CARUSO AS "SAMSON" FEATURES OPENING OF OPERA SEASON

American Singers Will Be Found in Considerable Numbers in This Year's Programmes but Not Yet in Leading Parts---La Forza del Destino to Be Sung Friday Night

By W. J. HENDERSON.

THE regular season of opera will begin at the Metropolitan Opera House to-morrow night, when Mr. Caruso will reappear as the strong man of Israel. It does appear that the famous tenor has ever adapted to his own personal case that last appeal of Samson: "Let me die with the Philistines," whereupon he brought down the house. Every one knows that the Philistines dearly love opera and that they bestow no jot or item of their intelligence upon any other form of music. One also knows that their Ra or Toth (see "The Sending of Dana Da") and their Indra or their Apollo are found in Caruso, who in their opinion inherited Jubal's lyre, and plucks from it the songs of the seven planets, songs without words, as sung by the Egyptian priests centuries before *Aida* was born.

"Let me die with the Philistines!" It is a fitting prayer for a happy ending. If Caruso waits till the last of them has sunk into the lap of Lamia he will (O, king) live forever. Meanwhile to-morrow evening in the old familiar way he will succumb to the delirious charms of that devastating siren Louise Homer amid the jeers of Giulio Setti's brazen throated chorus and the general satisfaction of those amiable people who have paid speculators $40 (latest quotation) each for orchestra stalls.

It was perhaps a graceful idea on the part of Mr. Gatti-Casazza to open the season with an opera by the dean of French composers, and also it gave Mr. Caruso an opportunity to begin things in an effective role in the midst of a comparatively inexpensive cast. But impresarios, as we well know, never consider such trifles.

Doubtless the Neapolitan old guard, the carabinieri of the rail, will pipe a few gentle plaints because "Aida" is not the first opera. That is set down for Wednesday evening, when certain new members of the company will storm the Olympian heights of Metropolitan fame, and hope to have their names blown through the world by long Egyptian trumpets in A flat and B natural (see score published by Ricordi).

Thursday night provides a Donizetti intermezzo, when Mme. Hempel, greatly Americanized by war and marriage, will kiss the French flag in the "Daughter of the Regiment." Friday evening will be devoted to the revival of Verdi's "La Forza del Destino." Repertories are seldom logical. If chronological significance had been sought we should have had "La Forza del Destino" set down for Wednesday and "Aida" for Friday, because it is one of the immediate predecessors of "Aida," having been produced in Petrograd in 1862.

It was made known to New Yorkers by Max Maretzek and it had its last previous hearings here at the Academy of Music in the latter part of the season of 1879-80 under the direction of Col. J. H. Mapleson. There is a singularly persistent tradition that there were no "star" casts in this town till Maurice Grau began to give them in the famous days of "Les Huguenots," with Nordica, Melba or Sembrich, Mantelli, the de Reszkes, Plancon and Scotti or Maurel.

As a matter of fact Col. Mapleson gave "Aida" with Octavia Torriani, Annie Louise Carey, Italo Campanini, Maurel and Nanetti. And when he brought forward "La Forza del Destino" the cast was composed of great stars of that day—who would have been stars in this—except the soprano. Mme. Dotti, as she was known on the stage (Mrs. Swift in private life), was an industrious singer of conventional attainments. The others were Miss Carey, Mr. Campanini, Mr. Galassi and Mr. Del Puente, the last named the only real satisfying toreador the present writer can recall.

"La Forza del Destino" will give the essayists full scope for their powers of original and enlightening observation. In the first place little or nothing has been written about it since its infancy. It slipped away into obscurity when "Aida" burst upon an enraptured world. It was one of several operas composed in a period of reaction in Verdi's artistic career. "La Traviata" dates from 1853, and for eighteen years after that Verdi produced no work of his first quality nor any that achieved a signal success. One writes perfunctorily the titles of "I Vespri Siciliani" (1855), "Simon Boccanegra" (1857), "Aroldo," a revision of an earlier work (1857); "Un Ballo in Maschera" (1859), and "Don Carlos" (1867). "Un Ballo in Maschera" has returned to the stage in recent years owing principally to the brilliant vocal accomplishments of Messrs. Caruso and Amato. No sincere lover of opera is doubtful as to its position in the scale of Verdi's creations.

"La Forza del Destino" will not be discussed here in advance. Such a discussion might easily come to lean too heavily on the records of a bygone period when musical judgments rested upon foundations different from those occupied now. It may not be necessary to enter into any profound examination of the work after its disclosure on Friday night. The story of Verdi's career indicates that the operas composed in the interval between "La Traviata," a work in the old style, beautiful and expressive within the limits of that manner, and "Aida," a magnificent plunge into the ocean of modern tone color, a splendid outburst of new found dramatic eloquence, were the products of a mind which was hovering on the verge of new visions while yet under the spell of the old. Its outlook was clouded, and when the clarifying process had completed itself the grand old man of Italy in all the glory of his renewed strength strode forth into the new day.

One thing may be said without hesitation, namely, that anything made by Verdi is worthy of our most serious consideration. His poorest scores have something good in them. He was always clever if not always inventive and in the days when he believed that the methods and traditions of the Neapolitan school, founded by Alessandro Scarlatti, were equal to the growing demands of the lyric drama he had facility, nervous energy and very often melodic inspiration of a glowing kind. We shall see how much of these are in the score of "La Forza del Destino."

Meanwhile the majority of operagoers will scrutinize this score with but one end in view, to determine whether it furnishes a field favorable to exercise of Mr. Caruso's voice. If it does, its restoration to the repertory of the living lyric drama is assured until Samson goes down with the Philistines.

Many interesting incidents may be expected in the coming opera season. New operas by unknown American composers, for example, will invite hopes and suggest fears. But what a delightful surprise it would be if one of these little operas turned out to be the creation of a man who had some conception of the genius of the English language as a lyric medium.

It is amazing to some dense minds, like that of THE SUN'S musical chronicler, that the tongue in which Keats wrote the lines about a Grecian urn, Tennyson the songs in "The Princess" and Swinburne the choruses in "Atalanta in Calydon" (not to mention any others) should be found wanting in musical quality. English is unsingable, declare the wise ones. Curious that stupid old Handel did not discover that important fact. And all those ridiculous old fossils, the composers of the ancient English airs so often heard at song recitals—"Sally in Our Ally," "Nymphs and Shepherds," "The Lass with the Delicate Air" and the rest—they did not know it either.

But you say you are talking not about the music, but about the libretto. Well, verily, it is true that an opera consists of libretto and music, and some one must make a book of good, poetic, singable English before a composer can make real music for it. Let us hope that expectations will be realized and that we shall not have to resolve ourselves into an audience of Touchstones, each murmuring, "Well, it is a poor thing, but our own."

There are numerous American singers now in the company. The ancient complaint that no American singer could get an engagement at the Metropolitan no longer has any foundation. The portraits of two who are to appear in the course of the first week of the season are given herewith. Others will be published from time to time, and meanwhile some record will be made of their achievements. The high patroness of the American colony in the Metropolitan company is Mme. Homer, whose husband is one of the downtrodden American composers with songs on half a hundred recital programmes. Mrs. Homer may presently have a rival in the person of Louise Homer No. 2, her daughter, who is also a singer with promise of distinction.

But with Rosa Poncelle, Alice Gentle (formerly with the unquenchable Hammerstein), Margaret Romaine, Mary Mellish, Mary Ellis, Roa Eaton and Carlo Hackett—an American tenor—there is a pretty promising list of young American singers. Meanwhile the experienced observer of Metropolitan affairs may be permitted to wait till he finds one of the inexperienced among these young Americans basking in the glory of a principal role. That will probably not happen very soon, because the Metropolitan is not a kindergarten.

METROPOLITAN OPERA HOUSE.

"Samson et Dalila," sung by American, French, Italian and Armenian artists, to-morrow evening will open the eleventh Metropolitan Opera season under Mr. Gatti-Casazza's management and the thirty-fourth regular season since the company was first organized. The opera will be sung by Mme. Homer and Messrs. Caruso, Robert Couzinou, a new French barytone; Rothier, Ananian, Audisio, Reschiglian and Reiss. Mr. Monteux will conduct. Miss Galli will lead the corps de ballet.

"Aida" will be given on Wednesday evening with a new Italian tenor, Giulio Crimi, and a new Italian barytone, Luigi Montesanto. Others in the cast will be Mmes. Muzio, Homer and Sundelius and Messrs. Didur, Ananian and Audisio. Mr. Moranzoni will conduct. Virginia Smith will lead the corps de ballet.

"The Daughter of the Regiment" will be the Thursday evening opera, with Mmes. Hempel and Howard and Messrs. Carpi, Scotti and D'Angelo. Mr. Papi conducting.

Verdi's "La Forza del Destino" will have its first performance at the Metropolitan on Friday evening. The cast will be as follows: *Leonora*, Rosa Ponselle, an American debutante; *Preziosilla*, Alice Gentle, making her first appearance with the company; Mr. Caruso as *Don Alvaro*; Mr. De Luca as *Don Carlos*; Mr. Chalmers as *Mestone*; Mr. Mardones as the *Abbot*; Mme. Mattfeld as *Curra*; Mr. Annanian as the *Alcalde*; Mr. D'Angelo as the *Marquis of Calatrava*; Mr. Paltriniero (debut) as *Trabucco*, and Mr. Reschiglian as the *Surgeon*. Miss Galli and Mr. Bonfiglio will lead the ballet. Mr. Papi will conduct the opera. The scenery has been painted by Ernest Gros and James Fox and the costumes were made by Mme. Museus after designs by W. Gordon.

"Thais" will be the Saturday matinee opera, with Mme. Geraldine Farrar, Miss Egener, Mme. Delaunois, Miss Braslau and Messrs. Diaz, Couzinou, Rothier and Reschiglian. Miss Galli and Mr. Bonfiglio will lead the corps de ballet. Mr. Monteux will conduct.

"Cavalleria Rusticana" and "Pagliacci" will open the popular price Saturday night subscription series. The former opera will be sung by Mmes. Easton, Perini and Mattfeld and Messrs. Althouse and Chalmers, and "Pagliacci" by Miss Muzio and Messrs. Kingston, Scotti, Laurenti and Bada. Mr. Moranzoni will conduct both operas.

NOTES OF MUSIC.

The programme for the first pair of concerts by the Philharmonic Society, Josef Stransky conductor, on Thursday evening, November 14, and Friday afternoon, November 15, at Carnegie Hall, follows:

Overture, "Melpomene," Chadwick; Symphony in G, No. 4, Dvorak; "Sarabande," for orchestra, with invisible choir of mixed voices, new, Roger Ducasse; "Verdun," solemn march and heroic epilogue, new, Stanford; Debussy's "Rondes de Printemps"; Tschaikowsky's "Marche Slave."

The programme for the Symphony Society's concert this afternoon in Aeolian Hall comprises Borodine's symphony, No. 2; Saint-Saens's G minor pianoforte concerto, with orchestra; soloist, Mischa Levitzki; Paul Vidal's "Danses Tana-Grennes" and the "Persian Dances" from Moussorgsky's opera "Khovantchina."

The programme of the society's concert on Thursday afternoon, November 14, at Carnegie Hall, follows: Symphony "Harold in Italy," Berlioz, viola obbligato played by M. Poilain; air, recitative, and rondo, "Mia Speranza Adorata," Mozart; soloist, Mabel Garrison; ballet music from "Les Petits Riens," Mozart; air for soprano, "California Idyl," new, first time, Edgar Stillman Kelley; "Redemption," symphonic excerpt, Cesar Franck.

The programme for the American debut of Raoul Vidas, French violinist, in Carnegie Hall this afternoon, is as follows: Folies d'Espagne, Corelli; "Concerto Russe," Lalo; Andante, Tartini; Saltarello, Wieniawski-Thibaud; Intermezzo, Laparra; Prelude-Allegro, Pugnani-Kreisler; Jota Navarra, Sarasate.

This afternoon in the Punch and Judy Theatre, Lydia Ferguson soprano, will sing a programme, including old airs of Gluck and Mozart, modern Russian and French songs and, in costume, French folk songs. Walter Golde will be at the piano.

The programme of the Seven United War Work benefit concert at the Hippodrome this evening will be given by Mme. Schumann-Heink, Riccardo Martin, David Bispham, Sascha Jacobsen, Leonora Sparkes, Eva Gauthier and other well known artists.

Leo Ornstein, at the first of his two piano recitals, in Aeolian Hall, on Tuesday afternoon, November 12, will play the following programme: Schumann, Kreisleriana; Bach-Busoni, two chorales; Cyril Scott, Irish Reel and Danse Negre; Ravel, Le barque sur l'ocean; Scriabine, Danse; Debussy, l'Ile joyeuse; Chopin, Berceuse, Etude, C sharp minor, Valse, A flat; ballade, G minor; Griez, three Norwegian sketches; Liszt, Liebestraum and Mephisto Waltz.

Yvette Guilbert will continue her series of recitals this evening at the Maxine Elliott Theatre with a programme consisting of "Chansons en Costumes." These songs include Golden Legends, Chansons de Pompadour, Chansons Crinoline and modern French songs. Emily Gresser, violinist, will play some solos. Maurice Eisner will be at the piano.

Julia Henry, soprano, will give a recital at the Princess Theatre on Tuesday afternoon, November 12. Her programme is as follows: Gypsy Songs, Dvorak; "The Sea," "The Blue Bell," MacDowell; "Over the Heather," "To the Moonlight," Max Heinrich; "I Walked with Sorrow in My Heart," dedicated to Miss Henry; "Arcady's Where You Are," Gere; "Au Pays ou se fait la Guerre," Duparc; "L'Oasis," "La Belle au Bois Dormant," Fourdrain; "Wild Geese," Chinese lyric, Rogers; "Tranquillity," Foote; "Awakening," Mrs. Alex Mason; "Only of Thee and Me," Bauer; "The Year's at the Spring," Beach.

At his first recital in New York tomorrow afternoon in Aeolian Hall, Alfred Cortot, the eminent French pianist, who recently came to America with the Paris Conservatoire Orchestra, will play a programme comprising a concerto by Vivaldi; the "Andante Spianato et Polonaise" and twenty-four preludes of Chopin; "Malaguena" of Albeniz; four Debussy numbers; an "Idylle" of Chabrier, the "Etude en forme de Valse" of Saint-Saens and Liszt's Hungarian rhapsody, No. 2.

The programme for the New York Chamber Music Society's concert Tuesday evening in Aeolian Hall comprises works by Mozart and Brahms, a Dixtuor in D minor, new here, of Dubois and a "Divertimento" in F, new here, of Juon.

A concert for the benefit of the United War Work campaign will be given at the Metropolitan Opera House on Tuesday evening. The programme will be by John McCormack, Maggie Teyte and Jacques Thibaud.

On Wednesday afternoon, November 13, at Aeolian Hall Richard Czerwonky, violinist, will play a programme including Bach's chaconne, D'Ambrosio's B minor concerto, a group or four pieces by Spalding, Hochstein, Stoessel and McMillen and a dance by himself.

At her recital in Aeolian Hall on Saturday evening, November 16, Matja Niessen-Stone, soprano, will sing a programme including songs by Stickles, Meisager, songs in Russian of Moussorgsky, and numbers by Coerne, B. F. Bauer and Bond. Kurt Schindler will be at the piano.

The Philharmonic Orchestra will be heard on Wednesday evening at Carnegie Hall in a concert prepared for those in the country's service—the soldiers, sailors and marines and the women who have donned the blue and the khaki. Mr. Stransky has chosen the "Dirge" from MacDowell's Indian suite in honor of Americans who have made the supreme sacrifice. The other programme numbers are the "New World Symphony" of Dvorak, Grieg's "Peer Gynt" suite, Chopin's nocturne for cello and harp and Sousa's "Stars and Stripes." Tickets may be procured by men and women in the service from the various service clubs. They will also be distributed through the headquarters of the third naval district, the army headquarters at the port of embarkation, the National League for Women's Service and at the offices of the Philharmonic Society at Carnegie Hall.

Edwin Hughes will give a piano recital for Young People will be given in Carnegie Hall on Saturday afternoon, November 16, by the orchestra of the Symphony Society. Mabel Garrison will be the soloist, singing, in addition to a group of songs, Roxane's air, from Act 1, of Walter Damrosch's opera, "Cyrano." The orchestra will be heard in Beethoven's Sympohny No. 7, the ballet music from Mozart's "Les Petits Riens," and Vidal's "Danses Tanagreennes."

Leo Ornstein will give a second piano on Thursday evening, November 14, in Aeolian Hall. The proramme includes numbers by Haydn and Mozart, Liszt's B minor sonata and a Chopin group.

Lotta Madden, soprano, will be heard in Aeolian Hall on Friday evening, November 15. Her programme is as follows: Lasciatemi morire, Monteverde; Selva amiche, ombrose piante, Caldara; Che fiero Costume, Leqrenzi; Over the Steppe, My Native Land, Gretchaninow; The Rose Enslaves the Nightingale, Rimsky-Korsakov; O Thou Billowy Harvest Field, Rachmaninoff; chanson, Franck; J'al Dit Aux Etoiles, Paladilhe; La Chevelure, Claude Debussy; Extase, Henri Duparc; Le Ba[illegible]er, Dubois; Ebb Tide, Night Song of J[illegible]nalll, the Gull, Mabel Wood Hill; Off to the Kingdom of Dreams, Howard Gilmour; The Cry of Rachel, Salter; April Rain, Crist.

The first of the Symphony Concerts recital on Saturday afternoon, November 16, in Aeolian Hall. The programme: Ornstein, Prelude C sharp minor; Beethoven, Sonata, opus 57, "Apassionata"; Schumann, Arabesque Novelette; Schubert, Moment Musical, Impromptu; Debussy, Reflets dans l'eau; Scriabine, Poeme; Albeniz, El Albaicin; Chopin, Nocturne, B; Valse, A flat; Etude, C minor, and Scherzo, B minor; Rachmaninoff, Prelude, C sharp minor, Prejude, G minor; Liszt, Etude, B flat; Verdi-Liszt, Rigoletto Fantaisie.

The Society of the Friends of Music, at its first concert of the season on Sunday afternoon, November 17, at the Ritz-Carlton Hotel, will give Schubert's "Rosamunde" music. The vocal portion of the score will be sung in English. A small chorus and orchestra from the Metropolitan Opera House, Artur Bodanzky conductor, will perform the work.

THE WEEK OF OPERA.

Metropolitan Opera House.

MONDAY—"Samson et Dalila," Mme. Homer, Mr. Caruso, Mr. Couzinou, Mr. Rothier.

WEDNESDAY—"Aida," Mmes. Muzio and Homer, Mr. Crimi, Mr. Didur.

THURSDAY, 8:15 P. M.—"The Daughter of the Regiment," Mme. Hempel, Messrs. Carpi and Scotti.

FRIDAY—"La Forza del Destino," Rosa Ponselle, Alice Gentle, Messrs. Caruso and De Luca.

SATURDAY, 2 P. M.—"Thais," Mme. Farrar, Messrs. Diaz and Couzinou.

SATURDAY, 8 P. M.—"Cavalleria Rusticana," Mme. Easton, Mr. Althouse; "Pagliacci," Mme. Muzio, Messrs. Kingston and Scotti.

CONCERTS OF THE WEEK.

SUNDAY—Raoul Vidas, violinist, Carnegie Hall, 3 P. M. Symphony Society, Aeolian Hall, 3 P. M. Lydia Ferguson, soprano, Punch and Judy Theatre, 3 P. M. Yvette Guilbert, songs, Maxine Elliott's Theatre, 8:15 P. M. Concert for seven united War Charities, with Mme. Schumann-Heink, Hippodrome, 8:30 P. M.

MONDAY—Alfred Cortot, pianist, Aeolian Hall, 3 P. M.

TUESDAY—Leo Ornstein, pianist, Aeolian Hall, 3 P. M. Julia Henry, song recital, Princess Theatre, 3 P. M. New York Chamber Music Society, Aeolian Hall, 8:15 P. M. Concert for United War Work Campaign, Metropolitan Opera House, 8:15 P. M.

WEDNESDAY—Philharmonic Orchestra in concert for soldiers and sailors, Carnegie Hall, 8:15 P. M. Richard Czerwonky, violinist, Aeolian Hall, 2:30 P. M.

THURSDAY—Symphony Society, Carnegie Hall, 3 P. M. Philharmonic Society, Carnegie Hall, 8:30 P. M. Edwin Hughes, pianist, Aeolian Hall, 8:15 P. M.

FRIDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M. Lotta Madden, song recital, Aeolian Hall, 8:15 P. M.

SATURDAY—Symphony concert for young people, Carnegie Hall, 2:30 P. M. Leo Ornstein, pianist, Aeolian Hall, 3 P. M. Matja Niessen-Stone, song recital, Aeolian Hall, 8:15 P. M.

GENERAL NOTES OF SOCIETY

Continued from First Page.

day at Hotel Astor, Mrs. Gerard Bancker will have charge of the programme, the subject to be "Government." All visitors from any State will be cordially welcome for the programme hour, 3 o'clock.

The regular monthly meeting of the New York Browning Society will be held at the Waldorf-Astoria on Wednesday. Members are asked to be on hand promptly for a 2 o'clock business meeting.

Formal announcement is made by Mr. and Mrs. James Van Siclen of Hollis, L. I., of the engagement of their daughter, Miss Ethel Van Siclen, to Lieut. Platt K. Wiggins. Lieut. Wiggins was graduated from the New York Law School and also the Plattsburg Training Camp. Miss Van Siclen was graduated from Packer Institute, class of 1916.

Mr. and Mrs. Austin W. Lord of New Canaan, Conn., have announced the engagement of their daughter, Miss Margherita Lord, to Alfred Kennan Mausoiff, son of Mr. and Mrs. Paul Mausoiff of this city.

The engagement of Miss Cora S. Douglas to Nelson N. Moneypenny, Jr., has been announced by her parents, Mr. and Mrs. H. Henry Douglas. Mr. Moneypenny is the son of Mr. and Mrs. Nelson N. Moneypenny of Brooklyn.

In the Church of the Holy Name, Amsterdam avenue and Ninety-sixth street, Miss Florence Margaret Rayens, daughter of Mr. and Mrs. Michael William Rayens of 814 West End avenue, was married on Monday to Lieut. George Edmund Grant, U. S. A., of the Chemical Warfare Service, who is stationed at Stamford, Conn. The ceremony was performed by the Rev. Father Kerwin. The bride's sister, Miss Elsie Rayens, attended her as maid of honor, and Capt. Raymond McKean, U. S. N., served as best man. Lieut. Grant and his bride will make their home at Stamford. He was graduated in 1913 from Cornell.

Miss Ellen Berrian Tibbs, daughter of Mrs. Joseph Tibbs, was married on November 2 to Capt. Robert Hurley, U. S. A. The wedding took place at the home of Miss Claire Wallace Flynn, 252 West Eighty-fifth street, and the ceremony was performed by Chaplain Howley of the First Base Hospital, Camp Upton. The bride wore a gown of sapphire blue velvet and was given away by her mother. Her only attendant was Miss Flynn. Capt. Hurley's brother, Thomas Hurley, was his best man. The young people will live at Bellport, L. I., for the present.

Miss Marie Gabrielle Drizal, daughter of Mr. and Mrs. Francis Drizal of 234 East 124th street, was married on Wednesday to Ensign Andrew Charles Dittrich, U. S. N., in the lady chapel of St. Patrick's Cathedral. The ceremony was performed at 11 o'clock by Mgr. Kane, assisted by the Rev. Father Flood and the Rev. Father O'Connor. Afterward there was a wedding breakfast at the St. Regis. The bride wore a gown of white satin trimmed with old point lace and a lace veil and carried a bouquet of white orchids and lilies of the valley. Her sister, Miss Florence Drizal, in periwinkle blue georgette, trimmed with silver and hat to match, was her maid of honor and only attendant. She carried a bouquet of blue chrysanthemums. Capt. John Dittrich, U. S. A., served as best man, and four ensigns, Lyle West, Lewis Compton, John Stewart and Harry Davis, as ushers.

The wedding of Miss Elsie A. Jantzer, daughter of Mr. and Mrs. Theodore Jantzer, to Walter Joseph Black took place on Wednesday at the home of her parents, 162 Hicks street, Brooklyn. Mr. Black, who is connected with the Ordnance Department and stationed in Hoboken, is a son of Mr. and Mrs. Loring M. Black of 272 West Ninetieth street. His brother, George Black, was his best man.

First Sergeant George R. Fowler of New York and Greenwich, Conn., and a member of the Aviation Corps of the Republic of Cuba, now flying at Camp Kelly, Tex., was married in New Orleans on Monday to Miss Lise Perrillat, daughter of Mr. and Mrs. Arsen Perrillat of that city. She has been active in war relief work there and was the Queen of the Carnival last winter. Sergt. Fowler is the son of George R. Fowler, a sugar planter, and until recently a representative in Cuba of the British Government. He had Capt. Francisco Terry for his best man.

Commander Evangeline Booth of the Salvation Army gave an address on Monday afternoon on "War Work in France" at the residence of Mrs. James Lees Laidlaw, 6 East Sixty-sixth street. It was the first of a series of talks in connection with the United War Work Campaign.

Wolfsohn Musical Bureau Announces
Carnegie Hall, Sat. Aft., Nov. 23d, 2:30.
PIANO RECITAL—JOSEF
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Carnegie Hall, Sat. Aft., Nov. 30th, 2:30
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HEIFETZ
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Aeolian Hall, Wed. Aft., Nov. 13, at 2:30.
Violin Recital RICHARD CZERWONKY
Seats $1.50, $1, 75c at Box Office.
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Princess Theatre, Tues. Aft., Nov. 12, at 3
JULIA HENRY
Song Recital. Seats $2, $1, at Theatre.
Aeolian Hall, Friday Ev., Nov. 15, at 8:15
LOTTA MADDEN
Song Recital. Seats $2, to 50c at Hall.
Aeolian Hall, Friday Aft. Nov. 22, at 3.
BETSY LANE SHEPHERD
Song Recital (Steinway). Seats at Hall.
Aeolian Hall, Sun. Aft., Nov. 24, at 3
FRANCIS ROGERS
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Aeolian Hall, Thurs. Eve., Nov. 28 at 8:15 MAURICE DAMBOIS —ANOTHER— —'Cello Recital— Mgt. Loudon Charlton. Mason & Hamlin Piano.
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Recital by Alfred CORTOT
FAMOUS FRENCH PIANIST
Tkts. $2.50, $2, $1.50, $1, 50c. Steinway Piano
PUNCH & JUDY THEATRE
Sunday Aft., Nov. 10, at 3 o'clock
LYDIA FERGUSON
SOPRANO
Seats at Box Office
Aeolian Hall, Sat. Evg., Nov. 16, at 8:15
Song Recital MATJA NIESSEN-STONE
Tickets 50c to $2. Mgt. Annie Friedberg.
Aeolian Hall, Thurs. Aft., Nov. 21, at 3.
Cello Recital—CORNELIUS VAN VLIET
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"The Singing Prophet of Victory." Associated with Mr. McCormack will be
MAGGIE TEYTE THE EMINENT SOPRANO
JACQUES THIBAUD FRANCE'S GREATEST VIOLINIST
(Courtesy Chas. L. Wagner, Loudon Charlton, D. F. McSweeney & Music League).
Auspices Allied Theatrical Motion Picture and Music Team
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1ST CONCERT, SUNDAY AFT., NOV. 17, AT 3, AT THE RITZ-CARLTON.
SCHUBERT'S "ROSAMUNDE"
IN ITS ENTIRETY IN ENGLISH.
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CHORUS and ORCHESTRA from the METROPOLITAN OPERA HOUSE
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TO-MORROW at 8. Homer, Caruso, Couzinou (new), Rothier, Reiss, Ananian. Cond. Monteux.
WED. EVE. at 8. AIDA
Muzio, Homer, Crimi (new), Montesanto (new), Didur, D'Angelo. Cond. Moranzoni.
THURS. EV. at 8:15 DAUGHTER of the REGIMENT
Hempel, Howard; Carpi, Scotti. Cond. Papi.
FRI. EVE. at 8 FORZA DEL DESTINO
Ponselle (new); Gentle (new); Caruso, De Luca, Chalmers, Mardones. Cond. Papi
SAT. MAT. at 2 THAIS
Farrar, Braslau, Delaunois, Egener; Diaz, Couzinou, Rothier. Cond. Monteux.
SAT. EVE. at 8 75c to $3 DOUBLE BILL CAVALLERIA RUSTICANA, Easton, Perini, Althouse, Chalmers. PAGLIACCI, Muzio, Kingston, Scotti, Bada. Cond. Moranzoni.
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Beethoven, Walter Damrosch, Mozart, Paul Vidal.
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LEOPOLD STOKOWSKI, Conductor
5 CONCERTS, CARNEGIE HALL
Afts., Nov. 19; Dec. 17; Jan. 21; Feb. 11; Mar. 11
MATZENAUER, ZIMBALIST, BAUER, SAMAROFF, GABRILOWITSCH, THIBAUD
Season, $6, $7, $5, $3.75, $2.50. Boxes, $75, $55
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JOHN POWELL Steinway Piano
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MANAGEMENT WINTON & LIVINGSTON

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SOCIETY
WALTER DAMROSCH, Cond'r
AEOLIAN HALL. This Afternoon at 3
Soloist MISCHA LEVITZKI
Borodine, Saint-Saens, Vidal, Moussorgsky
Carnegie Hall, Thurs. Aft., Nov. 14, at 3
Soloist MABEL GARRISON
SYMPHONY, HAROLD IN ITALY, Berlioz
MOZART, Kelley, CESAR FRANCK
Seats at Box Office. George Engles, Mgr.

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MODEST ALTSCHULER Conductor.
Sixteenth Season.
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