

UNWILLING NEW YORK YIELDS MUSIC LAUREL TO STOKOWSKI BATON

Vast Audience, Satisfied Nothing Good Could Come From Philadelphia, Goes to Criticize

REMAINS TO PAY HOMAGE

Leopold Stokowski and his capable company of more than 1000 singers and players returned early today with the knowledge that they had forced critical New York to pay homage to musical talent of Philadelphia brand.

The invasion of New York by Stokowski was triumphant from start to finish. One of the greatest audiences ever assembled in the Metropolitan Opera House, prepared to pick flaws in this Philadelphia bated to enter the metropolis from mere Philadelphia to show New Yorkers something about music.

The Stokowski forces invaded New York in two special trains. It was an imposing company that marched down the Pennsylvania Station to the Metropolitan Opera House. There were hundreds of young women with the bloom of health on their cheeks.

In the afternoon, Mr. Stokowski rehearsed his company briefly in the principal choruses. This was done because the larger auditorium of the Metropolitan Opera House presented many new conditions which called for new arrangements.

Following the rehearsal the singers again gave freely of their freshness and vitality to Broadway, when they marched to the McAlpin Hotel, where dinner was served in the big restaurant on the roof.

GOT ITS MONEY'S WORTH

The Friends of Music, a New York organization, was sponsor for the musical treat last evening. New York paid \$12,000 for that treat, and it was freely admitted that New York received its money's worth. Three weeks ago every seat in the house was sold. A few speculators, who had obtained tickets, held them for \$25 apiece until a few hours before the performance.

Every seat in the great auditorium, from parquet to the highest gallery, was occupied. All of musical New York was represented in the vast audience. Among the notables were David Bigham, Albert Spaulding, Herbert Wilcox, Percy Grainger, Arthur Haddy, David Hughes and Fritz Kreisler.

New York raised its lorgnettes, stared critically for a moment and then burst into a storm of applause when the big curtains parted, at 8:30 o'clock, revealing the big chorus.

The singers acquitted themselves as well as they had in the Philadelphia performances. The choruses responded splendidly to every demand of Stokowski, the soloists, especially Florence Hinkle, first soprano, were in fine voice. When the first Latin part of the work was concluded those in the house realized that they were hearing an extraordinary composition. The applause was enthusiastic and several handsome wreaths were handed up to Mr. Stokowski.

There was a tremendous demonstration at the conclusion of the symphony. Mr. Stokowski was called again and again. The greater part of his big audience remained in the house for several minutes after the close of the performance to participate in the ovation to the Philadelphia director who had grown great in New York in a single night.

OPINIONS OF NEW YORK CRITICS ON PERFORMANCE

Comments of Metropolitan Papers on Philadelphians' Interpretation

Following are extracts from comments on the Mahler production which will appear in New York newspapers of today:

NEW YORK TIMES The performance of this enormous and exacting work, which lasted just less than two hours, was little short of magnificent. The choruses were trained to a remarkable degree of precision and flexibility. Their tones were magnificent, full and rich and the enunciation clear. The orchestral portion of the work was played with entire mastery. There is little but praise for the eight solo singers, Mmes. Hinkle, Barbour, Keyes, Fischer and Derrum, and Messrs. Murray, Werrenath and Whitehill. Mr. Stokowski gave evidence of his high abilities as a conductor by his preparation of such a performance and his firm command of all the forces under his baton.

NEW YORK WORLD An audience that crowded the Metropolitan auditorium—and it might have been double the size had there been space sufficient—listened attentively, with interest and approval. Much of the expressed approval, however, was for the conducting of Leopold Stokowski, of the augmented Philadelphia Orchestra, which this leader regularly directs, and the singing of the chorus and soloists, all of which was deserved, because the interpretative achievement of last night represented almost two years of preparation.

NEW YORK HERALD It was an impressive sight when the curtain rose, revealing a sea of faces, the thousand singers and musicians who had come from Philadelphia to give to New York its first hearing of the late Gustav Mahler's eighth symphony. But the sight was no more impressive than were the climaxes of Mahler's music. They "got" the audience. If Philadelphia can offer such stupendous musical productions it always will find New York ready to receive them. There was a tremendous chorus of "bravos" at the end, and for five minutes the whole audience stood and applauded the orchestra, the chorus and the memory of the composer.

NEW YORK SUN The symphony was admirably performed. The soloists all deserved praise. The chorus sang brilliantly; the orchestra was efficient, and Mr. Stokowski showed himself master of the score and of his forces.

NEW YORK TRIBUNE A thousand persons came over from Philadelphia yesterday on the invitation of the Society of Friends of Music

SLANDER'S BREATH CAUSES MUCH GRIEF

New Fox Film, Starring Bertha Kalich, Full of Dramatic Moments

By the Photoplay Editor

"SLANDER'S BREATH" is a Fox film in 6 parts, released Monday, April 10. It is an imposing incident, and one that, in its extreme at least, will loom large in the history of the season.

From the most trifling actions of innocent things gossip springs up. Couple with gossip an unhealthy desire and it quickly changes its form to slander. Slander is a person of reputation quite as quickly as the real act they are accused of, for the world is only too prone to believe the worst of people.

"Slander" is the new Fox film, released today, an unscrupulous man slanders an innocent woman, the wife of his friend, and through his lies drives his friend to divorce her. She, finally securing evidence to a remarkable degree of precision and flexibility, seeks revenge on him. The unfolding of her scheme is remarkably well handled and cleverly told. The climax is intense in its emotion.

Madame Bertha Kalich, artist that she is, plays the role of the wife with an understanding no keen that its spirit is felt when viewing the film. She seems to live, even on the screen.

There is a gentleness to her mothering the children, a horror in her revulsion against the man who wrecks her life and a fury, terrible and all-compelling, to her wrath which makes her portrayal a remarkable piece of dramatic screen acting. It is more than mere physical recording of emotions before the camera. It is art, art for which Bertha Kalich has always stood. It is not another evidence of her remarkable gift of dramatic expression.

The lighting and directing of this feature are above the average work of this company, not but what their films are always well lit and well directed. This one, however, is an artistic production of the type one usually associates with a different type of picture.

From the Fox press agent we learn that Stuart Holmes, who has been the villain in so many of the William Fox photodramas, is not the cold, cruel, cunning, crafty, cunning, cloven-footed, calculating villain that he appears in, shown by his newest photograph. (This sounds like Robert W. Service.)

Mr. Holmes was sitting on the veranda of a Stuart Holmes, who has been the villain in so many of the William Fox photodramas, is not the cold, cruel, cunning, crafty, cunning, cloven-footed, calculating villain that he appears in, shown by his newest photograph. (This sounds like Robert W. Service.)

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Theatrical Baedeker

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WILL MOVE HISTORIC CHURCH

Old First Presbyterian in Wilmington to Occupy Another Site

WILMINGTON, Del., April 10.—The trustees of the First Presbyterian Church in this city, have sold to the new Free Library a plot of ground on which stands the old First Presbyterian Church, now used by the Historical Society of Delaware.

The building is more than 100 years old and of historic value and style. It is located on a plot of ground on which stands the old First Presbyterian Church, now used by the Historical Society of Delaware.

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