

RICHARD STRAUSS LEADS PHILADELPHIA ORCHESTRA

Composer Received Ovation From Audience After Fine Performance
THE ALL-STAR PROGRAM
Tone poem, "Don Juan."
"The Erlking."
"The Egyptian Dances."
Richard Strauss, one of the commanding musical figures of the world, appeared as guest conductor of the Philadelphia Orchestra at a special concert at the Academy of Music last evening. He received a tremendous ovation after the three numbers performed. Each at the close was recalled many times, the applause continuing for quite ten minutes after the last note had been played.

It is not every composer who can successfully conduct his own works or those of others; in fact, the great conductors who have been great conductors as well, might easily be counted on the fingers of one hand. But, what position future generations may allot to Dr. Strauss as a composer his own generation is acclimating him as a conductor of the first rank. Last evening's combination was a happy one. In order that a guest performance shall be successful, two things are necessary: the conductor must know exactly what he wants the orchestra to do and the orchestra must be able to do that thing for him. Both these conditions were fulfilled last evening and the result was a performance which had few parallels for perfection in Philadelphia.

Dr. Strauss' outstanding characteristic as a conductor is his authority. His mastery of the technique of orchestral writing in which he is perhaps second to no man who has ever lived, gives him an exact knowledge of each instrument and can do, and he never exceeds these possibilities, although he frequently demands the limit of possibility. His interpretation may perhaps be best described by the word "balance." The main object of the conductor is ever kept in mind; there is no slavish insistence upon relatively unimportant detail either of orchestration or of composition, such as is frequently found in the French conductors, nor is there a sacrifice of this detail for the sake of richness of tone and volume, as has been the case with more than one eminent conductor who has visited this city. Each of these things is given its proper place in the larger view of the composition which he takes, with the result that the hearer obtains a composer's rather than a conductor's And, somehow, Strauss' conducting gives the impression that he would do the same thing with compositions other than his own.

Of the three numbers played, the

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"Symphonia Domestica" was perhaps the most interesting, but only because of its novelty, for it has not been heard here for a long time. In "The Erlking" Strauss realized the idea of Liszt in the symphonic poem and in the display of his brilliant qualities as a composer, intensity, soaring melody, and sense of orchestral color it still remains his greatest work. Even the marvelous orchestration and the superb performance of last evening did not fully cover up the paucity of the matter invention of the "Symphonia Domestica." But, where it was harmonically inappreciable to an audience in 1905, today to quote a distinguished non-professional musician last evening, "it sounds like Mozart." This shows what Schoenberg and the rest of them can accomplish in twenty years. The Orchestra played superbly. They were under the spell of a great creative and interpretative musician and were responsive to his every wish. The tone was full and rich but never forced and the solo passages exquisitely performed throughout.

CHARITY BALL TONIGHT
Forty-Second Annual Affair to Aid Many Institutions
The forty-second annual Charity Ball will be held this evening at the Academy of Music.
The beneficiaries are the University Hospital, surgical wards; the Jefferson Hospital, the Polyclinic Hospital and the Women's College Hospital, maternity department.
Among those on the committee in charge are J. Parker Norris, Jr., Leonard T. Beale, T. Franklin McFadden, C. H. Krumbhaar, Jr., and Daniel A. Newhall.
The ball will open with a concert at 8 o'clock, after which will be a beautiful musical program entitled "The Waltz Dream," in which more than 200 members of society will take part. General dancing will follow.

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SAN CARLO GIVES VERDI'S "AIDA" FINELY

Cast Headed by Marie Rappold Does Excellent Work
An inspiring performance of "Aida" was given by the San Carlo Grand Opera Company at the Metropolitan last evening. The merits of the performance as a whole were great, for not only did the singers do fine work, but equally creditable was that of Carlo Peroni, the conductor, who infused into both singers and instrumentalists an enthusiasm that kept them up to highest pitch.

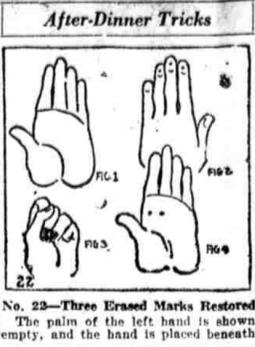
The stage management was also admirably handled in the using of the chorus and supernumeraries to the very best advantage, notably in the return festivities of the victorious Radames. Even the ballet was frequently applauded for the innovations introduced, and Sylvia Tell, who gave a typical Egyptian dance, is also deserving of much praise.
The largest audience thus far was present and no cast of great artists ever received more cordial commendation. All the singers were recalled frequently after each act, and when they brought out with them Director Peroni at the end of the second act, the outburst was most enthusiastic. "Aida" is familiar to Philadelphia opera-goers, and her singing of the role of the Ethiopian Princess last evening was excellent.

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After-Dinner Tricks

Her voice was in admirable condition, both in solos and duets, and stood out clear, full and luscious in the big ensemble numbers. Frasconi, the "Amerigo," has an admirable personality and dressed the part in fine taste. Her voice was sweet and fresh.
The "Radames" was also admirably sung by Tommasini, and he received his full share of approbation from the audience. Viviano's "Amonaro" was a fine piece of acting, as well as vocally most pleasing. Cervi, as "The King"; Bini, as "Ramfis"; and Anita Klinaova, as the "Priestess," completed an excellent cast. The opera this evening will be Verdi's "La Forza del Destino."

To Discuss Current Events
Mrs. George E. Bean will give the first of a course of "Talks on Current Events and the Newer Books and Plays" tonight in the rooms of the Emergency Aid, at 221 South Eighth street. The lectures will continue until March 23.



No. 22—Three Erased Marks Restored
The palm of the left hand is shown empty, and the hand is placed beneath

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a table. Three marks are drawn on top of the table, with the end of a burned match, or three little clusters of cigarette ash may be used. The right hand wipes away the marks; the left is withdrawn and the marks are found transferred to the center of the left palm.
Three similar marks were previously made on three of the left fingernails.
Thus the left palm was shown empty, but by merely clenching the fist beneath the table the marks were brought into the palm.
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