MR. DOUTY'S RECITAL

First One of the Season Successfully Given at Witherspoon Hall Nicholas Douty, who has earned a well-deserved fame extending far be-yond the limits of his own city, gave the first of his lecture-recitals at With-

after. Last evening his general subject was "Modernism and Impressionism,"

was "Modernism and Impressionism, and he made the point which should often be borne in mind in listening to

extremely modern works, that a composition is not necessarily good just because it happens to be new. Each of the songs was prefaced by a few words telling of the general idea of the composer in the song.

nothing of a period anterior to Schu-mann. The composers represented were Schumann, Brahms, Liszt, Rich-ard Strauss and Wagner, of the later Germans; Debussy, Ravel and Aubert, of the French, and Hughes, A. W. Kramer and Alice Reber Fish, Ameri-

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WE HAVE now had the opportunity of hearing three of the leading chestras of the country thus far this ason—the Boston Symphony, the New ork Symphony Society and our own.

The Damrosch has had the advantage of sving had his orchestra under rehearsal fright in the control of the country of the co the orchestra is not noticeably better

of the orchestra is not noticeably better than it was last season.

This must not be taken, however, to mean that the Damrosch orchestra does not rank among the very first of American orchestra, for it does. Mr. Damrosch has a fine body of musicians in his organization, especially in the woodwinds, but this is now a characteristic of the best American orchestras. The Boston Orchestra hes its famous weedwinds of the first in the state of the transition of the state of the best American orchestras. Boston Orchestra has its famous wood-wind choir virtually intact from the days when it had no rivals in the world in this difficult choir, and Mr. Stokowski has built up the same choir in the Phila-delphia Orchestra to a point where it need not fear comparison with any or-ganization in the world. But the point is that the New York organization does not show any material gain in ensemble from having played together the whole summer.

THE Boston Symphony Orchestra, on the other hand, shows a tremendous the other hand, shows a tremendous improvement, not from the last concerts of last season, when the organization, was as badly "shot to pieces" as an orchestra can be and still survive, but from the average of its work since the days of the war, when the disruption began. The new corcert-master, Richard Burgin, made a most favorable impression by the enthusiasm and sincerity of his playing. He apparently knows the his playing. He apparently knows the bechnique of his position and should do much to bring the organization back to the place which it formerly held.

It is to be hoped that this time the Beston Orchestra will recover permanently from the troubles which have beset it since the early days of the war. As an organization it has probably done more than any other wars in spreading As an organization it has probably done more than any other one in spreading the gospel of good music throughout this country in the many years of its existence by reason of the fact that it was always a "touring" orchestra and was virtually the first in the United States to make any real effort to give regular annual series in other cities than its home one. Their strings still do not play with the accuracy of attack, release or intonation of the famous body of which Kneisel, Willy Hess and Witch were the leaders, but this can hardly be expected so soon after what the orchestra has gone through.

THE most interesting composition per formed by the Boston Orchestra at its first concert was the Pierne instrumentation of the Cesar Franck Beliefe. Chorale and Fugue and Philadelphia concert-goers had a fine opportunity to compare the instrumentation with the form for piano solo, as Mr. Gabrilowisch played the composition in its original form at his recital in the Academy only the Wednesday evening before the Boston concert. the Wednesday evening before the Boston concert.
Under the color of the full orchestration which Mr. Pierne used, the work lost practically all its pianistic flavor and indeed sounded like an entirely different composition. It is doubtful if a person, not a pianist and therefore familiar with the work only from the standpoint of the hearer, would have recognized it without the title, at least until the unmistakeble melody of the chorale began. The orchestrator made chorale began. The orchestrator made a few changes in the work but as a rule followed the original as closely as it is possible to do when working with so different a medium. The orchestrated work was well worth hearing, although it is doubtful if it will appear on many programs, even exclusively French ones, in spite of the AUTUMN RESORTS

ennis

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The length of this Nervice is just one hour

Sunday at Y. M. C. A., Nov. 7, 1920

Taberracie Lutheran Church
Londry-A P. M.
YOUNG PEOPLE'S SERVICE MEETING
Leader: MR. D. E. McHENRY
GIRLS: A HOYS LOUIV-S P. M.
REGUTLAR STUDY GROUPS
200 P. M.—FELLOWSHIP SUPPER
NOBTH BLDG.—1013 W. LEHIGH AVE. NORTH BLDG.—1013 W. LEHIGH AVE,
LOHNY—4 P. M.
Speaker: REV. JOHN HART, U. of P.
Topic: 'The Perfect Personality'
Soloist: MRS. C. HAVENS, Soprano

NOTICE
At CENTRAL BLDG. Saturdays 4 P. M.
Beginning November 18, 1929
International Sunday School Lesson
Interpreted and Illustrated by
Rev. J. Henry Harms

YMCA

BUT, speaking of French symphonic music, one of the most interesting specimens of modern composition in this form was the Ropartz symphony, which Mr. Stokowski gave at last week's coase off. It approaches considerably closer to the real symphony in feeling, if not in form, than most of the French works the symphony, if not against orchestral music as a whole, as a means of expression.

The Cesar-Franck symphony is a real symphonic work, but Franck was a Belgian and not a Frenchman, although he lived practically all of his creative bertod in Paris and became a naturalized for feeling in the Latin asymphonic work, but Franck was a Belgian and not a Frenchman, although he lived practically all of his creative bertod in Paris and became a naturalized for feeling in the Latin feeling in the Latin asymphonic work, but Franck was a Belgian and not a Frenchman, although he lived practically all of his creative bertod in Paris and became a naturalized for feeling in the same time. Debussy, who represents the real essence of modern French music, refused to accept Franck as a French composer, deplaying him to be entirely even bertod in Carlis and became a naturalized for the same time. Debussy, who represents the real essence of modern French music, refused to accept Franck as a French composer, deplaying him to be entirely even the real essence of modern French music, refused to accept Franck as a French composer, deplaying him to be entirely even the results of the orchestra, which course of the orchestra, which course deplaying him to be entirely even the results of the orchestra, which course deplaying him to be entirely even to the results of the orchestra, which course deplaying him to be entirely even the results of the orchestra.

the same time. Debussy, who represents the real essence of modern French music, refused to accept Franck as a French composer, declaring him to be entirely and distinctively Belgian both in thought and in expression. Nevertheless, the best of the modern French school is built upon Franck, with the exception of the built upon Franck, with the exception of her most famous numbers, as well built upon Franck, with the exception of her most famous numbers, as well as some new ones.

The Letz string quartet will give the first of his lecture-recitals at With-erspoon Hall last evening under the ausnices of the University Extension Society before a large audience. In this work Mr. Douty has struck a new and valuable note in musical instruction and enjoyment; for while his some new ones.

The Letz string quartet will give the first of his lecture-recitals at With-erspoon Hall last evening under the ausnices of the University Extension Society before a large audience. In this work Mr. Douty has struck a new and valuable note in musical instruction and enjoyment; for while his short talks before each song are instructive, they give an added pleasure to the arther manifests in the interpretation. The program will include the first of his lecture-recitals at With-erspoon Hall last evening under the ausnices of the University Extension Society before a large audience.

In this work Mr. Douty has struck a new and valuable note in musical instruction and enjoyment; for while his short talks before each song are instructive, they give an added pleasure to the arther manifests in the interpretation of the songs he sings immediately after. Last evening his general subject

Debussy himself. Perhaps Ropartz having been a pupil of Franck has something been a pupil of Franck has something to do with his symphonic feeling.

The Letz string quartet will give the first of the program of the paring for a busy season, and the first of four special recitals at St Clement's Church is announced for next Tuesday afternoon. It will be the 534th recital under the auspices of the American Organ Players Club.

We now town but this does not exist elsewhere, for a comparatively recent number of the Diapason, which may be termed the official organ of American organists, devoted a large amount of space.

ber of the Diapason, which may be termed the official organ of American organists, devoted a large amount of space to the success of Philadelphia Day at the recent conference of the American organists in New York.

In opening its article, the Diapason says: "The Philadelphia organ fraternity is not new to fame in the fields of performance and composition allke, in addition to which the City of Brotherly Love possesses a routifailon for its famous organs. But Philadelphia Day at the convention was neveral lebs on the face of the globe which could be difficult to believe that the record could be surpassed."

Among the Philadelphia organists whom the Diapason singled out for the highest praise are Rollo Maittand, whose Concert Overture is described as "a brilliant composition brilliantly played"; Frederick Schileder, Henry S. Fry. S. Wesley Sears, Dr. Ward, Fred S. Smith, Philip H. Goepp and Harry A. Sykes.

Coming Musical Events

will give its second opera under its new name at the Metropolitan Opera House Wednesday night instead of on Thursday night, as the house was engaged for Thursday menths ago for the appearance of Kubclik. This will be the only deviation from

RELIGIOUS NOTICES ALBERT J. NOCK, editor of the Freeman will sheak Sunday afternoon. November 7 3 p. m. Subject. "Democracy and the State." Meeting under the Audicorium, 15th st., south of Chestnut. Everybody welcome. Admission free.

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Soon seats.
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Dr. J. Marvin Henna, Musical Director.
Prederick E. Starke, Organist.
Russell H. Conwell preaches Sunday, 10:30
a. ch. 7:30 b. m.
Combined Termis Chorus sings both services. hers.

Hible School, Jete L. Cresse, Superintendent, 2:30 p. m.

A cordini greeting to all visitors.

WORSHIP AT THE OLD FRIENDS' MEET-ING HOUSE, Morragomery pike, Merton— Every First-day (Sunday) morning, 11 g'clock; established 1682; one of the oldest

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1:30-Class meeting
10:30-Morning Worship and Sermon.
'Following God,'
1:30-Sabbath School, Mr. Theodore
Miller, Superintendent.
'Our alm-1:000
7:00 p. m.—Lengue, Lender, Pastor,
Histiated lessons, Latin America.
7:45 p. m.—Communion.

Presbyterian

ARCH ST. CHURCH, 18th and Arch.
On Sunday evening, Nov. 14. Dr. Macartney will commence a series of 12 ermons
have been suggested by questions from the
people and will bear unon the great profitems of Christian theology. The first sermen will be on "David—Does the Hible
Praise Had Men".
Dr. A. J. Macartney, of Chicago, will
pract tomorrow, at 10:17 and 8.

THE BETHLEHEN THE BETHLEHEM PRESBYTERIAN CHURCH

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Rev Will-LiAM L. McCORMICK, Pastor.
10.36 a m — Morning Worship. Subject of
Pastor a Sermon. The Macedonian Call.
2.39 p m — Sabbath School.
6.45 p m — Young People a Soc. of C. E.
7.45 p m — Evening Service. Subject of
Sermon. Presbyterianism and ProtesLanton. tabilism.
THE THINGS IN WHICH WE AGREE This is the first of a series of four ac-This is the first of a series of four ser mous on.

"Presbyteringism and Protestantism."

"Presbyteringism and Catholicism."

"Presbyteringism and Judaism."

"Presbyteringism and Judaism. Religion."

THE THINGS ON WHOLL WE AGREE Protestant Episcopal PETER'S CHURCH

EDWARD M JEFFERYS, S. T. D. tor.

30 a. m.—Holy Communior.

30 a. m.—Morning Service and Ser
30 by the Very Rev. George B. Myers.

30 of Holy Trinity Cathedral, Havana.

Choir will sing: b. m.—Evening Service with brief Fierce Was the Wild Billow"....Noble
(Unaccomparised)
Lesu. Priceless Treasure"....Roberta Fierce Was ton (Unaccompanied.)

[Unaccompanied.)

[Linaccompanied.]

[Linaccompanied.]

[Low Priceless Treasure | DeKoven (Low Madest Earth and Heaven | Lohr

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LOBHY—5 P. M.

Deaker: REV. C. H. SHIRIC, D. D., Pb. D.
Tople: "Does It Make Any Difference
Whether or Not We Bellove in a
Nuture Life".

LOHBY—7 P. M.
EVENING SOND SERVICE
Sing Your Favorite Hymns With Us
Leader: GEORGE W. SCHROEDER
1,01HY—8 P. M.
EVENING SERVICE
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Tople: "Man and Sea"
(Out from the Deep)

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OF PHILADELPHIA

scarcity of French compositions of the the regular Thursday night appearences. kowski, Rachmaninoff, Schubert-Tausig and first rank for orchestra. Wednesday's opera will be "Gloconda." A concert will be given at the Musical Art Club next Friday evening for the benefit of the surgical department of the Women's Medical College. The participants will be: Polly Thayer, violinist; Clarence Fubruma, pianist; Mrs. George J. Brinton, mezzo-soprano, and Mrs. Adolph Mandeli, soprano; Miss Ruth Barber will play the accompaniments.

poser in the song.

In the musical part of the program Mr. Douty, as the subject demanded, confined himself to the gongs of the composers of the modern period, singing

can. Philadelphia was represented on the program by "The Showers" of Ca-mille Zeckwer and "Her Lins Were So mille Zeckwer and "Her Lins Were So Near." by Mr. Douty himself.

The singer was in excellent voice and his recital was greatly enjoyed.

Joseph W. Clarke played the accom-naniments with his usual good taste, duent technique and thorough sympathy with the soloist.

Lillian Cinrich, the well-known Phila-delphia soprano, will be heard in recital in Witherspoon Hall next Thursday evening. She will sing songs by Haendel, Charles Harn, Schubert, including three of his roos famous ones; an aria, "Softly Sighing," by Weber; Gretchaninoff, Rachman'noff, MacPayden, Clark, James Prancis Cooke and Fa Foster.

Martin Lisan, planist, will make his first public appearance here at Witherspoon Halon Wednesday evening. The program consists of the difficult Bach-Tausig Toocat and Fusue in D minor. Beetheven's Wald stein Sonata, the Schumann Carraval and a series of compositions by Chopin, Most

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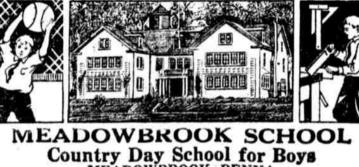
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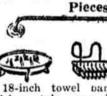


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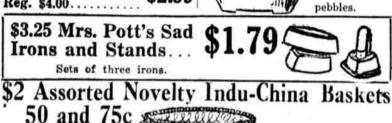


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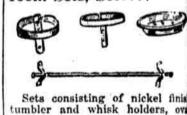
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