AT THE THEATERS

BILLS OF THE WEEK.

METROPOLITAN—
"**Girls Will Be Girls,**" musical comedy; all the week with matinees Wednesday and Saturday.

ORPHEUM—
Modern vaudeville with "**Girl with the Auburn Hair**" as headliner. Daily matinees.

BIJOU—
Mason and Mason in "Fritz and Snitz," musical comedy. All week with matinees Sunday, Wednesday and Saturday.

LYCEUM—
Ferris Stock company in "**Blue Jeans,**" rural comedy-drama. All the week with matinees Sunday, Tuesday, Thursday and Saturday.

UNIQUE—
Vaudeville, with **Zelda,** illusionist, as headliner. Four performanees daily at 2, 3:30, 8 and 9:30 p.m. Bill changes Monday.

DEWEY—
Manchester's Vanity Fair Extravaganza Company in burlesque and vaudeville. All the week with daily matinees.

Metropolitan—"Girls Will Be Girls."

Starting tomorrow night, and continuing the entire week will be presented, at popular prices what is said to be the biggest musical comedy success seen in recent years, "Girls Will Be Girls." It is one of Wm. A. Brady's gorgeous productions. Colonel W. A. Thompson, the manager of the company, so well known in the twin cities on account of his connection with big opera companies, states that theatergoers thruout the country are flocking to all of the Brady shows, because he is giving a two-dollar performance for one dollar. "Girls Will Be Girls" was written by R. Melville Baker and Joseph Hart, and tells the story of a professor of dead languages at a seminary, who escapes from a raided cock-fight, leaving his coattail in the hands of the police. The attempts of these officers to restore the coattail to its owner in order, so to speak, to make a suit against him, furnish numerous complications and unexpected turns of plot. Among the laughable situations thus evolved is one in which the professor, who has acquired a very considerable fit of intoxication, attempts to get away from the officers by climbing the spiral stairway to an observatory. The difficulties of a spiral stairway to a drunken man keep the audience in an uproar of laughter up till the learned gentleman reaches the top. "Girls Will Be Girls" has for its locale the interior and exterior of a seminary near Boston, and the fifty or more pretty young women who take part in it are said to be charmingly simple and simply charming in dainty gowns of organdie and other girly dresses. The musical numbers which Mr. Hart has composed include many whistleable tunes, among them a Japanese lullaby, "Moy O San," which is sung with unique electric effects. Mr. Brady's company is headed by Al Leech and the Three Rosebuds and a score of pretty girls and college boys, and it comes to this city direct from its four weeks' engagement at McVickers, Chicago.

Orpheum—"The Girl With the Auburn Hair."

"The Girl With the Auburn Hair," that much-heralded mystery in vaudeville and a theater-crowding headliner for five years, is the big feature at the Orpheum next week. Scenically the act

"THE GIRL WITH THE AUBURN HAIR."
At the Orpheum Next Week.

is more pretentious than any in vaudeville. Vocally the mysterious auburn-haired young lady is said to be delightfully gifted, while sweetness of voice and expertness on the pipe organ combine to make her appearance decidedly attractive. A carload of scenery is used and the girl, whose other name is unknown, uses her own mammoth pipe organ, ocupying nearly half the Orpheum stage. This will be the act's first appearance in Minneapolis.

Another feature will be the greatest athletes America has produced—the four Brothers Bard. So great has been their success on the Orpheum circuit that they remained three weeks in San Francisco and two weeks in Los Angeles, where vast audiences arose at the close of their astonishing performance and cheered wildly.

For the past week Orpheum audiences have been astonished at the marvelous mechanism known as "the mysterious face," which, tho manifestly made of cloth, is uncannily life-like in the various expressions it assumes. Pewitt, maker and master of the "colossal mimic," is a Parisian making his first tour of this country, and he has been retained for a second week.

Another talented dog is promised next week. Fox and Foxie are a team of comedians. Fox is a clown of the old school sort, while Foxie is a fox terrier even funnier than his master.

And then there will be Foster and Foster in their musical skit, "Wanted—A Pianist," in which one of them assumes the role of a singer and the other that of a tramp, who volunteers as accompanist. Both are talented musicians and real comedians.

A pretty-voiced comedienne is Irene Franklyn, whose musical monolog has been well received on the Orpheum circuit.

Hubert Deveau will demonstrate his great talent for rapid and faithful chalk work, producing little comedies and tragedies on paper with colored chalk. Duveau is both humorist and artist. The kinodrome's animated pictures tell the story of the "Moonshiners."

Bijou—Mason & Mason in "Fritz & Snitz."

Mason & Mason's spectacular musical comedy, "Fritz & Snitz," which opens a week's engagement at the Bijou with a Sunday matinee, is a striking example of consistency in construction. Mason & Mason are leading exponents of German comedy, but have never before possessed so satisfactory a vehicle for their fun-making talents. "Fritz & Snitz" differs from the ordinary musical comedy in that it possesses a legitimate plot. The story is well told and skillfully interwoven with the musical features and other specialties.

The company is high-class thruout, the difficult task having been accomplished of gathering a galaxy of beauty and cleverness under the same hats. The girls are pretty and they can sing and dance. The men are all specialists, and Mason & Mason come near having an all-star combination.

Charles A. Mason as Fritz, the burglar, and Harry Lester Mason as Snitz, the detective, have a good deal of the stage, as they deserve, and two funnier characters were never offered in German comedy.

The plot centers about Nathaniel Coyne, a retired merchant, seeking social recognition for his daughter Penelope. He plans an alliance for her with a titled foreigner. A matrimonial agent agrees to introduce a German baron. The agent, at a loss to procure the baron, finds a substitute in Fritz. Snitz, who looks like Fritz, discovers the plan and decides also to be a baron, and to try his fortune with Penelope. Meantime the agent has discovered a real baron, who is keen to marry the girl. With three barons in the field, there ensue complications that make the welkin ring. Delia Stacey as Penelope is a whole show in herself. The process of unraveling this ingenious mixup affords a mightily entertaining evening, while the musical features are of merit so unusual as to have won enconiums everywhere.

Lyceum—Ferris Players in "Blue Jeans."

Like a breath of country air, laden with the fragrance of field and meadow, the famous pastoral drama "Blue Jeans" will entertain patrons of the Lyceum theater next week.

When Joseph Arthur wrote "Blue Jeans," he marked an epoch in stage history. The fame of its powerfully-constructed story, its incomparable country character types, and its thrilling and original scenes, spread from one end of the country to the other. It combines picturesque quaintness, convulsing comedy, with a strong and appealing plot, all set amid scenes of pastoral beauty and daring originality.

It will be given by the Ferris Stock company on the standard adopted by Mr. Ferris in his production of first-class plays. Mr. Ferris' policy is based upon the proved fact that the public appreciates careful and artistic stage management.

The great scene, which attracted wide attention when first produced, is the sawmill scene. A big sawmill is in full action, the workmen busy carrying timbers and sawing them into planks. During the noon interval, while the men have knocked off work, the hero is tied to the saw-carriage by the villain, and the ponderous machinery is started. The senseless form of the hero is carried closer and closer to the deadly saw. The heroine, meanwhile, is breaking her way out of the mill office in a desperate attempt to save her lover. The moment is one of the most intense imaginable. The plucky girl finally breaks out and stops the machinery in the nick of time.

The play is filled with novel and pretty settings. A big country barbecue is reproduced and the live heifer which is to be slaughtered is led on decorated with garlands of flowers and ribbons.

The Posey County Cornet Band, an uproarious burlesque, will discourse loud if not harmonious music, and the Mendelssohn quartet will add much to the play by its sweet singing.

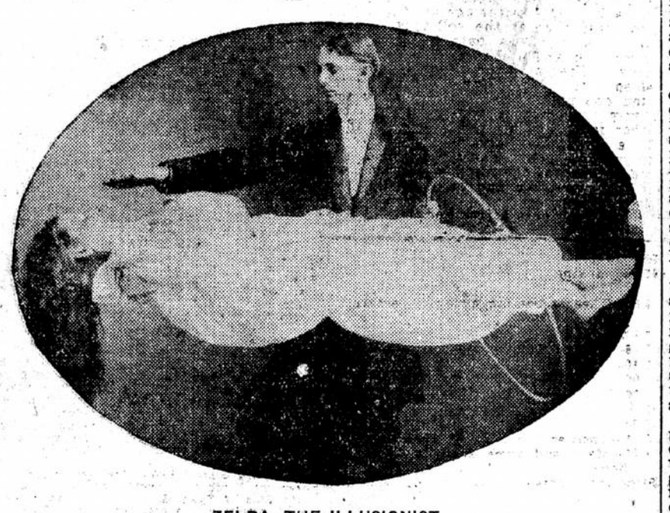
Dewey—Manchester's Vanity Fair Extravaganza Company.

To the Dewey theater next week comes the show that always draws the crowd, and entertains with everything that pertains to a "corker"—Bob Manchester's Vanity Fair Extravaganza company, with everything new this season, except the title. The grand spangle first part starts the ball rolling with the introduction of a bevy of beautiful women with voices rich in harmony and feet that are nimble. The opening burlesque, "A French Girl in Greater New York," gives scope for the comedy element. It is a subterfuge to make people laugh, headed by Imhof, Conn, Henry, Hoon and the Clemenso brothers, all past masters in the art of fun-making, and jollity reigns supreme. The specialties are every one a luxury and pruned from the positive headliners of the profession, including Imhof, Conn and Corienne, three great entertainers, in a specialty entitled "The Doings of Dr. Louder;" Clemenso brothers, two versatile performers out of the ordinary, acrobatic comedy musicians; Held and Sutherland, in duets and songs of the south; the Unique Duo, Henry and Hoon, song illustrators, offering most realistic pictures; and Ward and Raymond, the wooden shoe dancers. The closing burlesque is "The Female Drummers," showing the antics of the man of the road amusing himself at a summer resort. Intermingled with the comedy is much good music. There are splendid costumes, a grand scenic and electrical display and such a great aviary that the Vanity Fair show is in a field by itself.

AL LEECH AND THE THREE ROSEBUDS
At the Metropolitan Next Week in "Girls Will Be Girls."

Unique—Vaudeville.

Lovers of the occult, the weird and mysterious, will probably enjoy the feats of Zelda, the illusionist, who



ZELDA, THE ILLUSIONIST.
At the Unique Next Week.

heads the bill at the Unique theater next week, beginning Monday. Zelda is a star in his line, producing illusions by which the seemingly impossible is accomplished. For instance, one of his feats is to cause the body of a woman to rise and float thru the air. He stands at some distance from her and a hoop is passed about her body and other tests are given in proof that there is no mechanical device to support the body. The illusion is carried out in a manner that is very impressive. A young lady is first hypnotized, apparently, then placed in a casket. At the command of the magician her body slowly rises and remains in midair several feet from the floor.

Other entertainers are: Blamphin and Hohn, comedians, in an operatic sketch; Delmo, a juggler; Marshall and Erwin, singing and dancing comedians; Leonard and Drake, imitators of animals, and Joseph McAuley in illustrated songs. In the series of moving pictures to be shown will be a pictorial history of a "Day in a Baby's Life," that is very ingenious.

The entertainers at the Unique this week, who appear tonight and tomorrow, are very acceptable in their several lines. William Windom, the exminstrel and song writer, provokes roars of laughter as a colored nurse girl, and Bonnie Gaylord is hardly behind him in her monolog witticisms and character work. Lorena Jamison and Rocco Vocco, the boy barytone, are good balladists; Nellie Daly Moran's imitations of Maggie Cline are funny, and Senor Maceo's dog, Chicago, is a canine wonder.

UNDERLININGS

Metropolitan—Kirk La Shelle's reputation as an author has rested so far on the success of his librettos for "The Ameer" and "The Princess Chic" and on his quaintly brilliant "Poker Rubaiyat." The dramatization of "The Virginian," with the preparation of which Mr. La Shelle has had a great deal to do, is his first work of this sort to reach the public eye. The fact that he has never produced a failure should establish the soundness of his judgment of dramatic values, and "on form," as the racing sharps say, it should be "odds on" for "The Virginian" to win. It will be the bill at the Metropolitan all of the week, beginning Feb. 12.

Orpheum—Some good things in high-class vaudeville are underlined for the week of Feb. 12. Among these are the Clayton White and Marie Stuart company of laugh producers in their merriest skit, "Dickey," which, in the vernacular of vaudeville, is said to be "a scream from start to finish." "A Daughter of the Gods," an ambitious sketch, is presented by Henry Earle Godfrey and Veta Henderson. Vernon, a ventriloquist, said to be as good as or even better than Trovollo; Flo Alder, vocalist; Von Fossen and McCauley, black face comedians, and Hastings and Burns, also comedians.

Bijou—Williams and Walker, with the popular London success, "In Dahomey," will hold the boards at the Bijou the week of Feb. 12. This catchy combination of cakewalks and coon songs, which made such a hit on the other side of the water, is certain to prove a potent attraction to Minneapolis playgoers. Everything "In Dahomey" is new for this season, the exception being the favorite topliners. All the fifty colored artists of the supporting company have been picked for their sterling merit. The production is beautifully staged and costumed.

Lyceum—Dick Ferris has secured for the week of Feb. 12 William Gillette's "Secret Service," a play which, like good wine, "needs no bush." It is admittedly the strongest and most interesting of all civil war dramas. It has also been the most successful war play ever written, and was played by the author-actor to crowded and enthusiastic houses. Its fine war scenes and carefully wrought military effects make it a spectacle of rare interest and inspiring beauty.

FOOTLIGHT FLASHES.

A new comic opera by George Ade and Gustave Luders, "The Shogun," will be the attraction at the Metropolitan for the half week commencing Feb. 19. The scene is laid on an island in the Japan sea. In the cast are John E. Henshaw, Edward Martindell, W. Bourke Sullivan, Thomas C. Leary, William C. Weedon, Trixie Frigauza, Christie MacDonald, May Ten Broeck, Grace King and Louis Scarsdale.

Theodore Roberts, the genial Jim Hackler of "The County Chairman," which comes to the Metropolitan Feb. 23, is a fine character actor.

James K. Hackett is presenting a new romantic play, "The Fortunes of The King," a tale of Cromwell's time. Mr. Hackett is underlined at the Metropolitan for the half week opening Feb. 26.

Edna Wallace Hopper in "A Country Mouse" will be the offering at the Metropolitan for half a week beginning March 2. Other March attractions include "The Tenderfoot," Nanette Comstock in "The Crisis," "The Isle of Spice," Mildred Holland in her new play, "The Triumph of An Empress," and Kirke La Shelle's "Checkers."

Hanlon's Superba is the bill at the Bijou for the week of Feb. 19. The great spectacle has been practically reconstructed since last year, and many fascinating features added.

Vance & Sullivan's sensational melodrama, "Lighthouse by the Sea," by Owen Davis, will come to the Bijou for the week of Feb. 26.

"The Fatal Wedding," one of the most forceful and thrilling dramas on the stage, will be seen at the Bijou the week of March 5.

"The Factory Girl," with a cast of thirty people and two carloads of scenery, will be at the Bijou the week of March 12.

"More to Be Pitied than Scorned," an emotional drama of the successful modern type, will be the offering at the Bijou the week of April 2.

"Yon Yonson," the only real Swedish drama on the stage today, will come to the Bijou for the week of April 2.

ART INTERESTS

The annual exhibition of the Pennsylvania Academy of Fine Arts, now open, celebrates the 100th anniversary of the founding of the academy. This is the seventy-fourth annual exhibition and for many years the Philadelphia picture show has been regarded as unrivalled, and the real American salon; in fact no other show has anything like the national character that is found there.

There are a few distinctive features of this year's exhibition to celebrate the occasion, but its most marked characteristic is simply the marvellously high standard maintained by the contemporary exhibition. There is a small collection of pictures owned by the academy showing the work of 100 years ago, and a small group of intermediate moderns closely associated with the academy such as Miss Waugh, Hovenden, Rotherermel, Ridgway Knight, Moran and Lambdin.

The exhibition opened with a private view and reception that was a notable affair. The 3,000 guests were received by nineteen women descendants of the founders of the academy. Among the guests were a number of people whose portraits on the walls attracted much attention. Many of the exhibiting artists were present and Henry James was also a guest.

The significant feature of the contemporary display is the effort made to secure a broadly inclusive collection of work from artists, who as instructors or graduates, have come under academy influences. The exhibits number 768, of which 128 are sculpture, making the finest collection of contemporary sculpture ever gotten together in America. The most notable feature is the great number of distinguished and beautiful portraits. Chief among these is a group of three Sargents, hanging together in the supreme place of honor, with Edwin A. Abbey's magnificent crimson decorative work, "The Trial of Queen Catherine," as a foil. Among other painters of great portraits shown are Julian Story, Cecilia Beaux, William Chase, Miss Cassatt and Robert Henri.

The Philadelphia Press speaks of the group of John Alexander's portraits as extraordinary, and done in his characteristic decorative way.

Of very uncommon interest are Miss Violet Oakley's panels for the governor's room, in the Pennsylvania capitol. These panels, illustrating the emancipation of the Bible, the martyrdom of Tyndale, with a special treatment of William Penn and George Fox, are great sermons against intolerance and persecution.

Sir Casper Purdon Clarke, the new director of the Metropolitan museum in New York, is an Irishman 59 years old who was entitled to retirement on a pension in two years in the British government service. His claim to a pension he forfeits by accepting the new appointment. He was knighted two years ago and was commissioner to St. Louis last year. The definite offer of the post was cabled him and his reply accepting was sent by cable. He has also been interviewed by cable as to his policy. He says his attitude in regard to gifts of doubtful authenticity will be to accept them if they are meritorious, but to place them in a section reserved for this special class of works.

Sir Casper will not come to America until September, as he has work at South Kensington to finish up. There are now being made under his direction at the South Kensington museum two large colored photographs of the famous stolen Ascoli cope which J. Pierpont Morgan bought and, on learning its history, offered to return to the town of Ascoli. One of the photographs Mr. Morgan intends to place in the Metropolitan museum and the other in South Kensington. Every stitch of the cope is being carefully painted in by skilful artists.

In the plan for the splendid cathedral of St. John the Divine, slowly rising on Morningside Heights in New York, the wreath of chapels around the choir is to be known as the chapels of the tongues and each is to be associated with a race identified with the development of North American civilization. The central chapel, that of the oriental rite, is also the Belmont memorial chapel, and this is nearly completed. It is expected that all will be erected as memorials and last week arrangements were made for the erection of the chapel adjoining the Belmont chapel as a memorial to Miss Mary Le Roy King; this is the Scots or British rite chapel, dedicated at St. Columbia.

Okahura-Kakuzo of the Imperial Archeological commission of Japan has been engaged for months in the study of the Japanese and Chinese paintings in the Boston museum. In the current Museum Bulletin he presents his conclusions in regard to the collections. He says:

"The importance of the collection of Japanese and Chinese paintings in the museum has been recognized for many years by students of oriental art. Personally I have had opportunities in the past to know certain of its great treasures, but it is only upon examining it since last March that I begin to realize its pre-eminent place among the oriental collections in the world. I do not now hesitate to say that in point of size it is unique, and that in quality it is only inferior to the Japanese Imperial museums; while for the schools of Tokugawa painting it is unrivalled anywhere. In face of these facts I wonder that the collection has not hitherto received more general attention, or become the object of the serious consideration that it warrants."

He points out that there are gaps in the collection and that its classification and cataloging will require much effort, while the preservation of the objects under the special climatic conditions of this country needs a vast amount of care. He desires to see the public lend more serious attention and criticism to the collection.

The Whistler Memorial exhibition, which opens in London on Feb. 22, promises to be the greatest testimonial ever given to the memory of this famous artist. Among the pictures which will be shown are the portrait of Thomas Carlyle, owned in Glasgow; the artist's portrait of Sarasate, from Pittsburg, and Whistler's portrait of "My Mother," from Luxembourg, Paris. "The White Girl," owned by Mr. Whittamore of New Haven, Conn., which was rejected by the salon in 1863, will also be included in the exhibition.

Several fine productions of the artist are expected to be sent to London from Boston and Chicago. King Edward will contribute 150 etchings to this Whistler memorial.

Next year at Munich will be held a memorial exhibition of Lenbach's paintings. Lenbach's villa, which is one of the finest in the city, has been opened to the public since his death. The cost of keeping it up had much to do with the financial straits in which the painter was often involved.

An important exhibition of 200 examples of Claude Monet, the famous impressionist, will be held in Copley Hall, Boston, early in March. Many of the pictures will be loaned for this exhibition from private collections.

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"A BUNCH OF PEACHES," WITH MASON & MASON, AT THE BIJOU.

HOW POPULAR SONGS COME TO BE WRITTEN

The sentimental ballads that appeal to the hearts of the multitude—how do they come to be written? There is probably no recipe or formula for a successful song hit. Sometimes the music carries it thru, more often the words, and sometimes it is a happy combination of both.

William H. Windom, the exminstrel, who is playing an engagement at the Unique theater this week, and who has been unusually successful at song writing, has this to say of his methods.

"With all the songs I have written, it has been the idea, the motif, that has made them win. There has always been some incident that has given me inspiration. Take 'The Fatal Wedding' which I wrote in 1893. The year before I was singing with Haverly's minstrels at the Casino, Chicago. I was on the street one day with Billy Rice, the end man. Billy had been going thru some domestic trouble, and as we passed a residence just as a wedding party was coming out to take carriages, he growled out 'Another fatal marriage!' Somehow the expression caught my fancy. I had always dabbled in verse, and going to a cafe I wrote a song which was published under this title. It did not take with the public. The next season I was in New York and happened to read a story of a tragedy at a wedding, I was reminded of the song. A young woman, who had been wronged, appeared at a church with her child and denounced the bridegroom, who shot and killed himself, because of the revelation of his villainy. The bride that was to be turned from him and clasped the other woman in her arms and comforted her. The story made such an impression on me that I wrote it in song form, and published it under the title of 'The Fatal Wedding.' It made an instataneous hit. That was over ten years ago, and it is still being sung; The play, 'The Moth and the Flame,' was founded on this song, and another drama, 'The Fatal Wedding,' is still being played. The royalties from the song have yielded me $38,000, as I can show by receipts.

"'Teach Our Baby That I Am Dead,' I came to write in this way: A Chicago bank president, Spalding by name, had defaulted, and was sentenced to the penitentiary. I had lost $800 by the failure of the bank, thru his peculations and naturally took an interest in his case. I heard that he had a little boy, and I fancied what must be the feelings of such a man to have fallen from a place of high regard and trust to a felon's cell. This song netted me $1,800—so I was $1,000 to the good after all.

"I was in Memphis once, and feeling blue. It seemed as if I was a wanderer on the face of the earth. A friend, understanding my loneliness, said, 'Why don't you write a letter home—I always do when I feel that way.' I acted upon his suggestion, and it did me good. The song, 'Why Don't You Write a Letter Home?' resulted from the impression this incident made upon me.

"'The Beginnig and the End' was suggested by the circumstance that in New York I happened to notice two churches standing side by side. A gay wedding party was leaving one and a funeral procession the other. I happened in a theater once in the same city. The curtain rolled up to the strains of the 'Sweet By and By' upon a scene that reminded me of my father and mother and the old southern home of my boyhood days. 'That Old Sweet By and By' which had a big run, resulted."

Windom lived in Minneapolis for nearly twelve years, and learned the trade of a barber at the West hotel. His first engagement was at the Sackett and Wiggins dime museum in this city, when he sang "Only an Emigrant." He sang at variety theaters for a while, at Brown's Comique among others, and then Primrose and West offered him an engagement that made him a minstrel singer for twenty years. He was with this company for five years and afterwards had engagements of several seasons each with Concross, J. H. Haverly and W. S. Cleveland when those kings of minstrelsy were in their glory. Then he quit minstrelsy for vaudeville and he is now one of the most popular headliners in the business.

In addition to writing songs, Windom had the luck to introduce a number of successes by other authors. He was the first man to sing Charles K. Harris' "After the Ball." Harris offered to give him all the copies of the song he could sell at the Casino, Chicago, where he was singing, and in a few weeks he had netted $3,000. He was paid $2,000 for introducing James Thornton's "She May Have Seen Better Days." He also introduced Paul Dresser's "Just Tell Them that You Saw Me."

Unlike some stage favorite, Windom has not let all his money slip thru his fingers. He owns three flat buildings at Chicago, twelve cottages and a pavilion at Rawpaw, Mich., and, besides, has a tidy bank account, and a good income from vaudeville.

MUSIC

The Apollo club has an excellent program for its concert Tuesday evening in the First Baptist church. The club will have the assistance of Mlle. Van den Hende, the famous Belgian cellist. David's cantata, "The Desert," will occupy the first part of the program, and will be followed by part songs in which the club has won such a success. Gustavus Johnson will be at the piano and Danz' string octet will also assist. The program follows:

"The Desert".....Felician David
Apollo Club.
Theodosia Crosse, dramatic reader; Owen T. Morris, tenor soloist; piano and double string quartet; incidental quartet, Messrs. John Gorman, G. A. Lugsdin, H. A. Stuart and W. N. Nourse.
"The Sword of Ferrara".....Bullard
Apollo Club and Piano.
Cello solo, "Morceau de Concert".....Servais
Mlle. Flavie Van den Hende.
a. "Three Words".....Parker
b. "My Darling".....Kremser
c. "In a Gondola".....Meyer-Helmund
Apollo Club and H. J. Stevens.
Cello solo, a, "Andante from A Minor Concerto".....Golterman
b. "Mazurka".....Popper
Mlle. Van den Hende.
a. "World, Thou Art Mine".....Curti-Brandes
b. "Serenade".....Brahms
Apollo Club "a capello."

The season has offered and still offers much musically, but there has been a noticeable lack of stringed music. The first offering to fill this want is also one of the best and one that will be much appreciated. After an unusually long interval in the Teachers' club course, the entertainments will begin again Friday evening, Feb. 10, in the First Baptist church, with a concert program by Anton Hekking, the great Dutch cellist, and Madame Isabelle Bouton.

Altho Hekking spent five years of his youth in America as a member of the Mendelsssohn string quintet, and as first cellist of the Boston Symphony orchestra, his long absence had almost blotted out the memory of his work when he returned to New York in December. The opinions expressed of his first concert by the New York critics may be summed up as follows:

Hekking played the d'Albert concerto with a beautiful tone, full, round and pure; and his display of technic was of such solidity and accuracy as the cellists of these parts have not heard in many a day. Hekking is, before all things, strictly legitimate, and in even his most rapid flights of finger or bow, each and every note is not merely indicated, but actually played. His style is virile, without any sacrifice, however, of the charm and grace which he acquired in his early training at the conservatory, where he won the first prize.

Bernard Dahl, a pupil of Herman Zoch, will give a piano recital Tuesday evening in the First Unitarian church. His numbers will be from Bach, Chopin, Grieg and Reinecke.

A special musical service will be given in St. Mark's pro-cathedral tomorrow evening by the full vested choir of forty voices, under the direction of G. H. Normington. Masters John Crosby and Alfred Randall will be heard in a duet, "I Waited for the Lord," from Mendelssohn's "Hymn of Praise," and Messrs. Meader and Twitchell will sing tenor and bass numbers from Haydn's "Creation."

The music in Andrew Presbyterian church tomorrow morning will be taken from Mendelssohn's "Elijah" and "Hymn of Praise."

There will also be a special musical service in the Fifth Avenue Congregational church tomorrow evening.

Miss Louise Frary, a young pianist of 13, will give a recital in Conservatory hall, Dayton building, Wednesday evening. She will be assisted by Miss Eleanor Nesbitt, a popular young soprano. Miss Frary is a pupil of Mrs. William Haddon Marsh.

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