

The Music Makers

By IRVING KOLODIN

o' With Berger and Warren.

ied the load of so many a loud,
few years at the Metropolitan
ar him last night in a company
eeting his own excelling standard.
erger singing her first Gilda, Jonel
g over the musical direction and
er in handsome voice as the Duke,
nce was very much all right. Noted
or the Yeshiva University Women's
Verdi profited also.

such undertaking here, Miss Berger
prominent role with vocal ease,
a kind of musical intelligence one
ters in the canary land of colora-
ilda was as much a character as
caricature, innocent in her first
istraight in the second, always a
action, whether holding the stage

artist's potentialities, but there is
no doubt of her superiority to the
average recitalist. H. C. S.

Other Events of a Musical Week End

Only two works were presented
by the New Friends of Music yes-
terday in Town Hall—Schoen-
berg's "Das Buch der Haengenden
Gaerten," sung by Rose Bampton
(and accompanied by Erich Itor
Kahn), and Mozart's Serenade in
E flat, in which Ignace Strassfogel
conducted an ensemble of eight
winds. Neither piece is often
heard. Schoenberg's cycle of fif-
teen songs, set to poems by
Stefan George, dates from 1907;
it is a transitional work on the
road to atonality, strongly satu-
rated in Wagner and Mahler—but
with a difference. With its vocal
line a combination of conventional
phrasing and a sliding intonation
that approaches "sprechstimme,"
it is very difficult to sing. Miss
Bampton's mastery was a credit
to her musicianship and vocal re-
source. The charming Mozart
work, scored for two each of clari-
nets, oboes, bassoons and horns,
was well played, though sharper
rhythmic definition and a slower
tempo would have helped the
first movement.