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BALTIMORE'S NEW ORCHESTRA GAINS EPOCHAL SUCCESS

Launching of Organization Maintained Exclusively by the City Termed a Civic Art Triumph of Rare Significance—Conductor Strube Leads a Finely Spirited Performance—Mabel Garrison Soloist in Introductory Concert

BALTIMORE, Feb. 12.—The Baltimore Symphony Orchestra, Gustav Strube conductor, which has just been established and is to be maintained exclusively by the city of Baltimore, as told in former issues of MUSICAL AMERICA, gave its initial concert this evening at the Lyric Theater with rousing success. The launching of the new orchestra created widespread interest and the first performance marks an epoch in the musical history of this city. It was a gala occasion and the success of the concert as a whole may be termed a civic art triumph.

Such a movement toward establishing musical ideals in a great community, as is embodied in the municipal orchestra plan, naturally was expected to make a general appeal. And, long before the night of the concert the sale of seats had been closed and, half an hour before starting time every available seating and standing space of the large hall was occupied. Here was a cosmopolitan audience, the fashionable and the wealthy mingling with those who come from humbler walks of life, all eager to receive the first impressions of the new venture.

In the boxes were seen Mayor James H. Preston, who was largely instrumental in starting the municipal orchestra movement; Harold Randolph, director of the Peabody Conservatory; Arthur Judson, manager of the Philadelphia Orchestra, members of the Florestan Club, and prominent city officials. The program comprised the following works:

Beethoven, Symphony No. 8; Mozart, Aria, "Il Re Pastore," for Soprano with Violin Obligato, Mabel Garrison, Soloist; Saint-Saëns, Symphonic Poem, Op. 51, "Le Rouet d'Omphale"; Delibes, Bell Song from "Lakmé," Miss Garrison; Wagner, Overture to "Tannhäuser."

Applause for Conductor Strube

When Gustav Strube approached the conductor's desk there was a spirited outburst of applause and with the opening of the Beethoven Symphony genuine pleasure was immediately established. The conductor, it seems, has worked marvels with the local musicians for their playing held clarity of intonation, clearness of attack, spirited and warm tone, fine balance, and, above all, a desire for artistic amalgamation of color, a condition which is not always present in organizations which have had longer periods of rehearsing. When it is considered that but few rehearsals were held for this first concert, it is truly remarkable what Mr. Strube has accomplished.

In the Saint-Saëns number there was manifested a feeling for fine nuance. With the Wagner overture, Mr. Strube made evident the promise which the orchestra holds forth for dramatic music. The reading was commendable for its brilliance and buoyancy of rhythm. Another phase of the training which the orchestra is receiving was emphasized in the surprisingly good accompaniments produced in the Mozart and Delibes arias. The solo voice received satisfying support and yet never was over-balanced.

A Charming Soloist

It was a matter of civic pride to hear the work of the soloist, Mabel Garrison, soprano of the Metropolitan Opera Company, for this charming singer is a Balti-



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BODANZKY TO REMAIN HERE

Conductor Denies Offer of San Francisco Symphony Post

Artur Bodanzky, conductor of German opera at the Metropolitan Opera House, will not desert that post next season, despite a daily newspaper report that he has been offered the conductorship of the San Francisco Symphony Orchestra, now directed by Alfred Hertz.

"I have not received any such offer and I would not accept it if I had," said Mr.

Bodanzky to MUSICAL AMERICA last Tuesday. Mr. Bodanzky's contract with the opera company calls for his services for another year.

"Pêcheurs des Perles" Postponed

Although Bizet's "Les Pêcheurs des Perles" had been announced for this season at the Metropolitan Opera House, the production will probably be postponed until next season. Mme. Barrientos, who was to have sung in the Bizet opera, may be heard instead in a revival of Bellini's "La Sonnambula."

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