

LAND MAY YIELD CITY \$2,000,000

Mayor Listing Useless Holdings Preparatory to Public Sale

ONE PARCEL UNDER WATER

Property bought by the city which Mayor Moore has decided to sell is valued at between \$1,000,000 and \$2,000,000.

The total may exceed \$2,000,000 when the inventory which the Mayor has ordered is completed.

It is reported that some of the property was dumped on the city during previous administrations by owners who could find no use for the property and wished to unload it profitably.

Neither the Mayor nor his advisers, it was said, have in view any investigation concerning the manner in which the city acquired some of the land. It is understood that the Mayor's only purpose is to realize a return to the taxpayers as much of that original expenditure as possible.

The Mayor's inventory will include only land and property which he deems the city does not need, and which, in many instances, has been lying idle.

In a number of instances, the land was acquired with the best intentions on the part of the sellers and the city; but, for various reasons, the city found it impractical to carry out the original plan relating to its use.

Director of Public Works Caves, in charge of the inventory. He has issued instructions to the Bureau of City Property to inspect each piece of realty and make a detailed report concerning the advisability of the city listing it for public sale.

It is said some of the property is in such a dilapidated condition repairs would cost more than it is worth. One example is an old firehouse property in the eastern section of the business district, long since abandoned for firehouse use.

Another property which it is understood will be offered for public sale is a lot at the northwest corner of Twenty-fifth and Diamond streets. It is of triangular shape and runs approximately 700 feet along the New York branch of the Pennsylvania Railroad, and about 500 feet on Diamond street and Twenty-fifth street. It was purchased originally as the site of a public park, a public library and a playground. From reports which have been submitted to Director Caves, it is suitable for none of those and is suitable only for a manufacturing site.

The Mayor's decision to sell land the city does not need followed his inspection trip a few days ago, when he decided to dispose of the old reservoir at Twenty-sixth and Master streets.

SAMAROFF IN RECITAL

Stokowski Lectures as First Beethoven Sonatas Are Played

The first, third and fourth of the thirty-two sonatas of Beethoven were played in the Bellevue-Stratford Hotel ballroom last night by Mme. Olga Samaroff, and Dr. Leopold Stokowski provided a prefatory address on the value of these pieces and interspersed explanations of the character of each and the influence of each on the music that was written after—some long after—the great day of the famous Dutch-German genius.

The second sonata was omitted because

Mme. Samaroff played it last Monday night, when Mr. Stokowski gave an address prefatory to Mme. Samaroff's series of eight recitals, in which the entire thirty-two sonatas were to be given.

Hardly anything that could be said of Mme. Samaroff's playing would be adequate. The less said the better, therefore, perhaps. Possibly Beethoven himself could have found some infinitesimal fault, but probably he would have found none. She played with such perfect grace and facility that only one who has attempted these works himself could realize the extreme difficulty, manual and mental, of the tasks that were being performed.

Dr. Stokowski emphasized the importance of these early works of Beethoven and emphasized it especially because there is a tendency to underestimate it. He pointed out the elements in them that inspired the later work of Wagner, Chopin and even Debussy, giving this earlier master the credit for the actual creation of the musical phases and manners that generally are credited to later masters. He gave the impression that Beethoven created while the others, great as they were, only reared and developed the new germs.

Dr. Stokowski told how Beethoven in Vienna learned much from Bach, Handel and Palestrina, but even then he was not a mere pupil, doing what he was taught to do; rather he thought and felt and spoke for himself. And much of his thought was so far advanced that some critics who recognized his masters regarded him as hardly sane.

The sonatas, Dr. Stokowski said, constitute a sort of musical autobiography of the man.

OPERA "OTELLO" SUNG

Philadelphia Grand Opera Co. Gives Uneven Performance of Verdi Work

THE CAST

Desdemona..... Miss C. Zucarni
Emilia..... Miss Kilmora
Iago..... Carlo Marziale
Ludovico..... F. Mazzoni
Montano..... L. Picchi
Yorick..... N. Marchi
Rodrigo..... L. Pini
Conductor, Pulgencio Quebreri

The Philadelphia Grand Opera Co., formerly the Italian Lyric Federation.

gave a performance of Verdi's greatest opera, "Otello," at the Metropolitan Opera House last evening before a shamefully small audience. The performance was rather uneven, being disappointing in places, although the principals rose to the glories of the last act in splendid style. The opera is one of the most difficult in the literature of the operatic stage and is not one to be given without long and careful rehearsal.

Of the principals, Mr. Marziale and Mr. Mazzoni were more than fully adequate, even to the enormous demands which the composer makes upon them, both vocally and dramatically. But these parts were splendidly sung and equally well acted, although Mr. Mazzoni had a cold which gave him considerable trouble towards the end of each of the first three acts. Both have voices of great power and brilliancy and they acted their parts together most convincingly. Miss Zucarni as "Desdemona" did not do so well in the first acts but appeared to excellent ad-

vantage in the "Willow Song" and the "Ave Maria" in the last act, when the splendor of the music seemed to exert an unconscious influence over the cast, the orchestra and the audience, as well it might for it is one of the greatest acts ever composed.

The minor parts were well done, although there was at times a certain lack of cohesion suggesting insufficient rehearsals for so difficult and complex a score. The same comment might be made with regard to the orchestra, which seemed to suffer from a lack of familiarity with the tremendously difficult music, besides which certain instruments called for in the score were missing.

Despite this, however, it was the first chance with a solitary exception that Philadelphia has had for some years to hear this great masterpiece of operatic composition and the beauty of the last act and the sincerity and general excellence with which it was sung more than atoned for the slips of the first ones, which were due to causes beyond the control of the performers.

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