"LONDON" SYMPHONY PLAYED BY DAMROSCH

Proves Interesting Composition, Mme. Hempel Scores Success as the Soloist

THE PROGRAM

London Symphony . . . Vaughan Williams
Air, "Sweet Birds," (flute obbligato) . . . Handel
Mme. Frieda Hempel
Two nocturnes, "Clouds" and "Fetes" . . . Debussy
Air from "Ernani" . . . Verdi
Overture, "Tannhauser" . . . Wagner

The feature of last evening's concert of the New York Symphony Society under Walter Damrosch, was the first performance in Philadelphia of a new work, the "London" Symphony, by Vaughn Williams, a contemporaneous British composer. The work is one of the most important of the new compositions that has been performed here for a long time, and the gratitude of Philadelphia music lovers is due to Mr. Damrosch for presenting it so soon after its American premiere in New York.

The "London" Symphony is essentially psychological. The composer has aimed, not at effects of scoring, for the work is not well scored, if judged from the tonal possibilities of a great modern orchestra, but he has tried to depict in it various phases of the life of a great city. It is a gigantic subject, epic in its scope, and it applies not only to London, but to every great city of the world, for the same phases of life are to be found in them all.

If the composer has made any error at all it is in trying too much to musicize these phases rather than to depict the emotional effects of the subject in its largest form. As the work stands, it is impossible to comprehend it, without either a thorough knowledge of London life, or a careful study of the program of the symphony. In either of these cases the effect of the composition is limited, because something more than the music itself is required to understand it. Had Mr. Williams viewed the possibilities of his theme from its broadest angle, there would have been little need for so comprehensive a program as was provided.

In his impressions of London Life, Mr. Williams inclines frankly to its evil phases, but it must be admitted that London is the saddest great city of the world. It contains enormous wealth, but there is an even greater amount of intelligent misery, the most forlorn of all sadnesses. It is these latter elements upon which the composer has built his work. It is consistent, in that there is nothing of the gaiety, however superficial, of Paris, Vienna (of the older days) or New York in it, but then there was never that gaiety in the life of lower London, which Mr. Williams has chosen to portray. It is an accurate musical impression of certain elements of London life as seen by a cosmopolite, for Ralph Vaughan Williams knew his Berlin and Paris as well, having been a pupil both of Ravel and Bruch. This symphony was selected for publication by the "Carnegie Trust" in 1917.

Besides the symphony, the orchestra played two of the nocturnes of Debussy, "Clouds" and "Fetes." In the first of these Mr. Damrosch's touch and the tone of the orchestra was a little heavy for the extreme delicacy of the composition, and the tempi of the conductor in places were rather fast. The second was beautifully played, especially at the close, and the work of the trumpets was very fine. The concluding orchestral number was the "Tannhauser" overture.

Mme. Hempel sang in splendid style. Her first number was the rarely heard coloratura aria, "Sweet Bird," from Handel's "L'Allegro ed il Pensieroso," with an admirably played flute obbligato performed by an anonymous but excellent flutist, not from the orchestra. He played without his notes and followed the soloist with an attention not excelled by Mr. Damrosch himself. Mme. Hempel was in excellent voice, and her brilliancy of tone and execution have never been better shown in Philadelphia.

DOHNANYI-PRIHODA RECITAL

Famous Pianist and Violinist Give an Interesting Program

Erno Dohnanyi, the famous pianist and composer, and Vasa Prihoda, the young Russian violinist, who has made a sensation in New York this season, gave a recital to about sixty persons in the foyer of the Academy of Music yesterday afternoon. It is only fair to the music-loving people of Philadelphia to say, however, that very few of them knew that such a concert was to be given.

Mr. Dohnanyi appeared in Philadelphia a little more than twenty years ago with the Boston Symphony Orchestra, playing at that time the Beethoven "Emperor" concerto. Since then he has gained added fame, both in his playing and in his composing. He is a great pianist, whose one fault seems to be a tendency to play too loud, although this may have been due to the fact of appearing in a small hall. The comparative emptiness of the foyer naturally added to this resonance.

He first played a prelude and fugue in E minor of Mendelssohn, and, second, a group of his own compositions, two rhapsodies, op. 11, Nos. 2 and 3; a spirited march, a superb etude in E and a brilliant etude in F minor. He displayed great technique and enormous volume of tone. The compositions which he selected did not give much opportunity for the display of lightness or delicacy of tone, an adjunct which he does not seem to have cultivated to a great degree.

Mr. Prihoda appeared three times. He played the Follia of Corelli, that old war horse of the virtuoso violinist, the F sharp minor concerto of Ernst, commonly known as the "Pathetique," although there is little pathos about a display of finger agility, interspersed with three or four oversentimentalized melodies.

Mr. Prihoda has an enormous technique of the left hand, and found apparently few difficulties in the fingered octave work and the lightning-like skips in which the Ernst concerto abounds. His tone is very large and clear, but not of exceeding sweetness. The compositions which he played gave him small chance to show interpretative ability, but they proved him to be a technician of the first rank. He closed the program with three numbers by Suk, Kreisler and Paganini.

Piave B. and L. Holds Banquet

The first annual banquet of the Piave Building and Loan Association was held Monday night at the Leoncavallo Hotel, Twelfth and De Lancey streets. Announcement of a profitable year completed resulted in many new subscriptions for shares. Michael A. Bozzuto presided. Other officers present were Joseph Mustaro, vice president; Joseph Altieri, treasurer; E. L. David, secretary; Byron A. Milner, solicitor, and the following directors: Antonio Vignola, Michael Defino, John Bozzuto, Michael Centrella, Fiore Porreca, Robert Quigley, C. M. Butterworth, Jr., John A. D'Urso, Victor Bonfiglio, Thomas Milner and M. Damichele.

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FIRST PENNY SAVINGS BANK — S.E. cor. 21st & BAINBRIDGE — DEPOSITS $8,103,633.84 — DEPOSITORS, 40,131 — LIBERTY BUILDING BROAD & CHESTNUT STREETS

ASSETS

By Mortgages	$4,103,015.55
" Ground Rents	22,200
" Real Estate	52,164.18
" Furniture and Fixtures	8,404.27
" Bonds	493,400
" Liberty Bonds	1,223,266.25
" Bond Premiums	1,411.44
" Cash on Hand	615,510.62
" Accrued Interest on Investments	82,616.55
	$7,378,598.90

LIABILITIES

To Balance due Depositors September 25th, 1920	6,921,607.90
" Accrued Interest due Depositors	159,726.09
" Undivided Profits September 25th, 1920	297,364.91
	$7,378,598.90

Statement as of February 15, 1921

ASSETS

By Mortgages	$4,0[illegible]
" Ground Rents	21,000
" Real Estate	52,164.18
" Furniture and Fixtures	8,404.27
" Bonds	493,400
" Liberty Bonds	2,135,167.39
" Bond Premiums	705.72
" Cash on Hand	502,418.68
" Accrued Interest on Investments	113,908.49
	$8,465,052.34

LIABILITIES

To Balance due Depositors February 15, 1921	$8,103,633.84
" Accrued Interest due Depositors	39,107.66
" Undivided Profits February 15, 1921	322,310.84
	$8,465,052.34

See How Our Deposits Have Grown
Deposits February 15, 1921 . . . . . $8,103,633.84
Deposits September 25, 1920 . . . . . $6,921,607.90
Increase in Deposits, $1,182,025.94

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