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Music and Musicians

Edited By

Vincent E. Speciale

NOTE—In this department the VENTNOR NEWS seeks to print everything of interest to music lovers of Absecon Island and is glad to receive any notes concerning orchestras, musicians or singers. Such notes can be mailed to the Music Editor at 8 South Troy Ave., or phone, Neptune 1278.

MUSICAL BOOK SHELF

Books have always been and will always be mankind's most faithful and dearest friends. The education one receives in schools, colleges, universities, etc., remains incomplete if the habit of reading good books is neglected. The vast knowledge acquired through this wonderful "easy-at-hand" medium is limitless and therefore inestimable.

Good books will shape your thoughts to a higher level of intellectuality. Ruskin once said: "I would urge upon every young man to obtain, as soon as he can, by the severest economy, a restricted, serviceable, and steadily — however slowly — increasing series of books for use through life; making his little library, of all the furniture in his room, the most studied and decorative piece."

Following the splendid plan of Dr. Eliot's five-foot shelf of books, the writer, who has at heart the development of music appreciation of the many music students in our community, has selected a most varied and representative list of musical books which ought to form a part of the library of the student and teacher, of the professional and amateur. The list comprises works which are indispensable and its educative value cannot be overlooked if you want to enrich your knowledge of musical literature. Following is the list:

Music and Musicians, by Lavignac; Mezzotints in Modern Music, by Huneker; Musical History, by Pratt; Orchestra and Orchestral Instruments, by Henderson; Dictionary of Music and Musicians, by Grove; History of

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Music, by Naumann; Biographical Dictionary of Musicians, by Baker; Musical Encyclopedia, by Elson; How to Listen to Music, by Krehbiel; Music and Culture, by Merz; Music and Poetry, by Lanier.

Another large audience was present at last Sunday's concert given by Merrick's Symphony Orchestra in the Music Hall of the Steel Pier. The program opened with Weber's "Freischutz" overture which received an authoritative and excellent reading by Conductor Merrick and his men. Another number which stirred the audience to great enthusiasm was the "Andante" from Beethoven's "Fifth Symphony." The touching appeal of this beautiful melody in which Beethoven infused his best expressive mood of tenderness and suavity was finely interpreted by the popular Conductor, Vera Curtis, soprano, pleased with her selections. Judson House, tenor, sang "O Paradiso" from Meyerbeer's "Africana," displaying a fine voice, and Felindo Masino, pianist, played a solo with orchestra accompaniment. Although his technique is fairly brilliant, his interpretations are still immature and lacking musical understanding.

"Oberon" overture by Weber, "Slavonic Dance" No. 10 by Dvorak, "Haensel and Gretel" by Humperdinck, and Tschaiikowsky's "Caprice Italien" were the principal numbers contained in the program rendered by the Hotel Ambassador Artiste En-

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semble, Harry Loventhal, Director, at last Sunday evening's concert in the lobby of that hotel.

A very large and enthusiastic audience found much delight in the artistic presentation of the various numbers performed. Marcel Hansotte, pianist, was the soloist, playing Chopin's "Scherzo in B flat minor" with technical brilliancy and fine interpretative powers. He was heartily applauded.

The Hotel Traymore Ensemble, Benar Barzelay, Director, gave a varied program in the lobby of that hotel at last Sunday evening's concert. Works by Wagner, Schumann, Rubinstein, Tschaiikowsky and Chaminade were excellently rendered before a very appreciative audience.

Light selections seem to be the vogue at the Ventnor Pier's Sunday evening concerts, Frederick Wagner, Conductor. Last Sunday was no exception. The program contained small works of Boieldieu, Rigo, Donizetti, Strauss, Herbert, and Paderewski. Hilda Reiter, the coloratura soprano, who has achieved pronounced success this season, appeared again as soloist. Her flexible, clear and sweet voice coupled with a remarkable ease of de-

livery was heard to fine advantage in the Waltz-song from "Romeo and Juliet" by Gounod. The coloratura passages which this aria contains were brilliantly rendered by Miss Reiter. The large audience showed its approval by enthusiastic applause.

Mme. Elena Avedano, the popular prima donna soprano, scored a distinct success at her appearance at the banquet of the Journalists' Club held at the Ritz-Carlton last Saturday evening. She sang "Mi chiamano Mimi" from Puccini's "La Boheme" with a wealth of tone and fine pathos. "Pale Moon," by Frederick K. Logan, a stirring composition based on Indian motives, which she interpreted with consummate art and skill, took the audience by storm. Vincent E. Speciale, acted as accompanist.

DO YOU KNOW . . . ?

That—Handel's opera "Julius Caesar" composed in 1724, a characteristic work of beauty and charm, was revived recently at the Volk-soper in Berlin.

That—Dvorak shaped a phrase for his famous "New World" Symphony from the spiritual "Swing Low, Sweet Chariot."

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That—When Liszt was asked once what he would have been were he not a musician, he replied "the greatest diplomat in Europe."

That—Saint-Saens dedicated his book of memoirs to his dog. She hated music and always howled when the piano was played in her hearing.

That—Wagner was so irritable and nervous in his earlier years that actors, singers and musicians resented his remarks and often conspired to ruin his works, as in the case of the first performance of "Tannhauser" in Paris.

WEEKLY MUSICOGRAM

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