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## GERMAN NOVELTIES HEARD IN DRESDEN

### Strauss and Mahler Hold Aloof from Contemporaries' Festival.

DRESDEN, July 8.—The annual "Tonkünstlerfest" of the "Allgemeiner deutscher Musikverein" (General Music Association of Germany), which was held here for the first time, was the occasion of the introduction of many new works by contemporaneous Germans. While some of them proved to be compositions of no mean degree of inspiration and the general average showed an ever-broadening grasp of technical possibilities, the whole affair was much "tamer" than usual.

It cannot be denied that the absence of both Richard Strauss and Gustav Mahler and their lack of representation in the list of new works performed deprived the festival this year of much of its usual strength and brilliance. Strauss's "Salomé" was performed, it is true, but it had been produced so often that it could not be considered as having any real connection with the festival in the sense that the other works had.

The works for orchestra presented consisted of Hans Pfitzner's Overture to the Legend "Christ-Elflein"; George Schumann's Overture to a Drama, Opus 45; Paul Scheinpflug's "Frühling"; Hans Sommer's "Waldfrieden", Opus 8, from the opera "Riquet mit dem Schopf"; Heinrich Gottlieb Noren's "Kaleidoskop", Opus 30; a Prelude and Fugue in C sharp minor by E. N. von Reznicek and Ludwig Thuille's "Festmarsch", Opus 38.

Among the chamber music compositions were a quartet in B for piano, violin, clarinet and cello, by Hans Pogge, a string quartet in one movement by Arnold Schönberg, a serenade for eleven solo instruments by Bernhard Sekles, a string quartet by August Reuss and a trio by Wilhelm Rhode. The solo compositions included a "Passacaglia" for organ by Wilhelm Middelschulte, who is now a resident of the United States. The compositions for voice were by Ludwig Hess, Julius Weismann, Carl Ehrenberg, Franz Moser, Walter Courvoisier and Wilhelm Kienzl.

Besides "Salomé", which was given with the cast that sang in the premiere of the opera, Max Schillings's "Moloch" was also given at the Court Opera.

The society was fortunate in having the services of the Court Orchestra, under the able direction of Ernest von Schuch, the festival conductor, for the performances of the orchestral marches and the Petri, Rosé and Lewinger quartets and the Bachmann trio for the chamber music programs.