

Cincinnati. Freie Presse. 29 mars 1895.

..... Eine bei weitem packendere Wirkung als das Eric (Brahms) erzielte die von den Herren Bohlmann und Marién meisterhaft vorgebrachte C Moll Sonate für Piano und Violine von Grieg. Die treffliche Wiedergabe dieses poetievollen Werkes gestaltete sich zu einer Kunstleistung von hoher Bedeutung, zu deren Gelingen jeder der beiden Künstler in gleichem Maße beigetragen hat. Der stürmische Beifall der diesem Vortrage folgte sprach deutlich dafür, daß die Darbietung von dem Publikum ihrem vollen Werte nach anerkannt wurde.

The Enquirer, Cincinnati March 29  
Mr Marién played as only a genial master of the violin can do. His ardent musical temperament was prominent in the sonata by Grieg, for whom he has a fondness, and whom he seems so thoroughly to understand. Both in conception and execution his performance was such as might well arouse enthusiasm.

The Enquirer - February 26.  
The Grieg quartet was the best gauge of the metal and quality of the string quartet. It was presented with fidelity to the strong contrasts and passionate sentiment of the original.

Sayton Daily Journal. April 11. 96.

So many in the audience the Grieg Quartette in G. minor was the most enjoyable performance, its force and character as well as beauty and variety make it a lasting

creation of art, worth a long journey to hear, particu-  
larly if rendered as the Marien String Quartette did last  
night!

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# MUSIC AND THE DRAMA.

## An Interesting Chamber Music Concert at the Pike.

*The Marien String-Quartet.*

The Last of the Conservatory of Music Series—Bernard Shaw on John Hare—A Lackaye Story—Loie Fuller's Tour—Francis Wilson Gives "The Merry Monarch"—A Proposed Billiard Match.

Third Chamber concert of the Conservatory of Music series:

Trio, E flat major (horn, violin and piano)..... Brahms  
Sonata, C minor (piano and violin)..... Grieg  
Aria, Il Re Pastore..... Mozart  
Septet, E flat major (violin, viola, 'cello, double bass, clarinet, French horn, bassoon)..... Beethoven

The season of Chamber concerts given by the Conservatory of Music has brought Miss Baur's school forward to a remarkable extent as a factor in the musical progress of the city. A Chamber concert more interesting than last night's has not been given in this city in many a year.

Apart from what was actually accomplished musically, the concert was a significant proof that the best interests of music were being advanced not by a single organization, but by a union of many factors. Miss Baur, who is at the head of the oldest school of music, perhaps, in the West, has been the first to use for Chamber concert purpose the resources of the Symphony orchestra and this in the face of the fact that the Symphony's conductor is the head of an institution that must be considered in the light of a rival. It is an encouraging sign.

As to the performance itself, there were parts of the Brahms trio and particularly of the Beethoven number that were well-knit and carefully shaded. Mr. Marien, however, was inclined to predominate too strongly, to speak with tone of authority of the concertmeister. This was especially true of the Brahms trio. In the adagio the piano, too, was much too loud and much of the exquisite effects of Mr. Pieper's horn were lost.

On the other hand, Mr. Marien has not been heard to better advantage in this city than in the Grieg Third Sonata, a work that abounds in the somber effects of the North. He played with breadth, dignity. His tone was large, his interpretation dramatic. Mr. Bohlmann likewise entered well into the spirit of the work. Miss Ida Pierpoint, the vocalist of the evening, sang with little or no depth of tone or vocal reserve.