

THE ORCHESTRA FROM BOSTON

NEW VARIATIONS AND FUGUE BY MAX REGER.

A Theme of Old Johann Adam Hiller serves as a fruitful subject—Fritz Kreisler the Soloist—In Play Beethoven's Violin Concerto in Admirable Manner.

The fourth concert of the twenty-second season of the Boston Symphony Orchestra, given at Carnegie Hall last night, was one presenting a programme of three compositions, yet it was not short of interest.

Max Reger's new work is entitled in full "Variations and Fugue on a Theme of Hiller by J. A. Hiller." It is Mr. Reger's 100th work and was first performed in Cologne on October 15 last. It had its first performance in this country at a concert of the Philadelphia Orchestra on December 20.

However, Philip Hale, the indefatigable annotator of the Boston orchestra's programme books, would not be deterred by so small a matter, so he hunted through the works of Hiller till he found it, and he tells us that it is from the opera "The Harvest Wreath," published in Leipzig in 1772.

At any rate it is a right good theme and would be pleasant to hear even if it were not done up into extraordinary and scholarly variations by one of the most gifted of living composers. There are eleven of these variations, after which comes the fugue. Descriptions are already noted, or perhaps of any kind unsatisfying and hence may be left to the programme note.

But it may not be amiss to record that the fugue is only a shadowy suggestion of Hiller's theme. The real connection between it and the structure of the composition is made by reiterations in the counterpoint of fragments from the preceding variations. The true theme is brought back in some utterances of the trombones near the close.

But it is a magnificent fugue. Such a piece of technique would stamp any man as a musician of the first class. The plasticity of the writing, its spontaneity, its fluency, its melodic curve and its contrapuntal opulence are dazzling. And it takes a deal of playing, for it is a virtuoso outburst of the most brilliant sort. It serves as a fitting climax to variations which are not only ingenious and masterly, but which are for the most part extremely beautiful.

Some of them are rather in the nature of symphonic developments (with the original theme as a background) than true variations, but this method of expansion is often used in works of this kind. Reger has employed it with consummate skill.

His orchestration is uncommonly rich and its range of tonal tints is wide. Most of the devices of modern instrumentation are introduced, but with taste and judgment. The composition, as already noted, is long, but it would be difficult to select any one variation for excision or to point out any page which one would willingly see blotted out.

The performance of this formidable piece of music was something to remember. Dr. Muck threw himself into its interpretation with glorious enthusiasm and filled it with vitality. The orchestra executed his will with splendor of tone, with immense vigor and with a noble sonority.

The solo player of the evening was Fritz Kreisler, and his reading of Beethoven's violin concerto will not soon depart from the memories of those who heard it. He had some difficulty with his first string and it was not always perfectly in tune, so that there were some passages in which the intonation was open to question. But he more than atoned for these by the great temperance of his interpretation.

There was a time, and it is not so long ago, when Kreisler had chiefly something of a reputation as a pianist. He seemed not to be able to direct the flaming current of his emotion along purely artistic lines and the result was that while he played with a communicative fire he often offended taste.

But in recent years he has developed a beautiful affection for the chaste and reposeful classics of the early composers for the violin. Saturated with the pure music of Bach, Handel, Vivaldi, Loeffler and other old masters, Kreisler has returned to the interpretation of modern writers with a style refined in the sweetest and most elevating atmosphere of his art. He reads Beethoven in the light of the golden age of violin composition and he is thereby led into the loftiest regions of musical interpretation.

His reading of the work last night was great in its breadth, its depth, its tenderness, its profound insight. Especially in the wonderful movement did he rise to unwonted heights. He used his own cadenza and it proved to be a most musically piece of writing with a singularly appropriate treatment of the cantabile theme in canonic form.

In general construction the cadenza had the atmosphere of the big bravura of Beethoven. It was played superbly. The enthusiasm of the audience was spontaneous and prolonged. It was thoroughly deserved. Doubtless if the concert on one Seventh avenue and Forty-eighth street had permitted it there would have been another demonstration after the slow movement, for that, too, was played with wonderful feeling and exquisitely beautiful tone.

Mr. Kreisler came to this country years ago as a juvenile prodigy. At that time he displayed a remarkable technic and little else. But he was one of the few prodigies who were not spoiled. He has more than fulfilled his promise. He seemed likely at that time to develop into a mere virtuoso, but while he has cultivated the technic to the top of its limit he has expanded into a sincere, noble and educating artist. In honoring him the public proves its own good judgment.

Concert Benefit March 24. Herr Conrad's benefit night at the Metropolitan Opera House has been fixed for March 24. A tentative programme includes the second act of "Parafal," the second scene of the first act of "Die Meistersinger," and portions of "Madama Butterfly," "Hansel und Gretel," "Faust," "Aida," and either "La Bobème" or "L'Elisir d'Amore."

"Evelyn Green" struck by a Car. A woman who said that she was Evelyn Green of 46 West Sixtieth street, which is the location of the St. Paul Hotel, was knocked down by a northbound car at Seventh avenue and Forty-eighth street early yesterday morning and removed to Roosevelt Hospital in a dying condition. She has a fractured skull, a fractured thigh and internal injuries. A second accident, 43 West Sixtieth street at the hospital. She is not known at either address.

BOOKS AND AUTHORS.

The Hon. John Bigelow, now in his nineteenth year, has just published an interesting pronouncement on the Panama Canal entitled "The Panama Canal and the Daughter of Danaus." Notwithstanding his advanced years Mr. Bigelow leads an active life. He is president of the board of trustees of the New York Library and chairman of the Astor-Lenox-Tilden Foundation. He is also a contributor to the magazines.

The work on the second volume of Mr. Russell Sturgis' "History of Architecture" is progressing so rapidly that it is hoped to bring out the book this spring. It opens with the architecture of India, China, Japan and other Oriental nations, and includes that Mohammedan architecture which arose out of the Byzantine style, and finally the great Gothic school of central and northern Europe.

"The Breaking In of a Yachtsman's Wife," by Mrs. Mary Henton Vorse, is an outdoor book to be published in the spring. It gives a pleasant account of the experiences of a clever woman on Long Island Sound, Massachusetts Bay and the Mediterranean.

"The Man Who Was Dead" is the cheerful title of Arthur W. Marchmont's new book, to be published this week. The story deals with an Englishman sent to Vienna on a difficult political mission. Arriving in that city he is warned to leave, but refuses. On returning to the rooms he had taken he finds the body of a man with a dagger in his heart. The revolutionists who enter at that moment believe the dead man to be the Englishman and to save his own life the Englishman is obliged to act the part of a rogue and a coward. How the hero extricates himself from his dangerous situation by quick wit and rash courage will be of interest to readers who enjoy ingenuity and invention and surprise in a story.

"Altars to Mammon," a new novel to be published this week, is the work of Mrs. Elizabeth Neff, a Cleveland woman who is known as a contributor to magazines. The story deals with the problems of the time, personal, religious and political. A broad minded young clergyman begins his career in a manufacturing town, his church in debt and rent assunder by quarrels among the members. He becomes successful in business, makes an offer of marriage to the church. The preacher meets the problem in an original manner. The workman who does not believe in the church, the millionaire's daughter vainly endeavoring to dispense charities who complicates the situation by winning the parson's heart, the church members narrow and obstinate, all move through the pages of the story.

Miss Eleanor Gates, author of "Cupid the Cow Punch," and her husband, Richard Walter Tully, have bought a ranch at Alma, Santa Clara county, Cal. She loves New York and means to visit it every year, but she has decided to make her home in the West, where she was born and has lived most of her life. The new home is called El Rancho de las Rosas, which it will be seen by the Spanish convention of the title of the play written by Mr. Bolanos and Mr. Tully, "The Rose of the Rancho."

Mrs. Wilson Woodrow, the author of "The New Missioner," is a descendant of two of the old families of Chillicothe, the first capital of Ohio. There is now quite a literary colony of Ohio people in New York.

In "My Experiences With Railway Rates and Rebates" in the March Century Andrew Carnegie will tell how the practice of "special rates" grew up. He writes from two points of view—first, as a secretary and telegraph operator of the Pennsylvania Railroad, and secondly as the Pennsylvania Railroad, and secondly as the head of the Carnegie Steel Company.

Sir Arthur Conan Doyle's latest book, "Through the Magic Door," which is to be published in this country, gives an account of his own literary tastes and experiences. It shows plainly that the author of "Sherlock Holmes" has read Poe, that the author of "The White Company" has read Charles Reade, that the author of "Sir Nigel" has read Scott and Dumas, and the writer of "The Croxley Master" familiarized himself with the fascinating records of the old priories. He read and he wrote stories, too, lying on the nursery rug when six years old, and was punished for not doing the tasks required of him, his gentle old mother, who lived in a little Yorkshire village, delighted in telling the people who came to tea with her, "Arthur was always a story writer," she often said. "It didn't do any good to try to make anything else of him."

"THE ENIGMA" PRODUCED. Miss Netherole Also Shows a Version of "I Pagliacci."

"The Enigma," a puzzle play in two acts by Paul Hervieu, was shown by Miss Netherole at Daly's last night, and following it C. H. E. Brookfield, with overture and incidental music from the opera. This bill will continue for the remainder of the week. "The Enigma" is a curious piece, a sort of dramatic "Lady or the Tiger," with a solution furnished at the last moment. It is written with extraordinary cleverness, absolutely doing what it sets out to do—namely, to baffle the audience, at the same time keeping their curiosity ever more keenly alive. One of two women played the faithful to her husband. The husbands (who are brothers) attempt to find out which one it is, on discovering the love sneaking from the house in the wee morning hours. Both women profess innocence. Left alone, each woman protests innocence to the other. It is only at the news of the lover's death that the guilty one finally betrays herself.

The audience under any conditions would be baffled by this brilliantly worked out little play. Last night they were completely thrown off the scent, because every-thing they saw in the familiar operatic setting. Miss Netherole, of course, played Nedda. She told the simple village maidens, who were all staggered, "But the audience were inclined to move an amendment and declare that they began to suffer after she acted. No more desolate exhibition of monotonous artificiality has been seen on the local stage in a long, long while.

Doubtless the play moved to its bloody end, as does the opera. But the present critic, who spoke as "Pierrot" and armed with a lantern, looking for an honest critic. She spoke a prologue in a doleful artificial manner, and the play began. The play showed the familiar operatic setting. Miss Netherole, of course, played Nedda. She told the simple village maidens, who were all staggered, "But the audience were inclined to move an amendment and declare that they began to suffer after she acted. No more desolate exhibition of monotonous artificiality has been seen on the local stage in a long, long while.

"The Enigma" was followed by a version of "I Pagliacci." First came Leoncavallo's overture, rendered by the Daly's Theatre orchestra. Then came Miss Netherole's version of "I Pagliacci," which she played as Pierrot and armed with a lantern, looking for an honest critic. She spoke a prologue in a doleful artificial manner, and the play began. The play showed the familiar operatic setting. Miss Netherole, of course, played Nedda. She told the simple village maidens, who were all staggered, "But the audience were inclined to move an amendment and declare that they began to suffer after she acted. No more desolate exhibition of monotonous artificiality has been seen on the local stage in a long, long while.

"Evelyn Green" struck by a Car. A woman who said that she was Evelyn Green of 46 West Sixtieth street, which is the location of the St. Paul Hotel, was knocked down by a northbound car at Seventh avenue and Forty-eighth street early yesterday morning and removed to Roosevelt Hospital in a dying condition. She has a fractured skull, a fractured thigh and internal injuries. A second accident, 43 West Sixtieth street at the hospital. She is not known at either address.

"Evelyn Green" struck by a Car. A woman who said that she was Evelyn Green of 46 West Sixtieth street, which is the location of the St. Paul Hotel, was knocked down by a northbound car at Seventh avenue and Forty-eighth street early yesterday morning and removed to Roosevelt Hospital in a dying condition. She has a fractured skull, a fractured thigh and internal injuries. A second accident, 43 West Sixtieth street at the hospital. She is not known at either address.

NEW THEATRE PLAN COMPLETE

BUILDING MAY BE READY BY A YEAR FROM NEXT FALL.

Architects Give Out a Final Statement of Their Purposes—Seating Capacity 2,318—45 of the 48 Boxes Reserved For—Many Comforts for the Audience.

The plans for the New Theatre have now been completed in all the details of their revision by Carré & Hastings and work is to be pushed vigorously to its conclusion. The foundation of the structure is already completed and work on setting the stone out will be begun at once. By next autumn it is hoped to have the building roofed in. Its opening is expected to take place a year from next autumn.

In announcing the details of the completed plan the architects make this statement of the purposes to which the theatre is to be put:

"By the standard of its performance and the spirit of its administration it is the intention of the founders to place it in the relation toward dramatic and literature occupied by the principal theatres of Europe. It is designed not only to foster and stimulate art but also to furnish a school for musical and dramatic art, and it is the idea that all net profits shall be devoted to the development of such a school, the accumulation of an endowment fund for the institution and other like purposes.

"Therefore the New Theatre has not been designed according to the usual American interpretation of the word—that is, as a mere show house where, in order to make the venture a financial success, the entire building is given over to the auditorium and the stage, thereby sacrificing the possibility of artistic architectural effects. It is intended to conform more nearly to the Continental type of theatre, in which the auditorium and stage occupy only a moderate portion of the plan and provision is made for a foyer, grand staircase, ample retiring and cloak rooms, smoking room, entrance, vestibule, circulation and elevators, restaurants, reading room, confectioner, florist and similar accommodations for the public."

The building, which will stand on Central Park West from Sixth street to Sixty-third street, will be constructed of Indiana limestone in the Italian Renaissance style. It will seat, including the forty-eight boxes, 2,318, of whom 450 will be reserved for the orchestra. The boxes are to be in two tiers and forty-five have been subscribed for, this subscription on the part of the founders being the principal reason for the support of the undertaking—a sort of endowment, in other words. A good many more boxes could have been sold had more been included in the plan. The few not sold were held out for other purposes. There will be two grand proscenium boxes, one for the directors and the other for the principal artists engaged at the theatre.

The stage itself will be 100 feet wide, 112 feet high and 68 feet deep. There will be twenty-five dressing rooms for men and fifteen for women and a lavatory, two small elevators and from the dressing rooms and the level of the stage. It is believed that the dimensions and appliances of the stage will admit of every kind of combination of scenery with the most rapid handling practicable anywhere.

No feature that has been shown to be of such value to the comfort of an audience will be omitted. One idea new to America, for example, will be the presence of no less than ten hat and coat rooms on the ground floor, so placed as to be convenient to the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing on the orchestra floor will be able to speak with friends in the boxes. Spaciousness and convenience characterize all the appointments. Take the ground floor foyer, for example. At the Metropolitan Opera House it is a small, tight, side. In the New Theatre it will be eighteen feet in width. The two tiers of boxes will be reached from a corridor on a level half way between each of the various aisles. One's stick and hat will be as a hat check and the delay and annoyance now occasioned by waiting at a coat room will be obviated. There will be no seats under the galleries or the ground level and the boxes will be so low that persons standing