

Noted Composer of Modernistic Field in Piano Recital

The modern idiom in music will be exemplified by Henry Cowell, an outstanding composer in the modern pianistic field, in a recital given by him on Friday evening, May 9, in the Glencoe Central school auditorium. The Parent-Teacher association of the Glencoe public schools is sponsoring Mr. Cowell's recital. Tickets may be secured from members or at the box office next Friday evening.

Mr. Cowell is a composer with an unusually fine talent for composition in the modern idiom. His compositions attest the soundness and sincerity of his theories, and wherever he has played them they have been received enthusiastically. Mr. Cowell has also a new technique in playing the piano to produce his effects, using his elbow as well as his fingers and hand, and sometimes plucking the strings of the piano.

This astonishing piano playing has not been seen before, and out of the contention he aroused at first has come a growing respect for the new technique. Critics say that he has "something," and that he has given music something new and permanently valuable. His audiences are often a little dubious during the first pieces on his program, but they usually end up in a state of rapt fascination. The piano is revealed as an entirely new instrument through Mr. Cowell's "tone clusters."

Wins Critics' Praise

New York music critics agreed that the composer's work is experimental, but that it is seriously so, and that Mr. Cowell is adding to the beauty of music. Paul Morris of the New York Evening World said of him, "Critics and audiences have weighed Mr. Cowell's methods strictly upon their musical values and merits. They have judged him to be quite a good pianist in the ordinary sense, and it has been found that his unusual technical means produce agreeable and characteristic results which are not inartistic and do no violence to the character of the piano. In his hands the new technique is legitimate. He uses it with serious and artistic purpose."

Northwestern university School of Music is sponsoring a course of lecture recitals by Mr. Cowell, presenting him as "one of the most significant moderns in the field of American music." The lectures will be on Friday evening May 2, at 8 o'clock, in Music hall, on "Contemporary American and European Composers"; Monday evening, May 5, at 8 o'clock, at Music hall, on "Folk Music. New material from Ireland, Russia, Turkey, etc."; Tuesday afternoon, May 6, at 4 o'clock, at the School of Speech, on "Science of Modern Music—Overtones, Acoustics, Psychology"; and Wednesday afternoon, May 7, at 4 o'clock, at Music hall, on "Oriental Music Systems—China, Java, Siam, India, etc."

Miss Helen Deily Sets June 7 as Wedding Day

Miss Helen Deily, daughter of Mr. and Mrs. George Deily of Winnetka, has selected June 7 for the date of her marriage to Albert Schoenrock of Willow road, Winnetka. The wedding and reception will take place at 8 o'clock at the home of the bride's parents, 470 Provident avenue. Miss Deily has chosen her sister, Mrs. O. L. Porter of 381 Locust road, as her matron of honor, and the best man will be the bridegroom's brother, William Schoenrock of Glen Ellyn.

After a three weeks' wedding trip motoring through Yellowstone Park, the young couple will be at home in Winnetka.

Bach Chorus in Annual Concert Wednesday, May 7

The Chicago Bach chorus will present its annual spring concert at Orchestra hall on Wednesday evening, May 7, with Else Harthan Arendt, soprano; Lilian Knowles, contralto; Philippine Hennig Rohman, contralto; Edwin Kemp, tenor, and Mark Love, bass. Sigrid Prager is the conductor of the chorus, which will be accompanied by Edwin Stanley Seder.

Three of Bach's finest church cantatas will be presented complete, to-

gether with the choicest gems of three other cantatas. The concert features an uninterrupted flow of Bach's finest inspirations from the church festivals from Advent to Easter. The program will include an Advent cantata, "Come, Redeemer of Our Race"; a Christmas cantata, "Comfort Sweet! Lord Jesus Comes," with an aria and chorale; the opening chorus of an Epiphany cantata, "All They from Sheba Shall Come"; a Lenten cantata, "Behold, We Go up to Jerusalem"; an Easter cantata, "Christ Lay in Death's Grim Prison," and a chorus, "Worthy Is the Lamb That Was Slain."

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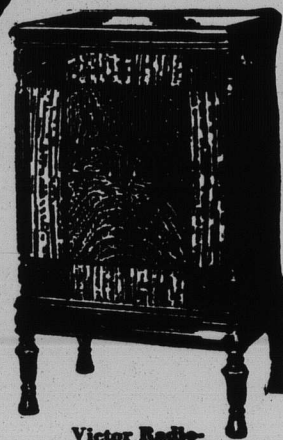
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