NOTES AND COMMENT FROM THE WORLD OF MUSIC

CENTENNIAL OF AMERICA'S SONG

Birthday of "Star Spangled Banner" To-morrow—Setting of Verses.

By H. E. KREHBIEL.

It will be one hundred years to a day to-morrow that Francis Scott Key, fresh from witnessing the scenes described in the first two stanzas of the poem, and in a fine burst of patriotic frenzy, wrote the words of "The Star-Spangled Banner"; wherefore there are great goings-on, commemorative and joyful, in Baltimore this very minute. It is therefore appropriate that something be said about the history of the patriotic effusion, and first, because it is the older element, about the music to which it is sung.

Everybody has heard at one time or another that the melody to which "The Star-Spangled Banner" is sung is the tune of an old English drinking song. Some people, given to curious inquiry and gifted with retentive memories, recall also that the tune originally belonged to a composition which was the official club song of an anacreontic society which flourished in London in the last four decades of the eighteenth century. But who wrote it? Historians not obsessed by a spirit of skepticism which refuses to accept anything short of proof positive and irrefutable have long ago agreed that it was Ralph Tomlinson, Esq., one of the early presidents of the Anacreontic Society, for his name has been associated with it ever since it left the privacy of the clubrooms in the jolly old Crown and Anchor in the Strand. But when did he write it? And was the song original or a paraphrase of a pre-existent one?

WARNING NOTE TO THE LAMBS.

Truth to tell we do not know and do not much care. The old Anacreontic song has lived its life and served its purpose, which was to provide an American patriot with the verse-form for the song which has stirred the hearts of generations of American citizens, though never so much as just now. Let the president of the Anacreontic Society, an excellent and jovial gentleman, we may be sure, have his modicum of fame. He lived well and sang well and possibly was thrice Lord Mayor of his jovial organization; those who came after him spoke well of him, and if he had been president of the Anacreontic longer it would probably have lived longer and not gone to destruction because a twoo bliging member enabled a too-inquisitive lady of high degree to gratify her curiosity by smuggling her within the sacred walls in man's attire. Let The Lambs in New York take warning!

But who wrote the music? Scores of times patient investigators have marshalled the evidence and said no doubt it was John Stafford Smith, a Gentleman of His Majesty's Chapel Royal who flourished contemporaneously with Mr. Tomlinson, and who surely was musician enough to do it and do better. But proof of the authorship of the music is not quite so obvious as that of the words, and so there has been a great demand of late for authenticated documents, first publications, copyright entries of the what-not of evidence.

WARFARE OVER AUTHORSHIP.

It is ever the fate of melodies which become widely popular to provoke controversy. Patriots are always on hand to claim every good tune for their own people or deny it to the people whom they hate. In music property rights are difficult of proof. Phrases of melody cling unconsciously to the memory, and many but repeat them when they think they are making something new. Popular songs, the world over, are more or less of a kind; hundreds are made over the same last. Perpetrators of ragtime tunes have made fortunes within the last lustrum out of dances and songs which are the merest compilations of phrases that have done service for hundreds. The old Scottish, Irish, Welsh and English songs have intermingled so long in Great Britain that it is a pretty question to which people any one of a hundred of them belongs. Stafford was an Englishman and probably thought it was greatly to his credit to be an Englishman, and by that token an Irishman arose and denied that he wrote the tune of "To Anacreon in Heaven" or that any Englishman had written it; it was, he said, the old tune of "Bumpers, Squire Jones," composed by the blind Irish harper O'Carolan. Now, there is no more similarity between the two tunes than between "The Old Hundredth" and "Sugar in the Gourd," and no Irishman would ever have thought there was if John Stafford Smith had been born in Ireland; instead, he would have been hailed as another proof that all great Englishmen are Irishmen—as witness Kitchener and Roberts this blessed minute. But it is this same deplorably uncritical and unamiably amiable patriotic spirit which also claimed an American origin for "The Star-Spangled Banner"; a French origin, also a German, for "God Save the King"; a German for "The Marseillaise," and a Croatian for "Gott erhalte Franz den Kaiser." Warm blooded Southrons in our country are with difficulty persuaded that "Dixie" was written by an Ohioan and popular in New York before it was heard south of Mason and Dixon's line, as The Tribune took a deal of pains to prove no longer ago than last April. Even so Oscar George Theodore Sonneck, chief of the Division of Music in our Library of Congress, has found it necessary to set forth the whole history of the controversy about the authorship of "To Anacreon in Heaven" and "The Star Spangled Banner" in two reports issued from the Government Printing Office, one in 1909 and the other, a revision and enlargement of the first, a few weeks ago. To persons familiar with the controversy it looks as if Mr. Sonneck was killing again a lot of dead men; but he has made an admirable job of it, and Mr. T. Grattan Flood and others would better not have stirred him up. Moreover, he has added some new evidence as a result of ingenious investigations, and put the claims of Tomlinson and Smith on a firmer footing than they ever have had before.

NO DISPUTE ON ONE POINT.

In the case of "The Star-Spangled Banner" the points in controversy are less material than in that of the English song, for no person has dared to deny that Francis Scott Key wrote the words and that from the beginning they were sung to the melody still associated with them. Nor is there any doubt as to the occasion which inspired them or the manner in which they were written down and given to the public. That story has come down straight from the author himself and been amply confirmed. In connection with the music there has been some wild and misguided talk based on the fact that Mr. Key was, like Charles Lamb, "constitutionally incapable of a tune"; but he himself announced that his poem was to be sung to the tune of "To Anacreon in Heaven," and it is plain from his adherence to the verse form and metre of the English drinking song that even if he was ignorant of the tune he was familiar, with a poet's familiarity, with the words, or at any rate with a paraphrase of it. No one could have hit by chance a second time upon the structure of "To Anacreon in Heaven," and a patriotic American paraphrase of it was in everybody's mouth one hundred years ago. It was called "Adams and Liberty," and where it came from we shall see.

The Anacreontic Society was organized by a company of jovial gentlemen in London for the purposes of what the Germans call Gemüthlickeit, a sort of refined and artistic conviviality, blending the worship of Apollo and Bacchus, or, as the club song itself had it, entwining the myrtle of Venus and Bacchus's vine. The meetings began with a concert of high-class music in the grand meeting room. There followed a supper in the supper-room, during which the grand room was prepared for the convivial meeting which followed, at which the members at will exercised their talents and skill in glee-singing, mimicking artists, making puppet shows and the like sort of entertainments. Always the proceedings began with a performance of "To Anacreon in Heaven," in which the assembled company joined the solo voice in the chorus. The first stanza ran as follows:

To Anacreon in Heav'n, where he sat in full glee,
A few sons of harmony sent a petition,
That he their inspirer and patron would be;
When this answer arriv'd from the jolly old Grecian:
"Voice, fiddle and flute,
No longer be mute;
I'll lend ye my name and inspire ye to boot;
And beside I'll instruct ye, like me, to entwine
The myrtle of Venus with Bacchus's vine.

IT WAS WRITTEN BEFORE 1778.

The society was founded about 1766 and that the song was written before 1778 is indicated by the fact that in a version printed in that year the meeting place is alluded to as "Rowley's," situate on "the hill of Old Lud" (Ludgate Hill). After 1778 the society met at the Crown and Anchor in the Strand, and the lines were changed so as to be equally applicable to any habitat occupied by the merrymakers. The words of the song were published a number of times before an edition appeared with the familiar melody attached to them, but even after the song began to appear in sheet-music form, though the author of the words was occasionally mentioned there was no name attached to the music until Smith published a book of canzonets and glees which was copyrighted in 1799 in which the melody served as a cantus firmus, or plain chant, for a piece of concerted song. On the title page of the book Smith described himself as author of several glees which were popular at the time and also "the Anacreontic song" "harmonized by the author." The long time which elapsed before Smith claimed copyright is the chief point relied on by the questioners to cast a doubt on his authorship of the melody; but in the absence of direct evidence to the contrary there is no sufficient ground for denying that Smith composed the tune.

At the end of the eighteenth century there was a closer relationship between the English and American stage and English and American art than there is to-day, and "To Anacreon in Heaven" speedily became known in this country. As it was paraphrased in England so it was paraphrased on this side of the Atlantic, and for an anniversary meeting of the Massachusetts Charitable Fire Society in Boston on June 1, 1798, Thomas Paine wrote a patriotic ode called "Adams and Liberty," which was sung to the tune of "To Anacreon in Heaven," and which began as follows:

Ye sons of Columbia, who bravely have fought
For those rights which unstain'd from your sires had descended,
May you long taste the blessings your valor has bought
And your sons reap the soil which your fathers defended.
'Mid the reign of mild peace
May your nation increase
With the glory of Rome and the wisdom of Greece,
And ne'er may the sons of Columbia be slaves
While the earth bears a plant or the sea rolls its waves.

A song to the same tune had been published in New York in the preceding year in celebration of the French holiday, the Fourteenth of July, and between 1797 and 1814 the original Anacreontic or paraphrases of it appeared in nearly a dozen American publications. Metre and melody were well known when Francis Scott Key wrote the song which has outlived the original in the popular tongue.

INSPIRATION OF THE SONG.

Francis Scott Key, born in 1780, died in 1843, was a young lawyer living in Georgetown, and had recently joined a battery of light artillery when, in September, 1814, he witnessed the engagement which inspired him with the poem which he gave to the world under the title "The Defence of Fort McHenry." He told the story of its inception and completion to his brother-in-law, Roger Brooke Taney, and Taney told it to the public forty years afterward. Taney was the great jurist who became Chief Justice of the United States Supreme Court, and in that capacity, in 1857, delivered the famous (or infamous) decision in the Dred Scott case which declared it to be the law of the land that a slave was not a citizen of the United States; that negroes, whether slave or free, had "no rights which the white man was bound to respect" and that Congress had no power to exclude slavery from the territories of the Union. That opinion was overruled by the results of the war for the Union, but his story of the origin of "The Star-Spangled Banner" stands unshaken in all but a few trifling details. In brief it is this:

After the battle of Bladensburg some stragglers of the British army following the main body came into conflict with a band of citizens in the town of North Marlborough, who had banded themselves together under a Dr. Beanes to resist and possibly resent the unlawful conduct of the stragglers. For this Dr. Beanes was arrested and imprisoned on one of the vessels of the British fleet in Chesapeake Bay. Thither Dr. Beanes and Mr. John S. Skinner followed him and sought his release under a flag of truce. The application of the commissioners was granted after much protest, but they were told that they would be detained on board the frigate Surprise pending an intended attack upon Fort McHenry and Baltimore. Just before the beginning of the attack the men and Dr. Beanes were sent back to their vessel under guard to prevent them from landing until after the battle. Their vessel was anchored in a position which commanded a view of the fort from its deck. Now let Mr. Taney continue the narrative for a space:

He (Mr. Key) and Mr. Skinner remained on deck during the night watching every shell, from the moment it was fired until it fell, listening with breathless interest to hear if an explosion followed. While the bombardment continued it was sufficient proof that the fort had not surrendered. But it suddenly ceased some time before day; and as they had no communication with any of the enemy's ships they did not know whether the fort had surrendered or the attack upon it had been abandoned. They paced the deck for the residue of the night in painful suspense, watching with intense anxiety for the return of day, and looking every few minutes at their watches, to see how long they must wait for it; and as soon as it dawned, and before it was light enough to see objects at a distance, their glasses were turned to the fort, uncertain whether they should see there the Stars and Stripes or the flag of the enemy. At length the light came and they say that "our flag was still there."

WRITTEN ON BACK OF LETTER.

Under the excitement of the bombardment, Mr. Key told his brother-in-law, he began the poem, writing some lines and notes for others upon the back of a letter taken from his pocket, keeping others in his mind as he wrought them out, and finishing the composition in a boat on the way to shore and at a hotel in Baltimore on the night after his arrival. Next morning he showed it to Judge Nicholson, husband of his wife's sister, who was so greatly pleased with it that he sent it at once to a printer and had it struck off as a handbill and thus distributed through the streets. Some time afterward (here the accounts vary from a day to three months), Ferdinand Durang, an actor, came into possession of a copy of the song and sang it to a crowd at a tavern next door to the Holiday Street Theatre—sang it, of course, to the tune of "To Anacreon in Heaven," as indicated on the broadside. On October 19, 1814, a Mr. Harding, after a performance of an historical play entitled "Count Benyowski," sang it at the theatre, the announcement in the "Baltimore American" of that day describing it as "a much admired new song, written by a gentleman of Maryland, in commemoration of the Gallant Defence of Fort McHenry, called 'The Star Spangled Banner.'" Until recently it was supposed that the first newspaper reprint of the poem appeared in the "Baltimore American" of September 21, 1814, but Mr. John C. Fitzpatrick, of the Manuscript Division of the Library of Congress, found there a copy of the "Baltimore Patriot" of September 20, 1814, containing the poem, "already extensively circulated," preceded by a note telling of the circumstances of its composition.

HENRY WELDON AS FRIAR LAURENCE IN "ROMEO & JULIET" CENTURY OPERA COMPANY. MISHKIN ©

ELIZABETH CAMPBELL AS STEFANO IN "ROMEO & JULIET."

OPENING OF THE CENTURY

"Romeo and Juliet" To-morrow for Red Cross Fund.

The war has neither crushed the flanks nor pierced the centre of the Century Opera Company. Its second year opens to-morrow night, and its ranks are serried and unafraid. Gounod's "Romeo and Juliet" is to be the opera, and the proceeds are to be donated to the Red Cross Relief Fund. The second performance will be on Tuesday night, when Bizet's "Carmen" will be the opera, which performance will also be for the benefit of the Red Cross. These two operas will alternate throughout the week, both operas being sung in English, new translations of the librettos having been made by Algernon St. John Brenon. "Romeo" will be sung on Monday, Wednesday and Thursday evenings and Saturday afternoon, "Carmen" on Tuesday, Friday and Saturday nights and Thursday afternoon.

In Gounod's opera there will be several newcomers to the company. Lois Ewell and Orville Harrold will sing the rôles of the lovers, while Henry Weldon, a new American basso, will be Friar Laurence, which he sang at the London Opera House with success. This will be Mr. Weldon's operatic début in New York.

Elizabeth Campbell as Stephano, Stella Riccardo as Gertrude, Hardy Williamson as Tybault and Frank Phillips and Thomas Chalmers as Benvolio and Mercutio, respectively, will likewise be heard, while Marcus Ault as Paris, Louis D'Angelo as Gregorio, Alfred Kaufman as Capulet, and Frank Mansfield as the Duke of Verona complete the cast. Besides Mr. Weldon the Misses Campbell and Riccardo and Mr. Williamson are new artists. Agide Jacchia, who is pleasantly remembered from a season of popular opera at the Academy of Music, will conduct, and Jacques Coini will be the artistic director. The orchestra has been augmented by a number of new musicians, including Hugo Riesenfeld, concertmaster, while the chorus has been trained by Josiah Zuro. The ballet, trained by Luigi Albertieri, will be seen in several divertissements.

"Carmen" will be sung with Kathleen Howard in the title rôle. Morgan Kingston will be the Don José, while Helen Stanley will make her reappearance as Micaela. Louis Kriedler is cast for Escamillo and Alfred Kaufman as Zuniga. Alice Eversman will be the Frasquita and Elizabeth Campbell the Mercedes while George Shields as Duncairo, Hardy Williamson as Remendalo and George Everett as Morales will complete the cast.

Josiah Zuro will direct the performance and Jacques Coini will exercise his functions in the direction of the artists and the stage. The ballet, led by Albertina Rasch, will be seen in the usual divertissements.

Symphony Society's Plans

While wars are raging in Europe the arts of peace will be cultivated in our country more ardently than ever before. The Symphony Society of New York, Walter Damrosch, conductor, has prepared an elaborate programme for the coming season, which, thanks to the magnificent endowment of Mr. Flagler, will be more complete and far-reaching than ever before. The scheme will include the following series of concerts: Eight Friday afternoons at Æolian Hall, beginning October 23; sixteen Sunday afternoons at Æolian Hall, beginning October 23; six Symphony Concerts for Young People at Carnegie Hall, beginning November 21, and five Young People's Symphony Concerts in Brooklyn, at the Academy of Music, beginning October 24. Owing to the presence in this country this season of four of the greatest pianists in the world, a special series of four "Composers' Concerts" will be given at Carnegie Hall. At these concerts each of the four pianists will present one or more concertos by the composer of the day. Other details of this series will be announced later. The society will also inaugurate this season a new series of concerts for the people, which will be given at the 71st Regiment Armory, at popular prices.

PAVLOWA ANNOUNCES PLANS.

Six new classical ballets, a forty-minute modern ballroom soiree and ten new divertissements will be presented by Mme. Anna Pavlowa during her forthcoming tour of America. This announcement is made by Max Rabinoff, managing director, who has just returned from Europe to complete final arrangements for the Pavlowa tour. In addition to her new programme and enlarged company Pavlowa will have an entirely new set of scenery and costumes representing an outlay of approximately $125,000.

Bakst, Annisfeld, Rothenstein, Sime, Malvina Hoffman and others have contributed their art in making the settings for Pavlowa. For the ballroom soiree Paquin has designed all the costumes.

In the company will be M. Clustine and M. Volinine. M. Warszinski, who will also dance with Pavlowa, was given a leave of absence from his post as premier danseur of the Warsaw Opera. Mlle. Stephanie Plaskowieczka will again be a solo danseuse, and M. Ukrainsky, another of last season's favorites, will also appear. Those who remember Schubert's "Moment Musicale" will be pleased to know that Mlles. Butzova and Crombova, who scored in that divertissement, will be with Pavlowa once more, and Stanislawa Kuhn, solo danseuse from the opera at Warsaw, will make her reappearance.

At Music Studios.

Ovide Musin, the Belgian violinist, formerly of the Royal Conservatory of Liege, is now forming classes, at popular prices, to enable all advanced violin students to receive the benefit of his instruction. There will be both an afternoon and evening class at his school, 51 West 76th st., for which application should be made as early as possible.

The Malkin Music School, at 26 Mount Morris Park West, under the directorship of Manfred Malkin, has opened what promises to be the most successful season of the school. Mr. Malkin has secured some well known musicians as members of the faculty, and already a large class has been enrolled. Mr. Malkin, besides acting as director of the school, is a concert pianist, and will appear in concert this season under the management of R. E. Johnston.

Dr. Edouard Blitz announces the reopening of his course of studies for singers in accordance with the curriculum of the conservatories of Paris and Brussels at his studio, 808 Carnegie Hall, on Monday afternoon, September 14, at 3 o'clock. The class sessions for sight singing, harmony and interpretation will be given on every Monday and Thursday afternoon and evening of each week. Dr. Blitz will also arrange to give special training for church choir work, oratorio and opera.

Alfred Edward Freckelton, jr., pianoforte instructor, has returned from his summer home, at Lake Hopatcong, and announces the opening of his studios for the coming season. On Mondays and Thursdays he will receive pupils at the Pouch Gallery, 345 Clinton av., Brooklyn, and on other days during the week he will teach at 45 Essex st., Brooklyn. For presentation to any interested student, Mr. Freckelton has prepared a brochure, entitled "A Few Reasons Why You Should Study Music."

Dr. William C. Carl, organist and head of the Guilmant Organ School, writes to The Tribune from London, under date of September 1: "Inclosed is my article, which has been ready for weeks. On account of this terrible war, I was afraid to mail it, as I was bottled up in Switzerland and just able to get out. The trip from Territet took from Tuesday, a. m., until Saturday, p. m. I never experienced anything like it. Paris is like a tomb. Never could I imagine a city could change as it has. I hastened to get here, and during the trip from Paris to Boulogne two German airships were over the train, and the same one, I am now told, that threw the bombs over Paris on Sunday, August 30. The soldiers were everywhere. It is all too horrible to think of. I am booked to sail on the Lusitania September 12."

Miss Alma Holm, a professional student of the Russell Studios, and a teacher in the College of Music, will give a farewell pianoforte recital in Newark Friday evening, September 18. Miss Holm, an ardent exponent of the Russell method, has accepted a position as member of the faculty of Columbia College, S. C., where she will teach pianoforte and theory. The pianist's programme on September 18 will include the Italian "Concerto" of Bach, the Grieg "Sonata," a Schumann and Brahms group, with pieces by Debussy and Liszt.

Minna Jovelli, one of Alice Garrigue Mott's many professional artists, has been engaged in Prague to sing the leading operatic coloratura and young dramatic roles. Minna Jovelli was decorated Hof Kammer Sängerin of Coburg.

Gustav L. Becker, chairman committee on Standardization of Music Teaching, New York State Music Teachers' Association, announces that he will resume his teaching for piano on Tuesday, September 22, at his studio, Steinway Hall, East 14th st. Mr. Becker has arranged courses for advanced piano students, and for teachers of music desiring to complete this equipment. A special course is also provided for less advanced pupils under assistant teachers, trained by Mr. Becker, using his graded course.

Theodora Ursula Irvine, dramatic reader and teacher, has reopened her studio at 115 Carnegie Hall. Owing to the war in Europe she has returned to America one month earlier than usual.

Lillian Sherwood Newkirk, voice teacher, has removed her studio from Aeolian Hall to the Metropolitan Opera House Building, where she will open her classes on September 30. She has had a busy summer of teaching at her Norwalk, Conn., studio, and motored last week from Norwalk to her Maine camp, where she will remain until she reopens her studio.

Alice Garrigue Mott, teacher of singing, was waiting in Berchtes Garden, Germany, for the opening of the Mozart festival, at Salzburg, when war was declared and, with many Americans, was obliged to take the only train to Munich, where she had to remain some time until an American special took a large number of persons to Holland. Mme. Mott was fortunate in finding a cabin on the Laurentic and arrived in Montreal on September 5. At present she is at Lake Champlain, and will return to New York on October 1 to resume teaching at her residence studio, 172 West 79th st.

Philip Spooner, the young American tenor, son of ex-United States Senator John C. Spooner, after many thrilling experiences in the European war zone, arrived safely on the Laconia, at Boston, this week, with his parents. The Spooners expected to sail on the Imperator the last of August, but, owing to the withdrawal of that steamer, were compelled to secure accommodations elsewhere. Mr. Spooner was on his way to the Mozart Festival at Salzburg, but got no further than Lucerne, where he was delayed two weeks before being able to return to Paris, and then to London.

DISAPPEARING ISLANDS

Currents in Chesapeake Bay Cut Away Acres Annually.

So accustomed have we become to fal e rumors of the disappearance of islands or the sinking of portions of a seacoast, at the time of earthquakes or volcanic disturbances, that we are inclined to regard all reports of such contained but fifty-three acres, its north shore having suffered the phenomena with skepticism. That certain islands and headlands in Chesapeake Bay are being destroyed at a startling rate, not by any catastrophic force of nature but by the ordinary action of waves and currents, is demonstrated in a report just published by the United States Geological Survey, "Erosion and Sedimentation in Chesapeake Bay Around the Mouth of Choptank River."

This report is the result of a comparison of a portion of two separate topographic and hydrographic surveys of Chesapeake Bay made by the United States Coast and Geodetic Survey, one in 1847-'48 and a second over half a century later, in 1900-'01. A third supplementary topographic survey of a part of the area studied was made in 1910 by the author of the report, J. Fred Hunter, together with C. C. Yates of the Coast and Geodetic Survey. The results of the work are of unusual interest, because they give accurate quantitative data on the amount and rate of erosion and sedimentation in a representative area of the bay. The most interesting feature of the study is the rapid destruction of the three islands at the mouth of Choptank River. Of these, Sharps Island, which a generation ago was a summer resort and a favorite hunting ground, besides supporting a number of families throughout the year, is to-day deserted and almost barren of life. Its 435 acres of 1848 had dwindled to ninety-one by 1900, while at the time of the most recent survey, in 1910, the island, nominal loss of 110 feet a year during the period from 1900 to 1910. Calculations by Mr. Hunter indicate that the island will be entirely effaced before 1950.

James Island, which lies south of Sharps Island, decreased in size from 975 acres in 1848 to 490 acres in 1910, while to the north Tilghman Island, which supports many prosperous farmers and fishermen, was reduced from 2,015 acres in 1847 to 1,686 acres in 1900, and is now surrendering approximately six acres each year to the sea. On Sharps Island the site of an artesian well has been transgressed by the waves so that it now presents the unique feature of a well located in the bay. The map of 1901 showed that the only remainder of the north end of the James Island of 1848 was a small island situated on the spot which was formerly an arm of an inlet, but which later became filled with marsh material. That the water in the midst of land in 1848 should become land in the midst of water in 1901 is a remarkable result of the greater resistance of the marsh built land.

Practically all the erosion has been on the west and north sides of the islands, which are most open to the attack of the southerly bay currents and the westerly winds and their waves. No building up of land is going on within the area studied, although further south extensive delta deposits are being laid down.—United States Geological Survey Bulletin.

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The Symphony Orchestra and eminent soloists will assist the chorus in a season of unusual interest. The program consists of Elgar's "The Dream of Gerontius," Handel's "The Messiah," Bossi's "Joan of Arc" (1st time in U. S.), and a private concert of a capella music.

IN THE WOMEN'S CLUBS

Continued from first page.

of the roof garden. The evening will be devoted to a roof garden party and dancing. The hostesses will be Miss Mary Shaw, Mrs. S. Ludlow Neidlinger, Mrs. John Robert Gregg and Miss Essex Dane. Other committees will be looked after by the following:

Roof garden committee, Mrs. Lillian Schmidt and Miss Edna West. Door, Mrs. Nettie Harron. Fortune telling booth, Miss Phoebe Bates. Dancing, Virginia Milliman, Beatrice Harron, Florence Nash, Mary Nash, Saidee Williams Mitchell, Mary Cecil, Mrs. Frederick W. McCarthy, Mrs. Susanne Westford Allen. The roof garden will be appropriately decorated for autumn in cornstalks, tassels and dogwood leaves. The fortune telling booth will be made especially attractive.

Arrival of French Models

We have just received from Paris via London, a superb collection of French models in furs and cloaks. These were consigned to us by our Paris house in anticipation of the possible interruption of trans-Atlantic trade and will enable us to extend our usual service to our patrons. Models are now on view and copies of them can be executed as ordered.

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