

THE CRITIC TALKS
TO MUSIC LOVERS
Weekly Comment on Things Musical in Discriminating Philadelphia

THE first year of peace has not been all beer and skittles for most of the great orchestral organizations, and among these has been the Boston Symphony Orchestra. Troubles both financial and artistic appear to have beset the famous organization, and, from a recent article in the Boston Transcript, some doubt actually existed for a time as to the future of the orchestra. However, the deficit was guaranteed by private subscription and the continuance of the orchestra assured for at least two years to come.

The Transcript points out that "it has been an open secret for many weeks that the expenditures of the orchestra for the current year would considerably exceed its income. The cost of the re-organization of the band, begun last summer and completed for the time a fortnight ago, has been considerable, and the management has sought for many of the poets musicians of signal ability, who expect and receive large salaries. Similarly, the cost of travel has mounted and, as in every household and every business, almost all the fixed charges to which the orchestra is subject have increased in the ratio of the hour."

"On the other hand, in this year of transition from the old order to the new," continues the article, "its receipts have appreciably diminished—more from the concerts in Boston than from those undertaken in several other cities. The unaccountable loss of subscribers, at a considerable deficit, estimated by those informed of it at say, \$120,000."

When the situation became acute immediate action was necessary to save the body which has had such a fine artistic history and done so much for music in America, not only for the present season, but also to assure its future for at least a season or two ahead. Accordingly, to quote again from the Transcript, "the trustees recently assembled a few friends of the orchestra and to them set forth the financial and general situation in its affairs and prospects. From these friends and from their own members they received subscriptions sufficient to pay the deficit for the current season, along with pledges that assure any similar deficit arising within the next two years."

"In the judgment of the trustees, it was wiser to ask for private aid in this fashion than to appeal to the town in general, as did the Philadelphia Orchestra a few years ago when it was in need of like relief and guarantee. The trustees in their wisdom have also preferred to keep these matters from the public, but as was inevitable where so many persons were concerned, more or less authentic versions of them have run from tongue to tongue, the best accredited of which is here written."

OF EVEN wider general interest to the musical public than this frank acknowledgment of the financial straits of the orchestra comes the news in the same article that M. Henri Rabaud may not be the conductor next year. It had been the general impression, at least outside of the charmed circle in Boston, that M. Rabaud had a contract extending over a term of years, but this seems not to be the case. The Transcript says on this point:

"With the continuance of the orchestra in its present estate and policies thus assured, there is hope, and even expectation, that the public of the symphony concerts here and elsewhere (which, after all, is its chief source of revenue) may soon learn who is to be the conductor for next year. For the time being speculation and surmise, which is plenty, may run whither it chooses. It is impossible to say with any show of authority whether Mr. Rabaud is disposed to remain for another season with the orchestra, as many of his hearers would gladly wish him to do, or whether the trustees are disposed to continue him in his present post."

AS IS natural, the name of the conductor of our own orchestra, Mr. Stokowski, appears in the discussion as to the new leader, if there is to be one. The article goes on, in discussing the conductorship: "There is question, as well about Mr. Bodansky, of the Metropolitan Opera House, now an American citizen; about Mr. Gabrilowitsch, of Detroit; about Mr. Stokowski, of Philadelphia; and of new laurels in New York. Yet each of these three, whatever his desires or qualifications, seems tied to his present work, while Mr. Bodansky and Mr. Gabrilowitsch disengage on wartime scores readily raise objections."

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Certainly it would be a musical disaster for any of the great American orchestras, which now take rank with any in the world, to be disbanded, because the artistic results which they engender is a healthy one and makes for the betterment of orchestral playing. Then, too, the great credit which they constitute probably the principal single feature in

CHESTNUT ST. OPERA HOUSE
TODAY—TODAY—TONIGHT—LAST WEEK
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KNICKERBOCKER THEATRE at 40th St.
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Musical Events of the Week
Coming Week in Phila.

SUNDAY—Neighborhood Sing, Settlement Music School, 416 Queen street, 8 P. M.
WEDNESDAY—Horatio Connell, vocal recital, Witherpoon Hall, 8:15 P. M.
THURSDAY—Mendelssohn Club Concert, Bellevue-Stratford, 8:15 P. M.
FRIDAY—Only Concert Company, Witherpoon Hall, 8:15 P. M.
SATURDAY—Philadelphia Orchestra, Academy of Music, 8 P. M.
SATURDAY—Pupils' Concert of Institute of Music and Allied Arts, Presser Hall, 2:45 P. M.

bringing the best music to the people as a whole, upon whom in the end the entire musical fabric must rest.

ROSSINI'S opera, "The Barber of Seville," which was given by the Metropolitan Opera Company last Tuesday evening, is not only a comedy in itself, but the circumstances of its composition and its performance almost as funny as some of the scenes in the opera. The composer claimed that he wrote the opera in thirteen days, and it was certainly composed, rehearsed, staged and performed within a month of the time when he began work on it.

Naturally, when working at such speed, Rossini did not hesitate to "borrow" from other composers as well as from previous works of his own. With characteristic carelessness he lost the overture which he had written for it and, instead of rewriting it, he simply substituted the overture from his opera "Elisabetta" and it has remained there ever since. Garcia sang the part of Almaviva and in the scene beneath the castrato, Rossini introduced a Spanish aria of his own. It was a rank failure, and before the second performance of the opera, Rossini composed the beautiful cavatina, "Sono ridente come il sole," which really is the finest melody in the opera, taking the tune from the opening chorus of his own "Aurora," which in turn was taken bodily from his own oratorio "Ciro in Babilonia."

MUCH speculation has been allowed in as to why sopranos are induced to choose their own selections in the famous "Lesson Scene." Rossini originally wrote a trio for this number for Rossini, Bartolo and the disguised Almaviva, but in some way it was lost and the indignant composer refused to write another one, leaving the luckless Rossini in the fashion than to appeal to the town in general, as did the Philadelphia Orchestra a few years ago when it was in need of like relief and guarantee. The trustees in their wisdom have also preferred to keep these matters from the public, but as was inevitable where so many persons were concerned, more or less authentic versions of them have run from tongue to tongue, the best accredited of which is here written."

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Musical Events in Concert Hall and Studio

It has heretofore been the custom of the Philadelphia Orchestra to give certain seasons at least eight concerts without solists, but the necessary shifting of the soloists, due to the influenza epidemic, has prevented a "no solist" program thus far this year. Next week, however, the first of these programs will be given. The features of the concert will be the use for the first time of the music of Beethoven, while the soprano soloist will be the soprano of the Philadelphia Orchestra, with orchestra accompaniment of Bachmann, will complete the program. The latter will be heard for the first time in Philadelphia.

Many inquiries have been received as to whether Sergei Rachmaninoff will appear as soloist in the Philadelphia Orchestra this year. The management of the orchestra has announced that Mr. Rachmaninoff will be the soloist at the last pair of concerts in March.

The orchestra of the Symphony Society of New York, of which Walter Damrosch is the conductor, will be accompanied on its next visit to Philadelphia, on Wednesday evening, February 27, by the charming American soprano, Mabel Garrison.

The annual competition for the Stokowski medal will take place early in April, and this year will be devoted to vocalists only.

Horatio Connell, the eminent American baritone, will be heard in recital at Witherpoon Hall, under the auspices of the department of music of the University Extension Society, next Wednesday evening, with Ella Clark Harman as the pianist. Mr. Connell's program will be made up first of a group of classic songs by Rossini, Paganini, Monteverdi and Handel, followed by four songs of Schumann, including his setting of Goethe's "Der Wanderer," and four miscellaneous songs by Ward, Murray, Dunn, Starr, et al., and Foy Foster.

The Only Concert Company, composed of five Philadelphia musicians, will make its first appearance in this city on Thursday evening, February 27, in a joint recital with Foscia Sedel, the young Russian violinist.

The Treble Clef Club, under the direction of Karl Schneider, will give its only concert of the season in the ballroom of the Bellevue-Stratford Hotel, on Wednesday evening, February 13, at 8:15 o'clock. The proceeds of the concert will be devoted to the overseas committee of the Emergency Aid Society.

Andrew Macquarrie, first flautist of the Philadelphia Orchestra, will assist tomorrow at the half hour of music which opens the regular Sunday evening service at St. Paul's Episcopal Church of Overbrook.

There will be a neighborhood sing in the auditorium of the settlement Music School, at 416 Queen street, tomorrow evening, at 8 o'clock. The public is invited to attend.

"Fighting Roosevelt" for Stanley
The feature attraction at the Stanley this week of February 24 will be the musical production under the title of "The Fighting Roosevelts." This will be the first showing of this film, which is said to be a complete and authentic biography of the former President, and is based on his life and work and the war activities of himself and his sons.

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Private lessons daily, 9:30 A. M. to 11 P. M.

Stanley Continuous 11 A. M. to 11.15 P. M.
MARKET STREET AB. 10TH
FIRST AND EXCLUSIVE PRESENTATION
CECIL B. DE MILLE'S
"DON'T CHANGE YOUR HUSBAND"
BY JEANIE MacPHERSON
A Photoplay in Every Detail Unequaled for Novelty, Beauty and Artistry
Notable Cast including: ELLIOTT CLIFFER, OLIVIA M. WOOD, LEO GARY, STYLIS, JULIA PAYE, JAMES HEIL

Stanley Concert Orchestra—Albert F. Wayne, Director
Excerpts from "SIBEL" (Romberg). Organ Recital Daily 11 to 11:15 A. M.
February 17—GERALDINE FARRAR in "SHADOWS"

Palace 1214 MARKET STREET
10 A. M. to 11:15 P. M.
MONDAY, TUESDAY, WEDNESDAY
MARION DAVIES
ELSIE FERGUSON
WON HEARING, THEN SUCCESS
"Better Ole" Had Hard Sledding to Reach the Stage
Although "The Better Ole" is now meeting with success, its authors, Captain Bruce Balfourstater, the English cartoonist and Captain Arthur Elliot, actor and humorist, had much difficulty in securing for it a hearing. Several of the leading producing managers of both of this country and of England, read the manuscript and rejected the play. Finally, however, after much persuasion owing to the nature of its subject, it was given reluctant stage room at the Oxford Music Hall, theatre in the West End of London, which had up to that time been entirely devoted to the performance of musical revues. Arthur Boucher created the part of Old Bill.

Belle of New York From the World-Famous Musical Play
THURSDAY, FRIDAY, SATURDAY
NORMA TALMADGE in "THE HEART OF WETONA"
His Parisian Wife A Photoplay of Beauty and Charm
WEEK OF FEBRUARY 17TH
JOHN BARRYMORE in "HERE COMES THE BRIDE"

Victoria Market Above Ninth 11:15 P. M.
Orchestra
Walter Director
Next Week Commencing Monday—William Fox Presents
GEORGE WALSH
Laughs and Thrills
Follow one another like whizzing cars of the midnight express in this comedy drama.

Victor Market Above Ninth 11:15 P. M.
GEORGE WALSH
Laughs and Thrills
Follow one another like whizzing cars of the midnight express in this comedy drama.
Week Commencing Monday, February 17. Peerless Presents
ANITA STEWART in "VIRTUOUS WIVES"
Owen Johnson's Famous Story of New York Society Life.

BROADWAY BROAD AND 8TH AVE. DAILY, 2:30, 8:15, 10:15 AND 9
NEXT WEEK
Luxury, Beauty, Grace & Entertainment
GIRLS AND GOWNS
A Model Show of Superb Splendor and Charm
First South Philadelphia Showing
NAZIMOVA In the Dramatic Sensation "Eye for Eye"
CHANGE OF BILL THURSDAY

CRISTKEY'S MARKET STREET BELOW 60TH DAILY, 8:30, 10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30
Next Week—The Popular Comedian
ROBERT HODGE & CO.
In All Unusually Comedy Sketch
Special Added Attraction
JJ JITSU JAPS
Marvelous Exhibition of Skill
ENTIRE CHANGE OF BILL THURSDAY

RUBE MARQUARD ASSISTED BY OVERSEAS NAVAL JAZZ BAND
SPECIAL ADDED ATTRACTION
GREW BATES & CO. OTHER ACTS WORTH WHILE
MARKET BEL. 17TH Today—Through Friday
In "MAY BOILED"
MAY ALLISON
"IN FOR THIRTY DAYS"
Added Attraction
HOUDINI in "REVENGE EPISODE"

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LIMITED ENGAGEMENT
EVEN. AT 8:20 MATS. WED. & SAT.
COHAN & HARRIS PRESENT
NEXT LAST WEEK BUT ONE WEEK
A FUNNIEST AMERICAN COMEDY IN RECENT YEARS
A TAILOR-MADE MAN
WITH Grant Mitchell AND
Entire Original New York Cast

FORREST Broad and Locust
THOMAS M. LOVE Business Manager
MATINEE TODAY, TONIGHT AT 8:20.
EVENINGS AT 8:20 MATS. WED. AND SAT. AT 2:20
"Going Up" "got over" with a whoop.—Press
COHAN & HARRIS PRESENT
THE SMASHING MUSICAL COMEDY TRIUMPH OF THE CENTURY
EDUCATED
A JOYOUS ROLLIING VEHICLE CHOCK FULL OF LAUGHS, SONGS, DANCES, FUN-MAKERS AND PRETTY GIRLS.
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MEMORY-HAUNTING MUSIC BY LOUIS A. HIRSCH
SPARKLING BOOK AND LITING LYRICS BY OTTO HARBACH

BROAD 'tillo! 'ere's a 'it!
Mr. & Mrs. Coburn present
The International Success
A Comedy With Music
The Better Ole
Maclun Arbuckle as "Old Bill." Percival Knight as "Bert." THE GREAT LOVER
POPULAR WEDNESDAY MATINEE, BEST SEATS \$1.50
CURTAIN RISES PROMPTLY NIGHTS 8:15, MATS. 2:15
FOR BENEFITS AT THE FORREST, BROAD AND GARRICK THEATRES, APPLY TO FRED G. NIXON-NIRDLINGER, SIXTEEN-NINTH AND WALNUT STS.

W.M. PENN Lancaster Ave. bet. 40th & 41st DAILY, 11:15, 8:15, 10:15
TODAY—TUESDAY—WEDNESDAY
WILTON SISTERS
STONE & HAYES—LADELLES
10 ROYAL TOKIO JAPS
First Show Philadelphia Showing of
NAZIMOVA
IN THE SENSATION "Eye for Eye"
BILL CHANGED THURSDAY
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Broad & Montgomerly
F. G. Nixon-Nirdlinger, Gen. Mgr.
DAILY MATS. 10c, 15c, 20c
EVENINGS 7 & 9, 10 & 12
Next week—Bert, Wilson, U.S.N.
Jazzband Naval Octet
with Drummer M. R. R. K. J.
M. J. M. and Company of
U.S.N. boys from "over there"
AL. A. FANNY STEPHAN
in "Pianissimo"
FRANK MILANE
Humorist and Singer
RAWSON & CLARE
MUSICAL HUNTERS
MARGARET THOMPSON
5th Episode
HOUDINI, The Master Mystery

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CHANGES ALL F.E.D.
VATES AND REED
FANTOIS AND FIELDS
MAY AND MAYER
BURT AND LOTTIE WARREN
"Tempest and Sunshine"
NIXON 524 and LOCUST STS.
CHAS. A. HENNING, 7 and 9
GILBERT and FRANK
5 ALL-STAR ACTS
EARL WILLIAMS
"HIGHEST TRUMP"
STRAND 6th, at Venango E. of Broad
STREET
OLD WIVES FOR NEW
and "THE REAL ROOSEVELT"
LAST THREE DAYS
ENID BENNETT
"HAPPY THOUGH MARRIED"
BELMONT 525 ABOVE MARKET
STREET
MONDAY AND TUESDAY
BRYANT WASHBURN
in "VENUS OF THE EAST"
WM. DESMOND
in "THE REAL ROOSEVELT"
LOCUST 524 and LOCUST STS.
MONDAY, TUESDAY, WEDNESDAY
WM. FAVERSHAM
in "THE SILVER KING"
THURSDAY, FRIDAY, SATURDAY
CECIL DE MILLE'S
"OLD WIVES FOR NEW"
RIVOLI 524 and SANSOM
STREETS
Mon. & Tues.—SUSANNE HAYAKAWA
BONDS OF HONOR
Wed. & Thurs.—DOROTHY DALTON
HARD BOILED
Friday & Sat.—NORMA TALMADGE
"THE FORBIDDEN CITY"
FRANKFORD 4715 Frankford Ave.
at Locust
LILA LEE
in "THE SECRET GARDEN"
COLISEUM Market bet. 29th & 30th
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LILA LEE
in "THE SECRET GARDEN"
JUMBO Front St. & Girard Ave.
Jumbo to Frankford
"The Greatest Thing in Life"
CEDAR 60th St. and Cedar Ave.
MONDAY
U. S. Government War Film
"NIGHT FOUR FLAGS"
West Allegheny 5th and Allegheny
STREETS
TODAY
MARY PICKFORD
in "DAWN OF A TOMORROW"
ORPHEUM Natives Today, 10c & 25c
EVENINGS, 10c, 25c, 35c & 50c
MAY DESMOND, "HONEY MOON"
FEB. 10—VERY GOOD KIDDE
ACADEMY—Bucks at Rego's, 1119 Chestnut
PHILADELPHIA Tonight at 8:15
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TROCADERO 10TH AND ARCH
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THE
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WITH 50 IN THE CAST, INCLUDING
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FRANK M. HILL, JACK CALLAHAN,
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20 CHORUS BEAUTIES
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LAST TIME HERE UNTIL 1920
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Seats 15c, 25c, 35c and 50c
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A Latest Gem of the Viola
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Who Will Project Their Personalities in
"A Whirl of Pleasure"
It's All for Fun and All Fun
SUPERB CAST—STUNNING CHORUS
GAYETY
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BUKLESK'S
Pride-Winning Attraction
Billy Watson's Orientals
A Stage Full of Pleasure
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Efreim Zimbalist Wednesday
Sophie Braslau Evening
Leo Ornstein March 19, 1919
Tickets 75c, \$1.00, \$1.50, \$2.00, now on sale at Weymann's, 1108 Chestnut.
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LOCAL RECITAL
HORATIO CONNELL
Tickets at University Extension Box Office, Witherpoon Building.

ORPHEUM Natives Today, 10c & 25c
EVENINGS, 10c, 25c, 35c & 50c
MAY DESMOND, "HONEY MOON"
FEB. 10—VERY GOOD KIDDE
ACADEMY—Bucks at Rego's, 1119 Chestnut
PHILADELPHIA Tonight at 8:15
ORCHESTRA