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## The Sphere of Music

Special to S.A. Jewish Chronicle

By JOSEPH KALUSKY.

### GUSTAV MAHLER.

To the majority in this country the name of Gustav Mahler is almost unknown and even the Jews, who are not slow in claiming what rightly belongs to them, have not shown that they were aware of this bright star in the firmament of their illustrious men. Mahler was a Jew, and as Dr. Weissmann, the eminent German critic puts it, "a Jew, moreover of the new epoch—and a composer of symphonic works in the grand style." This same writer rates Mahler so high that in the same breath he asks: "Can the apparently dead symphonic form, consecrated by Beethoven be reborn in a Jew?" and answers it in the same affirmative. He goes on to tell us that those who wish to do Mahler justice, must not overlook his Judaism as a contributory element of power in his work. Jewish blood is not a negligible quantity; eternally restless, it reacts in many ways, destructively as well as constructively, but true Judaism has a capacity for an ennobling and fruitful union with surrounding Teutonicism, whence may spring the man of metaphysical intellect, intense emotion, psychic sensibility and broad international sympathies. Judaism was deeply rooted in Mahler's unusual personality, complicating for him the problems of the modern spirit.

He was a very nervous, high-strung and self-conscious person and these characteristics are reflected in his music. He wrote nine symphonies and had sketched out a tenth, in addition to which he wrote any number of other works for all mediums. He had such a peculiar orchestral sense that it is almost impossible to adapt his symphonic works to the piano-forte and hope to obtain anything like a faithful idea of their value. Of all composers his is the least adaptable, and sounds appealingly thin. Mahler was particularly noted for his song writing and even when composing in a bigger sphere his ability to make instruments sing was very noticeable. His love for pure music made him into that "rara avis" the "absolute" composer, and to again quote Weissman, "He was theatrical yet sincere, wrote programme music without a programme—the 'Lied von der Erde,' the perfect type of his song composition, conceived in the secrecy of chamber music, is essentially, though aggressively modern."

Mahler was a great friend of Schonberg and they were mutually aware of each others place in the sphere of musical progress. That Mahler's music is likely to have a serious influence on the music of the future, there is very little doubt, and it is more than evident that yet another Jew has added lustre to the accomplishments of his race.

### HIS MASTER'S VOICE RECORDS.

Mavis Bennett (soprano) singing Eve Dell'Acqua's famous "Villanelle" and the Jewel Song from "Faust" (C.1338). Miss Bennett is a young singer whose great opportunity came through the medium of wireless. She was quite unknown until the B.B.C. in London discovered her. From then on she became firstly a great favourite to listeners-in and secondly a great gramophone artist. She re- of the latest census, is not yet known.

cords excellently and her charming voice is heard to advantage in these two favourites.

"Mignon" Overture played by the State Opera Orchestra, Berlin, and conducted by Dr. Leo. Bluh (D.1264). This melodious overture receives very artistic handling from the famous Dr. Leo. Bluh and will surely supercede all the previous recordings of this work.

Pantita in B. Flat, Sarahande Two Minuets and a Gigue all by Bach played by the inimitable Harold Samuels (D. 1245). His clear, vigorous, happy and withall artistic performance of these numbers must ensure them a place in the album of every enthusiastic gramophile.

York Minster Choir (C. 1334). Dr. Bairstow conducts the famous choir in a couple of Byrd chorals and also two by Gibbons, old English composers. Historic interest is added to these performances by the fact that they are recorded in the Historic Minster itself. They are very fine productions and well worth having.

Savoy Orpheans in "I need some cooling" and "Doll Dance" (B.5290). Two fine fox-trots played in the usual excellent manner of this combination.

Jack Hilton and his orchestra in "Does she love me? Positively. Absolutely," and also "My little bunch of happiness" (B.5291). The former will probably be very much in demand as it is a fine fox-trot.

"When I'm in Your Arms" and "I always knew I'd find you" (B.5283). Played by Paul White-man and his orchestra. This combination are noted for their clever orchestral effects, and in these pieces there are some very original ones.

"Ain't she sweet" and "I don't care what somebody said," sung by the ever-popular Gene Austin (B.2488). He has a style quite his own and there is nothing further to be said. You know him.

"Under the Bazunka Tree" and "The good little boy and the bad little boy," sung by Norman Long (B.2454). I remember hearing this artist three years ago, when he was almost unknown. His favourite song at that time was a skit on the advertising of the famous firm of Messrs. Drages, and he always met with great success whenever he sung it. These recordings are extremely amusing and wonderfully clear.

In the latest list "His Master's Voice" company have added a very useful appendix of records that have been recorded in Germany by German artists.

Miss Frankel, the secretary to Mr. Jacobus H. Kann, the Dutch Consul in Palestine, has been appointed Acting Consul during Mr. Kann's absence on vacation. Mr. Kann will be out of the country for a long time and Miss Frankel will have full authority during his absence. She is the first woman to act as Consul in Palestine for any Government.

A number of Transjordan Sheiks have sent a protest to the Palestine Government against a decision which they say has been made by Great Britain to annex to Palestine the Hama region near Samakh in Transjordan.