

MUSIC WORKS IN NATURE AS IT INSPIRES THE COMPOSER

Saint-Saens and Russian Put Animals Into Melody

'Carnival des Animaux' Pleased Some, but Others Saw Descent to Burlesque—Authorities Believe Music Cannot Indicate Concrete Objects.

By W. J. HENDERSON.

CAMILLE SAINT-SAENS was a merry old soul and a merry old soul was he, and he called for his turtles, his donkey and his pianists and wrote about them with glee. This does not scan, wherein it resembles modern music and liberated poetry, but it is true, and therein it differs greatly from both. Some people liked Saint-Saens's "Carnival des Animaux" when Father Damrosch produced it at the Symphony Society concert last Sunday and some others did not. Another case of tweedledum and tweedledee.

But what on earth would composers do without natural history, botany, zoology, psychology, and auto-suggestion? Scarlatini wrote a cat fugue and the ponderous old fathers Handel and Haydn found music in frogs and other beasts, not to speak of Wagner, who composed the humble toad in order that Wotan might catch the wily Alberich, and then he would not stay caught.

There is a temptation to get out the shovel and pick of research and dig up all the musical embodiments of animals, birds, fish and other natural objects. But to what end? Wagner tried to write fish music for the Rhine maidens and bird music for the bird in the forest and horse music for the fiery untamed steeds of the Valkyrs. He wrote also serpent music for Father, the "Wurm."

Rimsky-Korsakov wrote the song of the rooster in "Le Coq d'Or," wrote it for a soprano voice with the result that the world was enriched by one more crowing hen. Beethoven tried to make phonographic records of the quail and the cuckoo in his "Pastoral" symphony and he has had the whole company of his disciples by the ears ever since. A sorry time of it they have had trying to reconcile the episode with the inscription over the score, "More an Expression of Feeling Than Tone Painting."

Fewer Changes of Fashions in Music.

The public does not ponder the philosophy of any art. It goes and comes according to its passing fancies. It pays good money this year to see one kind of play and next year to see another. It does not know why. It does not care why. It reads psychological novels till it wears out of them and then goes running back to the good old flashing of the sword blades and the stentorian cries of "Gentlemen, the King!"

In music there are not quite so many changes of fashion because the musicians try to keep all the styles in evidence all the time. The pianist begins his program with Bach or Beethoven, even though he finally lands in the lap of Cyril Scott or vainly endeavors to lean against the phantasm of Scriabin. The orchestral conductor resurrects long silent symphonies of Schumann, as Mr. Stokowski did last Tuesday evening, and uses them to lead audiences carefully into the exciting presence of Stravinsky.

The birds, the beasts and the fishes have always been in the musical fashion and that, too, in spite of the solemn proclamations of great philosophers that the tone art had nothing to do with such things. One of the most studious pundits of them all was Eduard Hanslick, sometime a professor in the University of Vienna and a bitter opponent of everything which could be classed as program music. In his little book entitled "The Beautiful in Music" he remarked:

"Music, we are told, cannot, like poetry, entertain the mind with definite conceptions, nor yet the eye, like sculpture and painting, with visible forms. Hence it is argued the object must be to work on the feelings."

Music's Power Limited.

This, he said, is understood, is diametrically opposed to Hanslick's own faith. He held that music had no power to express emotion, though it undoubtedly might arouse it. But the point at this moment is not that music could not indicate concrete objects, such as houses, mountains, dogs, cats or even pianists. Wilhelm Amthor wrote a book named "The Boundaries of Music and Poetry" in which he attempted to show how far the composer could go before being compelled to invite the assistance of the written or spoken word. He took issue with all those who in his day were regarded as fantastic idealists or impossible realists.

"Music," he said, "ever striving conformably to its nature after more definite expression and more distinctly stamped individuality, has at length attained a standpoint which in itself belongs to the art of the intellect, seems to push to its outermost boundary, because it tries to represent on the stage of inner soul life what speech alone can illustrate perfectly—some external event, some object to be grasped by the senses—thus trespassing upon another domain."

There is still another pundit, Dr. Ferdinand Hand, who wrote "The Aesthetics of Musical Art," but a merciful writer is merciful to his reader and after the Ambros concept the metaphysics of Hand will be permitted to repose between the somber covers of his compact volume. Suffice it to say that he holds music to be created by the need of man for large expression of his feelings. Hanslick said music could not express emotions. But all agree that it cannot to define external objects. You must be told what the external object is.

When Rameau wrote "La Fuite," he was careful to see that it had that same. If any pianist tried to perform that delicate little piece without putting the name of the program would ever one mentally see a chicken or would not some discover in it the portrait of a Parisian gamine or possibly Chopin's little dog chasing his own tail?

When Daquin composed "Le Coucou" he was on safe ground. There are thousands of people who never heard a cuckoo but most of them have heard an imitation of one, and they know the melancholy, monotonous utterance very well. When the same gentleman wrote "Les Hirondelles," however, he needed his title very much. The descriptive powers of this composition could never distinguish between a swallow and a newly fished English snipe.

Animals All Labeled.

Father Saint-Saens made no blunder when he dashed off the animal sketches for us. He followed the illustrious example of Artemus Ward's panorama painter. Ward, the lecturer, said: "The beast in the lower left hand corner is a cow. The artist came to me this morning with tears in his eyes and said: 'Mr. Ward, I can no longer conceal the truth. This is a cow.'"

If Saint-Saens had not labeled his introduction with the royal name of lions you might have thought it represented actors' golden chariots trying to leave the Lambs Club at 2 A. M.

Artists in Some of the Week's Many Musical Events



BARBARA MAUREL in SONG RECITAL, TOWN HALL, STEINWAY PIANO.

ISA KREMER in CONCERT, CARNEGIE HALL.

MARGRIT WERLE, CELLIST in RECITAL, AEOLIAN HALL, APEDA PIANO.

THERESE PROCHAZKA, SOPRANO in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.



BARBARA MAUREL in SONG RECITAL, TOWN HALL, STEINWAY PIANO.

ISA KREMER in CONCERT, CARNEGIE HALL.

MARGRIT WERLE, CELLIST in RECITAL, AEOLIAN HALL, APEDA PIANO.

THERESE PROCHAZKA, SOPRANO in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

WALTER DAMROSCH, CONDUCTOR, in RECITAL, AEOLIAN HALL.

EMMA CALVE, SOPRANO, in RECITAL, AEOLIAN HALL.

ALFRED CORTOT, PIANO, in RECITAL, AEOLIAN HALL.

FRANCIS ROGERS, AMERICAN BARYTONE, in RECITAL, AEOLIAN HALL.

JOHN MCCORMACK, CONDUCTOR, in RECITAL, AEOLIAN HALL.

New York Symphony Starts a Week of Numerous Recitals

Sousa and McCormack Also to Be Heard To-day—Other Events.

THE New York Symphony Orchestra's program at Aeolian Hall this afternoon, with Mme. Emma Calve as the soloist, contains Beethoven's symphony, No. 8; Alven's Swedish rhapsody, "Midsonnervaka," Liszt's "From the Apocalypse," first time here, and, for voice, Gounod's "Stances de Sapho," the "Chanson Gothique" from Berlioz's "Damnation of Faust" and a group of songs with piano accompaniment. The Liszt work is a musical portrayal of the first three verses of the tenth chapter of the Book of Revelation.

The society will give a Beethoven-Wagner program at its pair concert in Carnegie Hall Thursday afternoon and Friday evening, with Beethoven's symphony "Eroica" and the third act of "Siegfried" in concert form with Mme. Clara Stralla as Brunhilde and Richard Crooks as Siegfried. This Wagner excerpt was first produced in this country by Dr. Leopold Damrosch, founder of the Symphony Society, in Steinway Hall April 15, 1880, at the end of the second season of the New York Symphony Orchestra. Mr. Damrosch will begin the music with the first act of the opera, "Die Walkure," and Richard Crooks as Siegfried.

Alfred Cortot, French pianist, has been engaged as the soloist for the New York Symphony Orchestra concert in Carnegie Hall Sunday afternoon, November 12, when he will play Saint-Saens's piano concerto in memory of the late composer. Mr. Damrosch will conduct the orchestra. The program will include Liszt's symphonic poem, "Tasso," Arthur Shattuck, American pianist, will be the soloist in the Armistice Day program prepared for Saturday evening, November 11, playing Saint-Saens's fifth concerto, Liszt's "Tasso," and the "Tasso" by Shattuck playing the fifth piano concerto of Saint-Saens. The Philharmonic Society reports a material increase in the attendance at its opening concert over that of the year for the corresponding performance, citing the fact that this year's opening program was entirely orchestral, while last season's included a soloist.

The coming season of the Boston Symphony Orchestra will include the usual double series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall to be given on November 30 and December 2, January 4 and 6, February 1 and 3, March 15 and 17, April 2 and 7. The season, which is the forty-second of the orchestra, will be the thirty-seventh in New York city and the fourth under the direction of Pierre Monteux. Mr. Monteux conducted a part of the past summer in Europe in consultation with a number of composers. As a result he will give new works of particular interest in the course of the season.

Every indication of the present season

Week's Concert Calendar.

TO-DAY. Carnegie Hall, 3, Miss Isa Kremer, folk songs. Aeolian Hall, 3, New York Symphony Orchestra. Town Hall, 3, Francis Rogers, barytone. Hippodrome, 2, John McCormack, song recital. Carnegie Hall, 8:30, Feodor Chaliapin, song recital. Aeolian Hall, 8:15, John Philip Sousa and his band. Town Hall, 8:15, Illuminato Miserendino, violinist. Punch and Judy Theater, 3:30, musical program for children. Century Theater, 3, concert by Mme. Rosa Raisa, soprano, and Giacomo Rimini, barytone.

MONDAY. Aeolian Hall, 3, Norman Johnston, barytone. Carnegie Hall, 8:15, Mme. Julia Claussen, song recital. Aeolian Hall, 8:15, Oliver Denton, pianist. Town Hall, 8:15, Miss Barbara Maurel, song recital.

TUESDAY. Aeolian Hall, 3, Miss Therese Prochazka, soprano. Aeolian Hall, 8:20, Miss Elise Raymond, soprano. Town Hall, 8:15, Mme. Clara Clemens, contralto.

WEDNESDAY. Wanamaker Auditorium, 2:30, Charles Courbin, organ recital. Aeolian Hall, 3, Miss May Korb, coloratura soprano. Carnegie Hall, 8:15, Mincha Levitzki, pianist. Town Hall, 8:15, Abraham Haitovitch, violinist. Fifty-fifth Street Branch New York Public Library, 8:15, American Music Guild's concert.

THURSDAY. Carnegie Hall, 2, New York Symphony Orchestra. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, John Charles Thomas, barytone. Aeolian Hall, 8:15, Miss Margrit Werle, cellist. Town Hall, 8:15, concert for benefit of orphans and blind of Syria. Hunter College Chapel, 8:30, Trio Classique.

FRIDAY. Carnegie Hall, 2:30, Philharmonic Society. Carnegie Hall, 8:15, New York Symphony Orchestra. Aeolian Hall, noon, free concert. Town Hall, 8:15, Miss Evelione Taglione, pianist.

SATURDAY. Carnegie Hall, 2:30, Symphony concert for young people. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, Ernest Hutcheson, pianist. Town Hall, 8:15, Erika Morini, violinist. Town Hall, 8:15, benefit concert for the Society M. S. Rancatalca.

SUNDAY. Carnegie Hall, 2:30, New York Symphony Orchestra. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, John Charles Thomas, barytone. Aeolian Hall, 8:15, Miss Margrit Werle, cellist. Town Hall, 8:15, concert for benefit of orphans and blind of Syria. Hunter College Chapel, 8:30, Trio Classique.

MONDAY. Aeolian Hall, 3, Norman Johnston, barytone. Carnegie Hall, 8:15, Mme. Julia Claussen, song recital. Aeolian Hall, 8:15, Oliver Denton, pianist. Town Hall, 8:15, Miss Barbara Maurel, song recital.

TUESDAY. Aeolian Hall, 3, Miss Therese Prochazka, soprano. Aeolian Hall, 8:20, Miss Elise Raymond, soprano. Town Hall, 8:15, Mme. Clara Clemens, contralto.

WEDNESDAY. Wanamaker Auditorium, 2:30, Charles Courbin, organ recital. Aeolian Hall, 3, Miss May Korb, coloratura soprano. Carnegie Hall, 8:15, Mincha Levitzki, pianist. Town Hall, 8:15, Abraham Haitovitch, violinist. Fifty-fifth Street Branch New York Public Library, 8:15, American Music Guild's concert.

THURSDAY. Carnegie Hall, 2, New York Symphony Orchestra. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, John Charles Thomas, barytone. Aeolian Hall, 8:15, Miss Margrit Werle, cellist. Town Hall, 8:15, concert for benefit of orphans and blind of Syria. Hunter College Chapel, 8:30, Trio Classique.

FRIDAY. Carnegie Hall, 2:30, Philharmonic Society. Carnegie Hall, 8:15, New York Symphony Orchestra. Aeolian Hall, noon, free concert. Town Hall, 8:15, Miss Evelione Taglione, pianist.

SATURDAY. Carnegie Hall, 2:30, Symphony concert for young people. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, Ernest Hutcheson, pianist. Town Hall, 8:15, Erika Morini, violinist. Town Hall, 8:15, benefit concert for the Society M. S. Rancatalca.

SUNDAY. Carnegie Hall, 2:30, New York Symphony Orchestra. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, John Charles Thomas, barytone. Aeolian Hall, 8:15, Miss Margrit Werle, cellist. Town Hall, 8:15, concert for benefit of orphans and blind of Syria. Hunter College Chapel, 8:30, Trio Classique.

MONDAY. Aeolian Hall, 3, Norman Johnston, barytone. Carnegie Hall, 8:15, Mme. Julia Claussen, song recital. Aeolian Hall, 8:15, Oliver Denton, pianist. Town Hall, 8:15, Miss Barbara Maurel, song recital.

TUESDAY. Aeolian Hall, 3, Miss Therese Prochazka, soprano. Aeolian Hall, 8:20, Miss Elise Raymond, soprano. Town Hall, 8:15, Mme. Clara Clemens, contralto.

WEDNESDAY. Wanamaker Auditorium, 2:30, Charles Courbin, organ recital. Aeolian Hall, 3, Miss May Korb, coloratura soprano. Carnegie Hall, 8:15, Mincha Levitzki, pianist. Town Hall, 8:15, Abraham Haitovitch, violinist. Fifty-fifth Street Branch New York Public Library, 8:15, American Music Guild's concert.

THURSDAY. Carnegie Hall, 2, New York Symphony Orchestra. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, John Charles Thomas, barytone. Aeolian Hall, 8:15, Miss Margrit Werle, cellist. Town Hall, 8:15, concert for benefit of orphans and blind of Syria. Hunter College Chapel, 8:30, Trio Classique.

FRIDAY. Carnegie Hall, 2:30, Philharmonic Society. Carnegie Hall, 8:15, New York Symphony Orchestra. Aeolian Hall, noon, free concert. Town Hall, 8:15, Miss Evelione Taglione, pianist.

AMUSEMENTS.

NEW YORK SYMPHONY. WALTER DAMROSCH, conductor. Aeolian Hall, TO-DAY at 3. Soloist: EMMA CALVE. (CALVE from "The Apocalypse," Liszt's "From the Apocalypse," Liszt's "From the Apocalypse," Liszt's "From the Apocalypse.")

CARNEGIE HALL, Thurs. Aft., Nov. 9, at 3 P. M. Beethoven-Wagner. "Eroica" symphony—BEETHOVEN. "Siegfried" in concert form—WAGNER. BRUNHILDE—ELSA STRALLA. SIEGFRIED—RICHARD CROOKS.

CARNEGIE HALL, Sat. Aft., Nov. 11, at 2:30 P. M. Concert. Soloist: ALFRED CORTOT.

AEOLIAN HALL, Sunday Aft., Nov. 19, 10 P. M. PIANO RECITAL—ALEXANDER SILOTI. Tickets at Box Office. George Engles, Mgr.

NEW YORK SYMPHONY. WALTER DAMROSCH, conductor. Aeolian Hall, TO-DAY at 3. Soloist: EMMA CALVE. (CALVE from "The Apocalypse," Liszt's "From the Apocalypse," Liszt's "From the Apocalypse.")

CARNEGIE HALL, Thurs. Aft., Nov. 9, at 3 P. M. Beethoven-Wagner. "Eroica" symphony—BEETHOVEN. "Siegfried" in concert form—WAGNER. BRUNHILDE—ELSA STRALLA. SIEGFRIED—RICHARD CROOKS.

CARNEGIE HALL, Sat. Aft., Nov. 11, at 2:30 P. M. Concert. Soloist: ALFRED CORTOT.

AEOLIAN HALL, Sunday Aft., Nov. 19, 10 P. M. PIANO RECITAL—ALEXANDER SILOTI. Tickets at Box Office. George Engles, Mgr.

THE CITY SYMPHONY ORCHESTRA. DIRK FOCH, conductor. 12 Evenings at CARNEGIE HALL. First concert at CARNEGIE HALL, SATURDAY, NOVEMBER 11, at 2:30 P. M. DISTINGUISHED SOLOISTS—GEORGE BARRIS, GABRIEL SZARASINSKY, NAMAHA, MELBA, MORI, HUBERT, etc. Special season subscription prices: 12 concerts for \$12, \$10, \$8, \$6, \$4.

AMUSEMENTS. S. HUROK Presents CENTURY THEA. TO-DAY AT 3 P. M. S. HUROK Presents Only N. Y. Concert.

RAISA. World's Supreme Dramatic Soprano, and GIACOMO RIMINI BARYTONE. Tickets 25c to \$2.50 (incl. tax) at Box Office.

CARNEGIE HALL, TUES. EVE., NOV. 14. Last 2 Performances—New Programs.

ISADORA DUNCAN. With Russian Symphony Orch. HUBERT T. SCHULTER, conductor. Tickets \$1 to \$1 (plus tax). Mail orders now to S. Hurack, Aeolian Hall, N. Y.

AEOLIAN HALL, Thurs. Aft., Nov. 9, at 3 and SONG RECITAL. John Charles THOMAS.

AEOLIAN HALL, TUES. EVE., NOV. 14. Last 2 Performances—New Programs.

Norman Johnston. Mason & Hamlin Piano. AEOLIAN HALL, FRI. EVE., NOV. 17.

Moore-Kortschak. Tickets at Box Office. (Steinway Piano.)

ELLA BOYCE KIRK. First American woman cured of Nancy elicit. Lectures on "The Psychology of the Nervous System."

COLE GLASS. Rumford Hall, 20 East 41st St., Wed. Eve., Nov. 8. Tickets \$1.10 to \$1.00. Central Terminal, 10th St. Telephone Reservations VAND. 3028-3447.

AMUSEMENTS.

NEW YORK SYMPHONY. WALTER DAMROSCH, conductor. Aeolian Hall, TO-DAY at 3. Soloist: EMMA CALVE. (CALVE from "The Apocalypse," Liszt's "From the Apocalypse," Liszt's "From the Apocalypse.")

CARNEGIE HALL, Thurs. Aft., Nov. 9, at 3 P. M. Beethoven-Wagner. "Eroica" symphony—BEETHOVEN. "Siegfried" in concert form—WAGNER. BRUNHILDE—ELSA STRALLA. SIEGFRIED—RICHARD CROOKS.

CARNEGIE HALL, Sat. Aft., Nov. 11, at 2:30 P. M. Concert. Soloist: ALFRED CORTOT.

AEOLIAN HALL, Sunday Aft., Nov. 19, 10 P. M. PIANO RECITAL—ALEXANDER SILOTI. Tickets at Box Office. George Engles, Mgr.

NEW YORK SYMPHONY. WALTER DAMROSCH, conductor. Aeolian Hall, TO-DAY at 3. Soloist: EMMA CALVE. (CALVE from "The Apocalypse," Liszt's "From the Apocalypse," Liszt's "From the Apocalypse.")

CARNEGIE HALL, Thurs. Aft., Nov. 9, at 3 P. M. Beethoven-Wagner. "Eroica" symphony—BEETHOVEN. "Siegfried" in concert form—WAGNER. BRUNHILDE—ELSA STRALLA. SIEGFRIED—RICHARD CROOKS.

CARNEGIE HALL, Sat. Aft., Nov. 11, at 2:30 P. M. Concert. Soloist: ALFRED CORTOT.

AEOLIAN HALL, Sunday Aft., Nov. 19, 10 P. M. PIANO RECITAL—ALEXANDER SILOTI. Tickets at Box Office. George Engles, Mgr.

THE CITY SYMPHONY ORCHESTRA. DIRK FOCH, conductor. 12 Evenings at CARNEGIE HALL. First concert at CARNEGIE HALL, SATURDAY, NOVEMBER 11, at 2:30 P. M. DISTINGUISHED SOLOISTS—GEORGE BARRIS, GABRIEL SZARASINSKY, NAMAHA, MELBA, MORI, HUBERT, etc. Special season subscription prices: 12 concerts for \$12, \$10, \$8, \$6, \$4.

AMUSEMENTS. S. HUROK Presents CENTURY THEA. TO-DAY AT 3 P. M. S. HUROK Presents Only N. Y. Concert.

RAISA. World's Supreme Dramatic Soprano, and GIACOMO RIMINI BARYTONE. Tickets 25c to \$2.50 (incl. tax) at Box Office.

CARNEGIE HALL, TUES. EVE., NOV. 14. Last 2 Performances—New Programs.

ISADORA DUNCAN. With Russian Symphony Orch. HUBERT T. SCHULTER, conductor. Tickets \$1 to \$1 (plus tax). Mail orders now to S. Hurack, Aeolian Hall, N. Y.

AEOLIAN HALL, Thurs. Aft., Nov. 9, at 3 and SONG RECITAL. John Charles THOMAS.

AEOLIAN HALL, TUES. EVE., NOV. 14. Last 2 Performances—New Programs.

Norman Johnston. Mason & Hamlin Piano. AEOLIAN HALL, FRI. EVE., NOV. 17.

Moore-Kortschak. Tickets at Box Office. (Steinway Piano.)

ELLA BOYCE KIRK. First American woman cured of Nancy elicit. Lectures on "The Psychology of the Nervous System."