



El compositor francès

GUSTAVE CHARPENTIER

MUSIC FAREWELL TO DR. STRAUSS

DR. RICHARD STRAUSS ended his visit to the United States a week ago last night to the enthusiastic manifestations of a crowded Hippodrome. It has been from his point of view, as well as from others, highly successful. He is supposed to be taking home with him \$50,000 of his own, which makes a magnificent sum when translated into German marks, and a much more magnificent one when translated into Austrian kroners.

He also hopes to take back with him \$500 for the musicians of Central Europe still suffering from the effects of the war. This he has collected from musicians of the orchestras here and elsewhere that have played under his direction. All will commend the eminent composer's disinterested thoughtfulness in raising this sum and in giving an opportunity to the rank and file of Americans under his command to contribute to such a worthy object.

His trip has been a busy one, but not too busy to prevent him from bearing in mind the plight of his fellow-musicians in Central Europe and the presumable desire of Americans to help alleviate it. We do not know how far \$500 will go in relieving the needs of these unfortunate artists, but every little helps, and \$500, like \$50,000, looks a good deal bigger in marks and kroners than it does in dollars.

Otto Kahn, in his parting letter read at the Hippodrome concert last week, said no more than the truth when he said that in all the cities that Dr. Strauss has visited he has met with "the welcome and honors that are due to a bearer of the torch of genius." It may also be said that Dr. Strauss has had no reason to complain of the quality of the orchestras that have been put at his disposition in giving his concerts.

In engaging the Philadelphia Orchestra for so many of them here and elsewhere, his management did itself great credit. It went to a very heavy expense indeed—for the Philadelphia Orchestra is not to be hired and transported about the country for any sum that will seem moderate to anybody—when it might have fulfilled the letter of its obligation by engaging such "scratch" orchestras as could have been most conveniently and cheaply secured. In this respect Dr. Strauss has fared vastly better this time than he did on his visit to America seventeen years ago, when a raw and untrained orchestra was given him to work with under conditions of rehearsal that made fine results impossible.

To the most casual observer evidence was given that Dr. Strauss had a proper appreciation of the excellence of his players. The quality of the performances was of course the first proof of it. And when each piece was finished anybody could see that Dr. Strauss's first demonstration was one of cordial and eager approval to the orchestra in front of him. He clapped and nodded and smiled a most human way. He did not turn with punctilious formality and perfectly clicked heels to bow passively, inexpressively and just deeply enough to the public.

Of course, Dr. Strauss had very good reason for his pleasure in his performers. But there is one element that contributed much to his success with them that is not likely to get much public notice nor to be mentioned in farewell letters. That is not only the unselfishness and generous spirit of fraternity with which Mr. Stokowski allowed his orchestra to be taken from him to play under a more famous man and to contribute to his greater glory, but also the self-sacrificing enthusiasm with which he forwarded the orchestra's successful performances by giving it such preliminary training and practice as was necessary, so that Strauss himself had only the final touches to give, the polishing and the elucidation of the details of his own personal wishes. Such an attitude is none too common.

There is no need to mention again here what was so continually evident in the concerts, Dr. Strauss's skill and authority as a conductor. His command of the orchestra is remarkable; the influence of his beat and his indications, however conveyed, unerring. He is a conductor of great power, skill and finesse, molding his orchestra to his wishes with an extraordinary richness and clearness of detail, subtly graded nuance, dynamic adjustment and suppleness of tempo. And yet he is of all the conductors now before the public probably one of the least demonstrative, so far as the public can see. He does nothing whatever to arouse its interest, curiosity, sympathy or displeasure. He is not in the least picturesque nor in any way illustrative, himself, of the music he is playing. And in performing his function his manner is that of a master, quiet, self-contained and apparently almost casual and desultory, till the listener notes how minutely and definitely each phrase has been calculated; and how broadly and powerfully the whole musical fabric is developed. Performances so flexible and free as his are obtained only by a man to whose knowledge and authority his men can trust themselves unreservedly and without uneasiness.

It was natural that so many of his programs should have been made up of his own works, in which, as he directed them, the public centred its chief interest. Yet some would have rejoiced to hear more of his conducting of some of the classics, in which his reputation is great, and especially of the music of Mozart.

Interesting and in some cases throwing some new light on his own conceptions of his own works as his conducting has been, it cannot be said to have made any revelations or to have given cause to revise any of the estimates in which his music has come to be held in the years since it has been made known here.

Everything that he played has been

heard in New York, from his early "Macbeth" to his late suite from "Der Bürger als Edelmann." Only three, we believe, of his major orchestral works did he leave out of his programs: his early symphony in F minor, which was played in New York for the first time anywhere by Theodore Thomas in 1884; his symphonic fantasy, "Aus Italien," dating from 1886, and his last symphonic poem, the "Alpensymphonie."

There is food for thought in the omission of this last item. It had been played in New York only once by Mr. Stransky with the Philharmonic Society, in October, 1916. It was awaited then with keen expectation—

man who was once a genius." Was this the real reason, and was it a confession?

Now that Dr. Strauss has had what must have been an agreeable impression of the skill and high excellence of American orchestras, and also, unquestionably, of the intelligence and appreciation of American audiences, it may be hoped that he will have the candor and courage to say so when he gets home. It apparently requires a good deal of courage in Germany and Austria, for a musician who has experienced the contrary, to speak of the United States as anything other than "the land of the dollar," peopled by crass materialists, ignorant of the finer things of art and without sympathy for the aspirations and achievements of artists.

There have been lamentable instances of musicians who have found that the United States is an eagerly musical nation, possessing fine or-

English Music and Musicians.

Speaking of Albert Coates, now conducting the New York Symphony Orchestra in New York. Robin H. Legge, in The Daily Telegraph of London, calls him a musical ambassador on behalf of English music. He says: "As a fact, a fact that should be far more familiar to our own musical public (and it would do no harm if our political public were equally aware), the chief American orchestral conductors have for some time shown a really keen desire to become acquainted with our musical output or to increase their previous knowledge. In the Summer, when many of them were visiting Europe, as is their annual custom, I met several in London who came to see me for the express purpose of hearing about our many composers who are in the forefront of the fight today, and I could tell of many and many a musical score that crossed the Atlantic to be introduced at this series or that of some American orchestral concert society. There was no doubt whatever that those conductors were very much in earnest in their desire for a wider knowledge of our music than they already possessed."

"It is due to Albert Coates to demonstrate the superior excellence of our music on which so much of our taste is based. I need hardly say that I myself have never been in doubt as to the superior value of the musical output of today in this country. There is infinitely more vitality, more genuine activity, more sincerity, and a greater freedom from cliques and other pernicious 'isms' than elsewhere just now. Or that I am quite convinced."

"It is well that we should prove ourselves, and it is well that our musical ambassador should be Albert Coates. Incidentally I hope I am breaking no secret when I say that one of the American conductors referred to above was insistent that Coates should bring as much as possible of the more recent English music to America, in order that it might be heard by them no less than by others in its most just aspect."

Mr. Gigli's Correction.

To the Editor of The New York Times:

In a recent issue of your paper I read in the section "Music in Foreign Lands" a note which said that the season at the Colon Theatre at Buenos Aires, "in spite of the efforts of Gigli, Martinelli and other successors to Caruso," ended with a reported shortage of \$600,000.

I wish to note the fact that I did not sing this year at the Colon Theatre but at the Coliseo Theatre, beginning when the season at the Colon Theatre was ending. The season of the Coliseo was closed without any deficit whatsoever. Particularly at the performances of "Pioleto Marat" of Mascagni, in which I created the leading rôle, the theatre was always crowded.

With regard to Caruso's successor, which is mentioned in the article, I believe that to speak of this at present or to mention in any way "Caruso's successor" is a sacrilege and a profanity to his memory; it means violating a tomb which is sacred to Italy and the entire world.

The efforts of every artist today aim to gather and to conserve the artistic heritage received from the great singer, and every one strives to do this, not with vain exhibits, but with tenacious study for the triumph of the pure and the beautiful. He struggled for this, and we for the glory of art must follow his example with dignity.

BENJAMIN GIGLI.

New York, Dec. 30, 1921.

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but nobody since then has had any desire to repeat it. Dr. Strauss originally announced it for his last concert at the Hippodrome, where he conducted the orchestra that previously played it. But before the time came the announcement was withdrawn and other music was substituted. No reason was given. It is any one's guess that it would probably have been the difficulty of preparing the work in time, or the lack of the orchestral parts. THE TIMES spoke of the Alpine Symphony the morning after its performance in 1916 as not being "an achievement that will add lustre to the composer's reputation. It is, on the contrary, one that will increase the force of the description of Strauss as 'a

chestras and enthusiastic and intelligent audiences; and who have freely and even admiringly admitted it on this side of the ocean. When they have reached the other side, however, they have not admitted it at all. They have said nothing; or they have denied it. It would not be difficult to give names and dates. There seems to have been a powerful compulsion in Europe, or at least in Central Europe, preventing any such admissions.

As Dr. Strauss occupies a uniquely strong and unassailable position in Germany and Austria, it might be assumed that he would feel bound by no such compulsion, but would tell what he had really found here. And yet some will be surprised if he does.

Prokofieff's Opera in Chicago.

Serge Prokofieff's new opera, "The Love for Three Oranges" (as they entitle it now—rather than "The Love of Three Oranges"), caused varied emotions when it was produced in Chicago as a world's premiere. It is a comic burlesque of fairy tales, according to Edward Moore in The Chicago Tribune, a sort of "Alice in Wonderland" done in terms of gigantic, exotic imaginings. "The unfortunate part of it is that if you are going to appreciate Mr. Prokofieff's part of the proceedings you will have to study with the Red Queen and learn how to believe in six impossible things before breakfast." The music, he fears, is too much for this generation. Mr. Prokofieff, except for the beginnings of two tunes noted in the score, might well have loaded up a shotgun with several thousand notes of varying lengths and discharged them against the side of a blank wall.

Paul Bloomfield Zeisler, in The Herald and Examiner, finds the music "amazingly original," displaying endless technical resources, vigorous, rhythmically, immensely facile, in the highest degree fanciful. He looks upon the opera as chiefly successful in the way of "fantastic burlesque."

In The Daily News, Maurice Rosenfeld finds the score satirical and musically humorous, the libretto very funny; there is singing, dancing, shouting, pushing and caterwalling as the situations demand.

Mr. Prokofieff himself conducted; the scenery was a wonderfully fantastic conception by Boris Arnsfeld. "Never was paint applied to scene cloth more lavishly or gorgeously."

Music Notes Afieid.

As the slow movement from Saint-Saëns's C minor symphony was played by the Boston Symphony Orchestra, in memory of the dead composer, Mr. Parker in The Transcript says: "Conductor and orchestra seemed to be carrying a relief, in Grecian purity and confidence, upon some marble tomb holding the dust of Saint-Saëns beneath his loved Mediterranean skies. Yet at the end the audience applauded as roundly as though this Adagio were an appointed or inserted number in the routine of the day, while Mr. Monteux waited with unresponsive back for the clapping to subside, the custom of the country—and an innocent custom. For, had each corner been asked at the door whether Saint-Saëns were still alive—an old man carved in yellowed ivory—or dead within the week, how many might have answered truly?"

The London String Quartet, on its way to Honolulu, gave a concert in San Francisco that crowded the hall. They played a program in collaboration with a local string quartet of excellent abilities.

An effort is making in San Francisco to raise a fund of \$25,000 as an endowment for a scholarship fund in memory of the late Oscar Weil of that city, composer, conductor and teacher. He studied the violin with Lalo and David and piano with Moscheles and Plaidy; was a soldier in the Civil War, a prisoner at Libby and at the end of the war was a Major. He conducted the "Boston Ideals" and the "Bostonians" and was himself the composer of four operas, and other compositions. On the committee to raise the fund are Messrs. Harold Bauer, Ossip Gabrilowitsch, Emilio de Gogorza, Alfred Herz and Efram Zimbalist and Mme. Schumann-Heink.

Karleton Hackett writes thus about the music of John Alden Carpenter's ballet, "Krazy Kat," which has been

DER RUSSISCHE STAATSCHOR

60 ERWACHSENE

40 KINDER

EHEMALIGER KAISERLICHER CHOR

Dirigent:

PROF. M. KLIMOFF

Erste Europa-Tournee: Januar - Februar 1928



Tournee-Leitung:

Die Konzerthdirektionen Hermann Wolff & Jules Sachs, Berlin W 9, Linkstr. 42

Joh. Aug. Böhme, Hamburg, Alterwall 44

Westdeutsche Konzerthdirektion Köln (Rhld.), Stollwerckhaus

DER RUSSISCHE STAATSCHOR

(EHEMALIGER KAISERLICHER CHOR)

GESCHICHTE

Der Russische Staatschor ist eine der ältesten musikalischen Institutionen Europas; seine ruhmreiche Vergangenheit läßt sich bis ins 16. Jahrhundert verfolgen. Als Hofchor der Moskowiter Herrscher unter dem Namen „Chor der Kaiserlichen Vorsänger“ gegründet, war sein Aufgabenkreis zunächst auf den Kirchengesang beschränkt. Erst mit der Verlegung der kaiserlichen Residenz nach Petersburg unter Peter dem Großen wurde der Chor neben der Erfüllung seiner Hauptaufgabe auch zu weltlichen Gelegenheiten, wie den Aufführungen der Opernbühnen der Schloßtheater verwendet. Ende des 18. Jahrhunderts ist der Ruf von seinen wunderbaren Leistungen und seinem herrlichen Stimmenmaterial bereits in ganz Europa verbreitet. Als „Hofkapelle“ gewinnt er auf die gesamte musikalische Kultur des Landes immer stärkeren Einfluß: vorbildliche Aufführungen fördern nicht nur die Gesamtentwicklung der Chorkunst, sondern lassen auch dank einer unvergleichlichen Disziplin die berühmtesten Sänger Rußlands aus seinen Reihen hervorgehen.

Als Hector Berlioz den Chor um die Mitte des vorigen Jahrhunderts zum ersten Mal hörte, tat er den berühmt gewordenen Ausspruch: „Den Vortrag der Sixtinischen Kapelle in Rom mit diesen erstaunlichen Sängern zu vergleichen, ist dasselbe, wie eine kümmerliche kleine Truppe Fiedler eines italienischen Theaters dritten Grades mit dem Orchester des Pariser Konservatoriums.“

Im Laufe des 19. Jahrhunderts zählt der Chor unter seinen Mitgliedern eine Reihe hervorragender russischer Komponisten, wie Bortnjansky, Glinka, Lwow, Balakirew, Rimsky-Korsakow, Liadow u. a. Seit dem Jahre 1919 steht an seiner Spitze der Professor des Leningrader Staatskonservatoriums M. Klimoff. Unter seiner zielbewußten Leitung wurden die künstlerischen Aufgaben und Ziele auch in den Jahren der Revolution nicht nur erhalten, sondern bei strengster und angespanntester Arbeit noch bedeutend erweitert und vertieft. Das Repertoire des Chors wurde durch die Aufnahme der großen cyklischen Werke der westeuropäischen und russischen religiösen Musik wie auch durch weltliche Chorgesänge erweitert, die nach den großartigen Vorbildern der russischen Volkslieder von den bedeutendsten Komponisten bearbeitet wurden. So konnten in den letzten Jahren die „Matthäus Passion“ und die „H-moll Messe“ von Bach, Beethovens „Missa Solemnis“, „Paradies und Peri“ von Schumann, „Elisabeth“ von Liszt und viele andere Werke in meisterhafter Durchführung zur Aufführung gelangen. Besondere Glanzleistungen des Chors bildeten aber moderne russische Kompositionen, wie die Messen von Rachmaninoff und Tschaikowsky; den stärksten Erfolg der letzten Jahre trug der Chor mit der oft wiederholten Aufführung der „Hochzeit“ von Strawinsky davon.

KÜNSTLERISCHE BEDEUTUNG

Der außerordentliche Umfang des heutigen Repertoires stellt an die technische Leistungsfähigkeit des Chores die höchsten Anforderungen. Einheitlichkeit und Genauigkeit der Intonation vereinen sich mit einem ungeheuren Reichtum an Schattierungen und einer äußersten Geschmeidigkeit der Rhythmik, um Werken von so tief verschiedenem Charakter und Stil gerecht zu werden. Die Dynamik des Vortrages ist bis zur höchsten Vollendung gesteigert; sie erreicht breite und mächtige Wirkungen, wie man sie bisher in Europa wohl noch nie gehört hat, aber sie schmilzt auch zum zartesten Pianissimo in den Augenblicken, die Konzentration, Abgeschlossenheit und Zurückhaltung verlangen.

Das Geheimnis der Farbenmischung und der Verteilung von Kraft und Timbre des Klanges, die einzigartig und unerreicht ist, beruht auf der Jahrhunderte alten Tradition des Chores. Bei aller Hingabe an die sinnliche Schönheit der hier vereinigten Stimmen wird doch niemals die Deutlichkeit der melodischen Zeichnung, die Abrundung der Phrase und die strenge Gesetzmäßigkeit des Aufbaues außer acht gelassen. Niemals wird die Logik der Entwicklung der musikalischen Form irgendwelchen impressionistischen Stimmungen geopfert. Im Vortrag des Chores ist immer der gestaltende und Richtung gebende Wille fühlbar, der von dem energischen und bedeutenden Dirigenten des Chores, Professor M. Klimoff, ausgeht. Seine Meisterschaft und Erfahrung bilden die sicherste Gewähr, daß der Chor bei seiner ersten Konzertreise durch die europäischen Länder, die er jetzt antritt, die tiefe und nachhaltige Wirkung erreicht, die seiner Tradition, seiner künstlerischen Durchbildung und der einzig dastehenden Pracht und Gewalt seiner Stimmen entspricht.

URTEILE

»Der Russische Staatschor ist die älteste und erste musikalische Organisation in Rußland. Seine Bedeutung ist gewaltig: er macht die Massen mit den Chorwerken, die die gemeinverständlichste musikalische Kunstform darstellen, in meisterhafter Ausführung bekannt. Der Vortrag des Chores zeichnet sich durch höchste Vollkommenheit im Sinne strenger künstlerischer Disziplin aus.«

A. GLAZUNOW.

»Leningrad kann mit Recht auf diesen wunderbaren «lebendigen Organismus» stolz sein — in Westeuropa werden sich nicht viele Chöre von solcher Vollendung finden. Seine Existenz ist für uns zu einem Faktor von höchster Wichtigkeit und Notwendigkeit geworden.«

A. RIMSKY-KORSAKOW.

Ueber die Aufführung der »Hochzeit« von Strawinsky:

»Man kann ohne Uebertreibung sagen, daß Strawinsky in seiner Partitur alles beiseite gelassen hat, was dem Dirigenten helfen könnte, in das Verständnis seiner Intentionen einzudringen. Er hat sich, wenn man so sagen kann, auf das Fixieren des

»Notenskeletts« beschränkt. Doch gerade diese Seite des künstlerischen Problems ist von Klimoff in geradezu wundervoller Weise gelöst worden. Ich war erschüttert durch die Erfindungsgabe, die er hier bewies, ohne die strengen Grenzen des künstlerisch Erlaubten zu überschreiten, und ich glaube, daß der Russische Staatschor die »Hochzeit« in Zukunft zu seinen besten Leistungen zählen darf. Mir scheint, daß die »Hochzeit« jetzt erst ihre eigentliche Bedeutung enthüllt hat, nachdem wir sie zum ersten Mal durch Klimoff in wahrhaft russischer Volkslied-Intonation gehört haben, die europäische Chöre nicht besitzen und nicht besitzen können, so vollkommen sie sonst auch sein mögen.«

VICTOR BELIAEFF.

»Die musikalisch kostbare Tätigkeit des Russischen Staatschores muß als eine der hervorragendsten Errungenschaften unserer gegenwärtigen Kultur bezeichnet werden und es wäre zu wünschen, daß man im Westen Europas diesen Chor kennen lernte. Wer den Chor hört, ist von den unvergleichlichen Wirkungen seiner künstlerischen Konzentration erschüttert, und auch die Schönheit des Klanges dürfte kaum ihresgleichen haben.«

JGOR GLEBOW.

DIE PROGRAMME DES RUSSISCHEN STAATSCHOES

I. KONZERT

Lieder der Völker von U. R. S. S.

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| <p>1. R.-KORSAKOW: Reigenlied „Ah, im Felde die Linde“
Geschichte „Nicht Rauschen rauscht“
Gedicht der Pilger „In der schönen Stadt Rom“</p> <p>2. MUSSORGSKY: Räuberlied „Erheb dich, schöne Sonne“</p> <p>3. BALAKIREW: Lied der Barkenknechte (Burlaki) „Ei, Uchnem“</p> <p>4. BORODIN: Reigenlied „Ha, nicht der wilde Wind heult“</p> <p>5. ORLOW: Tanzlied „Meine Wiese klein“</p> <p>6. GRETSCHANINOW: Reigenlied „Die Mädels haben den Flachs gesät“</p> <p>7. PASTSCHENKO: Räuberlied „Längs der Mutter Wolga“
Reigenlied „Im dunklen Walde“
Tanzlied „Ich werd' ein Bäumchen pflanzen“</p> | <p>8. DAWYDOWSKY: Bandura. Suite aus Ukrainischen Liedern</p> <p>9. LISSENKO: Reigenlied „Ach, beim Felde der Quell“
Reigenlied „Eine Stunde nach Hause, eine“</p> <p>10. WERIKIWSKY: Wiegenlied „Katerlein, graues du“</p> <p>11. LEONTOWITSCH: Gedehtes „Hinter dem Berg hervor der Schnee fliegt“</p> <p>12. KOMITAAS WARTAPED: Gedehtes „Die Nacht ist schön“
Tanzlied „Zu deinen Füßen“</p> <p>13. PALIASCHWILY: Reigenlied „Murman“
Reigenlied „O wenn uns beide beiden, mein Liebchen“
Tanzlied „Zangala gogona“</p> |
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II. KONZERT

RACHMANINOW: Abendgottesdienst in alten Singweisen

III. KONZERT

STRAWINSKY: Swadebka „Die Hochzeit“

IV. KONZERT

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| <p>1. TSCHAIKOWSKY: Legende
Nachtigall</p> <p>2. TANEJEW: Trümmer eines Turms
Auf dem Schiffe
Hinter der Wolke den Felsen erblickt
Von Land zu Land</p> <p>3. PASTSCHENKO: Aus der Mondschein-Sonate
a) Durch Mondstrahl und Liebe vereint
b) O, zaubervoller Augenblick</p> | <p>Aus der Suite „Wirineen“
a) Gebet
b) Tanz Wirens
Aus der Suite „Reigen“
a) Wem das Schicksal ein Leid erdacht
b) Wie bei unserem Hof ein befahrener Berg</p> <p>4. JAKOWLEW: Frühling „Es kommt und weht ein grüner Rausch“</p> |
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Programm I, II und IV werden a capella vorgetragen.

Zur Aufführung der „Hochzeit“ von Strawinsky ist die Mitwirkung von 4 Pianisten und 6 Schlagwerkzeugen erforderlich.

El Concertista de Organo Walter Drwenski

es un joven artista alemán que se dió ya á conocer en uno de los conciertos organizados por l' Associació d'Amics de la Música en el Palau de la Música catalana en Marzo de 1923, escuchando entusiastas aplausos por sus demostraciones que dió de un arte muy apropiado en España pero poco cultivado por la falta de organos en los sitios donde generalmente se pueden dar los conciertos.

Las criticas que al pié reproducimos dan cuenta del ruidoso éxito que obtuvo.

A pesar de la falta de organos á proposito para conciertos que casi excluyen la posibilidad de hacer conciertos de organos en la mayor parte de las poblaciones de España, insistimos en llamar la atención no solo respecto á este artista sino especialmente sobre la necesidad de cultivar este arte como es debido y como lo merece.

Incombe á las Sociedades de Música trabajar en sus respectivas poblaciones para que este arte sea oído. Quizas las iglesias haciendo ver lo importante del cultivo de este arte y la conveniencia de su mayor divulgación se presten á abrir las iglesias para que su organo puede ser oído por manos maestras sobre todo en fiestas especiales en las cuales se suele buscar medios para dar mayor realce á las fiestas. Y nada mas hermoso y mas adecuado que una mano maestra en el organo.

Aunque esto no fuese el interés directo de las Sociedades de Música, pues en primer lugar deben dar conciertos exclusivamente para sus socios, es esta una excepcion impuesta por la necesidad, pero que demostraría siempre en primer lugar que las Sociedades hacen todo lo posible para dar variedad de conciertos á sus socios y en segundo lugar que trabajan para difundir mas la musica en su poblacion, cuya circunstancia unicamente puede contribuir en obtener mayor numero de socios.

Llamamos principalmente la atención sobre la facilidad con que el Sr. Drwenski improvisa sobre temas cualquiera, habiendo demostrado con esto en el concierto arriba citado su gran talento de compositor.

Criticas: El Noticiero Universal, Barcelona.

En el ultimo concierto de los Amics de la musica oímos á un artista verdaderamente eminente por todos conceptos lo mismo por la segura y precisa técnica que por su refinadísimo sentimiento artistico. Tales son las cualidades que adornan la personalidad de Walter Drwenski, que goza en Berlin solido prestigio. Hizo un verdadero alarde de sus grandes meritos de artista obteniendo matices admirables y demostrando en todo el concierto su musicalidad y una expresion intensa y seria, desprovisto en absoluto de todo efectismo. Su arte es puro, sobrio, sincero. Al final dió Walter Drwenski otra gran prueba de su valer improvisando exquisitamente sobre dos canciones populares catalanas. Mereció este eminente artista como era consiguiente un ruidoso éxito.

La Vanguardia. No son frecuentes los conciertos de organo en Barcelona, pero menos frecuentes son aún las ocasiones de oír un artista de la talla de Walter Drwenski. Este artista reúne á un completo virtuosismo una musicalidad no menos completa que da á sus interpretaciones el caracter de acabada creación artistica, sorprendiendo continuamente con nuevas sonoridades y ademas compie á improvisa como un verdadero maestro. etc etc.

Diario de Barcelona. De un extraordinario interes resultó el concierto que dió el nota bilísimo organista de Berlin, Walter Drwenski, en la ultima sesión de los Amics de la Musica. Drwenski tiene un dominio completo del instrumento, una

tecnicamente admirable, pero además es un verdadero artista y todo un poeta. Al final del concierto improvisó un solo de piano, que fue muy bien recibido.

El inteligente público aplaudió con entusiasmo la labor del compositor.

El compositor en su casa

En su casa, el compositor vive muy tranquilo. Allí es donde se inspira para sus obras. Su habitación es sencilla, pero muy acogedora. Allí se encuentra su piano, su biblioteca y sus instrumentos musicales.

El compositor vive en una casa muy bonita, rodeada de jardines y flores.

El compositor es un hombre muy trabajador. Cada día se levanta temprano y comienza a componer. No se distrae fácilmente y se dedica a su arte con toda su alma.

El compositor es un hombre muy sensible. Se preocupa mucho por su música y por su reputación. Pero también es un hombre muy amable y simpático. Le gusta estar con la gente y compartir su arte.

El compositor es un hombre muy creativo. Siempre tiene nuevas ideas y formas de expresarse. Su música es única y diferente de la de otros.

El compositor es un hombre muy dedicado. Ha dedicado toda su vida a la música y a la composición. No tiene nada más que hacer.

El compositor es un hombre muy humilde. Aunque es muy famoso, nunca se cree superior a los demás.

El compositor es un hombre muy paciente. A veces tarda mucho tiempo en terminar una obra, pero no se da por vencido. Sigue trabajando hasta que la obra esté perfecta.

El compositor es un hombre muy feliz. Le gusta lo que hace y se siente muy orgulloso de su trabajo.

El compositor es un hombre muy querido. Todos lo respetan y lo admiran por su arte.