by H. E. Krehbiel. The latter is included in the European catalogues. Again, Mr. Baughan makes too much of a mystery of the reason for the extraordinary emotional influence of Mr. Paderewski's playing. He does not emphasize the function of the creative element in such executive art as this; he omits to take account of the unfailing public response to what in any art is the sincere and inevitable voicing of an irrepressible need for expression. The creative mind is always sure of recognition.

The other book of the "Living Masters of Music" series is Mrs. Franz Liebich's "Claude-Achille Debussy." Here there is a closer sympathy between biographer and subject, though not much is told of the personal life story of the composer of "Pelléas et Mélisande." For the composer's opinions and ideals the author has drawn on the rich store of Debussy's own critical writings. From these she has made some happy selections, especially as to the "musical arabesques" of Bach (page 8). Mrs. Liebich seeks to identify Debussy with the so-called impressionists in modern painting, and there is considerable justification for this. Her comparison of Debussy with Edouard Manet (on page 10) is not happy; probably she meant Claude Monet. It may be added in this connection that Monet and his followers have sometimes allowed their pleasure in the exercise of their new medium of expression to overweigh their critical judgment—certain of their pictures show so little impelling force of idea or of structural composition that their raison d'être seems to be the mere desire to speak out of a rich vocabulary. Does not Debussy occasionally put forth similar evidences of his obsession by a new and exquisite manner of utterance? Yet Mrs. Liebich tells how Debussy delayed the publication of a "Sarabande" because he could not find twelve measures of proper significance to complete it.

Lawrence Gilman's little volume, entitled "Debussy's 'Pélleas et Mélisande': A Guide to the Opera," has doubtless been found helpful by many opera goers since its recent publication by Schirmer. The biographic and critical sketch of the French composer betrays an admiration whose ardency is so frank that readers will perhaps catch some of Mr. Gilman's contagious enthusiasm. Touching the lyric drama itself, his paraphrase of Maeterlinck's text is sympathetic. When he takes up in detail the thematic material of Debussy one wonders whether the composer had so definite a scheme of musical symbols in mind as Mr. Gilman reads out of the score. The book as a whole, however, is one of the writer's best and sincerest studies.

A MACDOWELL MEMORIAL.

From the office of the committee of the MacDowell Memorial Committee, Allan Robinson, chairman, issues the following statement:

The programme of the MacDowell memorial concert to be given at Carnegie Hall, Tuesday, March 31, at 8:15 p. m., will include Safonoff and the Philharmonic Orchestra, and also such artists as Mme. Carreno, Mme. Rider-Kelsey, Miss May Mukle and David Bispham. Should the amount realized from the sale of tickets exceed the expenses of the concert the sum in excess will be handed over to the committee in charge of the permanent MacDowell memorial.

When Edward MacDowell was alive he was keenly interested in everything that could materially and intellectually assist his students. He constantly thought of what was most needful for their mental and physical wellbeing. Mrs. MacDowell has told how this thought crystallized into a plan for providing working quarters and helpful and broadening associates for students in all artistic fields—a plan now carried out each summer at Edward MacDowell's former country home at Peterboro. The fund necessary to support the Peterboro house being already provided, it is the hope of the committee in charge of the permanent memorial to MacDowell that ultimately here in the city which affords the best opportunity in America for artistic study, working quarters and helpful associates may also be provided for students in all the arts.

The general plan includes in one building, to be known as the MacDowell house, working rooms and meeting and exhibition rooms, with one room or hall large enough to serve as a concert hall, picture gallery or small theatre. It is also part of the plan that the funds for erecting and supporting such a building shall be supplied in part at least by a number of separate endowments. These endowments may be created in many ways—by those interested in the general plan; by those interested in one of the arts; by those interested in an individual student. A person or group of persons may, for example, provide a fund that shall pay for the support of one room to the use of which that person or group shall have the right of nomination subject only to such rules and regulations as the committee may find necessary for the best interests of all.

The formation of such groups in the different arts and in different parts of the country will not only be immensely helpful to a large number of selected students, but will also create a wider interest in all the arts.

STUDIO NOTES.

Mrs. Agnes Osborne presented her pupil, Fanny Elizabeth Cass, in a piano recital at the Colonial Studios, 67th street, on Friday, March 20.

Wilhelm Funk will give a musical on Tuesday evening, March 31, at his studio, No. 119 West 42d street. Miss Amy Grant and Adolf Glose will give the opera "Salome," arranged as a musical reading. Mme. Jornelli will sing Strauss songs.

Mrs. O. Bauer, studio No. 180 West 94th street, believes in the individual treatment of each voice founded upon a few anatomo-physiological laws. The repairing of voices injured by wrong methods receives her special attention.

Agnes Sumner Geer, child impersonator, who will be one of the guests, will entertain to-night at the Pleiades Club's dinner and entertainment. This is ladies' night, in honor of Mrs. Clarence Eddy, David Bispham and Frank Lincoln. The toastmaster will be Miss Josephine Robb.

Professor Vincent Apicella has opened a studio at No. 31 West 125th street for mandolin instruction, which Professor Apicella gives in accordance with the Italian method.

Dr. Karl Fochler, Vienna music master, has opened a studio at No. 154 East 86th street, for instruction in voice culture, piano, organ and harmony. Professor Fochler teaches in three languages, English, German and Italian.

Katharine Rose Burr, teacher of voice culture and piano, besides teaching professionals, makes a specialty of teaching persons who are desirous of acquiring a taste for music in order to entertain in their own family circles.

On April 5 Mr. Herzbury will be the soloist at the lecture musical given by Mme. De Kermen at Carnegie Hall (Chamber Music Hall) in the evening. Mr. Herzbury has taken charge of a class of pupils in Jersey City. He intends giving monthly musicals, assisted by prominent artists, at his studio in the near future.

Mme. Anna Ornaud, whose studio is at the Remington, No. 129 West 46th street, will take abroad this summer several of her pupils who desire to acquaint themselves with operatic conditions in Europe. Mme. Arnaud will take them first to Italy and then to France. The trip will include a visit to Geneva and a stay of one month in Paris. The trip will last about three months, during which time Mme. Arnaud's pupils will be heard by a number of European managers. The party will start early in June.

On Wednesday evening at 8:15 o'clock at the Chapter Room, Carnegie Hall, a complimentary concert will be given for the Women's Philharmonic Society by the chairman of the vocal department, Mme. Luisa Cappiani, and her artist pupils, assisted by the Women's Philharmonic chorus and the Women's Philharmonic orchestra. Mrs. Henrietta Speke Seeley will be director of the chorus and Miss Marguerite Moore conductor of the orchestra. Mme. Teresa Carreno will be the guest of honor.

At the Guilmant organ school a series of two lectures on musical history will be delivered by G. Waring Stebbins on April 2 and 16. Classes in service playing are now being held, special attention being paid to the music of the Episcopal service.

W. R. Hedden, musical director of the Church of the Incarnation, gave an organ recital at Yale University on March 23. To-day at 4 o'clock at the church, Madison avenue and 35th street, Sir Arthur Sullivan's oratorio, "The Prodigal Son," will be rendered.

Susannah Macaulay, of No. 303 Carnegie Hall, gave a musical last week at the home of Mrs. James Clark. Her pupils, Mesdames Grey-Darragh and Hyneman sang "Sanctus" and "The Rose and the Moth"; compositions by Miss Macaulay were sung by Mrs. Cornet-Emory.

FLORIDA SEASON ENDING

The Tarpon Are Biting and the Fishermen Are Lingering.

St. Augustine, Fla., March 28.—The season is drawing to a close along the east coast of Florida, and a number of the hotels will close on April 1, the Ponce de Leon on the 6th. The Alcazar will continue to entertain visitors until the 18th and the Continental, at Atlantic Beach, indefinitely. The season has been satisfactory everywhere. Palm Beach entertained more guests than for several years, and the Ponce de Leon has been filled most of the winter.

Mr. and Mrs. Albert Lewis gave a dinner of eight covers at the Ponce de Leon on Sunday night, their guests being Mr. and Mrs. J. H. Lyman, Mrs. Fletcher, Dr. and Mrs. Anderson and J. H. Hewson of New York. Mr. and Mrs. Albert Lewis, Mr. and Mrs. J. H. Lyman, Mr. and Mrs. Weston and Mr. and Mrs. William H. Ely, of New York City, were among those who entertained on the water Monday.

A surprise party was given by some of the guests of the Ponce de Leon for Mrs. Walter S. Wyatt, of Philadelphia, Wednesday evening. Dr. W. Seward Webb, of New York City, came up from Palm Beach in his private car on Tuesday, taking rooms at the Alcazar, for a fortnight's visit. Miss Freeborn, daughter of William Freeborn, of Tivoli-on-the-Hudson, spent a day here during the week with Miss Bigelow. Mrs. Robert Dun Douglass, of Llewellyn Park, New Jersey, came from Palm Beach to the Ponce de Leon Tuesday to remain until the house closes. Mr. and Mrs. Benjamin Dun Douglass and Miss Carol Douglass, of East Orange, are with her. Mrs. Walter Cutting and Miss Cutting are also there to remain some days. Mrs. H. M. Bishop and Miss Bishop, also registering from Pittsfield, Mass., are with them. Commodore Henry C. Ward, of New York City, is a guest of the Ponce de Leon.

Dr. and Mrs. Parenteau are spending some time at the Ponce de Leon, and other New Yorkers here are Mrs. J. H. De Witt, Miss Anita De Witt, Miss Sarah Morse, Miss L. Anna Morse, Mrs. Anna Ervarhee, Mr. and Mrs. Robert C. Geer, Mr. and Mrs. J. N. Dunn, John W. Schumann, Louis V. Donahue and Miss M. A. Donahue.

Mr. and Mrs. William A. Erwins, S. F. Streit and Mrs. Streit, Mr. and Mrs. F. S. Salisbury, Mr. and Mrs. Alexander B. Orr, Miss Martha P. Orr and Miss Beatrice Carpenter, of New York City, are at the Alcazar.

The military ball given in the Royal Poinciana, at Palm Beach, on Friday night, was a fitting close to the week's pleasure. Major General Count Tcherep Spiridovitch, of the Russian army, who is here with Frederic Townsend Martin, of New York, led the march. Among those who have entertained in honor of Mr. and Mrs. Larz Anderson, who are here on their houseboat, the Roxana, are Mr. and Mrs. Henry M. Flagler and Mr. and Mrs. Wayne MacVeagh, the former at Whitehall and the latter on their houseboat. General Louis Fitzgerald, of New York, has returned to Miami on his houseboat Bonito with a number of guests. The tarpon are biting, and many visitors are delaying their departure in the hope of catching one or more of the silver beauties. J. P. Greaves, of New York, captured a specimen weighing more than a hundred pounds.

Mr. and Mrs. Durkee, of New York, recently entertained at Nassau in honor of Governor Sir Grey-Wilson and Miss Grey-Wilson.

ON THE PACIFIC SLOPE.

San Francisco Police Fear Japanese-Corean Feud.

[By Telegraph to The Tribune.]

San Francisco, March 28.—The assassination of D. W. Stevens created great excitement in the Japanese and Corean colonies here. The Japanese affect to believe that it was designed to include Consul General Koike among the victims, but there seems to be no evidence of this. Cheung, who did the shooting, was only a few feet away from Stevens, but he was so poor a marksman that he missed three out of five shots. He could have killed Koike easily, but his purpose seemed to be only to kill Stevens. The Coreans here are largely adventurers who have come to this city by way of Hawaii. They do not learn English as quickly as the Japanese, but in habits and appearance it is almost impossible to tell the two races apart. Most of the Coreans here belong to a revolutionist society and all are extremely bitter against the Japanese, who, they assert, are stamping out all liberty in their country. They declare that private letters give details of many shocking tragedies in Corea, due to Japanese cruelty, which are suppressed by the dominant race. So bitter is the feeling here that the police fear that reprisals will be made and a bloody feud begun.

The trouble at Leland Stanford Junior University which has resulted in the departure of many students and the complete ruin of athletic events during the semester is largely due to the selection of unpopular professors to carry out the rules governing the college campus. The method of the old student affairs committee in cases of intemperance was to warn privately students who were known to be drinking. The new rules affected all the students, but they probably would not have aroused opposition had it not been for the appointment of Professor Clark, a radical Prohibitionist, as head of the new committee. It was a demonstration largely against his appointment that led to the trouble.

The reception to D. O. Mills, of New York, who is one of the famous California pioneers, by the Chamber of Commerce on Wednesday was a noteworthy affair. More than two hundred and fifty leading citizens gathered to pay their respects to Mr. Mills, who made a short speech in which he praised highly the courage and energy shown in rebuilding the city. He warned the merchants, however, that there can be no lasting success without strict integrity and fair play between capital and labor, which means the open shop. Mr. Mills declares that any government that does not secure this is a false pretence, not worth what it costs.

The new $500,000 state building to accommodate the Supreme and Appellate courts, the Attorney General, Bank and Insurance Commission and other officials will be erected on the northeast corner of Polk and Fulton streets, directly opposite the City Hall. A corner lot, 120 by 100 feet, was purchased this week for $72,000.

The Supervisors finally voted $7,400 this week for tearing down the dome of the City Hall, which has been an eyesore ever since the disaster. The dome was of steel, but defects in the foundation would have rendered reconstruction extremely costly.

Mrs. Ida Brown, of this city, has lost a legacy of $5,000 because rats chewed off the signature to the will of John Arrowsmith which bequeathed her that amount for nursing him during his last years. Arrowsmith left a brother in Massachusetts, who will inherit his estate of $20,000.

Among the deaths of the week was that of Brigadier General Elisha I. Baily, U. S. A. (retired), at the Presidio General Hospital. General Baily was attached to the medical department and was retired twenty years ago.

The Alaska Packers' Association has decided to pay union wages to fishermen, the same that were paid last year. About three thousand fishermen were involved, and a general strike would have been called had not the packers' association agreed to their terms.

The receiver of the California Bank of Oakland has asked permission to declare a dividend of 10 per cent, or $99,131. He has also begun proceedings against several creditors of the bank.

Complaints of the ruthless cutting of live trees in the California redwood park in Santa Clara County led to an investigation recently, which shows that State Forester Lull appointed a warden of park who marked certain redwoods as dead when they were really alive. These trees were scarred by fire, but they were not materially injured, as redwood endures much fire without damage. What irritated the friends of the park was that after making roads at much expense to the state lumbermen should be allowed to cut many of the finest trees along these roads, under the plea that they had been marked dead or unsightly.

Two indictments have been found against Jackson Hatch, of San José, formerly one of the most prominent lawyers of Santa Clara County and Past Exalted Ruler of the Elks. One charges embezzling $37,000 from the estate of Mrs. Lewis Sage and the second alleges forging Mrs. Sage's name to a promissory note for $1,000.

AUTOMOBILING AT BROWN'S MILLS.

Brown's Mills-in-the-Pines, N. J., March 28.—Automobiling remains the principal pastime at Brown's Mills-in-the-Pines, though boating and horseback riding are popular. New Yorkers registered at the inn this week are Mr. and Mrs. Ralph Marsh, Mrs. J. H. Golding and family, Mrs. George W. Hubbell, Mme. de Sagan, Charles B. Griffith, Miss E. B. Foote, Mrs. I. B. Miller and daughter, Mrs. H. K. Bloodgood, Miss Maude A. Eason, Miss Gladys Rylands, Mrs. A. A. Nichols, Joseph G. Kitchell, Miss Isabelle Hunter, Nelson