

OVATION FOR SCHARWENKA

COMPOSER AND PIANIST PLAYS
SPLENDIDLY FOR ST. LOUIS
SYMPHONY SOCIETY.

BEST OFFERING THIS SEASON.

Society's Guest to Appear with Zach
and His Men Again This
Afternoon.

For Xaver Scharwenka, composer, pianist and music pedagogus, last night's St. Louis Symphony Orchestra concert at the Odeon received itself into a great personal triumph. It was one of those peculiar tests in which the precedent setting of a stranger as a musician in a foreign land had to be brought before an audience through the medium of a body of instrumentalists whom he had met but shortly before for the first time. A moment after it was his task to reveal himself as a pianistic interpreter and then as a player of celebratory scores. In his orchestral prelude to the opera *Matawinka*, the Herr Scharwenka evidenced a fine control of the band, he played his concerto for piano and orchestra in masterly style, and the encore numbers were aptly chosen for general effect, those since being needed to turn the Symphony Society subscribers entirely in his favor.

Scharwenka's opera *Matawinka* is the tonal setting of Dr. Ernst Koppell's libretto made from Dr. Felix Dahn's *Kampf um Rom* (The Struggle for Rome), a sixth century topic gleaned from the Gothic invasion of Italy. It is a story of war, love and intrigue, which gives the musical transcriber every opportunity for the exercise of the highest poetic fancy. Scharwenka makes use of the entire orchestra, weaves many stirring tone-pictures, and last night led the men like a veteran.

Test of the Orchestra.

In some respects this concert likewise was in the nature of a supreme test for the St. Louis Symphony Orchestra. It is well known that preparation for such an event as the presentation of two entirely novel works, a Scharwenka orchestral prelude and a Scharwenka piano concerto with full orchestral accompaniment, requires much time, thought and practice. As many months as we can give it weeks are generally devoted to this elsewhere. Making this allowance, the St. Louis Symphony Orchestra's presentation last night was a high collective achievement, which measurably enhanced the status of the organization and conferred the lasting benefit of increased confidence on all participants.

In his concerto for piano and orchestra, known as No. 4 in F minor (opus 22), Scharwenka gives a fine valuation to the solo instrument. Many other leading composers seem intent to keep the piano constantly in the foreground, making the orchestra of seventy men little more than an accompanimental body. Scharwenka makes the piano an integral part of the orchestra, or an added instrument of rare orchestral power, an adjustable, inherent quantity. He does this more by his manner of presenting his own work than by the interpretative requirements of the work as it stands. A Paderewski, a Rosenthal, or any of a dozen other great pianists playing the Scharwenka concerto, would subordinate the orchestra. It is to the novel and everlasting credit of this fine Polish virtuoso that he takes the contrary view.

A Many-Sided Genius.

Last night's audience quickly seized this feature of the presentation of the evening's epochal number, at the conclusion of which the house fairly rose in homage and ovation; whereupon the guest of the evening entered the third phase of his genius, becoming a pianist by giving Schubert's "Impromptu," Liszt's great "Polonaise" (A Hat), and Scharwenka's "Polish Dances" as encore numbers. True ability, long experience and good sense have made Scharwenka's manner before the audience and while playing a positive delight. The man has little, if any, pose; no mannerisms; nothing at all detracts from the quickly gained impression of genuineness. He unaffectedly acknowledged his pleasure at his reception and unreservedly declared that his next visit to America would bring him to St. Louis very, very soon after landing. The two remaining numbers for orchestra, the Bohemian "Smetana's Symphonic Poem," Vyzetrad, and the "South German Mozart's Jupiter Overture," brought Max Zach and the men into fine alignment. The classic Mozart score was given with keen intuition, its superb phrases, replete with contrapuntal difficulties being presented with elegance and clarity. Few concerts in the long series already to the credit of the St. Louis Symphony Orchestra can stand far in preference to that of last night. The identical programme will be repeated this afternoon at 2:30.

In the Audience.

Mrs. Nell Hamilton and Mrs. Thomas H. West and Judge and Mrs. E. H. Adams formed a box party.
Mr. and Mrs. W. K. Sinky entertained Mr. and Mrs. D. J. Sinky.
Mr. J. B. Kahler's box were Mrs. Anna Carr and Miss Marie Caragan.
Mr. Morton Jordan and Mrs. Byrd Jordan Ochsinger were together.
Mr. and Mrs. Harford Crawford entertained a party.
Mr. R. Francis Day was occupied by Mrs. D. J. Hamilton and Mrs. Cheryl West.
Mr. E. M. Kunkle had a party in his box, Mrs. and Miss Ann Plank, Mr. Dawson

etc. for piano and orchestra in massive, etc. and the encore numbers were aptly chosen for general effect, those since being needed to turn the Symphony Society subscribers entirely in his favor. Scharwenka's opera *Matawinka* is the tonal setting of Dr. Ernst Koppell's libretto made from Dr. Felix Dahn's *Kampf um Rom* (The Struggle for Rome), a sixth century topic gleaned from the Gothic invasion of Italy. It is a story of war, love and intrigue, which gives the musical transcriber every opportunity for the exercise of the highest poetic fancy. Scharwenka makes use of the entire orchestra, weaves many stirring tone-pictures, and last night led the men like a veteran.

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