

GANZ AND MIDDLETON STIR MINNEAPOLIS

As Soloists with Oberhoffer Forces
and Elks Glee Club, Two
Artists Score

MINNEAPOLIS, MINN., March 21.—The Minneapolis Lodge of Elks presented its Glee Club in its third annual concert in the Auditorium before an audience of generous proportions, which was lavish in expressions of appreciation. In tone quality, balance and response this body of thirty men has reached in the three years of its existence a degree of excellence which might befit an older and more pretentious musical organization, and which is greatly due to the work of its leader, Dr. Rhys Herbert. The program contained twenty-nine numbers, and so many were the repetitions and additions as to extend the number by half.

Arthur Middleton, bass-baritone, was the assisting soloist. His numbers were properly fitting to the occasion, and were presented by a very beautiful and highly trained organ.

The program arranged by Emil Oberhoffer for Sunday's popular concert brought Hazel Fleener, contralto, before the audience for her first appearance with the orchestra, although as a local singer she has been favorably heard in recital, concert and church. Her appearance with Mr. Oberhoffer marked one more successful step for this sincere musician. The Bruch Aria, "Andromache's Lament," from "Achilleus," was sung in English. The voice was rich and pleasant throughout, and was used with intelligence and dramatic effect in a more than satisfactory appearance. A second Aria, "Amour viens aider" from Saint-Saëns' "Samson and Delilah" was dramatically given as were the two encores, Elgar's "Where Corals Lie" and a "Faust" aria.

Of the orchestral numbers, three stood out in exceptional beauty, Grieg's Lyric Suite from Opus 54; Rheinberger's "Vision" for string orchestra (arranged by A. Walter Kramer), and Bruneau's symphonic poem, "The Sleeping Beauty in the Woods." The opening number was Gaston Borch's Festival March; the last, Massenet's Overture to "Phèdre." Altogether the program and the performance was an alluring one.

The symphony concert on the preceding Friday evening was one of the most successful of the season. A large audience responded to the announcement of the program and the appearance of Rudolph Ganz as soloist. Mozart's G Minor Symphony, Beethoven's C Minor Concerto, No. 3, for piano and orchestra; Dukas' "The Sorcerer's Apprentice," and César Franck's Symphonic Variations for Piano and Orchestra were used. Mr. Oberhoffer and Mr. Ganz shared honors, the audience bestowing upon both of them its expression of gratification.

F. L. C. B.

Paulist Choristers Give Program in Newark, N. J.

NEWARK, N. J., March 22.—The Paulist Choristers, under the direction of Rev. William Finn, gave a concert in the Broad Street Theater last Sunday evening. The audience was small, owing to bad weather and the car strike, but the performance was quite meritorious. The program ranged from Bach to Brahms, and the soloists included Mark Black, tenor; Joseph McManus, Hallet Dolan and Billy Probst.

Last Tuesday afternoon the annual musicale of the Contemporary was given before a large audience in Proctor's Roof Theater. The soloists, all of whom distinguished themselves by the merits of their performance, were Gretchen Morris, soprano; Margaret Jamieson, pianist; Charles Hart, tenor, and Helen Wolverton, accompanist. P. G.

Reveals Hofmann as Skilled Machinist and Inventor of Shock-Absorber



Josef Hofmann, Photographed During His Recent Visit to California

Los Angeles, Cal., March 19, 1919.

AS master pianist, Josef Hofmann is, of course, known to everybody everywhere, but that he is also trained in mechanics is probably known to very few persons, especially in America. His playing has charmed and enthralled millions, but it is doubtful if one out of a thousand Americans who listen spellbound to the exquisite tones his fingers coax from the piano knows that these same hands are likewise capable of complicated lathe work. In Europe he had fourteen years of practical machinist's experience, very largely in the operation of the lathe. Of course this was prior to his becoming a world-famous pianist.

More than this, Hofmann is an inventor. His invention, which has been patented abroad and is of comparatively recent date, is a shock-absorber which is said to be applicable to use in many different ways. Developed in Europe, the invention has not yet reached this country, but, having proved so successful there, it is to be introduced here soon. It

Imposing Program Given by Russian Symphony in East Orange, N. J.

EAST ORANGE, N. J., March 24.—An enterprising feat of musical management was undertaken by Mrs. W. S. Nelson when she presented the Russian Symphony Orchestra, directed by Modest Altschuler, last Saturday evening. The program was devoted almost entirely to modern Russian compositions, including Stravinsky's Symphony No. 1 in E Flat, Scriabine's "Idyl" from the Second Symphony, Ippolitoff-Ivanoff's "Caucasian Sketches" and Rimsky-Korsakoff's "Tsar-

has already been applied to automobiles, airplanes and even stretchers.

Speaking on the subject of pneumatics, during a recent concert visit to Los Angeles, Mr. Hofmann said, "Since the earliest civilization, mankind has marveled at the wonders the four winds could perform, but the unrestrained antics of Æolus must yield the place of honor to the ultra-practical devices of our modern civilization. How wonderful, for instance, is the work of the pneumatic drill, with the aid of which America built ships in her great emergency! More wonderful still, in this line, is the player-piano, undoubtedly the highest application of the science of pneumatics. This mechanism, with its tiny pneumatic fingers, is bringing joy to thousands of homes. With pneumatics recognized as a great force in the manufacturing world, the same principles applied to the artistic reproduction of the work of our modern concert pianists and possibly new comfort brought to travelers through my shock-absorber, who can say that my faith in the possibilities of the science of pneumatics is unfounded?"

CHARLES ALMA BYERS.

Saltan" suite. The soloist was Wassily Besekirsky, concert master of the orchestra, who played Saint-Saëns's "Havanaise." Both soloist and orchestra were encored, which demonstrated the interest and appreciation of an audience that was not as large as the occasion merited. P. G.

Morgan Kingston, the Metropolitan tenor, will leave shortly on a long trip north. He will appear at the Winnipeg Festival in April. Mr. Kingston will appear twice with the Minneapolis Symphony Orchestra.

ELMAN AND SHATTUCK CONQUER BUFFALO

Russian Violinist and American
Pianist Appear in Two
Attractive Recitals

BUFFALO, March 27.—Before a large audience among whom his own countrymen figured largely, Mischa Elman gave a concert in Elmwood Music Hall the evening of the 18th. Since Mr. Elman last played here, two years or more ago, he has taken his place among the elect. His program presented no musical novelties but it was interesting and gave him ample scope to display a luminous tone, unerringly true from its most delicate pianissimo to its most sweeping fortissimo. In Joseph Bonime the Russian violinist had a worthy co-worker and valuable assistant.

Under the local direction of Dr. Edward Durney, Arthur Shattuck gave a recital in the Twentieth Century Club Hall the evening of the 24th, before a good-sized audience. Mr. Shattuck presented a program of unusual merit, which contained as its novelties Prelude and Fugue in D Minor, Glazounoff; Sonata in G Major, Tchaikovsky; "Rain," Emerson Whithorne. Saint-Saëns-Gluck, Brahms, Poldini and Liszt were the other composers represented on his program. In his performance of these widely differing numbers Mr. Shattuck displayed rare virtuosity. He is a virile player, his technical equipment is ample and in addition he has a finely developed sense of musical proportions and values. It was a thoroughly enjoyable program and Mr. Shattuck was obliged to add several extra numbers.

The Rubinstein Club, under the direction of Mary M. Howard, gave a concert at the Iroquois Hotel the morning of the 13th, before a large audience, manifestly pleased with the musical offerings. Two choral numbers, Elgar's "The Snow," with its lovely violin obbligato delightfully played by Franz Wister, and Miss Howard's arrangement in four parts, for women's voices, of her pretty waltz song, "Love Leads the Way," were especially enjoyable. Mr. Wister played some violin solos and Clara M. Diehl accompanied the soloist and the chorus admirably.

The last chronological program presented by the Chromatic Club, represented modern French and English composers. Rebecca Cutter-Howe, soprano, sang a group of French and a group of English songs, making her best effect in the latter. She was sympathetically accompanied by Ethyl McMullen. Florence Wescott, in violin numbers, displayed some excellent musicianly traits. She was accompanied by Alice Trott of Niagara Falls.

The free municipal concert of the afternoon of the 23rd was a gala affair. John Lund, the musical director, presented a program of more than usual interest. Fritz Scheff, who had been in town during the week, singing in her new light opera "Venture Gloriana" was the soloist, having graciously offered her services in compliment to Mr. Lund, who for nine years was her musical director in light opera. Her name packed Elmwood Music Hall, and her song offering, "Kiss Me Again," by Victor Herbert, had to be repeated. Organ solos were played by W. J. Gomph with his accustomed authority. F. H. H.

At the Octave Club in Norristown, Pa., an interesting program was presented recently. Kathryn Meisle, the well-known Philadelphia soprano, Lewis James Howell, baritone, and a violinist and pianist were present to illustrate the paper, "Modern Composers," written by Anne Swartz. Among the composers represented on the program were Burleigh, Arthur Foote, Cadman, Cyril Scott, and Vanderpool.

LOTTA MADDEN

Short Tour to the Pacific Coast in May

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