

Cleveland Reaches Full Musical Growth

Nikolai Sokoloff and Ernest Bloch Are Dominant Factors in City's Art Development—Heavy Subscription List Indicates Wide Interest in Orchestra—Institute of Music Makes Strides—New Quartet by Bloch Is Feature of Recent Chamber Music

CLEVELAND, Dec. 2.—With the music season in full swing and an average of six or seven concerts a week, Cleveland may be said to have reached almost its full growth as a great music center.

The primary factor in the situation is the symphony orchestra under the direction of Nikolai Sokoloff, whose radiant enthusiasm and sterling musicianship carry all before him. The ninety skilled players are working in absolute harmony with the conductor, carrying on strenuous daily rehearsals. Its growing fame and popularity will carry the orchestra upon tours to the East and West during the current season, and the schedule of concerts will reach well over the hundred mark.

Five concerts have already been given in Cleveland, and among the great works performed have been the Fifth and Eighth symphonies of Beethoven the César Franck Symphony, the Fourth by Tchaikovsky, and the Second by Brahms. These were given remarkably fine performances and were received with the greatest enthusiasm by audiences that filled the big Masonic Hall, composed almost entirely of season ticket subscribers.

Notable solo performances at symphonic pairs have been given by Edward Johnson, John Powell, Marguerite D'Alvarez, and Efram Zimbalist, the latter heard in the Beethoven Concerto for Violin, for which Mr. Sokoloff furnished an accompaniment of extraordinary beauty. Concerts on alternate Sunday afternoons, the "Sunday Pops," have audiences that crowd the house, and from which 100 or 200 persons are turned away each time. The programs include always one or two symphonic movements, and choice numbers in lighter vein from classical and modern composers. There is usually a soloist of local prominence. Beryl Rubinstein, of the piano department in the Institute of Music, achieved marked success at the second Sunday concert in the Liszt Concerto No. 1.

The Work of Ernest Bloch

Another dominant factor in musical development here is Ernest Bloch, director of the Cleveland Institute of Music and a musician whose originality both as a composer and as a pedagogue makes his school stand out with ever-increasing prominence.

The enrolment of the newly established Institute, whose doors were opened for the first time just a year ago, has greatly increased in the past three months. Institute methods are not only thorough from a musical point of view, and in accord with the most modern ideas in music instruction, but the association of the skilled instructors of the faculty with so constructive a genius as Ernest Bloch broadens the mental horizon of all, and these facts are being widely appreciated.

Twice each month Mr. Bloch conducts a musical symposium or informal lecture course attended by a large group of the city's music lovers upon the general topic "Music Explained by a Musician," special subjects being the various musical forms, the Motif, the Musical Sentence, the Song-Form, Londo Form, Fugue, Sonata, Text and Music, etc. From a fund of great knowledge, long and varied experience, intimate personal recollections of the brightest lights of the musical world, and with a never failing sense of humor, Mr. Bloch presents to his listeners a running commentary upon all phases of musical art in conjunction with the consideration of the special subject in hand.

Faculty concerts given once a month bring programs of brilliant ensemble numbers, and solos of great interest by André de Ribeaupierre, violinist; Beryl Rubinstein, pianist; Hubert Linscott, baritone, and others.

Progress in Chamber Music

Chamber Music has a strong hold upon the music lovers of Cleveland. The Chamber Music Society, managed by Mrs. Franklyn B. Sanders, and sponsored by a group of about forty guarantors, has promoted thus far four concerts, two in private homes, and two, open to the public, in the Ballroom of Hotel Statler. At the first public concert the London String Quartet was heard; at the second the newly organized Cleveland String Quartet whose players are men at the head of their sections in the orchestra—Louis Edlin, Carlton Cooley, Samuel Lifschey, and Victor de Gomez played. Balance of parts, sympathy in interpretation, and rare tonal texture, distinguish the work of the latter quartet. The players are all young men, earnest students, and gifted musicians. Ernest Bloch's Suite for Viola and Piano was presented at the first private concert by Samuel Lifschey and Beryl Rubinstein. At the first public concert his Quartet for Strings formed the second half of the program, following the Mozart Quar-

tet in D. The extremely modern idiom of Mr. Bloch, the sombre, even melancholy tincture of his thought, which is of decided Hebraic cast, makes for a certain forbidding quality at a first hearing. But the work was previously given a private performance at the residence of Victor Sincere and the second hearing revealed the fact that here is not only the work of a great composer, but of a man of deep and searching thought. An exquisite Pastorale, used as a third movement, brought relief from the pervading gloom of the other movements.

Excellent recitals fill the remaining evenings of busy weeks. G. Bernardi brings a constant succession of artists from the Metropolitan and Chicago Opera Companies. Mrs. Sanders, for the Fortnightly Musical Club, brings admirable recitalists for evening and afternoon performances. The Cleveland String Quartet announces a series of "Chamber Music Pops" in the small auditorium of the College Club. John McCormack and Galli-Curci fill Masonic Hall to overflowing and return engagements are announced.

ALICE BRADLEY.

SYMPHONY HEADS DETROIT'S EVENTS

Clara Clemens, Louise Homer, and Anna Pavlowa Also Warmly Greeted

DETROIT, Dec. 3.—The Detroit Symphony, conducted by Ossip Gabrilowitsch, was acclaimed by a huge audience for its interpretations of the "Meistersinger" Prelude and the Bach Air for the G String, at its concert of Sunday afternoon, Nov. 20. The second piece was orchestrated for the violins by Samuel Szmulewicz, of the first violin section. The tone poem "Sadko," Beethoven's "Contredanses," and Delibes' "Coppelia" Ballet Suite, completed the orchestral program.

Two soloists were introduced—Boris Hambourg's 'cellist, and Marcus Kellerman, baritone. Mr. Hambourg made his first Detroit appearance on that day, playing the Tchaikovsky Variations on a Rocco Theme, and was heartily applauded. Mr. Kellerman, who has recently joined the staff of the Detroit Conservatory, chose for his local debut "The Two Grenadiers" of Schumann and Wotan's Farewell from "The Valkyrie."

The "New World" Symphony of Dvorak was so well played at Orchestra Hall on Nov. 27 that the members of the orchestra were brought to their feet twice to acknowledge the applause—once after the second movement, and again at the end of the symphony. Victor Kolar was conductor for the day, and under his baton the program was spiritedly played. A Novak Suite was heard here for the first time, and made a favorable impression, which might have been improved, however by the omission of a series of titles which in no way conveyed the meaning of the various movements.

The enormous seating capacity of Arcadia Auditorium scarcely accommodated all who sought to hear Mme. Louise Homer in her recital on Nov. 22. Mme. Homer, who was in excellent voice, was obliged to add several encores to an already generous program. Her first group included "He Shall Feed His Flock" from "The Messiah," and it was interpreted with dignity and simplicity, and with an unsurpassed legato effect. In a group of songs by Sydney Homer, "To Russia" was the most notable. At the end of the program was a Slovakian folk-song and two Irish numbers—"A Lullaby" and "A Falling Star." The enthusiasm which had grown all the evening culminated when Mme. Homer sang, as one of her encore-pieces, "Mon Coeur s'Ouvre à ta Voix." Eleanor Schieb was an admirable accompanist.

Clara Clemens proved herself a rare interpreter of Brahms in a program devoted to the works of that composer at Memorial Hall on the morning of Nov. 29. Each song was presented in such vivid, individual style that the program gave the impression of a collection of superb paintings. The recital opened with "Thou Art my Glorious Queen," a superb piece of artistry, although it was in such numbers as the "Sapphic Ode" that Mme. Clemens was at her best vocally. This song and "Do Thy Thoughts Sometimes Obey?" both delivered in beautifully sustained tone, created such enthusiasm that they were repeated. Margaret Mannebach played the accompaniments artistically. This was the first artist recital in the Tuesday Musicales Course.

Anna Pavlowa and her Russian Ballet appeared in two programs on Nov. 30 at Orchestra Hall, and received an ovation. "Snowflakes" proved to be one of the most charming ballets ever staged here.

Guy Bevier Williams, president of the Detroit Institute of Musical Art, played the "Sonata Appassionata" of Beethoven and compositions by Chopin and Debussy in a piano recital at Temple Beth-El on Nov. 22.

The following pupils of Elvin Singer appeared as soloists with the Fellowship Society at Mendelssohn Hall on Nov. 14: Beatrice Stephens, and Emma Drussell, sopranos; Grace Cowles, mezzo-soprano; Claud Ford, tenor, and Arthur Young, baritone. Rose Griffith was the accompanist.

M. M. F.

Mauret Impresses in Peoria

PEORIA, ILL., Dec. 3.—Virginia Mauret proved herself a versatile artist of the dance in the program which she gave at the Majestic Theater here recently. She has the conventional ballet steps at her command as well as original terpsichorean compositions. Some of her numbers were inventions of Michel Fokine. Perhaps her best dancing of the evening was that which she did to the Gavotte from the sixth Violin Sonata of Bach.

Mme. Iarecka and Pulgar Trio in Third Recital

The third of the series of three Sunday evening musicales was given by Louise Llewellyn-Iarecka and the Trio del Pulgar under the direction of Tadeusz Iarecki last Sunday. Mr. Iarecki's Rhapsody No. 1, for piano, violin and cello proved to be a feature of special interest. This suavely melodious work, which according to the program, was

written in Dresden ten years ago, was admirably played by the Pulgar sisters, who repeated the latter part of it in response to the applause evoked. Mme. Llewellyn-Iarecka drew upon German and Spanish composers for her contributions to the program this time and again found favor with her audience with her singing of songs by Hugo Wolf and Richard Strauss and a group of five interesting examples of Granados's skill in song-writing, these last being sung in Spanish.

H. J.

CHORUSES FEATURED IN MILWAUKEE WEEK

A Cappella Organization and Männerchor Heard in Successful Programs

MILWAUKEE, Dec. 3.—The A Cappella Chorus sang some inspiring music at the first program of the season in the Pabst Theater. An audience that filled the house demanded many encores.

William Boeppler, the conductor of the club, is nothing if not painstaking. Every bar of the music is mastered by every member of the club, and some numbers are sung from memory. The conductor himself needs no score. Color and vigor are constantly manifest and the tone volume is never increased to the point of bad quality. In tone-shading the choir is excellent and there is strict adherence to pitch despite lack of accompaniment.

The club gave Mendelssohn's "Hundredth Psalm" with strength and massive dignity, three Christmas carols by Riedel, full of life and jollity; Dye's "When My Lady Wakes," which was full of contrasts and well considered shading and Hauptmann's humorous "Lovers Will Meet." The final number with organ and piano, Gounod's "Ring Out, Wild Bells," was chiefly conspicuous for volume and rhythmical effects.

Arthur Kraft, tenor soloist with the club, sang Handel's "Where E'er You Walk," two Strauss songs, a Massenet aria from "Manon," also Tipton, Calkins, Kramer and La Forge numbers, and gave many encores.

Harp numbers were given by Emma H. Osgood with fine technique and good expression. Mrs. Jean Hewitt Kirchner and Erna Villmow played acceptable accompaniments.

The Milwaukee Männerchor gave one of its most successful concerts of years in the Pabst Theater, one of the leading numbers being Hugo Kaun's "March Winds." Other features of the concert were piano numbers by Arthur Arneke and selections by the Koschet Quartet.

Paul Kochanski, violinist, gave a recital in St. Josaphat's Church. A large audience of Poles greeted their countryman with enthusiastic applause. Among Kochanski's numbers were Schubert's "Ave Maria," "Meditation" from "Thais," Bach's Chaconne and a Chopin Prelude.

A fourth concert in a full music week was given by the Chicago Symphony under Margaret Rice's direction. The D Major Symphony of Brahms was given a most stirring interpretation. A feature of the program was Hugo Kaun's "Der Maler von Antwerp," written in Milwaukee when the composer was thirty-one years old and living here. It has captivating melody. Debussy and Rimsky-Korsakoff numbers completed a rich program.

Jules Falk, Belgian violinist, played in Plankinton Hall for the Marquette Junior League. He has a well rounded tone, with total lack of sensationalism and showed sound musicianship. The program included Cecil Burleigh's Concerto in A Minor, a Suite in G Minor by Eccles, and numbers by Arensky, Chabrier, Valdez, Hubay, Sauret and others. Encores were plentiful.

C. O. S.

MASON CITY, IOWA.—The newly organized American Legion Band, Paul Snyder, conductor, played at the reception to Marshal Foch on Nov. 25. Hanford MacNider, national commander of the Legion, who resides in this city, presided at the event.

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