

THE CRITIC TALKS TO MUSIC LOVERS Weekly Comment on Things Musical in Discriminating Philadelphia

THE advent this year of Leo Ornstein at the recital given by Greta Torpida, the Swedish soprano, on Thursday night, when he came over from New York to play the accompaniments of six songs of his own, has naturally caused considerable local comment on the music of this much-talked-of young composer.

Mr. Ornstein was heard here last season, when he gave a joint recital with Hans Kindler and played with him a sonata for cello and piano, which he composed for and dedicated to Mr. Kindler. He is called the "apostle of modernism" and his music in cacophonous goes somewhat beyond any yet heard here, although a young Russian, Serge Prokofiev, is now agitating New York musical circles with compositions which the critics declare "out-Ornstein Ornstein."

ALL this brings up the question as to what may be the legitimate limit of music of this class? Where is the dividing line between permissible discords and discords that are not fit to be heard?

Certainly, judged by present-day standards, this music is not beautiful; the next generation may pronounce it so, but if this is the case it must be measured by different standards from those now generally accepted. Standards of beauty, musically, change from time to time, as regards outward expression, but the basic element of beauty, upon which all art forms are reared, no matter what medium is employed, do not change. And the real requirement is that the composer must have something to say which will appeal to a sufficient number of persons for a sufficient length of time to add the work to the permanent literature of music.

IN SUPPORT of this theory, it may be pointed out that Bach's music, now more than 200 years old, is probably played today as much as it ever has been. Beethoven's symphonies and sonatas, composed more than a century ago, show an undiminished popularity (next week Mr. Stokowski is giving an all-Beethoven program) and other works, such as the three 17th symphonies of Mozart, could be cited. The point is that these men, while they were undoubtedly "reformers" in a decided sense, did not break up the length of what had gone before them and discard totally the work of their predecessors, as do the so-called "ultra-moderns." They built upon what had been done before their day, making changes only

when the then-existing rules seriously hampered their form of expression.

LOT of nonsense is heard nowadays about "throwing away the rules which hamper the genius" of the ultra-modern composer, no matter from which country they come. It is true that rules have been broken in the past by great composers, but it was only after these men had written strictly according to these rules for a long time, and even then the rules of form were maintained to a point where an auditor could tell first hearing whether he was listening to a movement in sonata form, a rondo or any other of the various accepted forms.

There is not on record, to the best of the writer's recollection, a single instance of a really great composer discarding utterly the rules of composition at so early an age (as a composer) as is done by the present-day musical Bohemians.

Breaking rules is not to be condemned per se, but before it can be safely done a thorough mastery of them must be shown, and this mastery is not always revealed in much of the present-day modernistic writings.

BESIDES, it is by no means clear that the resources of the classical form have as yet been entirely exhausted. Wagner, it is said, refused to write a symphony in his mature years because, he claimed, Beethoven had said the last word possible in this form of music.

This was accepted as Gospel, but almost a quarter of a century later came Brahms and Tschakowky with symphonic works which, at the present time, appear to be permanent additions to the list of the world's great symphonies. Only time can tell whether the ultra-moderns are right or wrong. That there is a germ of good in what they are doing, or rather in what they are attempting to do, there can be no doubt, but from their musical recklessness and, most of all, in their lack of a recognition of the work of the extremists, judged by present standards, may be regarded almost as a musical aberration.

Coming Musical Events The soloist at the concert of the Philadelphia Orchestra, next week will be Alfred Cortot, the brilliant French pianist, who made a successful appearance in this city early in the season with the orchestra of the Paris Conservatoire.

Toscha Seidel, the young Russian violinist, recently played the Brahms concerto with the Philadelphia Orchestra, in a performance which was widely praised. He is to appear at the Metropolitan House on Wednesday evening, January 16. The concert is under the auspices of the Friends of Music and Art.

John McCormack, the famous tenor, will make his first appearance at the season at the Metropolitan Opera House on Wednesday evening, January 8, in a miscellaneous program.

The Philadelphia Operatic Society will have a concert of 10 and a half at the performance of "The Bohemian Girl" at the Metropolitan House on Wednesday evening, January 16. Applications for seats may now be made at the box office of the Metropolitan Opera House, 1108 Chestnut street.

Mildred Fenn, soprano, and D. Hendrik Ezzerman, pianist, will be the soloists at to-

Musical Events of the Coming Week in Phila.

Sunday—Free concert Academy of the Fine Arts, 8 p. m. Mildred Fenn and D. Hendrik Ezzerman. Monday—Chamber Music Association, Bellevue-Stratford, 8 p. m. Tuesday—Bellevue Musical, Bellevue-Stratford, 8:30 p. m. Wednesday—Grand Opera, Metropolitan Opera House, 8 p. m. Thursday—Bellevue Musical, Bellevue-Stratford, 8:30 p. m. Friday—Bellevue Musical, Bellevue-Stratford, 8:30 p. m. Saturday—Bellevue Musical, Bellevue-Stratford, 8:30 p. m. Sunday—Bellevue Musical, Bellevue-Stratford, 8:30 p. m.

tomorrow afternoon's free concert at 3 o'clock in the Academy of the Fine Arts. The popularity of these concerts still grows and last Sunday the audience numbered 3400 persons.

Mischa Elman has made public the program of his "solos" series last recital of the season in Philadelphia at the Metropolitan Opera House on Saturday, December 14. He will play two concertos, the one in G of Tchaikovsky and the B Minor of Brahms. He will also give a Chopin nocturne, Wieniawski's Russian air and a group of smaller numbers.

Perley Dunn Aldrich and Miss Agnes Clune Quinn will give a recital devoted to the music of Debussy on Wednesday, December 18, at 8:30 p. m. at 1710 Chestnut street. A limited number of invitations may be had by applying to Mr. Aldrich by mail.

Gustave Basser, chairman of the music committee of the Young Men's Hebrew Association, has arranged a series of concerts to be given during the season at the Metropolitan Opera House. The first takes place at the Metropolitan House on Wednesday evening, December 20, at 8:15 o'clock. The band will be under the direction of an expert bandmaster, and no discrimination whatever will be made against any one.

The next meeting of the Matinee Musical will be held on Monday afternoon at the Bellevue-Stratford at 2:30 o'clock.

HONOR FALES'S MEMORY

Members of the Second City Troop and other military organizations will attend the services in memory of Lieutenant Thomas B. W. Fales, 109th Regiment, Infantry, which will be held tomorrow morning in the Lutheran Church of the Incarnation, Forty-seventh street and Center street. Lieutenant Fales was killed in action July 30 in the battle of the Ourcq. The Rev. Dr. Nathan R. Melhorn will preach the sermon on "Heroism and Sacrifice." Provost Edgar Fahn Smith and the Rev. C. P. Henry will also participate in the service.



ANNOUNCING "UNDER FOUR FLAGS"

The Government's Own Film 3rd U. S. Official War Feature

You must see the world war to comprehend the vastness of it! "Under Four Flags," the 3rd of the great war films produced by the U. S. Government, takes up the story where "America's Answer" left it.

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It visualizes the closing war activities of the leading belligerent nations in a way that nothing else can.

It is as if you were given a "front" seat in "the theatre" of war—with the panorama of Allied activity spread out before you.

What would you not give to see Lincoln and Grant meet and shake hands?

Pershing at Versailles

You can see General Foch and General Pershing shake hands at the conference of Allied representatives which met at historic Versailles!

What would you give to see the "Yanks" and the "Johnnie Rebs" meet in battle at Bull Run or Gettysburg?

You can see Pershing's men go into

war ceases to be a vague, far-off thing—it comes home to you with living reality. It becomes a vital part of your own existence—as vital as your memories of the day your soldier boy left home to serve his country.

Do you want to see how the Hun devastated evacuated towns? How a submarine chaser dropped its depth bomb? How the streets of Paris looked when the "boys from home" marched through them, after the victory of Chateau-Thierry? How the But there's so much you want to see, and know, that we refer you to "Under Four Flags," perhaps the most appealing series of war scenes ever filmed! You can't afford to miss it!

Presented by Committee on Public Information George Creel, Chairman Through the Division of Films Charles S. Hart, Director, Washington, D. C.

ONE WEEK ONLY COM. MONDAY

Advertisement for Victoria, Globe, Broadway, Yucatan, Bazaar Troupe, Crosskeys, and other theatres. Includes showtimes and descriptions of performances.

PHILADELPHIA'S FOREMOST THEATRES

BROAD FRANK HIRDINGER Business Manager MATINEE TODAY—TONIGHT AT 8:15 NEXT LAST WEEK NIGHTS AT 8:30 WEEK MATS. WED. & SAT., 2:30

BACK TO EARTH

A NEW AND NOVEL COMEDY BY WILLIAM LE BARON STAR CAST, INCLUDING: WALLACE EDDINGER, CHARLES CHERRY RUTH SIMPLY, MING GOMEZ CHRISTMAS AND NEW YEAR'S WEEKS CHARLES FROHMAN PRESENTS CYRIL MAUDE IN C. HADDON CHAMBERS' COMEDY THE SAVING GRACE SEATS ON SALE MONDAY FOR ALL PERFORMANCES

GARRICK ONE WEEK BEGINNING MONDAY EVG. WED. AND SAT. BY SPECIAL PERMISSION OF COL. A. G. PHILLIPS, C. O. THE BOYS OF THE ABERDEEN PROVING GROUND PRESENT A NEW MUSICAL COMEDY

WHO STOLE THE HAT?

CONCEIVED AND STAGED BY JACK MASON WITH FRANK TINNEY AND COMPANY OF 100, INCLUDING 52 "SOLDIER GIRLS" BIGGEST AND FUNNIEST OF ALL SOLDIER SHOWS GORGEOUSLY COSTUMED—SPECIAL DANCING FEATURES No War Tax CHRISTMAS AND NEW YEAR'S WEEKS DAVID BELASCO WILL PRESENT POLLY WITH A PAST LAST SEASON'S BELASCO THEATRE (N. Y.) COMEDY SUCCESS WITH ORIGINAL PRODUCTION AND CAST INCLUDING INA CLAIRE, CYRIL SCOTT AND H. REEVES SMITH SEATS ON SALE MONDAY FOR ALL PERFORMANCES

FORREST HENRY W. SAVAGE'S MAGNETIC, MELODIOUS CHARMER

METZ

WITH ROBERT EMMETT KEANE, CHARLES JUDELE, DOROTHY MACKAYE AND BOVD MARSHALL AND THE GREAT COMEDY TROUPE WITH ENSEMBLE OF FASCINATING FEMININITY IN "HEAD OVER HEELS" THE MUSIC BY MERRY MELCHER LAST WED. MAT. VERY BEST SEATS, \$1.50 Others, 50c and \$1.00 FAMOUS MUSIC BY JEROME KERN BOOK AND LYRICS BY EDGAR ALLAN WOOD CHRISTMAS AND NEW YEAR'S WEEKS KLAU & ERLANGER'S NEWEST PRESENTATION VICTOR HERBERT and HENRY BLOSSOM'S LAUGHTER-SHAKING MUSICAL COMEDY THE VELVET LADY (Adapted from Fred Jackson's Farce) A New Kind of MUSIC A New Kind of FUN A New Kind of COMEDIANS A New Kind of GIRLS NOTE: VICTOR HERBERT will conduct the augmented orchestra at the preliminary performance Monday, Dec. 23. Seats on sale Monday for all performances Christmas and New Year's weeks.

The HEIFETZ Recital POSTPONED Scheduled for Monday Evening, Dec. 16 To TUESDAY Evg., Feb. 4, 8:15 ORIGINAL TICKETS WILL BE HONORED FOR NEW DATE METROPOLITAN OPERA HOUSE METROPOLITAN OPERA COMPANY, N. Y. TUESDAY EVENING, DEC. 17, AT 7:45 First Time Here II Tabarro (The Cloak) Mmes. Musto, saanto, Didur, Palinteri, Retta. Suor Angelica Mmes. FARR, sundelius, Reale, Zilla, Parisi. Gianni Schicchi Mmes. Easton, Howard, Cerini, Didur, Segurolo, Malatesta, Panduro, Morantoni. Seats 1108 Chestnut St. Wal. 4424; RA 67

METROPOLITAN OPERA HOUSE WEDNESDAY EVENING, JANUARY 15 First Appearance of TOSCHI SEIDEL LATEST VIOLIN SENSATION Tickets 75c to \$1.00. Advance mail orders with checks promptly filled at the office of Philadelphia Musical Bureau, 1024 Chestnut street.

METROPOLITAN OPERA HOUSE Saturday Evening, 8:15, December 21st Last Philadelphia Recital This Season MISCHA ELMAN Tickets 75c to \$1.00 now on sale at Weizmann's, 1108 Chestnut Street

Advertisement for MESSIAH By The CHORAL SOCIETY Under the direction of Henry Gordon Thunder, Director. Philadelphia Orchestra Florence Hinkle, Soprano Merle Alcock, Contralto Henri Scott, Basso Walter Pontius, Tenor DECEMBER 30 ACADEMY OF MUSIC Sale of tickets at Hope's, 1117 Chestnut St., commencing December 20. GARRICK—Last Mat. & Evg. Klaw & Erlanger and Geo. C. Tyler Present BOOTH TARKINGTON'S PENROD "ONE OF THE CHOICEST OFFERINGS OF THE SEASON."—Record. Dancing CORTISOZ BAKER BLDG. 1520 Chestnut St. Private lessons daily, 9:00 A. M. to 11 P. M.

PHILADELPHIA'S LEADING THEATRE, DIRECTOR LEE & J. SHUBERT SAM S. SHUBERT THEATRE Positively Last 3 Weeks—Beginning Monday Evg. OF THE SENSATIONAL SUCCESS Messrs. LEE & J. SHUBERT PRESENT

MAYTIME MUSICAL SHOW OF EVERLASTING JOY With JOHN CHARLES THOMAS Dorothea Bigelow, John T. Murray AND ST. J. GORDAN, Music Director Seats on Sale Monday for Christmas Week and New Year's Eve, Mat. and Night MATINEES TODAY. BEST SEATS, \$1.50 MONDAY AFTERNOON AT 3 (One Performance Only) SHUBERT FINE ARTS ENTERPRISE One St. James St. Music Director THE ISADORA DUNCAN DANCERS ARTISTS ASSISTING AND THE FAMOUS PIANIST GEORGE COPELAND PRICES: 50c, \$1.00, \$1.50 and \$2.00. No Higher ADELPHI AT 8:15 Pop. \$1.00 Mat. Regular Mat. Today WHICH WOULD YOU CHOOSE? THIS PROBLEM CONFRONTS EVERY GIRL AT THE THRESHOLD OF LIFE

THE THRILLING DRAMATIC SENSATIONAL PLAY WILL SHOW YOU REALITY AND THE HIDDEN FAULTS OF METROPOLITAN WITH ALMA TELL AND FRANK LYNCH Seats on Sale Monday for Christmas Week and New Year's Eve, Mat. and Night CHESTNUT ST. OPERA HOUSE Beginning MONDAY 3d BIG WEEK! \$1.50, \$1.00, 50c (except Sat. and Holidays). POPULAR \$1.00 MAT, WEDNESDAY New York and London's Latest and Greatest Success

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WALNUT 9TH AND WALNUT STS. This attraction is the most popular in Philadelphia. Limited Engage. Beg. Dec. 23 EXTRA MATINEE CHRISTMAS Not the Motion Picture! The Liberty Co.'s Production the most successful of recent years. NIGHTLY AT 8:15

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