DAMROSCH WAVES

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ested under oath to their being red by the PLAPAO-PADS.





look upon. Indeed, it was quite as delightful to look at her as if was to hear her wonderful work at the piano. While in her seventeenth year little Miss Brard looked scarce-iy 14 as she made her way to the front of the stage and naively looked into the face of Damrosch and players grouped about her. Throughout her slowing account meated every nook and corner of the big hall. In spite of the rain,

nodded and smiled at the hundred players grouped about her. Throughout her playing one never had the feeling that it was necessary to make allowance for her youth. Rather, one was carried away with the vigor of her touch when vigor was needed and with the delicacy of her technique, when intuitively she responded to the demand of the score, which wasn't before her, of course, but which always she had in her mind's eye. While she ap-proached the instrument with rever-ence, once there and conscious of her gower, she played with the fearless-ness and zest that belong so natu-rally to youth. In the three move-ments of the concerts she was equal to every demand and at the con-clusion she was obliged to appear three times in acknowledgment of the applause that followed her bril-liant work. If she felt quite at home in the Saint-Saens number it was perhaps because of her feeling of kinship with her great country-man. She is French herself. Plays Countryman's Music

man. She is French herself. Plays Countryman's Music Why, then, should she not the bet-ter enter into the spirit of a French-man's composition Her technical agility, as well as her emotional zeal, was extraordinary, far beyond her years. There were times when she was the child, shy and doubting, but it was not when the call of the score called for her utmost concentration, but while the reeds and strings and brass sang their preludes and inter-ludes as the case might be. Her playing was all that her musical crit-ics had said it would be, artistic throughout, in spite of her youth. It had been the privilege of Cen-It had been the privilege of Cen-tral High School girls to hear her the afternoon previous for a little while, the child artists yielding to the wish of the school girls to hear her simply, as she told them, because they were girls like herself. Not a few of these were in the audience.

lowe'en decorations and hundreds of lights filled the auditorium with the brightness of day. Opens With Overture The program opened with the "Le Rei d'Xs" (The Krng of 1s) over-ture, written by Edouard Lalo and played for the first time on May 7, 1888, at the Opera Comique in Faris. Those familiar with the opera recall that the overture was written in ad-vance of the opera and prior to 1876. The overture played by the Dam-rosch society was the revised version of the number and which had its initial rendition in 1886. Perhaps the outstanding feature of the over-ture was the expressive clarinet solo of the melody said to have been de-rived from one of the numbers sung by "Mylio" in the opera. The mas-tery of Damrosch was seen as the dinstrumentalists gathered strength and followed the baton of their leader with an accuracy that was almost wizardous into the climax over into the body proper of the overture. The violonicello solo of the melody the fuel and well-nigh enthralled them. The over-ture concluded with a rousing theme founded on the knight Mylio's war song, and at the end the audience applause. The playing of the Beethoven "Growend the solut with a coulance of the melong and prolonged applause.

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