

HENRY HADLEY'S "BIANCA" A PRETTY LITTLE OPERETTA

Mr. Gatti-Casazza Announces Plans for the Metropolitan Opera Season --Events in the Musical World

By W. J. HENDERSON. HENRY HADLEY'S "Bianca" finally succeeded in getting itself revealed at the Park Theatre, Friday evening, October 18. It was a strenuous time. Pergolesi's "La Serva Padrona" (in English) had to be sung first, and a joyous hour it provided, with Lucy Gates and her genuinely beautiful singing in the most important role. David Bispham ably assisted her, although one does wish he would not always be so mercifully busy on the stage.

Then came the Liberty bond intermission, when a new marching song, a very good one, by Mr. Hadley was introduced by a singer from the all-embracing Chicago Opera and a chorus of real soldiers and sailors. It took a long time to squeeze more money out of the assembly of people who, like every one else, had already given more than they had, but still strove to raise a little more to help the cause.

It is interesting to note how the appetite for columns diminishes as the event to be described recedes into the past. "Bianca" seemed to demand long and meditative consideration at 11 P. M. Friday, October 18; a week later it shrinks to the dimensions of a passing show. Which is another argument against the theory of those who believe that all critical comment should be reserved for the weekly article.

Mr. Hadley has written a pretty little operetta about a foolish little tale. Even in operaland, where most things are unreal and perplexing, Goldoni's people do incomprehensible things. How can we believe that all these laced gallants are so honestly in love with an inn keeper? Yet there is no suggestion of anything but propriety. The air throbs with possibilities of marriage.

Every one of the three nobles is a palpitating Cophetua stretching forth a jeweled hand to raise the plebeian maiden to the august throne of good society. And the common or kitchen lover, successful in the end by the simple and convincing process of defeating two skilled swords with one blow of an ironing board, is most uninteresting. The lowly spinster of the wayside inn was worthy of a better fate.

Mr. Hadley's Score. But this tale is of the kind our grandfathers accepted when they went to the theatre. Doubtless it was better told in the original Goldoni comedy, wherein also it was not hampered in its progress nor dulled in its vivacity by the interference of music. Mr. Hadley distinguished himself by the frankness of his score. He made no effort to disguise his personality in a garb of modern strangeness, but simple, uncontrived melody drip comfortably from the nibs of his unweaved pen. Originality for originality's sake is always expasperating. Mr. Hadley was content to write as the great men wrote before him. He did not borrow from Mozart nor from Rossini nor even Pergolesi. The "Serva Padrona" preceded his operetta on Friday evening.

He may have imitated at times, but to follow good models has always been the practice of the judicious. There were moments when the attentive hearer may have suspected him for following even such enticing models as Victor Herbert and Reginald de Koven. The latter has returned to the field of music criticism and is writing in the columns of the Herald with old time felicity of phrase, but with a maturity and therefore clearer vision. His patriotic opera countryman's operetta was extremely adroit.

Mr. Hadley possesses facility. He composes as one at his ease and he has improved in his use of theatrical means. But his music was marked chiefly by fluency of manner, while directness of expression and characterization were hardly to be discerned. Neither is easily attained, it is true; yet in so far as dramatic music is concerned, opera buffa was the birthplace of both.

Some Tuneful Musicians. The comedy of intrigue was incompatible with the stilted forms and manner of the eighteenth century grand opera. The intermezzi, which preceded the opera buffa, demanded free and elastic treatment and above all things definite characterization. To this day the spontaneity of manner and the cunning in personification are the two salient merits of Pergolesi's epoch making "La Serva Padrona," as they were of the later creation of Puccini's "Il Barbiere di Siviglia."

It was impossible to discover any definite characterization in Mr. Hadley's score. On the other hand, the det for Bianca and her lover Fabrizio had decided charm of style. Bianca's solo, while it dwelt in that same sublimated comic operetta region as Mr. De Koven's apostrophe to Eglantine in "The Canterbury Pilgrims" was very tuneful and vocally effective. The ensemble with which the opera ended was the best piece of writing in the whole score and one of which Mr. Hadley has every reason to be proud.

Plianists continue to come and go in the disinterested observer continues to wonder why. A pianist of parts is an excellent production of nature and may be contemplated with feelings of satisfaction, if not with gratitude. But a mere piano player is to speak without reservation, a public bore. There is no reason why people who possess mere digital agility or musical force should undertake to entertain other people who desire to find in music something other than a confusion of sounds.

Neither is there any reason why one should permit himself to be deluded about the character of any particular pianist's performance merely because that pianist chances to play one's favorite music. Of course you wish your beloved composers to be heard, but why be pleased to have them heard to their disadvantage?

Concerts by Two Pianists. The Philharmonic Orchestra will show slight changes only in its personnel at the opening concert of the Philharmonic season on Thursday evening, November 14. The concert will be given by two solo harpists and of Gaston Dubois' second solo violinist, two musicians of reputation, are of special interest.

While the season's offerings will embrace a large number of American and foreign novelties, the standard works of the symphonic repertoire, classic and modern, will not be neglected. Josef Strakosky has also a number of revivals in view, such as Chadwick's "Meissonier," Dvorak's Symphony No. 4; Smetana's "From Bohemia's Woods and Fields"; Cesar Franck's "The Wild Huntman"; Smetana's "Zorohajda"; Smetana's "Vysehrad"; Sibelius' "La Baronne Chloez"; Grieg's "Holberg Suite"; Brahms' Symphony No. 3; Dvorak's Slavik Rhapsody No. 2; Sibelius' Symphony No. 2; Liszt's Overture, "A Song of the Belgians"; Tchaikovsky's

"Hamlet"; Schumann's First Symphony, and others. A novelty of importance lately added to the Philharmonic list of manuscript performances of American composers is Rubin Goldmark's symphonic poem for orchestra, "Requiem."

The Symphony Society of New York, Walter Damrosch conductor, will open the New York orchestral season on Thursday afternoon, October 31, with a concert in Carnegie Hall. The program will include Beethoven's Seventh Symphony, in accordance with Mr. Damrosch's custom of performing a symphony of that master at its initial concert of each season; Debussy's Andantino and Scenero from the Quartet for Strings; and Tchaikovsky's Concerto for piano with orchestra in B flat, in which Ossip Saburovitch, the noted pianist and conductor of the Detroit Symphony Orchestra, will be the soloist.

A concert for soldiers and sailors will be given in Carnegie Hall on Friday evening, November 1, in cooperation with the New York War Camp Community Service. This event has been arranged for the men in khaki and blue, who may obtain tickets of admission upon application either at the office of the Symphony Society, room 1202, Aeolian Building, or at the War Camp Community Service headquarters, Unit No. 5.

The Sunday afternoon subscription series in Aeolian Hall will begin on November 3, when Mr. Damrosch's forces will play Bach's Suite in C (arranged by Walter Damrosch). Beethoven's Symphony No. 7, the Andantino and Scherzo from Debussy's quartet for strings and the overture "Benvenuto Cellini," by Berlioz.

This afternoon at 3 o'clock at Aeolian Hall Mile, Guilomar Novaes, the Brazilian pianist, whose recitals are gala events in the musical calendar, will give her first recital of the season, offering a programme of unusual interest, as it will include Beethoven's quasi fantasia, opus 27, No. 1; Schumann's fantastic pieces, opus 12; Chopin's ballade in F minor, opus 23; and a nocturne and Cracovienne fantastique by Paderewski.

Harry Anderton, the young American pianist, will appear at Aeolian Hall tomorrow afternoon at 3 o'clock, offering a programme of much variety and unusual interest with compositions of MacDowell, including the sonata Tragica.

On Wednesday Grace Hofheimer played on a piano in the same hall. She appeared to be a very honest and well meaning pianist equipped with a good serviceable technique and intelligent ideas of style. The latter were probably a reproduction of the ideas of her teacher, who assisted her in playing a Mozart piano for two pianos. There was nothing in the recital to excite enthusiasm. It was workmanlike playing without inner warmth or imagination.

Opera at the Metropolitan. "Notwithstanding abnormal conditions," said General Manager Gatti-Casazza, in the coming season of the Metropolitan Opera company, the opening of which is only two weeks off, is emphasized by the numerous inquiries concerning subscription seats.

"If you look over the list of novelties and revivals you will see for yourself that we are trying to please all real tastes, always keeping in mind that, especially in the theatre, the theatre, of which the opera is a sort of sublimation, must provide entertainment, must seek to divert the public mind, and must take people out of themselves. Surely a fine operatic performance for those to whom this form of art appeals is an admirable mental and spiritual tonic."

"The three new one act Puccini operas for which Maestro Moranzoni recently made his trip to Italy will be presented in the middle of December. The principal artists who will appear in 'Il Tabbarro' will be Miss Musio, Mr. Crimi and Mr. Montezano.

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Augusta Cottlow, pianist, Aeolian Hall, Saturday afternoon.



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original numbers played for the first time in America. Tuesday night of this week, for as he plays his carefully selected programme, including some of his own compositions written in his Belgian studio at Liege, his own family will be entering that devastated city after four months exile, when they, including the young artist, were driven from home. Mr. Dambois' programme includes a sonata by Jean Baptiste Lully, a concerto in D minor by Edouard Lalo and several

party were no less famous, the Right Rev. Frederick William Keating, Bishop of Northampton—his see, by the way, includes Sulgrave Manor, ancestral home of the family of George Washington—and Mrs. Arthur Stapleton Barbes, for several years chaplain of the Roman Catholic students at Cambridge until a few years ago, when he succeeded the well beloved Father Maturin in the same position at Oxford. Shane Leslie, editor of the Edinburgh Review, completed the British contingent.

To turn for a moment from the tours of internationally famous guests to the plans of a nationally famous girl—for whom also there will probably be considerable entertaining if the influenza lets up a bit and the ban is lifted. Lucy Burleson has announced her wedding date and her chosen for her marriage to Ernest Charles Greene Grimes, I. S. N. It is not to be a house wedding after all. She has decided on Saturday, November 2, at 4:45 P. M. at St. John's on Lafayette Square, and is confidently counting on the lifting of the ban on church gatherings of any sort before the day arrives. Dr. Roland Cotton Smith is to officiate and only a few intimate friends and near relatives are to be present.

Miss Burleson is to have only two attendants, her sister, Miss Sidney, and Miss Mary Grimes, who will come on from Dayton for the wedding. As will her parents, Mr. and Mrs. Edward Grimes. Mr. Grimes is not announcing his list of ushers as yet, for such lists nowadays are like railway time tables, "subject to change without notice."

Another engagement of which Washington received news during the week and in which its smart set is very generally interested is that of Lord Eustace Percy, youngest son of the Duke of Northumberland, to Miss Stella Drummond of London. No plans for the wedding are yet announced, and it is not probable that even the stowed on Cardinal Gibbons on the occasion of his jubilee, the first time, I believe, it has been bestowed on a churchman. There was Mrs. Eugene Julien, Bishop of Arras. He has been decorated by King Albert of Belgium for distinguished service. He was chosen orator for the celebration of the fourth anniversary of the battle of the Marne, held at Meaux, the see of Reims. He had with him, sent over here primarily to help celebrate Cardinal Gibbons' golden jubilee in the episcopacy. Of course they went to Baltimore first and took part in the impressive ceremonies there before coming on to Washington to spend most of the week as the guests of Dr. Shahan at the Catholic University of America. It was a notable group of churchmen, made up of men distinguished not merely in the church but also as authors, educators, public spirits and influential citizens, leaders of thought of their own countries.

The French group was perhaps the most interesting. It brought over the Grand Cross of the Legion of Honor which the French Government bestowed on Cardinal Gibbons on the occasion of his jubilee, the first time, I believe, it has been bestowed on a churchman. There was Mrs. Eugene Julien, Bishop of Arras. He has been decorated by King Albert of Belgium for distinguished service. He was chosen orator for the celebration of the fourth anniversary of the battle of the Marne, held at Meaux, the see of Reims. He had with him, sent over here primarily to help celebrate Cardinal Gibbons' golden jubilee in the episcopacy. Of course they went to Baltimore first and took part in the impressive ceremonies there before coming on to Washington to spend most of the week as the guests of Dr. Shahan at the Catholic University of America. It was a notable group of churchmen, made up of men distinguished not merely in the church but also as authors, educators, public spirits and influential citizens, leaders of thought of their own countries.

But perhaps it is scarcely fair to call the group of distinguished surgeons a mission at all. They were really a group of foreign delegates to the annual clinical congress of the

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CONCERTS OF THE WEEK. SUNDAY—Guilomar Novaes, pianist, Aeolian Hall, 3 P. M. Yvette Guilbert, Maxine Elliott Theatre, 8:15 P. M. MONDAY—Harry Anderton, pianist, Aeolian Hall, 3 P. M. Augusta Cottlow, pianist, Aeolian Hall, 8:15 P. M. TUESDAY—Edna Thomas, song recital, Aeolian Hall, 3 P. M. Maurice Dambois, cellist, Aeolian Hall, 8:15 P. M. THURSDAY—Symphony Society, Carnegie Hall, 3 P. M. Raymond Wilson, pianist, Aeolian Hall, 3 P. M. Elsbuko Trio, Aeolian Hall, 8:15 P. M. FRIDAY—Alice Barbe, song recital, Aeolian Hall, 3 P. M. Felix Garziglia, pianist, Aeolian Hall, 8:15 P. M. SATURDAY—Mabel Garrison, song recital, Carnegie Hall, 3 P. M. Julia Clausson, song recital, Aeolian Hall, 3 P. M. Tollefsen Trio, Aeolian Hall, 8:15 P. M.

The first pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall Thursday evening, November 7, and Saturday afternoon, November 9. Through the courtesy of Mr. Gatti-Casazza of the Metropolitan Opera Company these concerts will have as conductor Pierre Monteux. Mr. Raub, the new conductor, does not take charge of the orchestra until the following Monday. The programme for the Thursday night concert comprises (first) Franck's Symphony in B minor, Schumann's "Manfred" overture, Dukas' "La Perte" and Debussy's "Iberia." For Saturday afternoon the programme comprises Handel's Concerto Grosso in D major, Charles Martin Loeffler's "La Bonne Chanson," Vincent d'Indy's symphonic variations "Intar" and Beethoven's Symphony No. 7 in A major.

Augusta Cottlow's programme for her piano recital to-morrow evening at Aeolian Hall is as follows: Toccata in C major, Bach; Nocturne, F major, Op. 52, No. 1; Ballade, F minor, Op. 52, Chopin; Nereis Sonata, Op. 57, MacDowell; Indian Diary, Busoni; Mephisto Waltz, Liszt.

On Saturday evening, November 2, in Aeolian Hall, the Tollefsen Trio, under the auspices of the American-Scandinavian Society, will give an interesting programme of Scandinavian music. Works by Lange-Muller, Sjogren, Grieg, Stinding, Halvorsen, Barren and Gade will be played. All the proceeds from this recital will be given to the American Red Cross Society.

It is announced that, owing to the enthusiastic response and overwhelming ovation accorded Andre Messager and the men of the Paris Conservatoire Orchestra at the concert held at the Metropolitan Opera House last Sunday night, the French American Association

Mabel Garrison, soprano, will give a song recital at Carnegie Hall on Saturday afternoon at 3 o'clock, offering a group of American and French folk songs will be on her list.

GENERAL NOTES OF SOCIETY. THE American Criterion Society, Mrs. Leonard L. Hill, president, will inaugurate its seventh season on Friday with a luncheon at the Hotel Plaza. This will be the first of a series of monthly luncheons, the only formal function of the organization during the winter, for the members have decided to omit their usual dances until the soldiers fighting in France return.

The chief guests at the luncheon will include Col. Charles R. Baldwin, the medical supervisor at Governors Island, and Mrs. Stevenson, Miss Marjorie Kay, one of the first women ambulance drivers in France. Professor Ratinoff of Russia, who will tell of the work done by women in the war; Mabel Potter Daggett, author of "Women Wanted," and Lieut. Arthur B. McClellan, who carried the message back from the Argonne Front that brought about the rescue of the Americans surrounded there.

Mrs. Helen Whitman Ritchie, president of the Professional Woman's League, has contributed \$300 with which to furnish a room with ten beds in the service house of the Stage Women's Welfare at 251 Lexington avenue. The league will give a Halloween house party at its new clubhouse, 44 West Forty-eighth street, on Wednesday.

The Government Club will have its first luncheon of the season to-morrow afternoon at the Hotel Astor. The president, Mrs. George B. Owens, will be in the chair. Mrs. J. W. Loeb will discuss current events and the subject of universal military training will be in charge of Col. N. J. Boardman, who will answer the question "Why Women Should Be Trained as Well as Men."

Minerva, Mrs. Mary Stokes MacNutt, president, will hold its first meeting of the season to-morrow at the Waldorf-Astoria. The meeting will be presided over and Mrs. Lillian Martindale will be chairman of the day. Mrs. Owen Killgore, who has made a special study of the question of "Red Soldiers" will speak on that subject, and the Rev. Warren Giles will also address the members.

Minerva's Red Cross meetings under the direction of Mrs. Caroline F. March, will be held on Tuesdays at the Waldorf-Astoria from 9 until 12 o'clock.

On Tuesday evening at the Clarendon, Broadway and 125th street, a dinner dance will be given by the University Forum of America. Dr. Alexander Campbell, president, and Arthur Butler will be the hosts and Charles J. Everett will be chairman of the evening.

PHILHARMONIC SOCIETY OF NEW YORK. SEVENTH SEVEN SEASON—1918. JOSEF STRAKOSKY, Conductor. THURSDAYS, 12 Evenings. FRIDAYS, 12 Afternoons. SATURDAYS, 12 Evenings. SUNDAYS, 12 Afternoons. Great Soloists. Books for NEW Subscribers now open at JELLY F. LEIFELS, Manager. Sixtieth Season.

RUSSIAN SYMPHONY SOCIETY. MODERN ALTSCHULER, Conductor. 5 Even. Dec. 10, 11, Jan. 28; Feb. 18; Mar. 25. (After Dec. 11, Jan. 28, Feb. 18, Mar. 25) SERGE PROKOFIEFF, American Debut. MIRSCHA LEVITZKY, Pianist. Subscriptions: Carnegie Hall Box Office and Mrs. Daniel Mayer, 1448 Aeolian Hall.

CARNEGIE Hall, Tues. Oct. 29, 8:15. HEMPEL—LAZARO SCHUMANN-HEINK. Farmington, Middleton. SLACKER RECORDS DRIVE. Tickets now at Box Office, 75c to \$2.00. Box 225, 115 E. 42d St. AEOLIAN HALL, Sat. Evg., Nov. 3, 8:15. Tollefsen Trio. Evenings Scandinavian Music. Aus. American Scandinavian Soc. Steinway Piano. Met. Winton and Livingston, Inc. FLORENCE OTIS. Mason-Hamlin Piano. Tickets \$2.00 to \$2.00. Management Winton & Livingston, Inc. Aeolian Hall, Monday Aft., Nov. 4, at 3. SOLO RECITAL—LISA DE LIMA. Tickets at Box Office. Met. Mason-Hamlin Piano. Aeolian Hall, Thurs. Aft., Nov. 6, at 8. PIANO RECITAL—Raymond Wilson. Management Hansel & Jones. Knabe Piano.

AEOLIAN HALL THIS AFTERNOON AT 3 AGAIN! Yvette Guilbert, Pianist. NOVAES.

Beethoven Sonata; Schumann Fantasia; Paganini Capriccio; Concerto in G for Violin; Mendelssohn; Haydn Piano. Aeolian Hall, Monday, Oct. 28, at 8. HARRY ANDERTON. Pianist. HARRY ANDERTON. Pianist. HARRY ANDERTON. Pianist.

MAURICE DAMBOIS. Cellist. MAURICE DAMBOIS. Cellist. MAURICE DAMBOIS. Cellist. MAURICE DAMBOIS. Cellist.

THIBAUD. Violinist. THIBAUD. Violinist. THIBAUD. Violinist. THIBAUD. Violinist.

FLONZALEY. Quartet. FLONZALEY. Quartet. FLONZALEY. Quartet. FLONZALEY. Quartet.

N. Y. SYMPHONY SOCIETY. WALTER DAMROSCH, Conductor. Three Series of Concerts. EIGHT THURSDAY AFTERNOONS. EIGHT SATURDAY EVENINGS. SIXTEEN SUNDAY AFTERNOONS. AT AEOLIAN HALL.

EMINENT SOLOISTS. Opening Concert of the Season. CARNegie Hall, Nov. 2, 8:15. Soloist, OSSIP GABRILOWITZ.

SYMPHONY CONCERTS. For Young People. N. Y. SYMPHONY ORCHESTRA. WALTER DAMROSCH, Conductor. EIGHT THURSDAY AFTERNOONS. AT AEOLIAN HALL.

SONG RECITAL—MABEL GARRISON. MABEL GARRISON. MABEL GARRISON. MABEL GARRISON.

ELSHOUZ TRIO. Wilhelm Willeke, Cello; Samuel Gordon, Violin; Richard Epstein, Piano & Hamelin. Aeolian Hall, Thurs. Evg., Oct. 31, at 8:15. Tickets 75c to \$2.

MUSIC LEAGUE OF AMERICAN WOMEN. Carnegie Hall, Sun. Aft., Nov. 10, at 2. AMERICAN DEBUT—RAOUL VIDAS. French Violinist (Soloist Piano). Tickets \$1.50, \$1.00, 75c, 50c, at Hall.

AEOLIAN HALL, To-morrow Night, 8:15. AUGUSTA COTLOW. PIANO RECITAL (STEINWAY). Aeolian Hall, Friday Aft., Nov. 1, at 3. ALICE BARBE. Song Recital (Mason & Hamlin Piano).

CARNEGIE HALL, Sun. Aft., Nov. 3. AMERICAN DEBUT OF THE DISTINGUISHED "Societe des Concerts du Conservatoire de Paris" (ANDRE MESSAGER, Chief of Orchestre). Tickets \$2.50, \$2.00, \$1.50, \$1.00, 75c, 50c, 25c. Seats now on sale.

THE BILTMORE. Friday Morning Musicals. Nov. 8, 9, 22, Dec. 6, 20, Jan. 13, 27, Feb. 7, 21. Frances Alda, Giovanni Martinelli, Victoria Helyar, Arthur Schnitzler, Anna Case, John O'Sullivan, Missa Elmman, Andrea Robinson, Anna Phipps, Tosca Stetel, Augusta Cottlow, Jacques Thibaud, Leopold Godowsky, Crema Van Gordon, Rudolf Kratochvil, Carlotta Wills, Marie Kray, Ganna Walska, John McCormack, Wayne Wladyslaw, Eugene Tassie.

Subscription Office, Reserved Seats, \$20. Boxes \$150. For eight Concerts plus 10% War Tax. On basis of R. P. Johnston's offer, 1451 Broadway. Knabe Piano. 1018—PEOPLE'S SYMPHONY—1918. announce 8th Saturday Evening CHAMBER MUSIC. Concerts at Aeolian Hall, starting Nov. 8. FLONZALEY QUARTET, 2115 Ave. C. THIBAUD, Violin; HARRY ANDERTON, Piano; ALICE BARBE, Voice; MABEL GARRISON, Soprano; MRS. J. W. LOEB, Contralto. BERKSHIRE STR. QUARTET. Special Rate Subscription to Series. Tickets at People's Symphony Concerts, 11 West 42d St. Phone 217. Music by Max Baer. Also at Announcements, 1451 Broadway.

IRVIN COBB. Reserved Seats, \$25. THE NEGRO SOLDIER. For the benefit of the Civil War Relief Campaign, Carnegie Hall, November 8, 8 P. M. Show Address by Dr. Mottson of Tuskegee. FISK JUBILEE QUARTETTE. 15th Street, colored Baptist Church. Tickets at Carnegie Hall, 1451 Broadway, or Room 211, 149 Fifth Ave., Phone, 500-2416. Maxine Elliott's TO-NIGHT AT 8:15 Theatre. YVETTE GUILBERT. NEW PROGRAMME—HANNAN'S JUGGLERS. Direction: Daniel Mayer. Knabe Piano.