Sembrich Sings, Duncan Dances, Copeland Plays

By Sylvester Rawling.

MARCELLA SEMBRICH, that gracious lady to whom most of us are indebted for the best expositions of singing and of song interpretation that have been vouchsafed to us, gave a recital at Carnegie Hall yesterday afternoon, the first in two years. It would be idle to say that her voice retains its glory. Neither to her, nor to the younger generation which is following us in appreciation of her rare gifts, would that be fair. Those of us who are her contemporaries know only too well, alas! the inexorable demands of Time. But the art which enriches all she does, exquisite in all its manifestations, remains to make us all thankful when she appears in public. There was a furtive wiping of eyes from time to time by some of us, perhaps a better tribute to her than the torrents of applause that followed each song.

As a programme-maker Mme. Sembrich always excelled. She began yesterday with Bach's "Bist du bei mir," following it with examples of Beethoven, Mozart, Salvator Rosa and Paisiello of the classic composers, to which she added "Lovely Celia." Then came six of Schumann's songs, of which she had to repeat "Er ist's." Next there were five songs in French by Chausson, Debussy, Bruneau and Victor Staub. These were followed by two songs in Polish by our adopted Sigismund Stojowski and one by Rachmaninoff. In English, the end, were Edward Horsman's "Shepherdess," Rubin Goldmark's "We Are the Music Makers," and Frank La Forge's "Retreat," all three composers our own. Mr. La Forge, Mme. Sembrich's accompanist at the piano, fell in with her every mood.

After the Schumann group there was the usual procession of ushers down the aisles carrying flowers, huge set pieces and dainty bouquets in all kinds of colors, for presentation to Mme. Sembrich across the footlights. The stage became a Flower Show. A cynical friend passed a slip of paper to me on which he had scribbled "Musical and HORTICULTURAL Recital." Appropriate comment! Yet the dear lady for so long has been accustomed to this sort of thing that we must not begrudge her the tribute now. But a word to budding and aspiring singers: Don't get the habit!

Isadora Duncan gave an exhibition of classic dancing at the Metropolitan Opera House yesterday afternoon that aroused the crowded house to enthusiasm. The performance was by invitation. Nothing that Miss Duncan has done was in better taste or accomplished with greater distinction. She had the assistance of Oscar Spiresco and a competent orchestra that played Tschaikowsky's "Pathetique" symphony impressively. The Cesar-Franck numbers and Schubert's "Ave Maria" I missed. One can't be in Carnegie Hall and the Metropolitan Opera House at the same time. But, if dancing and posing and pantomime by a solo artist can illuminate a symphony, Miss Duncan surely succeeded in the Tschaikowsky work. Her performance held grace, pathos and elucidation and some moments of gripping appeal. For the final number there was "La Marseillaise," in separate stanzas, graphically posed by Miss Duncan. To their dishonor, regretfully be it said, some people in the boxes resolutely kept their seats while all the rest of the house stood, cheering, shouting "Vive la France!" and singing, Miss Duncan, I think, leading in the impromptu chorus. Of that I cannot be sure, so great was the din. Miss Duncan's enthusiasm inspired even her clothes (she wasn't wearing many, or much), and there came a sudden exposure that made the house gasp.

George Copeland gave a piano recital at Aeolian Hall yesterday afternoon that was enjoyed by a large audience. He played examples of Bach, Chopin, Beethoven, Stantchinsky (not a familiar name), Granados, Jongen and Debussy, with skill and understanding. In the latter's "En Blanc et Noir," for two pianos, played for the first time here, Mr. Copeland had the assistance of Elizabeth Gordon. Mr. Copeland's programme was just of the right length, but the cormorants, of course, weren't satisfied with it. They demanded and got a lot of extra numbers.

David and Clara Mannes at Aeolian Hall last night, before a large and interested audience, gave the first violin and piano sonata recital of their season. They began with Grieg's sonata in G major, opus 13, and finished with Brahms's sonata in D minor, opus 108. Between these two Mr. Mannes played Vitali's violin ciaccona in G minor, with admirable organ accompaniment by John Cushing, and Mr. and Mrs. Mannes played John Powell's "Sonata Virginianesque," to which I think, they gave a first presentation a season or two ago. The second movement is an exquisite bit. Mr. and Mrs. Mannes throughout showed the musicianship to which they have accustomed us.

Composers Night at the Musicians Club yesterday was given to Howard Brockway. He played two pieces for the piano, "At Twilight" and "Idyl of Murmuring Water," that are full of grace. The rest of the programme was Loraine Wyman's. To Mr. Brockway's accompaniments she sang a host of the quaint, naive and fetching "Lonesome Tunes" that together they unearthed recently from the folk songs of Kentucky, which Mr. Brockway has harmonized. In the intimacy of the club's rooms these songs took on added charm, and Miss Wyman's singing of them was irresistible.

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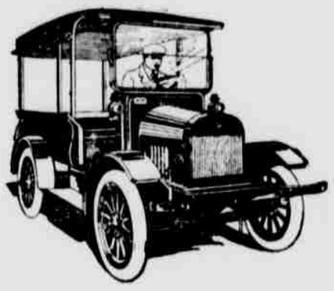

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Clock Signs Denote Morning Specials. Look for the Clocks! Look for the Clocks!