Planist Offers Exclusively Chopin

Program at the Academy

An audience that almost taxed the capacity of the Academy of Music yesterday afternoon heard an exposition of Chopin as he is exemplified in the interpretative values of Ossip Gabrilowitsch. Mr. Gabrilowitsch's program from the E minor nocturne with which he opened it to the coucluding Rondo, was exclusively devoted to Chopin barring one encore, Tschaikowsky's "Autumn." Chopin is the pianists' composer and the idol of the musically superesthetic, and the audience. so

ters have been retained in this stage version. Mr. Streeter having bimself

been in the army and knowing, there-fore, that the public desires to get away from the war stuff as much as possible.

ery, meaning that there is a well-de-fined love interest, and there are, also, a few touches of pathos in the scenes with Bill and Harold, his dog and pal. Louis Bennison, known on the legiti-mate stage and in the movies, will be seen as Bill

Local Song Writer Composes Hits

Louis Herscher, the local song writer,

s placed a song with the largest pub

lishing house of popular music in the country. Nine years ago, at the outset of his career, the firm told him to get a

man, writers of "Fm Forever Blowing Bubbles," "Golden Gate" and "Step-ping Stones," His latest song is an Oriental fox trot called "Bound in Morocco." Mr. Herscher is now com-

pleting two new songs which probably will be named "The Idol's Eyes" and

Just "Ann" Unadorned

From Ledgers to Legerity Walter Gallagher, who does a special-ty dance in "Dere, Mable," was a bookkeeper in the Klaw & Erlanger

Hopes to Play Kate, the Shrew Miss Jane Houston, leading lady with William Hodge in "The Guest of Hon-or," is a Shakespearean student and

some day hopes to have the opportunity of playing Kate, the Shrew, in "The Taming of the Shrew."

Sothern and Marlowe

Until E. H. Sothern and Julia Mar-

office up to three months ago.

'Rose of a Summer Night.'

IN THE MUSIC WORLD-FILM STARS FEATURED

paratively unknown and when Europe thought it impossible that an artist of

high rank could come from our country

COMING MUSICAL EVENTS The New York Symphony Orchestra under a distinguished leader, Mr. Walter Dain bach, will give this season's final concer-

The Manufacturers' Club will give the third russicals of the season Monday. February 23, at 230 p. m. The artists are Estelle Hughes, soprano; Horatlo Connell, bartione; Clemente Barone, futilet, and Elite Clark Hammann, accompanist.

The Manuscript Recieve of Philade will field its next inerting on Wedner February 26, in the Musical Art Club, program will contain a trio by Chu Murphy Sengs by Nisola Montain and I Badge, and blant pieces by Ames C Quinlan and Camille W. Zeckwer.

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE modern composer in a now strange and little tried medium was introduced to us on Thursday evening by Percy Grainger when be played the ultra-modern piano sonata by Cyril Scott. In the days of the classics the young composer was supposed to show his proficiency in handling sonata form by the composition of many piano sonatas before trying the larger forms, but nowadays our composers leap fullfledged from their musical swaddling clothes into the composition of operas, symphonics, symphonic poems and other musical works of the largest dimensions. This is a somewhat mixed metaphor, but it conveys the idea.

One reason for this is the gradual elimination of absolute music by the greatest composers since Beethoven. From the time when Schumann began to write pretty much everything for the mano to a title, this system has come more and more into yogue. But it should not be forgotten that in this reshould not be forgotten that in this respect Schumann wrote upon a plan radically different from that of the modern composers, to say nothing of the fact that his musical ideas were in many respects radically different also.

Another reason was the widespread promulgation of the idea, for which Lisat and Wagner were chiefly responsible, that the sonata form and the entire symphonic field had been so exhausted by Beethoven that nothing more

sible, that the sonata form and the entire symphonic field had been so exhausted by Beethoven that nothing more could be done along these lines. It is true that little in the way of piano sonatas has been composed since the time of the great Bonn master which appears to be permanent music, with the possible exception of one sonata by Liszt and the two by Chopin.

THIS is true in a much more limited way in the symphony. Despite the

way in the symphony. Despite the assertion of Wagner that nothing more of merit could be composed after Beethoven's Ninth, a number of great and purely symphonic works have been writ ien since that time, and they bid fair to survive for many vears yet to come. Among these may be mentioned the Uninished and the Uninished and the Uninished two, the First and Fourth, of Schumann; all four of those of Brahms, the Fourth, Fifth and Sixth of Tschailbayeke, the one by Casara Franck the

kowsky, the one by Caesar Franck, the E misor (New World) of Dvorak and some others.

The decadence of the piano sonata as a means of expression by the modern composers has doubtless been due to some extent to the general shortening of recital programs and the substitution of a greater number of smaller compositions for a few of the larger ones. Beethoven, it is true, has furnished a lot of the latter type and, after all, little has been said in the form of piano sonatas since said in the form of piano sonatas since he wrote the Hammer-Clavier and the gigantic ones in A flat and C minor, the principal piano works in that amazing list of compositions after be had passed

THEREFORE, by reason of its rurity if for no other, the performance of the piano sonata of Mr. Scott by Percy Grainger formed one of the most interesting points in the current season. The work is very large for the season. esting points in the current season. The work is very large in its outlines and really consists of seven movements, as

of material which has previously appeared at some time or other in the sonata.

If this work of Mr. Scott be taken as a type, however, one of the chief lessons that its performance brought home most strongly is that the modern composer of the Cyril Scott brand, who runs to dissonant harmonies and extremes if not absurdities of rhythms. genial medium in the classic sonata form. As was noted in these columns the day after the concert, the piano be day after the concert, the plane contained and the same composer in these respects, but even at that it is pretty radical. The themes of the modthese respects, but even at that it is pretty radical. The themes of the modern composers are not such as lend themselves to development ulong the lines of the classic sonata form, and thematic development is the very breath of life of the sonata.

Mr. Scott is evidently an admirer of Debussy, to put it mildly, and Mr. Grainger made the tactical error of fol-Grainger made the thether error of Delowing the sonata with three of Debussy's most atmospheric and popular pieces. A few years ago we thought Debussy had gone pretty far in the line of dissonances, but after the Scott sonata his works sounded like Hayda after "Hamlet," A. Themas, and "Patrie," Palagillog, "A. Themas, and "Patrie," Palagillog, "Hamlet," A. Themas, and "Patrie," Palagillog, "

IT IS to be regretted that the time old A form of the piano sonata has vir-tually been placed in the "discard," but as long as the trend of modern musical thought continues along the lines which it has during the last few years, with a continual and increasing tendency to break away from compositions in strict form, there is little hope of and even less use in attempting to revive it. The the hetie to fit into the old classic so-

In this respect, however, the com-poser for the piano is only following the lines adopted by his brothers who write in the larger forms. The symplony has now all but given way entirely to the symphonic poem, always written to a program; the shorter place pieces have n name each, if not something more ex-ended in the way of a title, and the conwrte for violin, piane or violencelle has virtually departed. The concerto for pixuo by Rachmaninoff, played here within the limits of the present season by Mr. Cortot and by Mr. Rachmaninoff himself, was constantly referred to as "new," but it was nine years old this year. Times and manners change and year. Times and manners change and music changes with them, because in the last analysis music is only an emo-tional reflection of the times in which the composer lives; but the pity of it is that these fine old forms are almost gone nothing to put in their places.

THE professional artist, whatever may Min L be the medium in which he works, is credited with buying a kind hence and this is borne out by the part which Miss Geraldine Farrar is taking in the Minnie Hauk fund. This fund is now seing raised with the worthy object of selping Minnie Hauk, a well-known American singer of some years ago.

Miss Farrar is trying to awaken sympathy for the pitiable plight of this ones great artist, a woman who in her day was largely instrumental in laying the foundation, by educating the American public for the success that later was thus made possible to Miss Farrar herself and the many others of our great American vocalists. At seventy, par-tially blind and destitute, Minnie Hauk deserves well of the American music-loving public.

Miss Farrar has gathered around her an able body of the best-known musical people of Naw York, including Amato, Bodansky, Caruso, Gatti Ca-Gatti-CaFEATURED IN NEXT WEEK'S FILMS



ETHEL CLAYTON, YOUNG Mrs.

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MANTELL AS MACBETH

Melodramatic Power and Rhetorical
Effect in Impersonation
Energy and rhetoric were more in evidence than profound characterization and poetic imagination last night at the Broad where Robert Mantell and his leading warms. Genevieve Hamper. Broad where Robert Mantell and his leading woman, Genevieve Hamper, bodied forth the murdering Thane of Cawdor and his murderous-minded lady in Shakespeare's titanic tragedy of "Macbeth." the propulsive force of which is "vaulting ambition that overleaps itself."

Kings of Scotia in legendary times were doubtless not very subtle in their psychology and Mr. Mantell fashions

were to have been desired to make the concert of fullest and finest effect. Mr. Gabrilowitsch played very beaufully, but failed in fitting contrasts. The sweetness and the moodiness of the composer were always emphasized. And the effect in the mass was undeniably cloying, although in minute detail there could be no cavil at the pianist's art. The B minor Sonata was played with fine feeling and in a measure gave the tonal relief that many in the audience longed for.

Comparison between the Preludes as

were doubtless not very subtle in their psychology and Mr. Mantell fashions his in melodramatic wise, robustly and romantically. His impersonation expresses graphically rather than illusively the over-aspiring warrior who becomes "a most unhappy king," yet brings out fairly enough the Thane's essential vacillation and weakness of character, despite his evil aspiration and ferre valor. It always has need of the goad of the pressingly ambitious woman set on "sole sovereign sway and masterdom." whom Shakespeare creates as Macbeth's consort. Miss Hamper's conception had a modicum of surface sweep and intensity though little of due essential ferocity. It lacked the dramatic surge of emotion that underlies and should control the role. Yet she was able to contrive effects to show feminine capacity of the woman to stimulate the man and to devise excuses for ill designs. Her Lady Macbeth failed in authentic tragic aptitude because it was not plastic but pictorial and posed. The principals received cause it was not plastic but pictoria; and posed. The principals received good support but the production was more routine—excellently routined—than persuasive.

provinces to a look was made by the good support but the production was author. Edward Streeter, in collaboration with John Hodges, and the result has been that the quaint atmosphere and unique characterization of the let-

MANTELL'S FINAL WEEK

New Staging of "Caesar" and Lei-

"Julius Caesar." in a spectacular scenic production, will be the feature of the final week of Mr. Mantell's engagement at the Broad. The production, which takes the place of one destroyed by fire, is modeled after a famous star. ing of Shakespeare's Roman play at the Theatre Autoine, Paris, This was copied in the larger effects, but was modified in detail. The grouping of the mob and the lighting of the forum scene are said to be particularly effective. Another to be particularly effective. Another feature of the week will be the appear-ance Wednesday afternoon of Pritt After five years of triumphs in the capi-tals of Europe, arrangements have been completed for the only American tour of Michel Tokine, creator of the Russian bal-bet and Vera Fokina, iring ballorina of the Russian ballet, who will appear at the Metropolitan Opera House, Philadelphia, on Monday evening, March 22 afternoon of Pritz Leiber, the tragedian's young leading man, as Hamlet. Mr. Leiber first played Hamlet at a special matinee in New York last winter.

Lowell Thomas's Picture-Lecture
Lowell Thomas, who is to appear at the Metropolitan Opera House the week of March S, will describe by lecture and pleture the campaign in Palestine, which took the Holy Land from Moslem control. He took part in the Palestine and Arabian campaigns, as an American war correspondent, and was fortunate man, writers of "I'm Forever Blowing man, writers of "I'm Forever Blowing."

war correspondent, and was fortunate in being able to obtain an inside story and exclusive pictures for the "Last of the Great Crusaders." He was perand was personally associated with Colonel Lawrence, a most romantic figure of the war, who earned the title of the "Uncrowned King of Arabia."

Ann Warrington, who is a member of William Hodge's company in "The Guest of Honor" to be seen at the Lyric Theatre, claims the distinction of being the first actress to use the name—Ann without the final "e" or "a." Since adopting it for a stage name—she's a native of Hillsboro, Wis., and her real name isn't anything like Ann Warrington—hosts of Anns have appeared in theatre programs. "Twin Beds" Here Another Week "Twin Beds," Margaret Mayo's joy-ful laugh-play will enter upon its second and last week at the Walnut Monday

night.
"Twin Beds" seems to have lost none of its smart fun since it appeared here before. It is compact, amusing, colorful and romping with mischief us it was when last seen here.

Lois Bolton as usual heads the comedy contingent, playing the role of the young wife, a part that gives her an opportunity to display her varied talents as a comedienne.

Nazimova Film for Stanicy

Nazimova will be featured at the Stanley beginning March I, in her latest production, "Stronger Than Death," This is a screen adaptation of Death," This is a screen adaptation of the powel by I. A. R. Wylie. It requests and the show those who don't frequent cabarets what he can do. the man she adores—the hermit of Gaya. He is a physician who devotes his time and energy in fighting epidemics among the natives. The action is replete with thrills that grow out of an abortive mutiny and massacre of the English planned by fanatical Hindus.

Galley Scene In "Ben Hur"

The scene in "Ben Hur" representing between decks of a great Roman galley is the first that has been put accurately upon the stage. It is one of the most interesting events of the lowe joined forces and appeared as co-stars in Chicago in 1904, Mr. Sothern had never seen Miss Marlowe act. They will appear here together later in the lic is invited, performance to students of history. scason.

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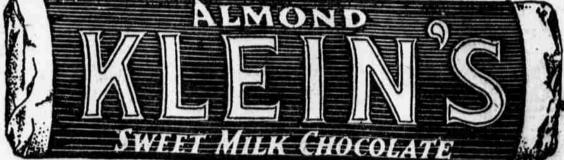
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