

PHILADELPHIA GIVES DAMROSCH BIG FAREWELL

Accompanied With Wreath on Last Appearance Here This Season

The great feature of the concert of the New York Symphony Society at the Academy of Music last evening was the excellent performance of a fine program, but the spontaneous tribute which the immense audience paid to conductor Walter Damrosch, on occasion of his last appearance here this season.

Just before the beginning of the last number on the program, Edward W. Bickel, president of the Academy of Music, came upon the stage and, speaking on behalf of the Philadelphia members of the orchestra, said in a highly appreciative way that Mr. Damrosch has done for the advancement of music here as well as in the country at large.

He referred to Mr. Damrosch as a pioneer, speaking of the Wagner programs in which he had the privilege to persist years ago at Willow Grove, where Wagner was not understood and loved as he now is. "And," said Mr. Bok, pointing to the huge audience, "here you see the result of his work. You see it here, at you see it whenever you come here, wherever our own orchestra plays and wherever other visiting organizations give symphonic concerts in Philadelphia. Mr. Damrosch was going abroad with triumphs, and if 'absence makes the heart grow fonder,' he could be sure of a tremendous welcome back at home. In behalf of those for whom he spoke, Mr. Bok then presented to Mr. Dam-

rosch a huge wreath of evergreen, bound with immortelles, remarking that it was too large to place on the brow of the recipient and he knew that Mr. Damrosch's head would not swell to fit it. It was a sincere tribute from those in Philadelphia who admired Mr. Damrosch as a musician and loved him as a man.

Mr. Damrosch responded gracefully, saying that, judging by what Mr. Bok had said, he felt he had accomplished a great deal for so young a man, and that he hoped by the time he grew a little older that he would achieve still more. He felt deeply the honor of having "this splendid citizen of Philadelphia," who was at the same time a high official of the Philadelphia Orchestra, act as spokesman in presenting the conductor of another symphonic organization with such a mark of appreciation from his friends here.

"But, after all," he said, "we are all working to the same common end—the cultivation of a love for the best music throughout the country." He was going on a little vacation, and he would return to this city next year, the city that welcomed the Damrosch Opera Company "when the Metropolitan didn't want me," and had for years greeted his orchestra—"I call it mine," he said, "but it really isn't; I am theirs"—with renewed interest and a determination to give the best that he had. He closed with a few words of thanks for the wreath and the kindly interest which it symbolized.

Great applause greeted the words of both Mr. Bok and Mr. Damrosch, and it continued for several minutes after the latter had finished speaking. Mr. Damrosch also received an ovation at the close of the concert.

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The program itself was one of rare merit and it was finely played. All the numbers for orchestra were familiar to Philadelphia concert-goers, including, as it did, the Freischutz overture, the great Fifth Symphony of Beethoven, three movements of "The Tomb of Couperin" suite of Ravel, played by our own orchestra, and the preludes of Liszt. All were played with fine tone and sympathy by the orchestra, and with a thoroughly sound reading by the conductor.

SAN CARLO PRESENTS "THE BARBER" BRILLIANTLY

Strong Cast Gives Admirable and Well-Balanced Performance
The San Carlo Opera Company gave "The Barber of Seville" last evening for the first time during its engagement at the Metropolitan Opera House and scored a pronounced success. It emphasized the versatility of the company in giving "The Barber" immediately after the tragic "Tosca," and the cast was especially well chosen. The admirable way in which Natale Cervi as Dr. Bartolo, de Biasi as Basilio and Mario Valle, who made his debut with the company, as Figaro, gave their respective comedy roles, kept the audience constantly amused, and they are especially to be credited with a fine

enunciation and an emphasis to be conveyed through the actor's art, as to make quite clear to those unfamiliar with the language the unfolding of the amusing plot.
Valle was perfectly at home in the role of Figaro. He has a well-toned, if not remarkably brilliant, voice, which he handles in a way to bring out its best effect. Rarely has the famous "Largo al factotum" been sung here with as fine effect. He was given a warm reception on his appearance and an ovation after the singing of this aria.
Josephine Lucchesi was not in her best voice last evening, but she was a charming Rosina. She evidently considered her voice for the lesson song, giving the familiar and brilliant "Charmant oiseau" from the "Pearl of Brazil," which she sang in a superb manner. The applause was so great that she gave the cue to the director,

and was about to repeat a portion of the aria, but her disguised teacher, "Almaviva," proceeded with his recitative, which caused the director and the audience much amusement.
Cervi and de Biasi presented the roles of Bartolo and Basilio in an amusing way and sang well. The chorus sang with fine effect, and Carlo Peroni gave an admirable reading of the score. "Faust" will be sung for the first time this evening.
Second Death in Trolley-Auto Crash
Reading, Pa., Dec. 16.—Following a collision by his automobile with a street car on Tuesday, William F. Strauss, forty-eight years old, of Bernville, a contractor, died in a hospital here yesterday as the result of his injuries. Charles W. Stoudt, also of Bernville, was killed outright in the smash-up.

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