NEW MEZZO PUZZLES WITH VARYING TONES

Susan Millar, With Boston Orchestra, a Musical Sphinx of Fine Training

One of the pleasures of going to hear the Boston Symphony Orchestra is the uncertainty whether Doctor Muck is about to bore us sublimely or enrapture us sublimely. For sublime he always is, If his programs are sometimes heavy, they are never petty. If he feels in the mood for closing our eyes with some especially beery and indigentible piece de resistance, some gastritic pudding, some absurdly trifling entree, the sauce of greatness is spread over it all. We go away happly deluded that we have had a well-planned dinner, when in reality the chef de culaine had first planned our stomachic destruction, and then, in a moment of human weakness, repeated, and saved us with the spices of his wit, his intellect and his dexterity.

Last night in the Academy of Music Dector Muck was in a benign mood, and als menu was appetizing and neither too solid nor too thin. The cerebrals were permitted to feast on Brahms and Strauss, and the emotionalists on Tschaikowsky and Berlioz, and even on Strauss, too. A piquant Berlioz, and even on Strauss, too. A piquant touch was given the proceedings by the appearance of a new mezzo-soprano. Miss Shann Millar, the story of whose artistic patronage by Marcella Sembrich was told in the Evenino Ledour last Saturday. So seldom does such an eminent band thus honor a young girl (she is bothing more) that it was not strange she seemed a little out of piace, a little out of the spiritual key, with the orchestra. There could be no doubt that ahe was hampered by some no doubt that she was hampered by some deep, if hidden, embarrassment, and small doubt that this was the familiar disease stage tright. At any rate, something kept her voice and spirits down, though she held her head up with truly Honleyan bravery. It is a queer and haunting voice, this; rich, awest and fresh, superbly schooled and committing no errors. But it is a voice that does not reach out. It was barely audible in the rear of the parquet at moments. How much of this was due to a realization of her debut here, and how much to the strength (or weakness) of the crean it is different to say. Possibly it was organ it is difficult to say. Possibly it was but her immaturity that kept her middle register from equaling her slorious, full and mellow upper notes. When Miss Millar Boared, she went to heights; when she descended, she did not even suggest the depths. In vocal color she is like Louise Homer at her happiest, although she has not (at least, not yet) the slightest grasp on dramatic points, and the "Air des Adleux," from Tschalkowsky's "The Maid of Orleans," was somewhat flatly received

In pure lieder she gained immeasurably, yet even then she did not make one feel that the beauty of the lyrics and the music was matched by an approximate beauty of interpretation. "Die Nacht." "Morgen" and "Secret Invitation" are fairly familiar by now. The Culps and the Gerhardts have shown us what can be done in that way, So Miss Millar was a bit disappointing. The

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Massenger from Mars, dropping down to Broad street in quest of a novel sensation and having only Martian ideas of music, might have thought that it was some strange form of writing in which the singer accompanied the orchestra. Let the reader

accompanied the orchestra. Last the reader not infer that Miss Miliar is a poor or even an undistinguished artist. She is just that most feminine of matters—a riddle. Whether there is an answer only the years can disclose. We should guess that there was one and that it was "Yea."

For the rest of the evening there was the glowing "Corasir" overture, made brighter and more distinct through the orchestra's playing. There were the pranks of Till Owiglans, that Robin Goodfellow with no milk of kindneen in his breast, a triumph of saturnine and leaping spirits in which the musicians caught precisely the right musicians caught precisely the right

In all this clatter and bustle and melodic all this clatter and busice and merconstraint there was the first symphony of Brahms, like the white radiance of eternity stained by life's dome of many-colored glass, of which a poet once spoke. Perhaps it is not Brahms's masterwork; but it is sad and wonderful and full of thought and dealre. In it remains the turnuit of big passion. Its magic has not yet faded. Perhaps it never will. B. D.

FOOT AND MOUTH DISEASE FEARED AT KANSAS CITY

Experts Take Precautions Against Renewal of Dreaded Infection

WASHINGTON, Nov. 28.-Experts of the Department of Agriculture today began working throughout the middle western cat-le country to prevent the spread of the toot and mouth disease, believed to have oroken out anew in the Kansas City stock-yards. Inoculation tests are being made-here to determine the condition of fifty-three cattle now locked up in the Kansas

Ity yards. Kansas and Nebraska authorities have seen ordered to enforce a quarantine on cattle, and all outgoing shipments have been stopped at St. Joseph and Kansas City, Kas. The cattle believed to be infected were

chipped to Kansas City from Wauneta, Neb. ASKS SIGNS TO AID AVIATORS

Ruth Law Wants Aerial Guide Posts and Relief Stations

NEW YORK, Nov. 28 .- Ruth Law, the young aviator who made the recent record flight from Chicago to New York, today advocated the placing of aerial guide posts all over the country so that aviators may have no difficulty in getting their bearings. She also urged the establishment of a string of service stations for first aid to disabled

"What would the countless touring motor ists do if it were not for the cross-road sign?" asked Miss Law, "Aviators need the same kind of touring guides, only more

Cunard Liner Reaches New York NEW YORK, Nov. 28 .- The Cunard line Laconia arrived from Liverpool today with 124 passengers. The vessel kept a sharp watch for submarines on the way over, but

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BEHRENS OPERA CLUB GIVES "CAVALLERIA"

Gustav Hinrichs Leads Excellent Performance in 25th Anniversary Production

Under the double inspiration of having Gustav Hinrichs, the impressrio who introduced "Cavalieria Rusticana" to this country twenty-five years ago, in front and the excellent stage seiting of the Metropolitan Opera Company in back, the Behrens Opera Club gave one of the finest performances in its history at the Metropolitan Opera House last night. A quarter of a century ago Mr. Hinrichs stood in the conductor's box of the old Grand Opera House and led his forces in the premiere of Macagni's one-act opera in this country. Last night he directed the twenty-fifth anniversary production at the Metropolitan Opera House, and it is doubtful if the performance then was any better than that given last night. Under the double inspiration of having last night.

The principals last night were excellent Miss Zipporah Rosenberg sans the betrayed "Santuzza" with splendid effect. She has a fine soprano voice, suited in every way to the demands of opera. There was no mark of amateurishness about her performance. Her voice, rich in heauty and dra-matic intensity, vividly portrayed the emo-tions of the harassed become, and her acting was a welcome relief from the labored gyrations usually seen.

The same was true of Bernard W. Poland The same was true of Bernard W. Polar His interpretation of the fickle and unfotunate Turridu was modeled after Carus' version of the role. But Poland impart to it a dash and spirit which only you can bring. The young tenor—he is or twenty-two—has excellent quality in I voice and produces his tones with an explanation of the follows. He same that auturn well for the follows. that augura well for the future. He sang the "Brindis!" and quarrel scene with Alflo remarkably well.

Rose Rosenau's Lola was sung beautifully, especially her aria before she comes on the stage. Bessie Leonard sang the ungrateful role of Mannas Lucia well and Russell Spruance was an impressive Aiflo.

The club's corps of dancers gave Delibes ballet suite "Coppella" as the second half of the bill. The ballet showed marked improvement over last year. Miss Dorothy Miller was Coppella, C. Ellwood Carpenter, Jr., director of the ballet, was Frantz and Jr., director of the ballet, was Frants and Hugh A. Gorman Coppelius. The orchestra was under the direction of John Curtis, Jr. Miss Miller was delightfully automatic as the almost human doll, and Mr. Gorman's characterization of the old inventor was well done. The other dolls were Mary De-Can, Lesile Kelly, Margaret Holls and James Cassidy. James Cassidy.

EDDY BROWN, VIOLINIST. SCORES AT LOCAL DEBUT

With Case and Szu-

Between the first of the morning musi-cales given in the Bellevue-Stratford some weeks ago and the second there can be no comparison. In the importance of the artists and the music yesterday's had the true metropolitan ring. It made the inaugural of the series seem like a children's party.

one artist, new to this city, and two not new, were on the program. By far the most important of the trio—Eddy Brown, the violinist—had been preceded by an almost bysterical private press agentry on the part of persons who had heard him in New York. He had been successful abroad and when he returned the enthusiasm over him recalled the American furore for Percy Contract. minger. That enthusiasm was not mis

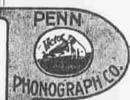
Mr. Brown has that quality of balance that makes the great violinist. He has in him power of emotion, kept from vulgar emotionality by masculinity of mind. He has technical poise, unspoiled by a deaire for the showy display of technique. He is distinctly a musical intellectual, but he is not a musical snob. There is plenty of human beauty in his stopping and trilling and what not. When he reaches real inspira-tion, as he did in summing up the faint and magic song of Schumann's prophet-bird, he y well make the daughters of music re-ce. In all he does there is celerity and cooliness and the hint of artistic ma-



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turity. If Kreisler is the Shelley of the violin, surely here is its Meredith.

Talented Artist Heard at Musicale

who sings here sometimes with the Metro-politan Opera Company, was the old friend of the morning. To say that she has a beautiful soprano is a rather baid way of praising in simple words what cannot be praised in elaborate phrases, just as the most genuine delights are always the most difficult to describe. Miss Case's voice carries what, in the cant of the play-house, is called "heart interest," the thing without which all the training in the world

One artist, new to this city, and two



is useless. Some of her cadences are thrill-

ing in this indefinable quality. Beside that

she has a good dramatic sense, which gives

to, say, a French and a German song a

totally different vocal color and rhythm.

In sometimes forcing the tone she was

wrong. But her power of diminishing, to

Mme. Antoinette Szumowska, the pianiste

the third soloist, is said to base her claim to attention on her playing of Chopin. Perhaps she is more at home in a larger hall. A small one does not suit her, for

convey gentleness and pathos is very fine.

Anna Case, who is supposed to have

"discovered" by Andreas Dippel, and

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