

X APR 19 1930

Schoenberg's Die Glueckliche Hand and Stravinsky's Le Sacre du Printemps Have First American Staging in Philadelphia

Philadelphia Orchestra, Under Stokowski, in Cooperation With League of Composers Presents Epochal Concerts Before Large and Enthusiastic Audience.

PHILADELPHIA, PA.—For the 28th pair of this season's Philadelphia Orchestra concerts on April 11 and 12, and also for the 10th Monday evening concert, April 14, Leopold Stokowski, in cooperation with the League of Composers, had arranged an epochal event—the first American staging of Schoenberg's "Die Glueckliche Hand," and Stravinsky's "Le Sacre du Printemps." These concerts were held in the Metropolitan Opera House, on account of the necessity for a larger stage than was available at the Academy of Music.

Die Glueckliche Hand was presented first, with Ivan Ivantzoff singing and acting the role of The Man splendidly. The other characters were only mimes, but were excellently portrayed as follows: Olin Howland as The Chimera, Doris Humphrey as The Woman, Charles Weidman as The Stranger, John Glenn and Charles Lasky as Two Workmen. An artist-chorus of seventy voices from the Curtis Institute of Music (prepared by Sylvan Levin) did fine work in the enormously difficult choral parts.

It proved to be intensely interesting, although ultra modern in music, scenery and lack of connection between chorus and orchestra. It is impossible to understand such a work at one hearing, but the orchestra score was unlike most modern scores, in that it was not noisy. The scenery was futuristic in type, and the lighting effects were particularly interesting. The composer has described the work as "a drama with music." The orchestra performed the orchestral part consummately under Dr. Stokowski. The orchestra and chorus were seated in front of the stage on the level of the main floor. The stage production was directed by Rouben Mamoulian, while the stage settings and costumes were designed by Robert Edmond Jones. The audience received the work very cordially, recalling the actors many times.

An intermission of twenty minutes was necessary for the change of lighting effects, scenery etc. between the two productions.

Le Sacre du Printemps by Stravinsky has been heard several times here as a purely orchestral number but was very difficult to comprehend. The presentation of it with ballet helps much in an understanding. The work was marvelously performed both by orchestra and ballet. Martha Graham as the

Sacrificial Chosen One was superb in the Sacrificial Dance, while the entire ballet of about 40 did excellent work throughout, in what must have been an extremely difficult feat of choreography.

Leonide Massine was director and trainer of the ballet. The stage settings and costumes were designed by Nicholas Roerich.

The opera house was filled with an interested and enthusiastic audience.