## YOLANDA MERO PLAYS CONCERTO WITH ORCHESTRA

Talented Hungarian Pianist Returns to Philadelphia After Three Years

After Three Years

The last pair of regular concerts before the momentous Mahler symphony was begun yesterday afternon at the Academy, when Mme. Yolande Mero was assisting artist with the Philadelphia Orchestra. Mme. Mero has played twice before with the orchestra, the last time previous being in February, 1913.

The writer, unfortunately, heard neither of her former essays, and splendid as was the impression he received yesterday afternoon, he must decline to judge. For Mme. Mero's intentions obviously and properly are the pretensions of Teresa Carreno and Fanny Bloomfield-Zeisler. Of those two it may be said that one is phenomenal for a woman, and the other magnificent as a woman. Yolanda Mero, in playing the dazzling, the smashing concerts of Liezt, in A major, was both phenomenal and magnificent, but these terms cannot be qualified nor used in comparison. For us, to whom the exhibition of the fonal qualities of the plano as an instrument is always of secondary interest, the playing was an example of astonishing, of desirable virtuosity. If any one felt moved to object that the heart was not in it, the reply would naturally be that the heart had no place in it, that Mme. Mero was unerring in the judgment which kept the heart out and put the brain and the hand in. To be accurate one should not say the hand.

Mme. Mero has been a skilled piantst

the hand in. To be accurate one should not say the hand.

Mme. Mero has been a skilled planist from childhood and she plays from the shoulder down, so that her effects are, when necessary, both broad and strong. She has delicacy and power, has understanding and ability. It is sincerely to be hoped that she will play here as she has played recently in New York in a recital, where all of those qualities will be placed in the service of the high virtues of music, which, one assumes, Mme. Mere knows how to serve.

knows how to serve.

The deluge of the romantic masters continued yesterday with Robert Schumann's second symphony. Mr. Stokowski, with the great work of next week in hand, is justified in his choices of pellucid music, but it is rather unfortunate that visiting orchestras should tread so close on his heels. The orchestra showed for the first time a little languor, but there was no falling off in the playing, and the promise for Mahler is exceedingly bright. Mr. Stokowski himself seems to burn with an inexhaustible flame, and the versatility of his spirit shines amazingly. Yesterday he conducted, after the symphony, the incredible Nocturnes of Debussy, with all the delicacy of insight and all the feeling for the unreal which he might have given the three bears his only work for three to it if it had been his only work for three months. This, too, was beautifully played, with woodwind taking the highest possible honor to itself. The concert ended with the "Sakuntala" overture. Why is it so

# Musical Glasses

MUNDAY, FEBRUARY 27.

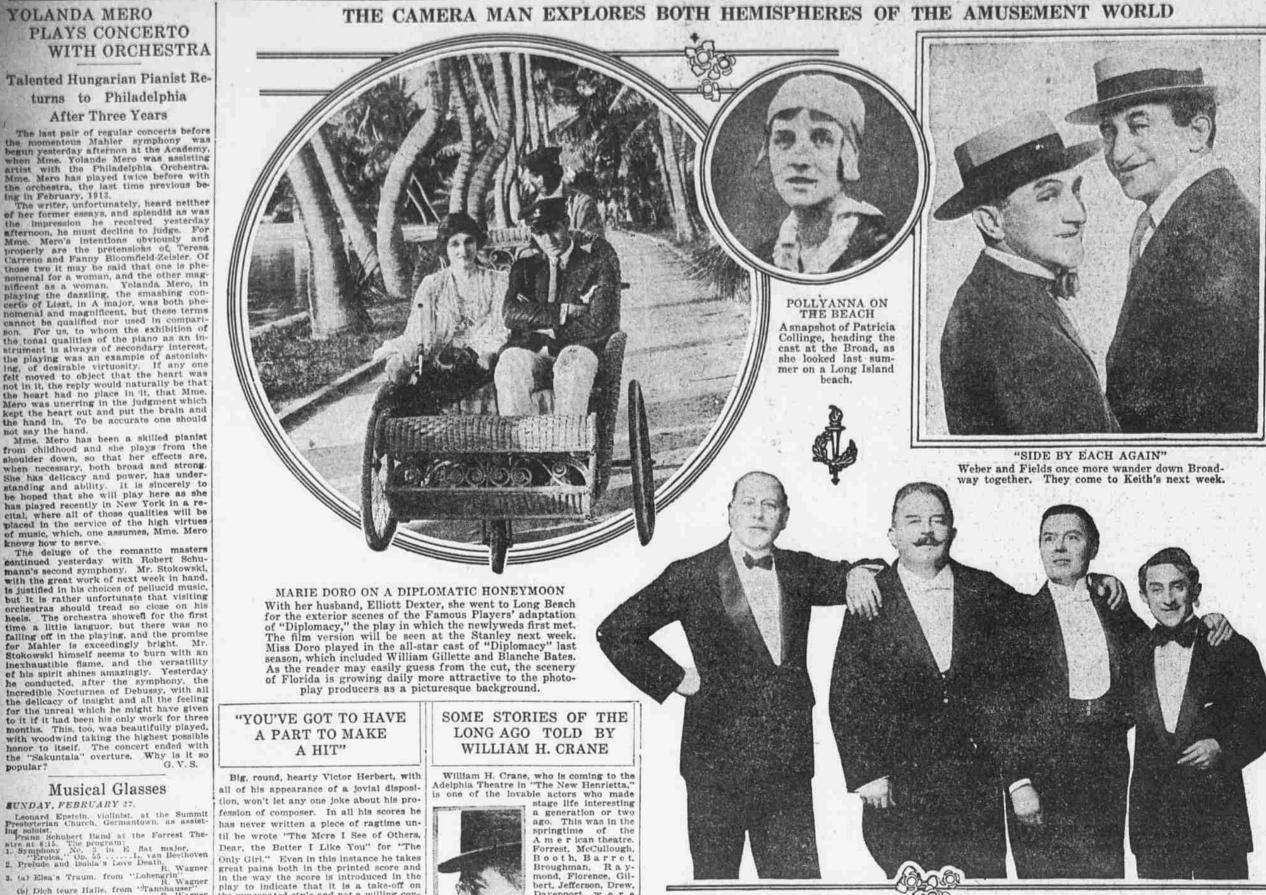
(b) Dich teure Halle, from 'Tannhauser' R. Wagner

Mary Barrett
4. Overture, "Tannhauser". R. Wagner
TUESDAY, FEBRUARY 25—"Ame. Sans
Gene." with Parrar. Brasiau, Martinelli,
Ourate and Althouse, Metropolitan Opera
House at 8 o'clock.
Hiustrated music talk by Ernest Hutcheson on "Die Walkure" of Wagner at the
Little Theatre.

The Academy of Music has been found to be inadequate to hold the great crowds who are fond of hearing the Irian tener. John McCormack, sing, so his mext concert will take place at the Metropolitan Opera House, Broad and Poplar streets, on Friday evening. April 24. He will be heard in an all-request program, and those who have preferences should send them at once to the Metropolitan Opera House box office, 1163 Chesimit street, where mall orders are already being received.

## English Dramatic Censorship By Henry Arthur Jones

The general absence of any sane, consistent or intelligible ideas about morality, so that, while the inanities and indecencies of musical comedy are sniggered at and applauded, the deepest permanent passions of men and women are tabooed, and the serious dramatist is bidden to keep his characters well within the compass of that system of morality which is practiced amongst wax dolls.



large American flag, and as the proces-

sion reached the stage her tall figure dom-

Then the little suffragette called for her

"throne;" a Red Cross nurse brought the soap box and the speech began. It was an earnest little speech, and Miss Doro herself has been said to have been very

much impressed with the words. She did not know "there was so much in suffrage,"

GRACE LA RUE

Who will appear at the Broad Street Theatre, March 2, in a costume recital under the direc-

inated the scene.

she said.

the syncopated style and not a willing con-tribution to Irving Berlin's favorite

Perhaps a better indication of the seriousness with which Herbert takes his pro-fession is afforded by a story told of the song which is now sung under the title THURSDAY MARCH 2—Grace La Rue in costume recital at the Broad Street Theatre at 2 o'clock.

Philadelphia Orchestra at the Academy of Music presenting the Mahler Symphony. Pulier details printed elsewhere.

If Philip H Goope, in an illustrated lecture on the Mahler Symphony, 11 a. m., at the College of Music, Temple University.

PRIDAY, MARCH 2—Grace La Rue in costume in the Manner of the Mahler Symphony with the College of Music, Temple University.

PRIDAY, MARCH 3—Grace La Rue in costume in You've Got to Have a Part to Make a Hit." When Henry Blossom first submitted his book and lyrics to Herbert for inspection, the composer found a lyric holding up to ridicule the composer of musical comedies. Strenuous objections followed, and Blossom, not so sensitive, changed the words to level their shafts at the Academy, the librettist instead of the composer.
Hence the song, one of the most effective joy the music of reminiscence as few can in the piece, now stands:

Refrain.

only once,
If it was just a fat and funny "bit."
You'd see a star resigning after I had done my

In the second of his illustrated jour-

ond, Florence ert, Jefferson, Drew. Davenport wer names as familiar to the general reader and more affection ately regarded than the names of leaders in any other profes-sion. Mr. Crane was contemporane-ous with most of this old school of genial and honored players. To hear him talk about those days when "fellows took dent suffragist and peace advocate, Mrs.

joy the music of reminiscence as few can Inez Milholland Boissevain, carrying a Here is some of it caught at random

It's terrible the way these authors cramp my style!

By handing me a part to play like that. I'm going to get so "sore" about it after a while
That I'll just leave the whole profession flat!
I'd like a little comedy where I can do a specialty.
But no such luck for me! Oh, no!
I'm always drawing parts I hate, where I'm forever playing "straight,"
While the comedian "steals the show."

Here is some of it caught at random lately.
"Sunday night the actor was a social blend at somebody's home, where a party of fine minds and good natures met to start the week with a sparkle of living that lingered sweetly in the soul until the next gathering. Every one of this intimate circle had done something worth while. He had written his name deeply in canvas, manuscript, commodity, or something or of fine minds and good natures met to start the week with a sparkle of living that lingered sweetly in the soul until the next gathering. Every one of this intimate circle had done something worth while. He had written his name deeply in canvas, manuscript, commodity, or something or other that was out of the common or Well, say! I may not be so good, but I'm as good as the parts they write.

The same 'old stuff' with scarce an alteration!

I never neved to study, for I know all the lines at sight.

The same old gags for every situation. I'd like to get a chance at something different only once. story afar from the individual climbing of each. None was too poor, and none too rich, if he had talent and was giving a good account of his stewardship, to be un-But you have to have a part to make a hit.

Elmendorf in Holland

In the second of his illustrated jour
In the second of his illustrated jour
Treat for the account of his stewardship, to be unique good account of his stewardship and the spirit of fellowship began to glow, the circle was a golden ring of happiness not often found in this natural stewardship and the spirit of fellowship began to glow, the circle was a golden ring of happiness not often found in this natural stewardship and the spirit of fellowship began to glow, the circle was a golden ring of happiness not often found in this natural stewardship and the spirit of fellowship began to glow, the circle was a golden ring of happiness not often found in this natural stewardship and the spirit of fellowship and

talks at the Academy of Music next and amid his kind, now and then aday evening and Saturday arternoon, ight Elmendorf, the traveler and which gave him a tang of flesh and blood ney talks at the Academy of Music next Friday evening and Saturday arternoon. Dwight Elmendorf, the traveler and raconteur, will pilot his auditor-spectators through Holland.

This picturesque little country of whimsical old-fashionedness and grotesque costumes, will be pictured and described from Flushing in the south to Helder in the north.

and amid his kind, now and then admixed with good fellows of other arts, which gave him a tang of flesh and blood and put more xest and conviction into his work in the stage realm of imagination. This social adjunct of the stage is gone, and now the average player goes and comes like a time-server in a factory, and walks with glee when he closes the stage door on the outside.

"Our old-time manager, affectionately known as 'Dick,' John,' 'Pat,' 'Jack' and so on, has left us, too. How we used to look forward to meeting them in their respective towns, and what deep satisfaction the visits brought to our social ma-

tion the visits brought to our social nation the visits brought to our sectal natures! Now many of the theatres look as if they were opened and closed by automatic clocks, and good-fellowship between the front and back of the house is as rare as a green rose."

# MRS. BELMONT STAGES SUFFRAGE OPERETTA

Continued from Page One

song with her Pekinese dog "Sweety." "Sweety" brought down the house by wagging his tail vehemently at the tense moment in his mistress' song. Each girl held a telephone and receiver and the receivers were thrown into the audience, Miss Wehlen's going as far toward the Governor as she could throw,

Miss Dressler put the house in a roar with a take-off on grand opera -- 1 the Russian ballet. "I shall never dally with a Russian ballet," she sang, "and the ballet shall not daily with me." Josephine Hall as Mrs. Malaprop sang a topical song about advertising, wondering what would happen. One verse

If Gaby de Lis should take the vell;
If Governor Whitman should drink only
ale;
If Osborne should have his own little jail,
And Mrs. O. H. P. could drive a sail.

The suffrage parade came in from one side of the ballroom, marched across the room and up the centre of the stage. It carried torchlights, banners and soap boxes. Marie Duro led II, preceded by a band. She was followed by a number of Red Cross curses, and then came what had been kept a secret in advance, that ar-

## 'POLLYANNA' COLLINGE A LITTLE IRISH MAID

THE LONG AND THE SHORT OF "THE ONLY GIRL"

"The long," says Fred Latham, "and the short of it," says Joe Weber, "is that we are glad everybody likes 'The Only Girl.'" "And in between the two," says Victor Herbert and Henry Blossom, "we're also glad." The whole point of it is that, beginning with Joe Weber's 5 feet and nothing inches, the ascension

up to Fred Latham's 6 feet and considerable inches could be made by fairly easy climbs, setting first Blossom and then Herbert in between. And as Weber produced "The Only Girl," Blossom wrote the words, Herbert the music and Latham staged it, the long and the short of it, as well as all that goes

in between, may truthfully be said to be adequately represented by the above quartet.

Patricia Collinge, who personates the young optimist in "Pollyanna." at the Broad, has been a very glad girl indeed this past week. She has been entertainthis past week. She has been entertaining her Frandmother, a lovely little old Irish lady of keen wit, youthful vivacity and quaintly original viewpoints, who came over from New York to visit her. This refreshing type of Irish gentlewoman has always had a great interest in the stage, although Patricia is the first member of the family to embrace the profesber of the family to embrace the profes-sion of acting. Her recollections of Barry Sullivan, the eccentric Celtic tragedian, and of Irving, Ellen Terry, the Mendals, and other famous players of the past, whom she knew intimately, are as refreshwhom she knew intimately, are as refreshing as her comments upon the modern
methods of the theatre. Patricia, too, is
Irish and proud of it. She was 15 years
old when she left her native Dublin and
came to America. That was seven years So if you are anything of a mathematician you can easily figure out the problem of her exact age, which, after all, is nobody's business, even if she does not bother to make a dark secret of it.

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# What's the Difference?

Madge—Do you like that actress as well since she appears in the movies?

Marjorie—I don't see any difference.
You never could hear a word she said on the stage.—Judge.

# FAUST AND HYMN BOTH IN MAHLER'S EIGHTH SYMPHONY

## Tremendous Undertaking Philadelphia Orchestra Explained

The eighth Mahler symphony, scheluled for production Thursday, Friday and Saturday of next week by the Philadel. phia Orchestra, is a magnificent work is its proportions and one which, idiy approached, may be unintelligible, Yet n yields its secret to a quick analysis that is, the secret of its structure, the reason for its existence. Whether the music was yield as easily remains to be seen. It must be remembered that there is a double fugue in the first movement. That movement is, in the crudest terms,

an orchestral setting for an old Latts hymn, known universally—the "Vant. Creator Spiritus." The chorus begins the hymn on the second note played by the orchestra, for, unlike most choral symphonies, the chorus is an integral part of the work throughout. One cannot translate, precisely, the feeling of this hymn, but in essence it is a prayer for light from the Holy Spirit. "Fill our hearts with heavenly grace," it cries, and "give to every thought (or sense) thy light, till every heart with love." The hymn ends with a Gloria. This first movement takes some 30 minutes to play and sing, and as the poem is comparatively long the repetitions are not excessive. To the hymn Mahler has given an orchestration which is both interesting and themstically and fascinating technically. The flowing themes, expressing a highly religious yearning of the spirit, will be immediately appreciated. The treatment in canons, fugues, double fugues, in diminishing and augmentation of rhythms, will

be the sport of the technicians. The second part of the symphony is a musical setting of the last scene of the second part of Goethe's "Faust" It seems at first as if Mahler did violence in seems at first as it Mahier did violence to Goethe by tearing the last scene out of context and hitching it up with a Latis hymn. It may be pleaded that if he did Goethe did as much. The final scene of the second Faust connects with the first scene of the first Faust, composed a scray or so of years earlier. Its connection scene of the first Faust, composed a score or so of years earlier. Its connection with that scene is closer than its connection with any other scene, except the two or three just preceding in either the first or second play. The scene is that of the anchorites, in which the spirit of Faust, forgiven for its mortal sin, saved from the compact with the devil because of the compact with the devil because of Faust's determined will to the right is accepted into heaven.

The hymn is a song of yearning. The scene is a drama of fulfilment. That is why the two are justly placed togethen. The first asks for grace; the second gives it. And at the end of all comes a word of mysticism which cannot be explained by the cannot be explained. of mysticism which cannot be explaned, but can be understood, for all that it is in the famous quarrain beginning "Alles Vergaengliches ist nur ein Gleichnic" and ending with "Das ewige Webbiche zieht uns hinan." Its mere sense is that all the show of earth, all transfer things, are mere symbols of the true, reality—the eternal Woman-Soul least us forever upward. us forever upward.

That is virtually all that need be nown of Mahler's literary background before hearing the symphony. An excel-lent analysis has been published, and every prospective auditor of the sym-phony ought to pick out, if he can de ab nore, the themes which are printed therein.

The conditions under which this tremendous work is being produced have been made known to the public. A thee-sand obstacles have been overcome and a thousand (probably two thousand) sods have helped willingly and cheerfully and intelligently to make Mr. Stokowski's great undertaking a success. What the music, what the performance will be re-mains to be seen. The undertaking is without doubt the greatest in Philadalphia's musical history.



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