GARRICK

### THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

N audience which filled virtually

played did not make any exorbitant demands upon the "technique of hearing" to coin a phrase, and the well-balanced program was of just about the right length. But there was more than this, because, for some reason, the attitude of the audience seemed to be more intimate than at most of the concerts. They were there to hear the music and not because they were attracted by the playing or personality of any one person, as is the case when a great soloist performs. Therein lies the encouragement which the evening must have given not only to Mr. Stokowski and the members of the orchestra, but to exery one in the city who has the welfare of the art at heart.

\*\*The Matine Musical Club will present an attractive program at their concert, which will take place on Tuesday afternson next, in the ballroom of the Bellevue-Stratford, at 23 o clock. The soloists will be Lucile Lawrence, the dramatic seprance of Miss Lawrence in Philadelphia. Makel Dantels, the composer-pianist, and William Simons, the eminent haritone, will also be will sing several of the songs of Miss Dantels.

A joint recital by Elinabeth Hood Latta.

This is by no means a diatribe against the art of the soloist; it is just as essential for us to hear the great solo players as well as to hear purely orchestral numbers, and they are always listened to with pleasure and musical profit. But the main point is that such audiences as that of the last Saturday concert indicate strongly that our people are now assuming a higher attitude toward the music itself which no longer requires the attraction of a soloist to fill requires the attraction of a soloist to fill

THANKS to this changed attitude of the music lovers of the country, the day of the player who seeks merely to dazzle by a display of technical ability. or to use the music as a vehicle by which his own musical personality may be exploited, has gone forever. Not that a great technician cannot fill the concert hall for a season or two; the Amer-ican public still retains its desire to be thrilled and probably we shall never out-grow it, even if this were to be wished

grow it, even if this were to be wished for, which it is not; because this would indicate a mental slowing up which is not desirable either from a national or a musical standpoint.

But the soloist who has nothing but this to offer will not last. He may be successful for a season or two, but after that the experience of the last few years has shown that he will fall upon evil days. Ole Bull and Remenyi were types of this style of playing, and it is doubtful if they could long maintain today the popularity which was theirs half a century ago, and maintained by both for many years, even with the in-

half a century ago, and maintained by both for many years, even with the intense personalities which both men unquestionably possessed.

Remenyi, incidentally, has one unique claim to permanent fame, for it was while he was on a concert tour in Germany, with no less a person than Johannes Brahms (then a young man) acting as his accompanist, that Joachim attended one of the concerts. Apparently, he didn't pay much attention to Remenyi, but with an unerring ear, he "spotted" the possibilities of the young accompanist and after the concert, sought him out and introduced himself. Then began that friendship which ended, only with the death of Brahms and only with the death of Brahms and which was to play so prominent a part in the life of the great composer, and

in the life of the great composer, and do so much to make his path smoother.

Joachim gave him a letter to Schumann, who, with characteristic kindness, gave him another letter to his own publishers, and with the help of one of the greatest composers and one of the greatest violinists of all time. Brahms was enabled to get his compositions before the public without that weary wait and energies which has been the lot of and struggle which has been the lot of so many great composers. And in pass-ing, it may be mentioned that that pubworld, was not yet ready either musically or temperamentally, to receive them.

THE idea of going to a musical performance to hear the performer more than to hear the work doubtless had its origin in the opera, which is many years older than the symphony. The first opera was given in Florence in 1600, while the first real symphony can hardly be said to have been composed until after Haydn had perfected the idea of two contrasted themes and worked out the details of sonata form as we know them today, which must have been somewhere around 1750 to 1760.

There was then and still is much more excuse for going to the opera to hear the singers than to go to an orchestral concert to hear a soloist. Remember, now, we are speaking only of that body of concert-goers who used to go to every performance with a soloist and "skip" the purely orchestral concerts. That body, formerly large, is now small and from present indications will soon be negligible in size, at least in Philadelphia.

The relation of the audience to the THE idea of going to a musical per-

Philadelphia.

The relation of the audience to the opera singers and why it differs from those of the audience to a symphony orchestra is a large subject and cannot be discussed in the limits of this article, nor can the very interesting interrela-tion of the opera, a firmly established institution when the symphony proper

# Musical Events of Next Week in Philadelphia

SUNDAY—Neighborhood sing and concert, Settlement Music School, 416 Queen street, 8 p. m. SUNDAY—Informal musicale, Musi-cal Art Club, 9 p. m. Mme. Sama-roff and Thaddeus Rich. (Invita-tion only.)

tion only.) MONDAY—Elizabeth Latta (voice) and Robert Armbruster (planist), joint recital, Ritz-Cariton, 3 p. m. MONDAY—Chicago Opera Company in "Cleopatre," Academy of Music,

in "Cleopatre." Academy of Music, 8 p. m.

TUESDAY—Matinee Musical Concert, Believue-Stratford, 3 p. m.

TUESDAY—Chicago Opera Company in "Lucia di Lammermoor," Academy of Music, 8 p. m.

TUESDAY—Metropolitan Opera Company in "Il Trovatore," Metropolitan Opera House, 8 p. m.

WEDNESDAY—Chicago Opera Company in "Gismonda," Academy of Music, 2 p. m.

THURSDAY—Chicago Opera Company in "Barber of Seville." Academy of Music, 2 p. m.

THURSDAY—Chicago Opera Company in "Madama Butterfly," Academy of Music, 2 p. m.

THURSDAY—Chicago Opera Company in "Madama Butterfly," Academy of Music, 8 p. m.

THURSDAY—Hahn Quartet, Witherspoon Hall, 8:15 p. m.

THURSDAY—Hahn Quartet, Witherspoon Hall, 8:15 p. m.
FRIDAY — Philadelphia Orchestra,
Academy of Music, 3 p. m. Leo
Ornstein, soloist.
FRIDAY—Chicago Opera Company
in "Thais," Academy of Music, 8

p. m.

SATURDAY—Chicago Opera Company in "Romeo and Juliet," Academy of Music, 2 p. m.

SATURDAY — Philadelphia Orchestra. Academy of Music, 3.15 p. m.
Leo Ornstein, soloist.

was born. To hear a great artist play a concerto with orchestra is not only a delight, but a musical necessity, as great as that we shall constantly hear new works from present-day composif we don't like all of them.

MUSICAL EVENTS IN BOTH CONCERT HALL AND STUDIO

AN audience which filled virtually every seat in the Academy of Music on Saturday night two weeks ago, besides overflowing into the chairs in the orchestra pit, to near a concert of the Philadelphia Orchestra without a soloist, is one of the best auguries which the present season has afforded for the future of the art in this city. The time was, and not so long ago at that, when the attraction of a soloist and a prominent one as well, would have been necessary to insure an audience of that size.

The concert seemed to be as much enjoyed by the audience as any which has been given this season. Naturally, the great Fifth Symphony of Beethoven was an attraction. The two modern works played did not make any exorbitant demands upon the "technique of hearing" is lill Bansted street. These much house, one to the meeters of the club and ther mixture of the club and the mixture of the make any exorbitant demands upon the "technique of hearing" in the during the program will concert to the members of the club and the mixture of the

The Musical Art Club had been giving a series of informal musicales at 9 o'clock every Sunday evening, at the club house, 1811 Handread street. These musicales are open to the members of the club and their flat of the club, and some of the finest musical events, and some of the finest musical events. Tomerroom, and some of the finest musical events of the finest musical events of the club, and some of the series of the will play the Cesar Franck sensua for violin and pisno as the feature of the evening's program.

St. Patrick's Day

**ACADEMY OF MUSIC** 

GRAND

Chicago Opera Association

CLEOFONTE CAMPANINI, Gen. Directo Week Beginning Monday, Mar. 3

MONDAY NIGHT at 8—"CLEOPATRE" Garden, Fontaine, Fitzin, Maguenat, Huberdeau, Pavley, Oukrainsky and Corps de Ballet, Conductor—Charlier.

Corps de Bailet, Conductor - Charlier,
TUESDAY NIGHT at 8 - "LUCIA DI
LAMMERAMOOR." Galli-Curei, Dolei,
Rimini, Arimondi, Conductor - Sturani,
WEDNEADAY NIGHT at 8 - "GISMONDA." Garden, Fontaine, Maguenat,
Pavley, Oukrainsky and Ballet, Conductor - Campanini.

THURSDAY MATINEE at 2-"THE RARBER OF SEVILLE." Galli-Curel, Carpl. Stracefart, Trevisan, Arimondi. Conductor—Campanini.

THURSDAY NIGHT at 8—"MADAM HUTTERFILY" Tamaki Miura, La-mont, Pavloska, Bouilliez, Trevisan, Gliviero, Peierson, Defrere, Nicotay, Conductor—Polacco.

FRIDAY NIGHT at 8.—"THAIS." Gar-den, O'Sullivan, Baklanoff, Huberdeau, Berat, Pavleska, Peterson, Conductor —Campanini.

SATURDAY MATINEE at 2—"ROMEO AND JULIET." Galli-Curei. O'Sulli-van Bouillies, Maguenat. Conductor —Charlier.

Seats now on sale at Academy Ticket Office.

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At Heppe's, 1119 Chestnut Street

IL TROVATORE

METROPOLITAN OPERA HOUSE opelitan Tues. Evg., Mar. 4

Hahn, first violin; Carlton Cooley, second violin; Charlton Murphy, viola, and Bertrand Austin, Cello, will give their last chamber music concert of the season, under the auspices of the University Extension Society, at Witherspoon Itali, Thursday evening, March 6, They will play the Haydn Quartet No. 1, the variations from the Arensky Quartet in a minor, and, with Miss Aline Van Berentzen, the Schumann Quintet for plane and strings.

D. Hendrik Egerman and Sascha Jacobin-off announce a sonata evening on Wednes-day evening, March 26, at the Little The-atre, 1714 De Lancey street. The program will consist of sonatas by Beethoven, Lekeu and Grieg.

A recital is announced for Thursday even-ing, March 20, at Witherspoon Hall, in which Grare Wade, soprano, and Louise Jenkins, planist, are to appear. The monthly musical service of the First Presbyterian Church in Germantown will be held on Sunday evening, March 2. when Gounod's 'Galla' will be sung by Marie Kunkel Zimmerman, soprano; Eisle Mortis Brinton, contraito: John W. Noble, tenor, and Edwin Evans, bartone, The service will commence with an organ rectual by Mr. Stanley Addicks at 7:45 o'clock.

### METROPOLITAN WILL SING "IL TROVATORE"

The Metropolitan Opera Cempany with one of its greatest casts will sing Verdis" ill Trovatore" at the Metropolitan Opera House next Tuesday.

This is primarily an opera of melody, and has probably had as many performances as any opera ever written.

A good many years ago Colonel Mapleson, the famous impresario, made a tour of the United States with Wagnerian "novelties" (at that time), but business went from had to werse. He was somewhere in the middle west when after a matince of "Lohengrin" which was a failure, he announced "Tannhauser" and sold only a dozen ticketa. Late on the afternoon of the day of performance he changed the bill, gave "Trovatore" and saved the day.

Next Tuesday's cast will include Claudio Muzio, as Leonora; Margaret Matzenauer, as Azucena; Mattle Mattfeld, as linez. The male parts of the opera will be taken by Crimi, as Manrico (the Troubadour); de Luca, as Count di Luna; Rothier, as Ferrando; Audisio, as Ruiz, and Reschiglian, as a gipsy, Papi will conduct.

OWING TO THE TREMENDOUS HIT

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Marguerite Clark

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# MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch" LAST HALF OF WEEK Dorothy Dalton in "TYRANT EAST HALF OF WEEK RIVOLI S2D AND SANSOM STREETS Monday and Tuesday Vivian Martin in "YOU NEVER SAW Wednesday and Thursday Frank Keenan in "TODD OF THE PHODORE ROBERTS THEODORE ROBERTS THEODORE ROBERTS THEODORE ROBERTS HONEY BOYS MINSTELS Georgie Jessel Rennington Tyayers & Douglas Buck, Pielbert & Scotled Elaine Hammerstein in "HER ENTIRE NEW SHOW THURSDAY BELMONT S2D ABOVE MARKET Pauline Frederick in "BELLA Wednesday and Thursday Pauline Frederick in "BELLA Wednesday and Thursday Wednesday and Thursday Wednesday and Thursday Wm. S. Hart in "BEANDING Wallace Reid "THE DUB" Wed Bryant Washburn, Venus of the East JUMBO Frent St. & Girard Ave. JUMBO Frent St. & Girard Ave. Mon. Vivian Martin "JANE GOES Tues. & Wed. "The Comman Cause" CEDAR 60th St. and Cedar Ave. Monday & Tuesday Elsie Ferguson "HIS PARISIAN Wed.—Gaby Desiys. "INFATUATION" Coliseum MARKET bet. 39th & 60th MONDAY & TUESDAY Gaby Desiys "Infatuation" Wed. Enid Bennett, Happy Though Married West Allegheny 25th and Allesteny MONDAY Theodore Roberts "Puddin Head Wilsan" Thes. "One Women." with All-Star Cast GOING

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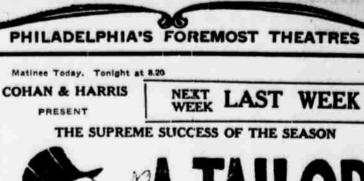
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