

HISSES FOR SCHÖNBERG IN CHICAGO

"Futurist" Music Derisively Received as Played by Local Symphony —
Even the Men in the Orchestra Have to Laugh at Some of the
Weird Effects

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, November 3, 1913.

HISSES and derisive laughter marked the pauses between the Five Pieces for Orchestra by Arnold Schönberg, which were presented at the regular public rehearsal of the Chicago Symphony Orchestra last Friday afternoon for the first time in America.

Much has been heard of the revolutionary symphonic compositions of this Viennese composer. Self-taught as he claims to be, he has departed completely from all known and accepted tenets of musical form and musical convention, and his music sounds about as incoherent as the ensemble in a barn yard when all the fowls and other domestic animals begin their racket at the midday meal.

The regular Friday afternoon audience at the Chicago Symphony Orchestra concerts is a decorous kid-gloved assemblage, which rarely grows demonstrative, but it could hardly preserve its usual restraint when these pieces were played under the self-sacrificing direction of Frederick Stock.

Audible laughter, titters, hisses and whistling punctuated some of the pauses between the numbers, though there was faint applause, especially after the last section, evidently as a sign of relief.

Even members of the orchestra could not resist their risibilities and added to the general laughter which rewarded the fourth piece of the set.

Schönberg has written a very elaborate score. He employs a large orchestra with harps, contra-bassoon, bass-clarinets, celeste, etc., and so advanced is his writing that frequently three different tonalities are employed simultaneously by different choirs of the orchestra to bring forth his ideas. That to our minds they are merely a din and a series of strident discords is most natural, though there are sane moments, when the remarkable technical acumen of Schönberg is apparent in the blending of the various orchestral voices.

Schönberg has not rested content with adopting the ultra-modern whole tone scale of the French writers, he has abandoned all form, all rhythmic accent and all logical musical development as we understand it to-day. There is no attempt to present any definite theme or any consecutive musical ideas.

The program also brought forth Beethoven's First Symphony and Brahms's second, the D Major Symphony, both of which were given masterly interpretations by the orchestra under Mr. Stock, who conducted both scores from memory.

On the record of the past and the interesting promise for the future, the season sale for grand opera at the Auditorium has surpassed all previous records and there has been more money cashed in at this time than there has been heretofore at the opening of the season. It is particularly gratifying to observe that advantage has been taken of the reduced prices for season seats in the balconies and galleries.

Mrs. Clarence Eddy Sings Chadwick Ballade

The musical events for last Sunday comprised the faculty concert by Walter Spry School of Music and a song recital by Alfred Hiles Bergen. The former at the Fine Arts Theater presented a miscellaneous program of which the chief numbers were two compositions by American composers. Mrs. Clarence Eddy, a contralto of noteworthy musical attainments, made her debut in George W. Chadwick's Ballade, "Aghadoo," for contralto and orchestra, which had its first performance in Chicago on this occasion, and Walter Spry was heard in "Variations on Balkan Themes," by Mrs. H. H. A. Beach, for piano solo, also presented for the first time in Chicago.

Besides this, the program contained two Trios, one by Beethoven and the other by Schubert; two movements from the E Minor violin concerto by Mendelssohn, performed by Alexander Krauss; two short violoncello solos by Popper and Rimsky-Korsakov, presented by Mr. Klammsteiner, and another group of German songs by Mrs. Eddy. Chadwick's "Ballade" is a dramatic composition set to a story of Irish folklore. Mrs. Eddy proved to be possessed of a voice of wide range and power. She put into this music a pleasing individuality and interpretative art of high order.

Mr. Spry disclosed a wide range of tonal shades and a comprehensive technic in the somewhat trite variations of Mrs. Beach.

The most pleasing part of the Variations was a short Hungarian section which was characteristic, though it disclosed no striking originality. Mr. Krauss made much of the Mendelssohn Violin Concerto, though he was hampered by a poor accompanist. Clarence Eddy supplied the accompaniments for Mrs. Eddy in masterly fashion.

Alfred Hiles Bergen, the Chicago baritone, gave an interesting recital in the Florentine Room of the Congress Hotel and made it doubly interesting in view of the fact that he devoted the second half of his program to songs by Chicago composers. Mr. Bergen has a high voice of considerable power; it is flexible and used with much skill. His diction in the American songs was particularly commendable. These songs were by Mrs. Freer, Protheroe, Downing and Loomis and showed mu-

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Writings by the older masters largely predominate. The preparation for polyphonic playing is interestingly presented through a number of the simpler selections of that nature by Handel. The book contains many other fine examples of writing by the old masters and which adapt themselves thoroughly to the grade of difficulty involved in this series.

The contents of Book VI is largely supplemental to Books IV and V, except that greater demands are made for musical interpretation. It is indeed a unique volume, one that teachers will thoroughly appreciate.

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sicianship, though of no epoch-making value. On the other hand, the "Green River," by Carpenter, the "Plea," by Bergen, and the "Song of Tristram," by Borowski, belong to the better class of America's output of song literature and deservedly scored individual successes.

Mr. Bergen's program contained also songs by Brahms, Schumann, Kaun, Wolf, Strauss, Reger and Weingartner, many of which had to be repeated. Charles Lurvey was the accompanist.

Kurt Schindler, the New York composer and conductor, was a visitor at the offices of MUSICAL AMERICA last Monday and though he had been in Chicago some years previous, on this last occasion he acquired a much better impression of the city in general and of its musical importance. He was interested in the general musical activity of the city and was gratified with the reception accorded him at the recital which Clarence Whitehill gave and at which he was the very able accompanist, as well as being represented on the program with one of his own songs, "Stella Amoris," which evoked much favorable comment.

Ridicule Idea of Women in Orchestras

Frederick J. Wessels and Philo A. Otis, of the Chicago Symphony Orchestra, ridicule the idea of employing women as regular members of that organization. "While as harpists or as soloists they will always be welcomed, in the important symphony bodies of the world," said Mr. Otis, "there are a hundred reasons against the employment of women musicians as regular players, and if they were all answered we wouldn't have them anyway. We'll keep this suffrage movement out of our music no matter how militant they get."

Mr. Wessels said: "Every now and then we strike a good woman soloist, but to think of giving them permanent places in the orchestra is ridiculous. I don't think the public would care for it. Did you ever see a woman play a big bassoon, or a 'cello, or traps, or oboes? You know how they look. Well, enough said."

These remarks were occasioned when their attention was called to the action of Sir Henry Wood, of London, who recently added a half dozen woman musicians to his Queen's Hall Orchestra in London.

Ernest L. Briggs announces that Edith Roberts will make her second Wisconsin tour, beginning December 29. Six joint recitals have been booked on successive dates until January 5 for the appearance of Miss Roberts and Frederick Carberry.

Bookings for Hinshaw

William Wade Hinshaw, late first baritone of the Metropolitan Grand Opera Company, will appear in the second of the series of Metropolitan Artists Recitals at the Fine Arts Theater, which will take place on Sunday afternoon, December 7. Mr. Hinshaw will begin his tour of six weeks about the middle of November. It will end December 15. He will sing with the Chicago Symphony Orchestra in Milwaukee on November 24.

Helene Koelling, a daughter of Karl Koelling, one of Chicago's pioneer musicians, contemplates a visit to this city during which she will give a recital. Mme. Koelling has been one of the leading sopranos of the Manhattan Opera Company and also of the Montreal Opera Company. She has a very flexible soprano voice and Chicago can claim the credit for her early musical training.

Famous Teacher Hamlin's Guest

Edoardo Sacerdote, who is known throughout Europe as one of the foremost operatic coaches and teachers, is in Chicago, the guest of George Hamlin, tenor of the Chicago Grand Opera Company, at

the Lakota Hotel. Signor Sacerdote is loud in his praise of local musical activities. He is famous as the teacher who has coached and taught well known operatic stars, such as Melba, Edmund Burke, George Hamlin, De Cisneros, Rinaldo Grassi, Ferrar Fontana, Schiavazzi, Rosina Storchio, Mme. Wayda, Mme. Ruzskowska, Nicolette Korman and a host of others.

George Hamlin, who has just returned from a brief concert trip on the Pacific Coast prior to the opening of the opera season, admits that he has caught the California fever. He has recently sold his home in Chicago and is said to be negotiating for a valuable acreage in the artist colony of Southern California.

Mr. Hamlin is to sing in the opening performance of "Natoma" in Philadelphia, November 15.

Opera Students in "Freischütz"

Students of the Opera School of the Chicago Musical College, presented at the Ziegfeld Theater last Saturday morning the second act of Weber's "Der Freischütz" under the direction of Adolf Mühlmann, and earned for themselves a large meed of praise. Francesca Falk Miller sang the rôle of Agnes, Lillian Griesheimer was heard as Annie and John Challman sang the music of Rudolph. Corine Dietrich supplied the orchestral parts at the piano.

Henriette Weber, pianist and lecturer, began a series of opera lecture-recitals at Fullerton Hall Art Institute last Sunday evening, assisted by Fritz Itte, violinist, and Karl Klammsteiner, violoncellist. The first opera discussed was "Faust," by Gounod. William Beard sang the music of *Mephistopheles* and *Valentine*.

Frederik Frederiksen, violinist, assisted by Mrs. Frederiksen, accompanist, and Alexius Baas, baritone, gave a faculty recital at the Woman's Building of the Wisconsin School of Music at Madison, Wis., and presented a fine program containing among other selections the A Major Sonata for piano and violin by César Franck, the aria "It Is Enough" from Mendelssohn's "Elijah"; the Vieuxtemps Concerto in D Minor, and the Suite, for piano and violin, Op. 61, by Eduard Schuett.

The Amateur Musical Club gave a reception to their president in the Assembly Room of the Fine Arts Building last Monday afternoon. A program of music and essays was given as follows: Helen B. Lawrence played three piano solos, "Poème," Scriabine; "Isolde's Liebstod," Wagner-Liszt; "Gnomeneigen," Liszt. Harrison M. Wild spoke on "Affairs Choral"; Eric De Lamar on "The Creative Listener"; Roseter G. Cole, "The American Guild of Organists"; Edward C. Moore, "The Composer in Modern Music"; Charles E. Nixon, "Prospects of the Chicago Grand Opera Season." A group of songs sung by Mrs. Sibyl Sammis MacDermid, assisted by Mrs. Edith Bowyer Whiffin, accompanist, closed the formal program. Mrs. MacDermid was heard in "Arioso," Delibes; "Le Papillon et la Fleur," Fauré; "Traum durch die Dämmerung" and "Caecillie," Strauss. A reception and tea concluded the ceremonies of the day.

J. P. Bohlin, teacher of voice, has joined the faculty of the Drake School of Music in the Auditorium Building. He comes with many recommendations from the West. Mr. Bohlin has had much experience in the coaching of singers for oratorio, concert and opera and has also conducted choral societies, orchestras and bands.

MAURICE ROSENFELD.

Felix Weingartner is to make a short tour of Saxony with the Blüthner Orchestra of Berlin this month.



What the New York Critics had to say about

FLORENCE

AUSTIN

On October 29, 1913,

after her

AEOLIAN HALL RECITAL

THE SUN:

Miss Austin's playing in the Ries Suite disclosed natural talent and technical ability. The quality of tone produced was rich and full, her intonation faultless and her playing in the suite lovely, showing grace and tender feeling. In the Wieniawski music her splendid assurance and a knowledge of much that is best in the principles of violin playing stood her in good stead in her performance and pleased her numerous hearers.

THE TRIBUNE:

Miss Austin proved that she is a player of intelligence and the possessor of considerable technical facility. Her tone was clear, and in the Wieniawski Concerto in D minor she took advantage of the opportunity given her for the feats of the Virtuoso and emerged with credit.

THE EVENING MAIL:

Miss Austin has facility, an excellent musical understanding, an ingratiating manner and the most captivating treatment of delicate passages.

ABENDBLATT DER NEW YORKER STAATS-ZEITUNG:

Three violin artists in the last week have given recitals in Aeolian Hall, and the last of the three, Florence Austin, was the best. At once with the Suite in G minor of Ries she played herself into the hearts of her listeners, and with Wienawski's Concerto in D minor she made the success of the concert. Vitali's Chaconne was played so well that the young artist was obliged to give an encore.

THE HERALD:

Miss Austin's recital yesterday was good, her technic adequate, and she is well schooled.

BROOKLYN EAGLE:

Her poise, her well sustained work in the first movement of the Ries number and her dignity were all points to which her audience gave her warm recognition. The violinist is well schooled, plays with directness and quiet poise and is devoid of mannerism. Her tone is excellent.

BROOKLYN STANDARD UNION:

Miss Austin has already won her spurs in the West and very recently was the soloist with the Montreal Symphony. Her work shows very honest endeavor; the Wieniawski Concerto was excellently played; likewise the Chaconne by Vitali and a Ries Suite.

What HENRY T. FINCK in the EVENING POST says of

GUSTAF BERGMAN

TENOR of the

CENTURY OPERA COMPANY

"Particularly commendable was Gustaf Bergman's impersonation of the infatuated iron-worker, better indeed, both as singer and actor than Signor Bassi, who had the part of Gennaro when Dippel's forces gave the première of this opera."

Management: HAENSEL & JONES, Aeolian Hall, New York