

DAMROSCH ORCHESTRA IN AN ALL-WAGNER PROGRAM
 Conductor and Four Soloists Get Enthusiastic Reception at Academy

The New York Symphony Society, under Walter Damrosch, gave the second of its series of concerts in Philadelphia at the Academy of Music last evening, presenting an all-Wagner program with the unusual feature of four soloists, which delighted the audience. In all the years that Mr. Damrosch has visited Philadelphia he has never received a bigger reception than he got last evening from a crowd which virtually filled the building.

The concert opened with the prelude to "Die Meistersinger," after which Mr. Damrosch announced that he had received requests from a large number of friends here, many of them dating from the old Willow Grove days, that the Prize Song be included, and as the program was not over-long the request would be granted. The orchestra then played this number and this was followed by the "Siegfried Idyl," one of the few compositions of Wagner for orchestra alone.

These numbers, which were well

played, completed the orchestral portion of the program, and Mr. Damrosch said that the program note did not go far enough in outlining the vocal and instrumental parts. They would give the entire first act of "Rheingold," and he then, in his interesting and comprehensive way, told briefly the story of the first act. The vocal parts were taken by Henrietta Conrad as Woglinde, Rachel Morton Harris as Woglinde and Frieda Klink as Flosshilde. Fred Patton, whose work is familiar to Philadelphia, sang the parts of Alberich in the Rhine scene, Thor in the scene narrating the creation of the rainbow bridge upon which the gods enter Valhalla, and Wotan in the famous "Farewell," the latter being followed by the Fire music.

The singers did well with the enormously difficult parts which the composer has written in these scenes, although it cannot be denied that when a large orchestra and one accustomed to symphonic work is on the stage instead of in the pit there is serious danger of overbalancing the voices. This was especially the case with the female voices in the Rhine scene, Mr. Patton's vocal power standing him in good stead

in the later excerpts. Mr. Damrosch has been for many years an admitted Wagnerian authority, both in his conducting of the works themselves and in the study of them. He led with a knowledge of the score that was apparent and with a fine feeling for the ideals of the composer.

MISS GEMBERLING PLAYS
 Violinist Gives Recital in the Foyer of the Academy

Miss Josephine Gemberling, violinist, assisted by Clara Youn Joyce, contralto, and by Joseph W. Clarke as accompanist, gave an interesting recital of violin music in the foyer of the Academy last evening. Miss Gemberling's principal numbers were the Handel sonata in A major and one of the Vieuxtemps concertos. She displayed a good technique, good tone and excellent musicianship.

Mrs. Joyce sang finely "My Heart at Thy Sweet Voice" and a group of songs by Duparc, Strauss, Heurter and Godard. There was a good-sized audience present, who gave a cordial reception to both artists.

COURBOIN GIVES RECITAL
 Second of the Organ Concerts at the Wanamaker Store

The second of the organ recitals at the Wanamaker store took place last evening before the usual large audience, the organist being Charles M. Courboin. Mr. Courboin's program was of even more than usual interest and contained some of the greatest masterpieces ever composed for the organ.

He began with the series of works which may be said to have inaugurated the modern style of organ composition, although based upon the master of all organ composers, Sebastian Bach. This was followed by the allegro moderato from Handel's B flat concerto, and by a fine arrangement of Schumann's "Abendlied."

Then came Bach's fantastic and fugue

in G minor, the latter perhaps the most famous work ever written for the instrument. The last part of the program was French, the "Prayer" of Cesar Franck, a transcription of Debussy's "Afternoon of a Faun" made by Mr. Courboin, and Saint-Saens' "Marche Heroique."

Mr. Courboin played this exacting and diverse program with his customary flawless technique and fine feeling. The slow movement of the Mendelssohn sonata and the numbers by

the French composers were especially well done. The audience was large and thoroughly appreciated the fine organ playing which it heard.

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