THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

ENTION has been made in this column more than once of the habit of indiscriminate and undiscriminating applause at our principal con-This had a distinctly humorous exemplification at last Saturday evening's concert of the Philadelphia Orchestra, in spite of the fact that it concerned a matter as serious as the illness

or med a matter as serious as the illness of Mr. Stokowski.

Before the concert began Mr. Mattson appeared on the stage and announced that the grip which had afflicted Mr. Stokowski for some weeks had resppeared in more serious form and that it would be impossible for him to conduct the concert and that Mr. Rich would take his place. This statement was greeted with a lot of the unthinking applause organist which the writer of this

greeted with a lot of the unthinking applause against which the writer of this column has so often protested.

Of course, no one imagines for a moment that the applause was intended as anything but a tribute to Mr. Rich, who has had to step in several times and conduct a difficult concert without a rehearsal. But it would have seemed to be in far better tasts if the seemed to be in far better tasts if the audience had awaited the appearance of Mr. Rich on the stage before according

was to come. Mr. Mattson stilled wave of applause which his first announcement had started by raising his announcement had started by raising his hand and then proceeded to say further that, owing to the illness of Mr. Stokowski, it had been decided to postpone the extra concerts scheduled for Tuesday afternoon and Wednesday evening of this week and give them at a later date, which would be made public in due date, which would be made public in due season. Unbelievable as it may sound, this, too, was received with applause, for what reason it is impossible to understand, unless it was a tribute to Mr. Mattson's powers as an orator. Then Mr. Rich appeared to conduct the opening number and, for the first time, the applause with which he was received had some reason. had some reason.

It is meaningless demonstrations

approval like these which to some de-gree at least nullify the effect of the spentaneous outbreaks which follow the close of a fine performance such as Mr. hmaninoff gave last Saturday eve-. They make the soloists and the abers of the orchestras—and this does not apply alone to the Philadelphia Orchestra—discredit or at least ques-tion the sincerity of their hearers.

Demonstrations in this country are confined to those of approval; in for-eign countries the audiences reserve the right to disapprove also, and it is no infrequent thing to hear hisses in the concert halls and opera houses in the concert halls and opera houses on the Continent, while the "booing" of the London galleries is one of the most feared things among British actors. While this custom is not altogether pleasant, it at least has the redeeming feature, that the applications what the applications that the applications when it is cature that the applause, when it is ranted, really means something. One of the most keen-minded of soloists now before the public once said to the writer, who complimented him upon the favora-ble reception which he had received at the close of his solo: "Yes, they applaud with their hands—but I would like to know what they really think."

THE music critics often charge that "the influence of such-and-such com-Mr. So-and-So." But why should it not be? This is usually the case only with young composers, because if the influ-ence of any composer lies too strongly upon the works of another, the compo-aitions of the latter gradually (and in some cases suddenly) cease to appear

on important programs.

For that matter, the influence of Haydn and Mozart was apparent in Beethoven filmself up to the third sym-phony. And one will go far before he will find a composer whose intense in-dividuality expressed itself earlier than did Beethoven's. It is only natural that a young composer who has not yet "found himself," as every composer must, "found himself," as every composer must, should imitate his musical gods, although this imitation the writer believes in mostly unconscious. The youthful composer has so absorbed the content composer has so absorbed the content composer has so absorbed the content composer has so absorbed the greatly. composer has so absorbed the content of those compositions which he greatly admires that he writes unconsciously in the idiom expressed in them, If he has the genius to develop a style of his own later, he becomes a great composer; if he has not, his work is soon blotted

out and forgotten.

Furthermore, it is only natural that
this apparent imitation should be more
noticeable in works in the larger forms than in those in the smaller ones, for it is in the great works that the charac-teristics and the individuality of the foremost composers find their freest exforemost composers find their freest ex-pression. Therefore it is incomprehen-sible that a young composer who writes a symphony in the classic style should not use the model of Beethoven or that one who composes an opera should not pattern after Wagner or Verdi, accord-ing to the manner in which he is com-posing.

posing.

It is because these men have shown new (in their day) and great paths that the young composer must first tread these paths before he can safely seek new opes, even as Beethoven trod those of Haydn and Mozart, and Verdi those of Halini and Donizetti and Rossini, hefore their own musical identity became clear even to themselves.

THERE is one danger in it, however THERE is one danger in it, however, and that is that in too close a following of the great models the young composer may fall to develop his own personality, but if this personality is really worth while, it will, sconer or later, insist upon expression. If it does not, it is not strong enough for the world to have missed much.

It is in this absolute rejection of the past and all the good things which it has brought forth that the peril of the musical radicals, now so much in evidence, lies. Most of them have sought to achieve at the age of twenty-five

sence, lies. Most of them have sought to achieve at the age of twenty-five or thirty what the greatest masters of one have been willing to acquire at souble that age. They are seeking to walk and run, musically, at an age when they should be creeping.

It is all very well to break the rules, but the composer must know exactly.

the composer must know exactly the is doing in this case, and they the broken for a definite purpose not for the mere sake of being "dif-int." And, to be perfectly frank, few the extremely modern works which have heard this year (Scriabine ex-ted) have shown a knowledge of the of composition sufficient to war-the reckless disregard of them h the compositions show.

LETTER, not for publication, but LETTER, not for publication, but written by one of the most disminating of Philadelphia's mysicians a received this week by the music rewer of the EVENING PUBLIC LEDGES, reasing surprise that the review of opera of last Tuesday evening, Amore del Tre Re." should have sugged Wagnerism. This letter gave as opinion of its writer that "there was a melody in the work which could traced even remotely to the great hard." With this the reviewer agrees irely; it is perfectly true that there nothing melodic even remotely remotely in the work which could trace a move of the amoved far more traces of the aboved far more traces of the at composer than any other new of the year, because it was

the spirit and not slavish imitation that was there.

Many critics are continually finding Wagnerian melodies in the works of contemporaneous composers. Because a young composer has hit, mainly by chance, upon the same melodic curve or harmonic progression as one of the older ones, does not necessarily indicate that he is even familiar with the works of the older man. According to the late Arrigo Boito, the librettist and intimate friend of Verdi, that great Italian composer had a knowledge of the Wagner scores not equaled by any man in Europe, and yet who could make the charge that Verdi ever used anything of Wagner in his operas? Verdi doubtless learned the Wagnerian principles from his study of the German master, but he applied them only as far as they were of service in carrying out his own ideas.

MONTEMEZZI has done just what Verdi did. He has absorbed the Wagnerian spirit and as the spirit is always more than the letter, it was this element that struck so forcibly the reviewer of this paper last Tuesday evening. There is however this paper has the second ning. There is, however, this important difference: when Wagner broke success-fully upon the musical horizon, Verdi fully upon the musical horizon, Verdi was a matured musician. He had composed about as many successful operas as Wagner was destined to write during his whole life, to say nothing of about an equal number which had even then been laid aside. He had a technique of composition and of the operatic stage which was said. which was fully as great as Wagner ever acquired. Therefore, he brought a musi-cal mind and talent in its way as great

seemed to be in far better taste if the audience had awaited the appearance of Mr. Rich on the stage before according him the tribute which is undoubtedly his first the greatest operatic composers of all time. From Wagner he learned the music drama art principles and the orchestradrama art principles and the orchestra-tion; from Verdi, the tradition of Ita-lian opera, for "L'Amore del Tre Re" is

MUSIC EVENTS IN HALL AND STUDIO

HALL AND STUDIO

The concerts of the Philadelphia Orchestra on Friday afternoon and Saturday evening part will be devoted entirely to the orchestra that is, without a soloist. The symbolic of the state of the stat

For his second recital in this city next Saturday afternoon, Jascha Heifetz, the violinist, will play for his principal numbers the first sonata of Saint-Saens and the "Poeme" of Chausson, Other numbers will be the aria for the O string of Hach. a Rondo of Mozart, the serenade "Melancolique" of Teschalkowsky, and smaller nieces by Teschalkowsky and Tor-Aulin. The concert will close with the "Souvenir de Mescow" of Wieinawski.

The Philharmonic Society will give its second symphony concert Sunday evening. April 13, under direction of Walter Pfeirer, at 8.15 o'clock, at the Shubert Theatre. The following program will be rendered: 'Melaterizinger Vorspiel.' Wanter: 'Symphony, 'From the New World.' Dyorak: 'Gypayairs,' violin solo. Sarasate. William Greenberg; introduction and seens from 'Autamonia Molociete,' H. van den Beemt. 'William Tell' overture. Rossind. Mr. van der Beemt will direct his own composition. Which is based upon a medieval pastoral. The doors of the theatre will be opened at 730 p. m. Every member is suitited to bring a guest. The Philharmonic Seciety desires to increase its membership among those music lovers who wish to foster our local commet.

Musical Events of the Coming Week in Phila.

MONDAY—Concert for Divine Science Society, St. James Hotel. Thirteenth and Walnut streets, 8

TUESDAY __ "Rigoletto," Metropo TUESDAY—"Rigoletto," Metropoiltan Opera House, 8 p. m. Philadelphia Music Club musicale, Aldine Hotel, 3 p. m.
WEDNESDAY—"Seven Last Words" by choir of Holy Trinity Church, Rittenhouse Square, 8 p. m.
THURSDAY—Concert, New Century

Club, 8:15 p. m. Philadelphia Or-chestra, Weightman Hall, 8:15 p. m. Musical tea, Musical Art Club, 1811 Ranstead street, 3:30

p. m.

FRIDAY—Philadelphia Orchestra,
Academy of Music, 3 p. m. (No
soloist.) Philadelphia Music Club,
concert, Musical Art Club, 1 p. m.

SATURDAY—Jascha Heifetz, violin
recital, Academy of Music, 3 p. m.
Philadelphia Orchestra, Academy
of Music, 8:15 p. m. (No soloist.)

tion for membership may be sent to W. Le Roy Fraim. Fuller Building.

drama art principles and the orchestration; from Verdi, the tradition of Italian opera, for "L'Amore del Tre Ro" is descentially Italian in spirit. The future is in Montemezzi's own hands, and it is bright with promise. If he develops a little more originality of thought there is no question that he will prove a worthy successor to Verdi as Italy's fore. most operatic composer.

MILCIA ELLENTE IN

An interesting program has been arranged by Mrs. Laura Anderson Lanning and Mrs. Albert Fink Smith for the resular meeting of the Philadelphis Music Club, to be held on Tuesday, April 8, at 3 o'clock, in the bail room of the Aldine Hotel. The participants will be Dorothea Thullen. Dora Young Van Roden, Minerva Rose and Louise Lepking.

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