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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XL. No. 17 ^{780.5} P11 20 168004 SAN FRANCISCO, SATURDAY, APRIL 2, 1921.

PRICE 10 CENTS

TETRAZZINI SINGS TO 6000 ENTHUSIASTS

Favorite Queen of Song Appears Before Her Favorite Audience Who Gave Her a Stupendous Ovation—Singer in Excellent Voice— Francesco Longo, Pianist, Max Gegna, Cellist, and J. Henry Bove, Flutist, Share in the Honor of the Brilliant Occasion

By CONSTANCE ALEXANDRE

All one had to do was to gaze upon the visage of Madame Tetrazzini to note that she was radiantly happy. And why shouldn't she be? First of all she was once again "Home," in her beloved San Francisco. Secondly, she was singing to those who love her dearly, to our musical public who have taken her to our very hearts and claim her as our own. The adoration of this new world celebrated prima donna has not dimmed in the slightest degree by those who first recognized her genius and assisted in paving the way to her glorious triumphs. The reception given her by the six or close on to seven thousand people who crowded the Civic Auditorium on March 27th was in every respect a duplication of the greetings tendered her some six

demonstrates that Madame Tetrazzini has always known how to sing correctly as well as to conserve her voice. Therefore, the great artist!

It is quite obvious that Madame Tetrazzini is still mistress of her coloratura powers. The many ornamentations, dazzling sky rocket and vocal gymnastic effects of every description are evident and she slugs them with a spontaneity and an effervescence which is electrifying. Her roulades, cadenzas, trills and runs are of the real coloratura timbre, always containing that much desired "kick" to the tones and they are true to pitch. Tetrazzini today is unrivaled when it comes to taking her extreme high tones very softly, swelling and still more crescendoing and then finally di-

LEVITZKI REVEALS NEW PIANISTIC ART

Young Russian Genius Opens New Vistas in Pianistry and By Reason of an Astounding Facile Technic, Unusually Big and Warm Tone and an Intensely Dramatic Style of Expression Thrills Every Fibre in the Soul of a Genuine Music Lover

By ALFRED METZGER

True greatness can only be discovered in that artist who possesses those individual gifts that cause him to deliver a message different from the message of any other artist. Unless a new arrival upon the stellar firmament of the musical world is thus able to tell us something new he has no right to be counted among the elect. Those who heard Mischa Levitzki at Scottish Rite Auditorium last Sunday afternoon must have been impressed with the fact that they were listening to a virtuoso who beyond doubt had something new to say. He immediately revealed that force of authority and individuality of style that proclaims the genius, and even his youth occasionally disappeared beneath the mature intellectual quality of his musical expressions.

Mr. Levitzki combines the ability to obtain a big, resonant, forceful tone with

terly reedition in every sense of the word.

The versatility of the artist was demonstrated in his remarkable grasp of the Chopin group. Like an actor who is capable to change his characters in such a manner as to absolutely sink his personality into whatever role he may assume, so Levitzki succeeded in investing each composer's work with its special atmosphere and spirit. And thus the contrast he obtained between the dramatic, stirring and impressive Beethoven Sonata and the graceful, limpid and delicate Chopin works was an achievement of the greatest magnitude. It must be heard to be appreciated at its highest artistic worth.

The final group of the program, consisting of Troika en tratonaux (Tschaiakowsky), La Jongleuse (Mozzkowsky), Etude de Concert (Liszt) and Blue Danube



FRANK LA FORGE

The world's foremost accompanist and a renowned composer and pianist, who will appear at the Matzenauer concert at the Columbia Theatre, Sunday Afternoon, April 10th.

teen years ago in the old Tivoli Opera House days. She can come to us none too often for she will ever remain our "little" Tetrazzini.

As I heard Madame Tetrazzini at this concert I found her vocally superb. In the last couple of years she has developed tremendously. The natural beauty of her voice and god-given gifts which she used to rely principally upon for her successes has now been coupled with an artistic growth which is most astonishing. She has added to her talents a power for dramatic expression which heretofore was not manifested and which are such that one hardly expects to hear from a coloratura soprano. What is most delightful about this acquisition is the fact that while Madame Tetrazzini has developed the lower and medium registers of her voice to such a point that no one can any longer say that they are of a baby-like quality, she has not impaired her vocal organ in the least. On the contrary, her voice is more beautiful for its equalization. Her middle tones are as rich, as mellow and warm as her high tones remain as vibrantly pearly, clear and brilliant as of yore. This once more

minishing them to the finest pianissimo. What is more Tetrazzini does not merely touch these high C's and D's and oftentimes an E, but she positively sustains them. Who else is there today who can accomplish such a vocal feat?

One of the most exacting pieces of singing that this artist did during the afternoon was the Ah, non credea, from Somnambula, which included mostly everything demanded of a real artist, starting with pages of recitative and endless passages of legato singing as well as the florid aria. It was here that she evidenced her perfect dynamic control, her perfection of breathing and tone coloring of an opalescent character.

It was most assuredly another Tetrazzini triumph and one which will not be forgotten either by the artist herself or the audience. A coloratura singer such as Madame Tetrazzini is heard but once in a lifetime. It is unnecessary to say that Madame Tetrazzini was most lavish with her extra numbers for that has always been a part of her success, her graciousness, appreciation and her ability to make her audience her friends.

(Continued on Page 9, Column 1)



MARGARET MATZENAUER

The eminent Diva who will give one of the greatest programs heard here for a long time, at the Columbia Theatre, Sunday Afternoon, April 10th.



CHARLES CARVER

A brilliant young concert basso whose splendid voice and art will be heard at the Columbia Theatre on Sunday afternoon, April 10th.

the judgment of shading his phrases in a manner to also obtain the finest pianissimo. No matter how much power he may infuse into his interpretations, he never pounds nor mars the quality or timbre of his touch. The speed in which he takes certain difficult technical passages is almost unbelievable. Certain octave runs with both hands are played with such rapidity that the piano assumes the character of an organ tone, and this effect cannot be specially to the fore during the rendition of the Bach-Tausig organ toccata and fugue, which was given a most brilliant, intelligent interpretation.

The Gluck-Brahms Gavotte revealed the more delicate side of the pianist's varied accomplishments and emphasized specially his fine sense of rhythm and his exquisite accentuation. In the Beethoven Appassionata Mr. Levitzki showed himself a master of classic art and here his youth was overshadowed by the power of his mind. We can not remember ever having heard this sonata played with such intense musicianship, such earnest sincerity, such deliberate abandonment into the spirit of the work than Levitzki revealed on this occasion. It was a mas-

Waltz (Schulz-Evler), gave Levitzki further opportunity to display his astounding versatility and deep musicianship. If you have not already heard this real giant of the piano, don't miss him at his second and final concert at Scottish Rite Auditorium tomorrow (Sunday) afternoon. You will find him a pianist whom you simply can not afford to miss and who even though still in the early part of his career has attained a finish and intellectual quality of conception that puts him right in the front line of the great masters of the present day. Levitzki interprets the classics as well as all other works entirely different from what you have heard before. He gives the old masters a modern style of expression, but he does not thereby offend your sensibilities, but opens your eyes to something new and surprisingly pleasing that hitherto you had no idea of. Levitzki is the first pianist whom we have heard who by interpreting the classics in an altogether original and novel manner made us forget some of the traditional ideas to which we had become accustomed. To miss hearing Levitzki is to forego one of the greatest enjoyments of a concert season.

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B. W. JELICA - Advertising Manager

Executive Office

Suite 801, Kohler & Chase Building, 26 O'Farrell Street
Telephone Kenaz 5454

New York Office, 139 West 80th Street
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TWENTIETH YEAR

STRAIGHT-FROM-THE-SHOULDER TALK

The Pacific Coast Musical Review does not like to call attention to the tardiness of a few of its advertisers, both in this city and away from here. And when doing so it does not wish to reflect upon the integrity of those who are somewhat reluctant in their remittances. We know from personal experience that it is not always convenient to meet one's obligations, specially when others upon whom one depends are remiss in their duties. But it is not fair to expect the majority of our advertisers and subscribers to be as prompt as they are, when the minority continues to hold back. And while ordinarily we do not resort to public notice, finally when all other attempts have been exhausted, it is necessary to use unusual means to secure the desired effects.

This paper has never countenanced rude or annoying methods with those slow in their remittances. We have tried to be as courteous as possible. But it is impossible for any business enterprise to meet its own obligations, when those indebted to it refuse to assist it by regular payments. Our terms for advertising are made specially low. Rates in Eastern music journals are from five to six times as high as ours. And with our low advertising rates we have graded them to such an extent that a teacher or artist can use the advertising columns for as little as fifty cents a week. But how can we afford to make such low rates when a certain proportion of the advertisers—even though they are in the small minority—does not make payments promptly. For it may easily be seen that in such an event the enormous expenses to be defrayed by this paper must be borne by the two-thirds advertisers who pay promptly.

Under the present conditions this is practically impossible. We simply can not continue to publish a sixteen-page paper if one-third of our advertisers do not remit promptly. It becomes absolutely necessary to reduce the size of the paper to twelve pages, unless it is the idea of the musical public that we suspend publication altogether. The publishers bear the heavy expenses of the paper as much as possible by reducing their own remuneration. But we can not do this eternally. The time must come sooner or later when the only manner in which printing bills and salaries can be paid is by economy.

As long as we publish the present amount of advertising we can not reduce the size of the paper, for in such event the subscribers would be deprived of reading matter to which they are entitled. But we can eventually reduce the size

of the paper by suspending all those advertisements which remain unpaid more than two months. We shall not embarrass delinquent advertisers by giving at this time a fixed date when such suspension will go into effect, but it will become necessary within a short time to adopt this rule of suspension in order to reduce the size of the paper beginning prior to the end of the season.

All delinquent March bills will contain a memorandum announcing the date when the suspension will begin, unless remittance is made prior to such date. The same holds good for subscribers who are delinquent in their payments. Subscriptions must be paid in advance, and all those subscriptions remaining unpaid by a certain date will be discontinued. During these days of high prices of printing it is necessary to exercise as much economy as possible. The publication of delinquent advertisements and continuation of expired subscriptions represent just that much waste. And the Musical Review, nor any other business enterprise, is financially so well established that it can afford waste.

This reminds us of another waste. The custom of using advance notices when such notices are not justified by adequate advertisements is also a waste, for it costs money to set up composition. Now, we trust that no individual artist or manager will take these remarks as intended for himself or herself. We are speaking here in a general sense. For instance, when anyone publishes an advertisement occupying three inches and then asks us to publish a column or two of free notices together with pictures, he or she is using more space than they are entitled to, and are compelling us to publish a paper larger than is justified by the advertising patronage. In the end this means suspension, if it is permitted to continue too long. If it depended upon us alone we would give everyone who deserved it free reading notices. But it requires money to print and publish a paper. Unless advertising patronage is more than enough to pay for the bills, the publication of a music journal becomes impossible. Therefore, it will become necessary to reduce all advance notices to a space commensurate with the advertising space taken. Particulars regarding these rules will be published before the end of the season.

There is another matter. The Pacific Coast Musical Review gives special rates when amounts are being paid in advance. Now some artists have accepted this proposition of advance rates, but occasionally do not remit the amounts until the advertisement has been published for several weeks. They evidently do not realize that this is not quite straightforward. Advance payment means actually paying in advance. The moment an advertisement has appeared the payment is not in advance any more, and the advertiser is not entitled to the advance payment rate. After this, whenever an advertiser, who accepts an advance rate contract, does not pay in advance he will be charged regular rates as long as the advertisement appeared prior to payment.

The Pacific Coast Musical Review publishes reviews of concerts, items of personal interest and other news items for the benefit of its subscribers. In order to obtain space for such news no one is obliged to advertise. In the case of extraordinary successes we are even willing to occasionally publish a half tone. AFTER the event recording such success. But it is obviously unfair and unjust on the part of members of the profession to expect us to publish pictures, articles and items concerning matters of no special interest to our readers and purely and simply representing an advertisement, unless such member helps us in one way or another to publish this paper. A subscriber is not entitled to free reading notices and pictures, because our subscription price in itself does not represent a profitable income. Besides the subscribers get fifty-two issues a year for three dollars, or each copy for a little less than six cents. If the paper is not worth that much, it is not worth subscribing for.

After nineteen years of hard work, innumerable sacrifices and considerable financial reverses, we have built up this weekly paper to a size more representative of Pacific Coast activities than it used to be. It should be even larger and more representative than this. The Pacific Coast should support a weekly music journal of at least twenty-four pages. This can be done with a little more advertising and subscription patronage than we have now. But it must be PAID patronage. When one-third is always owing it is impossible to meet our own obligations. And so it is better to have a few less advertisers and subscribers who pay promptly than to have so many of whom a proportion do not pay. For it is obviously impossible to pay printing bills with the accounts on our books.

In printing these matters we do not conform to the opinions of some of our friends who think that it is unbusinesslike to call attention to delinquencies of patrons. But it would be equally unbusinesslike to permit delinquent accounts to accumulate until they wreck the business. It is better to save the situation when it is time, than to wait until it is too late. Therefore this paper is reluctantly compelled to announce that, unless the one-third of our delinquent advertisers and subscribers who are either unable or unwilling to make remittances more promptly, change their methods, we shall be compelled to suspend all those advertisements and subscriptions not paid up to within at least two months at the time mentioned upon the notices forwarded on April 1st from this office.

KATHLEEN PARLOW A GREAT VIOLINIST

Attains Rare Artistic Heights at Only Local Recital—
Last Artist on Jessica Colbert's Successful
Series of Concerts

By CONSTANCE ALEXANDRE

A concert course of the very highest musical value has been presented to the concert devotees of San Francisco during this past season by one of our resident managers, Mrs. Jessica Colbert. After listening to each of the artists which she placed in this series, I felt that there was very little to anticipate which could be more delightful artistically. We heard Alice Gentle and Laurence Leonard, Serge Prokofieff, Julia Chausson, Arthur Middleton, Paul Althouse, Leopold Godowsky and Max Rosen, and last but not least, Kathleen Parlow. This is a coterie of artists that one can easily be proud to have given to the public and the public in their turn should feel grateful for the privilege of having heard them.

It was at the Scottish Rite Auditorium, on the evening of March 28th, that Kathleen Parlow made an impression upon an audience that will not easily be forgotten. Miss Parlow comes upon the stage with a directness of manner and goes about her business with a purpose and straightforwardness which is only one of her many admirable qualities. The lack of eccentricities is apparent in her admirable performance as well as in her most refined personality. Miss Parlow started her program with the Vital Chaconne in which she was able to reveal her polished style, her broad and even tone. Her bowing is firm, energetic and virile and her violin sings with a brilliancy and weaves exquisitely colored phrases. But above all, even her technical perfection, she possesses a humaneness and eloquence which is most compelling. Kathleen Parlow is not the sensational type of violinist because she is both the mistress of herself and her instrument. She does not allow herself to be carried away by what has often been misnamed temperament. She has this quality in abundance and displayed it in her playing of the Achron Hebrew Melody in which she produced the most plaintive tone and walling effects, truly traditional of this most interesting composition. Her playing contained that grace, spriteliness and charm, reminding me of a rare piece of valuable old flint lace, so delicately fine, was it. In all her numbers Miss Parlow proved that she has just claim of being one of the greatest violinists of the time.

Fred Molsom. Gee furnished unusually fine accompaniments and never failed in giving the necessary firm yet pliant support.

The Chamber Society of San Francisco, consisting of Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Preston, viola; Horace Britt, cello, and Elias Hecht, flute, are now filling a series of engagements in California under the management of Mrs. Jessica Colbert. We shall publish further particulars regarding this tour in the next issue of this paper.

Among the secular chord publications of G. Schirmer I am happy to welcome Denza's three songs, for duet or two part chorus. In Shadowland being of especial beauty. Eduardo Marzo has a cycle of four songs, named after the seasons, which, as a whole, would make an excellent group. He writes well and fluently for the voice.

NEW YORK ENJOYING MANY FINE CONCERTS

New York Symphony, Philharmonic, National Orchestras Draw Big Audiences—Boston Symphony and Toscanini Score—Lashanska and Oscar Seagle Give Concerts

By ROSALIE HOUSMAN

New York, March 20, 1921.—Sunday, March 13th, held its usual quota of important events. At Aeolian Hall, Damosros and the New York Symphony held sway, with Ignatz Friedman as soloist (superb in every capacity), at Carnegie Hall Strassinsky had Schwarz, the Russian baritone, who scored a success in recital and is engaged by Mary Garden for the coming season, and at the new Town Hall, which is a delightful place to hear music, Dohnanyi was the concert giver. What a wonderful artist he is! In his work, whether in either of the two Beethoven Sonatas (the op. 31, No. 3, or in the Moonlight) or in the Schumann Carnaval, there was the same accurate fidelity to the composer's intention, combined with a beautiful and musical tone, which is rare and satisfying. His quiet and impersonal manner, with its hints of deep reserve, hardly lead one to expect the thrills that his playing produces. In things like his own concerto for the concert season, and other novelties of Bela Bartok, the abandon and force of his interpretations startle one. I was glad to see the name of a fellow countryman on the program, as so far we have had precious little of Bartok's, and I can only hope we will have more.

Mengelberg's season with the National Symphony is drawing to a close, and there are only a few concerts left he sails, on the 26th of this month. On this occasion Rachmaninoff appeared as composer-pianist; his two concertos to music at a crowded and appreciative house attracted the popularity of both artists. But there was an important novelty on the program, played to New York for the first time, the suite of Richard Strauss, which he compiled from the incidental music to Wagner's "Burgomeister und Gimpel." It was originally written in 1912, and rearranged, as it now is, last year. It is in nine parts, and I read that it was delightful music, and for small orchestra (thirty-six instruments), I regret to have missed it, but I was at the Macdowell Club, where Benno Moiseiwitch and his chamber music, which was given by the same two artists, gave a program of novelties. It was all chamber music, and a quintet of Nandor Zsolt, and Macedonian sketches of John Heath (of whom I recently wrote in reviewing some English things) for violin and piano, set out to me as the leading features of a wonderful evening.

Monday had its share of ensemble music, in the Eliseo Trio, at Aeolian Hall, presenting Schubert's in E flat, op. 100, and the A minor of Tschaiakowsky. This was the last of the three subscription concerts, which are becoming more popular and appreciated each season. At the Town Hall there was also of the best. Here Schumiller, the Russian violinist, who came over to us with Mengelberg, shared honors with Oesip Gabrilowitsch, who came from Detroit to play for him, and they were well suited, and each to his tonal bend was a perfect thing. The Brahms, op. 103, a rarely lovely work, served to show this unity of conception to its best advantage. The Beethoven, op. 10 and 12, were also superbly played.

Pavlova has been crowding the Manhattan Opera House these past ten days, with her ever fresh and spontaneous art. She has programmed several new Mexican dances, and staged and costumed them gorgeously. This shows in an entirely new phase of her art. In her company are three Californians, Helene Stowits, whom she has trained and who has that intangible quality in all his work, imagination, and we can quickly perceive and sense it. The rest of the week was a repetition of her usual repertoire, and was crowded at each performance.

Hulda Lashanska gave one of her rare recitals on Tuesday evening, filling Carnegie Hall from roof to cellar, and the charity who benefited financially got no more from it in coin than an enthusiastic audience does in pleasure, for her rarely beautiful singing. She is one of the few recitalists who really sing. Her tone is lovely voice, well trained, and responsive to her musical sense, and is even and pure throughout its large register. Beginning with a Handel aria, through a group of German songs, given in the original, she sang some of it in French, and in English. Russian as well as American works. It was her singing of Over the Steppe of Gretschanioff which touched deepest, but it hardly seems fair to pick. La Forge, who played delightful accompaniments, was the hero of the last group, when two of his best compositions were in-demand. There have been so few real singers, this winter, that even many female voices, but any season which presents to us Hempel, Birget Engell and Mme. Lashanska, is, for all of us, still a proof that song is still a beautiful and worthy art. I had commenced to doubt it.

The same evening at the Town Hall, Oscar Seagle, who also appears seldom in New York, gave a delightful recital, principally of French songs, and I understand it was an artistic treat. The special joys of the evening were Franck's Nocturne and a group of old songs of Mr. Seagle's, which he sang in Paris for several years, and it was with him that his inflexible baritone voice was given its training.

Wednesday the Scola Cantorum with D'Alvarez as soloist gave another of the Spanish programs in which Mr. Schindler renders. There were folk songs for solo

voice as well as many in choral settings, and for good measure, though the program was already too long, three numbers of the wonderful Palestrina mass, Popea Marcelli, were added. They alone were worth the whole program and were admirably sung. Mme. D'Alvarez has never been in better voice, and it is music of this sort which show her to greatest advantage.

Thursday, March 17th, brought the afternoon series of Damosros's Historical cycle to an end. The program was devoted to Wagner, and Mme. Easton was the soloist. It began with the Meistersinger prelude, then came the Flying Dutchman, which is only too rarely given, and the Ballade from the same opera, which Mme. Easton sang with great beauty of tone, remarkable diction and dramatic feeling. Her sense of the long phrase is remarkable, and is always musically lovely. The Ring was well represented with the Walka music, the Feuerzauber, and from the Gotterdammerung, we heard the Funeral music, and the final scene, in which Mme. Easton again thrilled us. Apart from her artistic work, I know of no woman now singing who has such a command of singable English, and to say that every word of the Brunnhilde music came out clear above the orchestra is no exaggeration. The same program was repeated Friday evening, the 18th, at Carnegie Hall, and so this interesting series closed.

Thursday evening the last concert of the Boston Symphony took place at Carnegie Hall, when Mr. Montoux gave the Second Brahms as his main offering. As in all his programs there was one novelty, as it is his principle to produce as many worthy new things each season as is possible. And as he always puts the best on his New York programs, we should be very grateful. This time we heard Ravels's Valses Nobles et Sentimentales, which were originally written for piano, and truth to tell, I prefer them in their original dress. The scoring is frequently delightful, though often the acid effects Ravel indulges in are not always happy. It is no very important, but on the whole, refreshing music, which was extremely well played and was enjoyed. There was also the Buryanthe overture of Weber, and Berlioz's Romeo Alone, from the Symphony of Romeo and Juliet. In this music Berlioz was particularly happy in getting his musical idea and his means of expression in perfect accord, and this was truly beautiful music, and the brilliant finale appropriate to close a delightful season. Montoux has given us unbacked programs, and has developed his hand most beautifully, with a plastic freedom of phrase and always good pitch. He told me, personally, that he expects to bring back many interesting novelties, as he goes to France early in May.

Friday afternoon saw Toscanini's farewell at Carnegie Hall (March 18th) as the orchestra leaves soon for him. Quite fitting in every way, the selections of an Italian program and most of the works repetitions of things played earlier, and prove to us conclusively that the symphonic side of art is by no means neglected in modern Italy. It is well worth remembering names like Pizzetti, Cassella, Respighi, Malpiero and de Sabata, and we, as well as the composers, owe Toscanini and his men a debt of gratitude for making us more familiar with their work.

Saturday's most interesting event was the first public performance of Harold Morris' sonata, published recently by John Church. Oliver Denton, one of America's foremost pianists, played it beautifully, and it was easy to see the enthusiasm that it evoked. The scherzo, a delicious bit, was especially well liked, and in response to the applause at the end of the sonata, Mr. Denton came out again and repeated it. It certainly is gratifying to the young composer, who bowed his acknowledgments from a box, to have as big and important a work as this so instantly received, and it ought to be an encouragement to other American composers as well. Surely the real thing has made itself felt, and it is with us to stay. Mr. Denton played a well chosen program, with two Brahms rhapsodies and a Chopin group, and is a fine musician and a player of power, imagination and charm.

When Chas. Cooper recently played at the Globe Concert, of which I wrote, he received many favorable comments on his splendid work there. None was better expressed than the note in the Globe, which runs a splendid music page under the successful guidance of Chas. Isaacson. The heading of the column is, in itself, expressive of the contents. They call it Grace Notes. The quote: When Chas. Cooper plays, please, his own joy in his music is written so clearly upon his manner and his countenance that it is translated equally to all who hear him and feel the exaltation of his astounding personality. He positively makes the notes dance and sing, an roar and anything that any speaker can do his notes can do.

Mr. Isaacson has voiced the audience's reaction very well indeed. It gave Mr. Cooper its whole-hearted and sincere applause and appreciated, I am sure, his simple and natural manner. Paul Reimers, a Heder-singer of rare qualities, shared honors with Mr. Cooper, and it was on this occasion that Mary Garden, the guest of honor, responded to the popular appeal and, playing her own accompaniments, sang three songs.

Pianistically the treat of the week was the recital of Outomar Novaes, of whom one cannot say enough in praise. This young Brazilian who studied in Paris with sidore Philip, brings all the charm and spontaneity of youth to her interpretations, and also the majority of a well-balanced and beautiful musical sense. Each season when she returns to play for us, seems but to increase her art-technic seems secondary, and never obtrudes itself on the listener's consciousness. Her finger work is crystal clear and limpid, and the power at her command is at times overwhelming. For poetic interpretation, for delicacy and nuance (poor abused word, which I am trying to use in its original sense) and for grandeur of line, where needed, give me Novaes. She is one of the very few who can satisfy you from all angles. This time (March 5) she did the Franck Prelude, Fugue and Variations, the Bach D minor Preludes and Fugue, Scarlatti's Pastorale and Caprice (and how!) and many other things of great interest. Arlequin, a prelude by Sterlin Vallon, was delightful and deserved its repeat. Did I mention her wonderful playing of the Chopin Barcarolle, on which so few sail to success? It emphasized all her love of musical color, and that indescribable Rubato, which one must hear for oneself. The entire program was a joy, and she was gracious with many encores.

On Sunday afternoon, January 20th, Sergei Klitbansky, the well known vocal teacher, held an informal reception in honor of Miss Neve Cornish, who is so well known in the West. Mr. Klitbansky was an instructor there last summer, and his success was so definite that he has been re-engaged for this coming summer term. A large crowd thronged the big studios on West 59th street, and several of Mr. Klitbansky's artist pupils, among them Beisy Lane-Shepherd, and Lotta Madden, sang, to the great pleasure of the assemblage. Among those who called from four to six were Mr. and Mrs. Paolo Gallico, Louis Kommenich, Neilson Hlmsworth, Theodore Spiering, Mr. and Mrs. Chas. Cooper, Mabel Wood-Hill and Harvey Hindemeyer.

Rachmaninoff played an all-Russian program Saturday afternoon, February 26th, at Carnegie Hall, which included his own Sonata, one of Scriabine's and a representative list of her composers. He was enthusiastic in receiving, and played beautifully. It is always a great treat to hear him.

The benefit performance of the Chicago Opera Association, headed by Galli-Curci in Rigolietto, netted a very large sum to the Italian hospital, for whom it was given. The young soprano, Chaper, announced at the Metropolitan for the Saturday matinee was put off, as Gigi was unable to appear. Tosca was substituted, and Scotti was wonderful, as always, as Scarpia.

At the Manhattan performance of Manon, just as the orchestra began the prelude to the third act, a wave of applause, started by Miss Garden, swept the house as Pershing was seen to enter a box. The entire house (Continued on Page 5, Column 1)

ETHEL GERTRUDE CANNON

ARTIST-STUDENTS' PIANO COURSE

HIGH LIGHTS IN MRS. CANNON'S PRINCIPLES OF INSTRUCTION

IV.

IF FROM THE BEGINNING TECHNICAL STUDY HAS BEEN THE RESULT OF THE EXPRESSION OF THE MUSICAL IDEA, THEN THE PHYSICAL SELF WILL RESPOND, AND SIMPLICITY OF MOVEMENT AND VITALITY OF PURPOSE WILL COMBINE TO PRODUCE PLASTICITY OF OUTLINE.

(To be Continued Next Week.)

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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NEW YORK LETTER
 (Continued from Page 4, Column 3)
 rose and cheered, and Polacco changed to the Star Spangled Banner, in honor of the General. It was a very thrilling moment.
 Sylvester Rawling, one of New York's best known critics, died this week. He had been associated with Hunecker on the World, and was his life-long friend. The music world paid him honor at his funeral, and Orville Harold sang.
 The Metropolitan had many repetitions this past week and will give Andre Chenier on the 26th as a novelty. It has been heard over here before, but not recently. Muzio and Gligl will head the cast. Bori reappeared as Flora in L'Amore del Tre Re, and again thrilled her hearers. She has one of the loveliest voices I have ever heard, and as an actress is second to none. It is the unanimous verdict that her voice is lovelier than ever.
 Rufo was the piece de resistance at the Friday Morning Biltmore Concert, sharing the honors with Vidas and Lets May, soprano. It was the last of this season's series, and was a brilliant affair.
 A favorite of the Orpheum circuit has deserted her old friends, and is going on Broadway with a clever comedy, in winning new laurels, in a new field. The play is Dear Me, and Miss La Rue's husband, Hale Hamilton, is part author, as Luther Reed, claims the other share. John Golden, who has Lightnin' and other successful comedies to his credit, is the producer, and

the theatre is the Republic, on Forty-second street. It is an attractive place, and the play is well mounted. The cast is exceptionally well balanced, and it is hard to pick any for special mention, as they all play up to each other in splendid fashion. I understand it has a record of a year's success before coming to New York, where, I think, the record will be duplicated. It looks that way now, as New York is quick to realize when it has a good, clean comedy on the boards. Miss La Rue surprised all who knew her work, before, with her delicate whimsicalities, and comedy touches. Of course, she sang several songs, one expects her to always. There is no one, either on the concert stage, or anywhere else, who can put over a song like Miss La Rue. Her diction is perfect, and her voice expressive of any emotion she wishes to convey. I only hope that the narrower sphere of the concert stage will hear her in a program suited to its needs. In Dear Me, Miss La Rue, and Mr. Hamilton play opposites, and Robert Fischer, as the musician, is an excellent third in this merry comedy. I can heartily recommend it to any San Franciscan, who, on coming to New York, wishes a pleasant and happy evening entertainment. It has many a good laugh, and is well done.
 The Bohemians of New York gave a reception in honor of Rudolph Ganz, the famous piano virtuoso, at which an interesting program was rendered by Mr. Ganz himself and also by an orchestra under the direction of Frederic Jacobl. Mr. Jacobl directed one of his own compositions entitled Morning and Evening at Blue Hill, and which is still in manuscript. It is scored for strings, oboe, clarinet, percussion and piano, and was originally written for a concert by Fritz Kreisler's pupils at Blue Hill last summer.



Mrs. Cecil Hollis Stone
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Selby C. Oppenheimer has engaged the Columbia Theatre for the Sunday afternoon of May 1st and 8th to house the great attraction he has chosen to close his current musical season. Adolph Bolm, the greatest of all Russian male dancers, at the head of his unique Ballet Intime, will appear in programs that have been referred to as the most beautiful hits of stage pictures ever presented on the American stage, in conjunction with George Barrere and the Little Symphony. The combination of Bolm and Barrere makes for a remarkably artistic unit and the success of these two world-famous artists in combination has been nothing short of phenomenal.
 The Pacific Coast Musical Review contains many interesting articles written by its representatives throughout the country who are recognized authorities in the musical world. Subscriptions \$3.00 per year.

MATZENAUER'S ASSISTING ARTISTS

Frank La Forge, Pianist and Accompanist, and Charles Carver, Bass, Create Excellent Impression Everywhere and Prove Truly Great Attractions

Muscle lovers of San Francisco will be pleased to know that the Matzenauer concerts will prove to be specially interesting and artistic. First of all there is the Diva, whose truly extraordinary voice and vocal art represent one of the finest artistic expressions in the music world today, then there is Frank La Forge, the greatest accompanist and a pianist of excellent style and authority. In addition to these there is Charles Carver, a basso of exceptional merit, whose success is principally due to the training he received under Frank La Forge and whose natural adaptability and beautiful phrasing enable him to create a lasting impression upon the large audiences that assemble at the Matzenauer concerts.

The Pacific Coast Musical Review is always delighted when an artist brings Frank La Forge as his or her Town pianist. For his presence is pleasing in more ways than one. In the first place his accompaniments are incomparable because of their finesse, accuracy, artistic excellence and uniformity with the soloist's individuality. Then Mr. La Forge's own compositions, while always enjoyable, never seem quite so effective as when the composer himself accompanies. Finally it is usual that when La Forge acts as accompanist he also contributes one or two piano solos, and thus represents a feature of the program which forms a most important part of the event.

We shall continue to hear Charles Carver. Rarely indeed have we seen such enthusiastic press reviews in the New York papers that have been accorded Mr. Carver after his various appearances there. On March 8th that excellent artist appeared at the Town Hall in New York and the following are a few of the representative reviews that appeared in the New York press after the event took place:

New York Evening Sun: Charles Carver, basso. He is a basso cantante distinctly, and a good one.

N. Y. Herald: His phrasing and feeling were good, and his diction was admirable.

N. Y. Times: . . . can sing a love song with youth's air of lover-like sincerity.

N. Y. World: A voice of clear and sympathetic quality. His youth by no means obscures an instinct for phrasing and evidence of feeling.

N. Y. Mail: The young basso who recently took New York by surprise at his debut, . . . has a well-balanced, well-controlled voice with equal beauty in the high and low registers. He sings with dignity and sincerity. His teacher, Frank La Forge, accompanied him yesterday, and the utter absence of notes helped create an impression of complete spontaneity.

N. Y. Telegraph: Charles Carver, one of the most promising young bassos on the musical horizon, gave a recital of songs in the Town Hall last evening, where he was accompanied by the composer-pianist, Frank La Forge. Mr. Carver is the fortunate possessor of a bass voice of real musical quality, even to its lowest vibration, and his powers of interpretation are on a par with his vocal endowment. Still very young, being now in his thirty-fourth year, he occupies a position that many of his older contemporaries might envy. Mr. Carver is one of Mr. La Forge's particular finds.

Charles Carver, basso, was called upon at the last moment to substitute for Mme. Florence Easton at the Hippodrome Sunday night, March 13, 1921. He sang a group of three numbers with his teacher, Frank La Forge, at the piano, and was warmly received.

MARJORIE RAMBEAU AT THE CURRAN

Beginning (tomorrow night, for two weeks only, A. H. Woods will present America's greatest dramatic actress, Marjorie Rambeau, in Channing Pollock's stirring dramatic sensation, *The Sign on the Door*, at the Curran Theatre. This play of Channing Pollock's is a redoubtable American melodrama of American life with its gaieties and tragedies. Miss Rambeau and Mr. Pollock's spirited play form an irresistible combination—both player and play appear to have been made for each other, although it is hardly possible that Mr. Pollock had any artist in mind when he designed and wrote this play. At any rate, Miss Rambeau and Mr. Pollock provided the theatre-goers with the most satisfying dramatic treat for many seasons. Mr. Woods has surrounded Miss Rambeau with an exceptional cast of Broadway players, including Lee Baker, Harry Minetti, and Hugh O'Connell. *Beatrice Allen*, the original Broadway production will be seen here.

FRANCES ALDA CONCERT

Mme. Frances Alda, now at the height of her vocal career, and with a program that cannot help but appeal to all lovers of good song, will be presented by Frank W. Healy at Scottish Rite Auditorium on Sunday afternoon, April 3rd, at 2:30 o'clock. With Theodora Flint at the piano, here is the program for the concert: Prelude (Liszt), (a) When Two Loves Are Parted (Secchi), (b) Nymphs and Shepherds (Purcell), (c) O Sleep, Why Dost Thou Leave me? (Handel), (d) The Lass with the Delicate Air (Dr. Arne), Mme. Alda; (e) Jag Levter (Swedish) (Merikanta), Mme. Alda; (f) The Flint; (g) When Two Loves Are Parted (Secchi), (h) O Sleep, Why Dost Thou Leave me? (Handel), (i) O Sleep, Why Dost Thou Leave me? (Handel), (j) The Lass with the Delicate Air (Dr. Arne), Mme. Alda; (k) Jag Levter (Swedish) (Merikanta), Mme. Alda; (l) The Flint; (m) When Two Loves Are Parted (Secchi), (n) O Sleep, Why Dost Thou Leave me? (Handel), (o) Romance (Sibelius), (p) Marche Militaire (Granados), Mr. Flint; Aria, Un bel di (from *Madame Butterfly*) (by request) (Puccini), Mme. Alda; (q) Minuet (written for and dedicated to Mme. Alda) (Hagerman), (r) Minuet (by request) (Lieurance), (c) The Singer (written for and dedicated to Mme. Alda) (Maxwell), (d) I Will Walk With My Love (Old Irish Folk Song), (e) There Is No Death (O'Hara), Mme. Alda.

SPEECH IN SONG

By JOHN WHITCOMB NASH

What one sings is of less consequence than how well it is done. A singer with splendid vocal endowment and the literature of the world at his convenience may still be deplorably deficient in artistry; on the other hand we may note a goodly percentage of successful singers who are such because of their attainment along cultural lines, which forces upon us the fact that successful singing is a matter of choice, and this is particularly true of that branch of vocal culture known as "diction."

Good diction may be described as that style of speech delivery which is phonetically correct, free and distinct in transition, and appropriate in tone. Such elegance is vital to the success of the singer but must never border upon the affected or unnatural. Now, to acquire a good diction in English is far more difficult than in any of the other three great music languages because the vowel usage is so much more complex, but the time-honored fiction that English is unsuited to the refinements of song should be discredited at once, and every effort made to encourage the adoption of correct phonetics throughout the length and breadth of the United States.

All authorities agree that a perfect legato is the mark of an artist, and analysis shows that the legato includes, and is impossible without, a smooth transition of both vowel and pitch; moreover the consonants

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must be touched in such a way that the even flow of the phrase is not interfered with; in other words, to insure the symmetry of the phrase its elements must be equalized. To accomplish this an exhaustive study of the phonetics of correct English is necessary, and in pursuing it we find the germ of perfect vocalization. To the native-born American this is not difficult, provided he has a competent guide or teacher who can show the difference between a correct and legitimate use; to the foreign-born singer, however, each vowel is several times a stumbling block; and it represents a variety of different sounds; forthwith he labels the whole language impossible, and if through choice, or necessity, he begins to teach singing, it is in his own native tongue, with many distortions of truth about what language, with many distortions of truth about what he considers an unsingable language. Something must be done by American singers and teachers; for unless the singers exemplify the refinements of our mother tongue, dialects, slang, and strange vernaculars will very soon strip it of its real beauties. Since the advent of the moving picture theatres, and the consequent absence of the spoken drama, we are deprived of a very efficient school of beautiful speech, which is much to be deplored. Refined English is becoming more and more rare, and is so noticeable in singing as in everyday speech. As a matter of fact the breath support and impulse which makes speech pleasing and elegant will do the same thing for song; the principal differences being those of pitch and length. The sustained use of the vowels in the song neglects emphasis on the errors, as well as the excellences of our diction; moreover, certain distortions would be overlooked in speech which assume prominence in song.

The most insistent of the undesirable qualities of voice coloring are, first, a guttural use of the broad vowels, and second, a nasal twang that goes with the narrower vowels in some sections of the country; notably in the rural districts of New England. Free speech has, apparently, been interpreted as meaning the right to distort our language to the point of dismember-

ment, and dialects, which were originally the result of carelessness and negligence, have become the established idiom. It would seem that the logical class of people to elevate our speech ideals are the singers, and while it would be useless to give even a brief explanation of the processes involved in an article of this length, it is hoped that someone may be inspired to renewed efforts on behalf of a very deserving cause. To improve one's singing or speaking is to "sound-center" the tone in such a way that the vocal tract shape, the desired "color" and the maximum amount of resonance. This can be accomplished only through the ear and the mind; never by any conscious control of the membranous surfaces of the oral cavity. One of the first requirements in such a study is that the guide or model be accurate and reliable, for the sound concept is the essence of what the voice will deliver.

MUSICALES BY ELIZABETH SIMPSON'S PUPILS

Two charming class musicales were given by pupils of Elizabeth Simpson at her attractive Berkeley studio on Saturday afternoons, January 29th and March 5th, a large number of pupils playing with great success on each occasion. Although the largest share of Miss Simpson's work is with advanced and professional pianists still retains great interest in children's work as well; and one of the most interesting features of her class recitals is the playing of a group of talented children, one of whom usually gives an original composition. The January program included, among other numbers, Moszkowski's charming Valse Brillante, played in brilliant style by Miss Helen Eugenia Merchant, one of Miss Simpson's most promising and talented young pupils; Chopin's Etude in C sharp minor, Juba Dance by Nathaniel Dett, and Caprice Espagnole by Moszkowski, splendidly played by Mrs. Ernest Williams of San Francisco; an Arabesque by Debussy, Pan by Godard, and Liszt's tenth Mazurka, which were given a brilliant and finished rendition by Mrs. Ethel Long Martin, a charming pianist of Oakland, who has received her entire training with Miss Simpson.

The program of March 5th was equally successful, the numbers being, as follows: Caravola Mignonne (Schult), Butterfly Etude (Chopin), Miss Helen Merchant; Romance (Sibelius), Miss Gladys Sibley; Eccesaisen (Beethoven), Miss Dorothy Hopkins; Romance, Gromentanz (MacDowell), Miss Marion Lewrie; Consolation (Liszt), Gordon Hall; Waltz (Chopin), Miss Eleanor Chamberlain; Menuet (Mozart), Dances Negres (Cyril Scott), Miss Helen MacGregor; Sarabande (Bach), Rondo a Capriccio (Beethoven), Scherzo B minor (Chopin), Alborada del Grazioso (Ravel), Miss Simpson.

OPPORTUNITY FOR TALENTED SINGERS

In order to give talented singers who wish to study opera the opportunity to test their ability under favorable conditions the San Francisco Community Service Recreation League announces the organization of a Community Opera School.

The work of the school will be divided into sections, each section studying a different opera. Those who enter the school may select the opera they desire to study and will be assigned to the section they choose, provided their talent and ability justify the choice.

Prominent professional singers and opera coaches have volunteered their services in coaching the various operas. All students of the school will be required to be members of the chorus.

At the regular weekly rehearsals of the chorus the various opera sections will have the opportunity of presenting scenes from the opera they are studying before the entire school. Later, acts or scenes from those operas will be given semi-public performances at Neighborhood Centers, Army and Navy Posts, Hospitals and other institutions, similar to the work of the Community Service Recreation League through its dramatic and entertainment department.

In the preliminary organization of the school and direction of the chorus, the temporary services of Mr. Alexander Stewart, well known and highly respected manager of the National Staff of Community Service as representative of community work in California, have been secured.

No instruction fee will be charged in the school. To cover some incidental expenses a registration fee of \$10.00 and a fee of three months' work will be required from each student.

The students will be expected to furnish their own scores of the operas which they desire to study. Applications for membership will be received at the office of the Community Service Recreation League, 317 Flood Building, Phone Douglas 4293, or at the regular weekly ensemble rehearsal, Thursday evenings at 8 o'clock. The first rehearsal of the chorus will be held at the Social Service Building of the Emporium, entrance on Jessie street, next Thursday evening, April 7. Although the main object of the school is to familiarize the students with opera routine, as soon as the work justifies the effort a public performance of one or more of the operas with full chorus and professional orchestra, will be given.

Johanna Kristoffy

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STABAT MATER ATTRACTS LARGE AUDIENCE

Myrna Sharlow Sings Exquisitely at Eleventh Annual Performance of Rossini Composition Given Under Direction of Paul Steindorff

By CONSTANCE ALEXANDRE

There is nothing that one can imagine more picturesque, atmospheric and altogether ideal than a perfect day at the Greek Theatre, Berkeley. On Good Friday afternoon, March 25th, Paul Steindorff conducted the eleventh annual presentation of Rossini's beautiful Stabat Mater. (Climatically it was a perfect day but I am sorry to say not so artistically. One or two obstacles stood in the way of this performance, preventing it from attaining this looked for perfection. However, there did prevail a few very artistic incidents when real artistic heights were reached. One would think that after eleven successive presentations of this work that it would be given as nearly perfect as is possible to accomplish. The difficulties were principally with the lack of orchestral rehearsing and Mr. Steindorff's ideas in tempo. It was Miss Myrna Sharlow, a young singer with a bright future, who rose to the occasion, surmounted the difficulties victoriously and saved the day. If it hadn't been for her and also the excellent work of Henry L. Perry, one of the finest oratorio singers on the Coast, there would have been several disastrous moments in the quartet portions of the performance. Thanks to these two artists, for that is what they proved, the quartet in the Sancta Mater would have wandered any distance from the pitch. The substantial and strong voice of Henry Perry came forward as a splendid support and Miss Sharlow's voice rang out clearly and clearly, keeping as best they could the unity and harmony. Miss Sharlow is a little artist who has already gained recognition in several of the foremost opera houses in the United States. She is a singer who will, too, find her place upon the concert stage, for she has the presence, personality and musical qualifications. Her's is a lovely soprano voice, one which is both dramatic and at the same time answers well the lyrical demands put upon it. It is fresh, vibrant, rich and warm, and what is most delightful to behold is the fact that it is possessed by an artist who understands how to manipulate it. I have heard the inflammatus given frequently, both in the Stabat Mater and also in concerts of a religious character, but never any more beautifully than the interpretation that Miss Sharlow gave it. She had the dramatic instinct for it and what is more, she sang it without faltering and reached her three high C's with the most conceivable ease and most accurately in pitch. This no doubt was due to the fact that she did not try to outsing the entire chorus and thus strain her voice. They were brilliant, clear and full tones. Her vocalization is excellent and her diction, even out of doors, was most distinct and concise.

Maude King Clark Upham sang the contralto role and proved thoroughly at home in the oratorio style of singing. She sang the parts with due consideration of the text and sang her music with dignity and repose. Her expression and understanding of this most difficult of all styles of singing was a revelation. One's own effects must be accomplished solely through their ability to create atmosphere and to dissect every dramatic possibility, and this Mrs. Upham did most admirably. Mr. Perry sang his allotted part, displaying his fine resonant voice to great advantage and gave thorough satisfaction in every respect. The impression that I received from the work of John B. Siefert, tenor, upon this occasion was not very favorable. He may have been hindered by nervousness so I tried to hear him again under better circumstances. The chorus under Mr. Steindorff's training and direction was excellent and they did some splendid ensemble work. The Stabat Mater was followed by a performance of Henry Hadley's entitled The New Earth, which was given a noteworthy presentation.

COMMUNITY MUSIC

The national headquarters of Community Service, Inc., New York, has assigned Alexander Stewart, special representative for community music in California, to the staff of the San Francisco Community Service Recreation League for a temporary period. Mr. Stewart will assist Chester Rosekrans, executive secretary, and the local committee of the league in its community music work.

The organization of a community opera school along the lines of similar institutions successfully promoted by Community Service in several of the large Eastern cities; and a school of Community Music, are among the plans under consideration. It is also proposed to hold a Music Week in San Francisco similar to that given in New York City last year.

Mr. Stewart has just returned from Los Angeles where he conducted a successful Community Music School under the auspices of the University of Southern California from which thirty in Community Music were graduated, and also organized plans for Music Week which is to be held in Los Angeles the first week in June.

Before the war Mr. Stewart was prominently identified with musical work in the bay cities, giving up his professional work to enter the field of the War Camp Community Service.

EXPOSITION AUDITORIUM

Edwin H. Lemare's organ recital program for Sunday evening at 8 o'clock at the Exposition Auditorium is as follows: Fugue on a Trumpet Fanfare (Lemmens); Siberian Waltz (Cyril Scott); Second Romance in D flat (Lemare); Allegro Moderato, from Unfinished Symphony in B minor (Schubert); Invocation on Bright Theme; Wotan's Farewell and Fire Charn, from The Walkure (Wagner).

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(in English)—Raisa, Van Gordan, Johnson, Baklanoff.
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TETRAZZINI CONCERT

(Continued from Page 1, Column 2)
 Madame Tetrazzini was most fortunate in securing the very valuable assistance of Francesco Longo, pianist, Max Gogna, cellist, and J. Henri Bove, flutist, as her co-artists and artists in their particular line of work they proved to be in the real sense of the word. Only one concert has been announced for Madame Tetrazzini but it is to be hoped that W. H. Leahy and Frank W. Healy, under whose excellent management she appeared here, will be able to arrange another concert for San Francisco's favorite, sometime in the very near future. Tetrazzini will sing in Oakland on Wednesday evening, April 6th.

MATZENAUER IN OAKLAND

Miss Z. W. Potter, Oakland concert manager, is preparing for the final concert of the Artists Concerts Series to take place in the Oakland Auditorium Opera House on Friday evening, April 8th. Mme. Margaret Matzenauer, prima donna, condescended to possess the greatest voice of the

Metropolitan Opera House today, will sing with Frank La Forge, renowned composer-pianist, assisting upon a superb program. It is true that the world has never heard a voice like Matzenauer's; with a range and compass unique in the musical world, she not only sings a dramatic soprano role with clearness, sweetness and beauty, but descends to the contralto register with an opulent, golden voice of much depth and alluring softness.

The entire series in Oakland has been especially well-attended during the season just closing and it may be necessary to enlarge the seating space for this attractive concert by placing extra seats in the orchestra pit and upon the stage. Miss Potter is planning to manage a more extensive course next season for Oakland, announcements concerning which will appear early in April this year. Tickets and information for the Matzenauer concert may be obtained now at the box office with Sherman, Clay & Co., Oakland. The usual prices obtain.

SIEFERT SOLOIST AT CALIFORNIA

John B. Siefert, tenor, formerly of Pittsburg, Pa., will sing the aria from La Boheme, Che Gelida Manina (Thy Tiny Hands Are Frozen), at the California Theatre tomorrow morning. Mr. Siefert, who is now a resident of Oakland, comes to the California with a high reputation. He was soloist with the Russian Symphony orchestra of Pittsburg for three appearances, and with the Pittsburg Festival orchestra for seven appearances. His work has received uniformly glowing praise from the critics. Siefert's unusually high-pitched voice has wonderful tonal qualities, and his control of it is intelligent.

Leslie Harvey, organist at the California, will offer Bolero, by Moszkowski. The following will be the numbers by Herman Heller and the California Theatre orchestra: Niebelungen march (Wagner); Marguerite waltz from Faust (Gounod); Suite Pastoral (Chabrier); William Tell overture (Rossini).

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, March 28, 1921.—From an authoritative source I have learned that the Minneapolis Symphony Orchestra, Emil Oberhofer, conductor, has been disbanded. The cause for this extraordinary and regrettable step is said to be a disagreement between the orchestra management and the Musicians' Union.

Little has happened during the week before Easter here. Easter celebrations however are more markedly musical than ever before. Fully 30,000 people were attracted by the Easter Sunrise Service in the Hollywood Community Park, which more than ever became a memorable event through the generous co-operation of the Philharmonic Orchestra and Madame Elizabeth Rothwell, whose soprano sounded magnificent in the solo.

The musical selections of the orchestra opened with the Entrance of the Gods into Valhalla, from Wagner's Ringcycle, and included also selections from Parsifal, Mastersingers of Nuremberg and The Finlandia tone poem by Sibelius. Mr. W. A. Clark's generosity in presenting this great orchestra for the second time to Easter to the people of Los Angeles marks his gift to the West to an added degree as a civic institution.

From level to level, from base of hill to pinnacle, the tone flowed upward reaching to the farthest outposts of the canyon as clearly as it carried to the nearest radius of listeners. The music worshiper outside the cathedral of the bowl might hear every word of the Morning Hymn of Heuschel sung by Mme. Elizabeth Rothwell, whose warm-hearted expression made the noblesse of her vocal art most impressive. Her solo made a deep and visible impression on the vast audience. The community felt the music artistically identified with the program and the community singing of Holy, Holy, Holy, and All Hail the Power of Jesus' Name, led by Hugo Kirchhofer, director of the Hollywood Community Chorus. The Easter address was given by Dr. James Hamilton Lash and scriptural readings by Dr. W. F. Richardson. Prayer was said by Dr. Samuel J. Skvington.

Easter breakfast was served at Hotel Hollywood through the courtesy of Miss Myra Hershey, Mrs. J. J. Carter, the beloved community worker of Hollywood, presided in her usual full and happy capacity as hostess.

Incidentally, much of the success of this second musical Easter celebration must be credited to the enthusiastic efforts of Mrs. Carter, president of the Hollywood Community Chorus, and its director, Mr. Kirchhofer, as it was the Hollywood Community Chorus who again sponsored the memorable event.

A letter from L. E. Behymer, now in the Clara Barton Hospital recuperating from a nervous breakdown, was read by Mrs. Carter. It was the impresario's vision of the Philharmonic Easter service of 1941 in Hollywood. Impresario Behymer's message is so unique and so characteristic that it is recorded herewith, specially as it was of strong appeal when read at the gathering in the Hotel Hollywood. It is entitled:

"A Fantasy"

"As I rested in my bed in a cloistered room at the Clara Barton Hospital on Easter morn a shade approached saying, 'I am Manitou, the Spirit of the Mountains, the Curator of the people; listen to my prophetic words:

"This Easter morn, 1944, and from the sheltering arms of the foothills of the Sierra Madres, down the valleys and across the plains to the glistening sands and the ripples of the sun-kissed Pacific, rest a million souls of all creeds and nations, politics and aims; a mighty city with its myriads of people expectant of a glorious, worshipful day of arts and crafts, renowned for its music, its literature, its paintings, its sculpture, its homes and its mighty currents of commercial life.

"Of all the gems in its diademed Hollywood is the brightest, for it is within the precincts of Hollywood that Architecture and his twin brothers, Color and Form, have made attractive the homes and their surroundings; and at the far gateway of this section, as the sun glints upon the brow of a hill far above a mountain lake under waterfall, trumpets sound forth the Parsifal motif and from the crowns of other hills ten thousand choral voices chant responses of the Easter service, while down below in the valley under the sheltering wings of the great stage one hundred and fifty instrumentalists start the Easter service, an opposite to this world of real arts and crafts, above the other to the hilltops, one hundred thousand worshipful people hear and enjoy the sublime harmonies.

"It is the Philharmonic Orchestra, the soul of Los Angeles, and the first number under the baton of a splendid leader is a symphony next entitled Easter on Olive's Mount, composed by Walter Henry Rothwell, master musician and conductor—an inspiration which came to him when he led this band of musicians at the first Hollywood Easter service. The people of Hollywood have builded well; Pasadena, Los Angeles and Hollywood recognized the splendid work of W. A. Clark, Jr., far-seeing lover of music and art, the founder of this perfect organization and its master-mind in its early days, a worthy philanthropist and an idealist, and has perpetuated it to this best of times and conditions. The great Outdoors has given of its beauty and its noble natural grandeur until a pilgrimage across the world is well repaid while one worships at this glorious shrine.

"O Manitou, may thy vision come to pass."

In spite of the fact that the Philharmonic Orchestra took the part of "Chantecler" on Easter morn at 5:35

(some people call it night), it played with wanted brilliancy its scheduled Sunday Popular concert.

The mere fact alone that Jules Lepste, violin soloist at yesterday's Popular Concert by the Philharmonic Orchestra, played the first movement from the difficult Tchaikowsky concerto with such finesse of technique and appealing musicianship may be a source of gratification to the management and the musical community of Los Angeles. The significant point, however, is that we possess a musical organization in this orchestra where artists of the calibre as Mr. Lepste play at the third stand of the first violins. The appearance of Mr. Lepste proves that the rank and file of our Philharmonic players is on such standard from which soloists can be drawn readily.

This statement in no wise reflects on Mr. Lepste's standing as an artist, which was fully proved by his excellent playing being of high order. His tone is clear, firm and yet sweet mellowness. In spite of the immense difficulties Tchaikowsky has written into the violin part, Mr. Lepste always showed clean-cut technique in response to prolonged applause he played Bach's Air on the G String, which too revealed fine sense of phrasing.

A novelty of interest and charm were the Four Dances by H. J. Stewart, the noted San Diego Exposition organizer and composer. These dances were taken from his music to the 1916 Bohemian Grove play Gold, given that year in San Francisco. Mr. Rothwell chose the Dance of the Wood Spirits, Dance of the Gnomes, Dance of the Satyrs and the Finale Ensemble. Mr. Stewart's music is of refreshing gracefulness and simplicity. His melodies are light and well in keeping with the subject. The second and third dances were especially characteristic. The composer was present and warmly greeted with prolonged applause when led to the platform by Mr. W. A. Clark, Jr.

Grieg's Homage March to Sigurd Jorsalvar with its stately mood and festive character was a fitting opening to an Easter program. The orchestra played it with spontaneous warmth. In the twilight mood of the Kikimora and Baba-Jaga, characteristic musical pictorializations through the performance were eminent. These two compositions are based on weird fairy tales. Liadov's conception reminds one almost of the fantastic exquisitely colored illustrations by Walter Rackman, the English painter. Exquisite tonal color shadings, too, were produced by Mr. Rothwell, who gets notable response from his players. Most enjoyable too was the style set in the Two Norwegian Dances by Grieg. The second had to be endured to a large measure, thanks to Mr. Henri de Busscher's captivating oboe playing. Brilliant was the finale of the concert which closed with the Rossini's William Tell Overture, in which precision on the part of the string sections was notable.

Impresario L. E. Behymer is still confined to the convalescent room. His Easter fantasy indicates that he is living up to his slogan of "keeping going all the time."

Henry Svedrofsky, the well-known assistant concertmaster of the Philharmonic Orchestra, played with such distinguished success before the Ethel Club that he was immediately re-engaged. Besides playing the Slavonic Dances (Dvorak), Romance (Wieniawski), Caprice Viennoise (Kreisler), Havanoise (Saint-Saens), Mr. Svedrofsky was forced by urgent applause to give several encores.

The Noack Quartet gave two highly successful recitals at Ventura and Santa Monica.

Madame Anna Ruzena Sprotte, the much-admired contralto, has been exceedingly busy also during the last few weeks. She was the soloist at two concerts given by the Orpheus Club, sang with equal success at the University High School in a special recital and appeared at a musicale for the San Pedro Naval Station. She was also chosen as soloist for the Twilight Musicale in benefit of the starving children of Europe. Now this remarkable artist will present the Choral Section of the Friday Morning Club in concert, adding another feat to her notable career.

The success of her pupils serves to remind one of the saying that "by their fruits ye shall know them." Her pupils have been coming to the fore in a growing measure. Miss Lillian Beckstram was soloist with the Hollywood Symphony Orchestra. Miss Ethel Smith was asked to appear in recital before the Wa Wa Club. Mrs. Myrtle Prythill Colby is adding another engagement to her honor list with a request from the Friday Morning Club to sing for them. Miss Gertrude Nord has been engaged by the California Opera Company. Miss Gladys Hill and Miss Adelaide Walton will appear in recital in April, while four other pupils are to sing in the Pilgrimage Play Chorus. Indeed a notable record for a teacher.

Mr. and Mrs. J. Spenser-Kelly, two singers whose baritone and soprano voices are unusually finely blended, will sing on the 31st at the Clark Memorial Home Musicale. They also will be soloists at the Ambassador Sunday Series, and have just filed a return engagement before the Y. M. C. Club, whose members were so delighted with the two artists that they have given a banquet in their honor. By the way, it's usually the way of return engagements with the Spenser-Kellys.

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An event of unusual interest will be the recital by Helen Klokke, popular dramatic interpreter of Los Angeles, who will give a concert recital at the Ebell Club Auditorium, Friday evening, April 29th, at 8:30 o'clock. This recital is in response to the many demands of her admirers who are most enthusiastic over her recent success in her interpretation of Monna Vanna, which she gave at the Little Theatre last month.

Miss Klokke has had the opportunity of studying both American and European methods, but has received most of her dramatic training in Los Angeles. Her original interpretations of the poems and plays which she gives have brought her the favorable notice of all lovers of dramatic art.

It is her purpose to combine music with some of the selections which she will present, and is very fortunate in having Monimia Laux Botsford, well known pianist and composer, at the piano. Mrs. Botsford has composed the musical settings for several of the poems which Miss Klokke will interpret, and with this atmosphere of complete sympathy, it is assured that the recital will be an event to be long remembered.

The Bohemians of Los Angeles, an unusually interesting club of musicians, artists and professionals, will hold its first big jinks on April 6th at the Athletic Club. Alexander Saslavsky, the brilliant violinist, is president of this club, which stands for "due recognition of resident artists." Further details about this brilliant event and the notable efforts of the club will be shortly forthcoming.

A new and very telling incident has been introduced into the last act of *The Mission Play*, now in its tenth season at the Old Mission Playhouse at San Gabriel. As the mourners carry the body of the starved Padre into the ruined courtyard of Mission San Juan Capistrano, they now sing the Indian Death Song. John Steven McGroarty, author of *The Mission Play* heard the mournful strain chanted by a very old Indian woman at Pauma. He recognized it as one of the almost forgotten Indian melodies and had Senor Salvadore Nune of *The Mission Play* quartet transcribe the music from the old woman's word chanting, thus preserving one of the native folk-songs, and later introducing it into the third act of *The Mission Play*. The old Indian woman said it had been the Death Song of her people when they were Indians of the Mission Las Flores, below the ranch of Santa Margarita, where she was born more than ninety years ago.

MOTION PICTURE MUSIC

One of the finest concerts given by the Grauman Symphony Concert was that on Easter Sunday morning. As usual hundreds of people were turned away and many remained literally begging for the favor to be given a chance to purchase returned tickets. This came to my personal observation when I turned my second "press" ticket over to the box office. There was a regular scramble for it. This may be a most gratifying tribute to Managing Director Sid Gramman and Conductor Misha Guterson.

Mr. Guterson selected a program of great attractiveness. In keeping with the spirit of the Easter holiday solemn and joyful trumpet calls introduced the program proper. The trumpeters (Messrs. Zinsals and Tieck) were attired in biblical costume. The choice of the Tannhauser Overture as opening number was equally fitting. It created the atmosphere for an Easter concert and Conductor Guterson knew how to sustain it, for his second number was a Parsifal selection combining the impressive bell effects with the devout march of the knights. Wolf Ferrari's music from the Jewels of the Madonna also had a fervor that preserved the style of the program chosen.

This was achieved with equal success when twenty violinists chanted Bruch's lovely musical prayer, *Ave Maria*, accompanied by two harps. Cordial applause marked also this number, which had been made still more characteristic through the players wearing white cassocks over black robes. The joy of Easter then was emphasized with fine effect by conductor and orchestra in the Weber's Jubel Overture.

Manager Grauman presented the Stanford Glee Club in a return engagement, and to judge from the reception the singers received he scored another point as a producer.

Credit too much be given to Orchestra Manager Michael—eisoff, the first cellist of the orchestra, who is doing much to assure the success of novel musical features of these concerts.

LOTTA MADDEN THRILLS THREE THOUSAND
 Distinguished American Soprano Receives One of the Greatest Ovations Ever Bestowed at the California Theatre by a Record Audience

By ALFRED METZGER
 Anyone who missed hearing Lotta Madden at the California Theatre last Sunday morning surely lost an excellent opportunity to hear an American singer who compared most favorably with any of the concert artists now before the public. Miss Madden simply thrilled three thousand listeners who had the good fortune to hear her, and our readers know us well enough to understand that we do not easily enthuse at concerts. This excellent artist possesses a dramatic soprano voice of fine timbre and resonance. She sings with her whole soul and, above all, in tune, and enunciates clearly. The aria from *La Forza del Destino* entitled *Pace, Pace*, was interpreted with a fervor and spirit rarely heard at a musical event, and Miss Madden, at the conclusion of the same, was the recipient of the ovation above mentioned.

In addition to this principal aria to which the California Theatre Orchestra, under the direction of Herman Heller, played an excellent accompaniment, Miss Madden sang an Easter song entitled *Hossanab* and as a third number the distinguished vocal artist sang *Back to Virginia*. It is a pity that an artist of such unquestionable distinction as Miss Madden could not be heard in San Francisco in a concert either by herself or under the auspices of one of our music clubs. We consider it nothing short of an artistic disgrace that a singer of such unquestionable merit should pass through San Francisco unheard at a regular concert attended by our regular concert goers. By this we do not mean to reflect upon the merit of the California Theatre concerts, but we mean to say that an artist of such reputation and such truly remarkable gifts can not possibly display her real worth as soloist with an orchestra in three program numbers. She should be heard in an entire concert program and we wager to predict that once given the opportunity hundreds of music lovers would gladly rejoice in Miss Madden's art. Let us hope that this distinguished artist will soon visit this city during a regular concert tour. Artists like Miss Madden should be backed by organizations like the Federation of Music Clubs, in order to give them the worthy opportunity to establish a reputation in the remotest corners of the country.

Miss Madden is no stranger in the concert field of the United States. She has sung at the Metropolitan Opera House with great success. She has been engaged as soloist with the leading symphony orchestras of the country. She is an oratorio singer of international reputation. In short, she belongs among the leading vocal artists of the day. And such a distinguished member of the profession comes to San Francisco and is not given a chance to appear in a concert of her own! We are truly ashamed of the indifference shown in certain musical quarters. If it is expected that everyone should boast San Francisco, this is not a way to encourage some to do so.



CLEVER CARICATURE BY SWAYNE PUPIL

The picture shown below is a clever pen and ink sketch which was drawn by a pupil of Wager Swayne and sent anonymously to him as a valentine. It is a humorous portrayal of the feelings of a pupil who brings an insufficiently prepared lesson to Swayne whose gentle (?) methods of dealing with such culprits are well known by all habitues of his studio. To the serious student Swayne's patience, resourcefulness

and tact are unending. In spite of the tremendous dynamic force which exacts from each pupil the best work of which he is capable; but woe to the unlucky disciple who shows inattention, carelessness or alphasid preparation, for a truly hair-raising experience awaits him, such as is feebly portrayed by this sketch. The ferocious face in the background is, of course, Swayne's own, while the trembling wretch at the piano is being reminded of some act of criminal forgetfulness in a manner which forcibly suggests to his mind the barrowing details of the rest of the picture.

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LEVITZKI ENTERTAINED AFTER HIS CONCERT

Following his farewell appearance in New York for two seasons, Mischa Levitzki was the guest of honor at a supper party given by Mr. and Mrs. Ernest Urch at the Esplanade Restaurant on the evening of March 7th. Practically every pianist of note in New York had been present at the concert and later went to the supper. Among the invited guests were Mme. Frieda Hempel, W. B. Kahn, Mme. Marguerite d'Alvarez, Miss Ethel Legniska, Miss Gullomar Novaes, Mr. and Mrs. Erno Dohnanyi, Mme. Eva Gauthier, Miss Paula Pardee, Miss

Elizabeth Strauss, Mrs. Williston Hough, Mr. and Mrs. Frederick Steinway, Miss Urchs, Dr. Sigmund and Mme. Fannie Bloomfield-Zelner, Mr. and Mrs. F. A. Vietor, Mr. and Mrs. Herman Epstein, Mr. and Mrs. R. R. Wells, Mrs. Ernest Hutcheson, Daniel Mayer, Henry Junge, John Powell, John Palmer, Juan Reyes, Emil Fuchs and Conrad V. Bos. Following the supper John Palmer entertained the company with very amusing imitations of various well-known artists, and there were comic stunts at the piano by Mr. Levitzki, Mr. Bos, Mr. Dohnanyi and Mr. Reyes. All joined in wishing Mr. Levitzki godspeed on his forthcoming tour of the Pacific Coast, Hawaii, Australia and Europe.

SCHUMANN-HEINK RECEIVES FINE TRIBUTE

After her recent appearance in New Orleans, among the many tributes to her voice and art she received from every source, Madame Schumann-Heink values most highly the following one that appeared on the editorial page of the leading paper of that city:

"It ever any one of God's creatures deserves a distinguished service medal from the whole world, it is that fine old grenadier of music and motherhood, Madame Ernestine Schumann-Heink, who enriched New Orleans' music loving world with her tremendous organ notes Saturday night. Age cannot stifle nor sorrow pale the glory of her voice, nor the human note of her wholesome personality. May it be 'au revoir', Madame, and every good spirit attend your heavenly trodden paths.

"And it is but 'au revoir'," Madame said on departing, to the distinguished group of persons who came to the station to see her off the day after her concert. "I will always return to sing in New Orleans and give you of my best."

THE JENNY LIND TRIO'S BERKELEY SUCCESS

The Jenny Lind Trio, which consists of Harriet Bennett, Louise Brehany and Maybelle Baalmann, and assisted by Daniel Popovitch, pianist, appeared in a joint recital at the Hotel Claremont on the evening of February 23rd. The Jenny Lind Trio was organized for the purpose of reviving the old-fashioned songs and folk music. The concert was well attended and heartily appreciated by the enthusiastic audience. The following program was rendered and will be repeated in San Francisco in the near future: Ballade in A flat (Chopin), Daniel Popovitch; (a) Echo Duet—Per vall, per hoschi, (b) When Twilight Weaves, Jenny Lind Trio; Aria—Semiramide (Rossini), Harriet Bennett; Fairy Tale (Sergei Mihaloff) (dedicated to Miss Harriet Bennett), Prelude (Sergei Mihaloff) (dedicated to Mr. Daniel Popovitch), Ballade (Sergei Mihaloff), Daniel Popovitch; English Ballads—(a) Open Thy Heart, (b) Marguerite, (c) The Merry, Merry Lark, (d) Spring, Louise Brehany; Duettinos of 1840—(a) How Sweet When the Shadow is Passing, (b) Hark, 'Tis Fairy Music, Jenny Lind Trio; (a) Pierrot, (b) The Kerry Dance, (c) An Old-Fashioned Girl, Harriet Bennett; Ballotta (Il Guarany) (Gomes), Louise Brehany; (a) Melodie (Gabrilowitsch), (b) Dance of the Gnomes (Liszt), Daniel Popovitch; From Flower to Flower, Jenny Lind Trio.

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Argewicz was in admirable form.—Brown in Chronicle.

We do not hesitate to pronounce him a virtuoso of the first rank.—Alfred Metzger in P. C. Musical Review.

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CHAMBER MUSIC IN BERKELEY

Second Concert of Series of Two Brilliant Events
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By L. MACKAY-CANTELL

The second of the two events at Wheeler Hall this week, that of the San Francisco Chamber Music Concert of Wednesday evening, was conspicuous for two opposing reasons—the mastery musicianship of this group of players and the exquisite program rendered, as against a lack of response in the numbers attending, which is incredible in view of the popularity of these artists, all virtuosos of the highest order. If, as one critic on the Bay has said, "chamber music is over their heads," on what can a true musical culture be based? It was originally, to be sure, a royally aristocratic privilege to hear such music.

The program Wednesday evening included the Beethoven Quartet in F major, op. 59, No. 1, for strings; Bach's Sonata in G major, for flute, violin and cello; Lento (Dvorak), Scherzo (Ippolitow-svanoff), First Movement from Quartet, op. 6 (Le Guillard), Berceuse (D'Osten-Sackler), and "Gnomes" (Liszt). The playing of this society—Mr. Louis Persinger, first violin, Mr. Louis Ford, second violin, Mr. Nathan Firestone, viola, Mr. Horace Britt, violoncello, and Mr. Elias Hecht, flute—was consistently artistic and admirable, their ensemble perfection, their interpretations uniformly exquisite, forceful, dignified, dreamy or dramatic, as required by the work.

THE BEELE-MCMANUS SONATA RECITALS

Two especially noteworthy musical affairs have taken place this week under the Greek Theatre department, San Hume, manager, of the University of California, in Wheeler Hall: the first of the series of three Beethoven Sonata Recitals, given by the young violinist, violinist, and George McManus, pianist, of the entire set of violin and piano sonatas of Beethoven. With the tide of public appreciation strongly set toward the modern freer forms and swifter transitions this is a courageous program, but one which should be more eagerly prized as a rare opportunity for comparisons between old and new masters of form. One might have wondered last Tuesday night where were the serious music students of the East Bay who should have been there, and others to whom an opportunity for hearing such musical works is not of moving-picture frequency.

The three sonatas given were interpreted with style and were throughout extremely satisfying, well contrasted and delightful, beginning with the Sonata in G major, op. 96, the Sonata in A major, op. 12, No. 2, and Sonata in C minor, op. 30, No. 2. The second program is equally well chosen, as follows: Sonata in A minor, op. 23, Sonata in A major, op. 30, No. 1, Sonata in F major, op. 24, Sonata in D major, op. 12, No. 1. This concert will be given Tuesday evening, March 29th, at Wheeler Hall.

The third concert will close with the famous Krutzer Sonata, being given on the third successive Tuesday evening. This series is well worth coming from the other bay cities to attend.

SCHUMANN-HEINK GIVES TO CHILDREN

After the great reception accorded her recently in Birmingham, Alabama, the great mother-heart of Mme. Schumann-Heink was again evinced when she, in conjunction with Manager R. S. Douglas of the Jefferson Theatre, donated \$1000 from the receipts of her concert to the local fund for the starving children of Europe. Chairman Adams expressed on behalf of the campaign committee a deep sense of gratitude and appreciation to Mme. Schumann-Heink and Manager Douglas for the very generous donation.

According to the Age-Herald: "The reception given Mme. Schumann-Heink was both a testimonial to a warm-hearted woman, whom to see is to love, and an incomparable singer, an intensely human personality, radiating kindness and good humor, as much pleased with the success of her fellow artists and as desirous of having them receive their meed of applause as she was gratified by the enthusiasm evoked by every number she sang."

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Photo by Howard Starr

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—Henry T. Parker, "The Boston Transcript," February 12, 1921.



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Pacific Coast Musical Review

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SAN FRANCISCO, SATURDAY, APRIL 9, 1921.

PRICE 10 CENTS

CHICAGO OPERA ASSOCIATION TO TEST CITY'S MUSICAL STATUS

Degree of Musical Taste Prevalent in Community Depended Upon Large Percentage of Attendance at All Performances—Neglect of Productions Excellently Cast in Favor of Sensational Stellar Performances Sure Sign of Lack of Musical Judgment—Two Weeks of Ideally Presented Operatic Works Represents an Invaluable Education in Vocal and Operatic Art

By ALFRED METZGER

Anyone who tells you anything but favorable things about the visit of the Chicago Opera Association is either musically ignorant or does so from unworthy personal motives. Speaking from a distinctly musical point of view we claim that the two weeks' visit of the Chicago Opera Association, under the able and brilliant direction of Mary Garden, is of inestimable educational value to anyone associated with musical art. To actually realize the musical and artistic importance of this engagement it is necessary to state that the Chicago Opera Association represents the very best in operatic productions in the world. There simply is nothing better. If there is we do not know of it, nor is there any record of it. It is even doubtful in our minds whether there is an organization equally as complete and thorough as the Chicago Opera Association, for its array of principal artists contains more vocalists of international fame than any other operatic organization in the world as far as the writer is personally aware of.

will be obviated by the funnel-like effect of the stage, which will result in the sound being thrust out toward the hearers. The seating capacity of the auditorium will be reduced to 6200 from 10,000, thus cutting the space into half and thereby increasing the volume of sound proportionately. We are safe to predict that no one will have any reason to complain of the acoustic qualities after these improvements have been made.

The other complaint that has come most frequently to our attention is that of price. Music students and teachers telling us that \$7.50 and \$5.00 is more than they can afford. Others saying that these prices are more than they are willing to pay for productions like Traviata, Trovatore, Rigoletto, etc. We shall proceed to prove how unfounded these complaints really are. Each production extends through practically three hours, and in some instances even longer. A vocal or "coaching" lesson extends through half an hour or an hour. No one thinks it unreasonable to pay from \$3.00 to \$5.00 for a lesson lasting either half an hour or an hour. Yet to listen to an operatic production by the greatest artists in the world, equipped and produced according to the most ideal conditions is considered "too much money." No lesson, no matter under what able and authoritative auspices, can possibly secure so much information and knowledge than the practical experience of listening to these operatic works under such ideal conditions and lasting from six to eight times as long as a lesson. We have known of instances when students were perfectly willing to pay \$100 for an ordinary course of instruction extending over a fixed number of lessons without thinking it too much money. And yet here is a course of fourteen lessons of almost invaluable artistic importance which can be had at \$60 and at the highest at \$105. Surely the contention that prices are too high is ridiculous.

But it is not necessary to pay the highest prices. There are \$3.00 and \$2.00 seats. These are not by any means exhausted, for there are so many of them, the seating capacity of the auditorium being so big. If San Francisco wishes to lay claim to being indeed a musical community NOT ONE OF THESE LOW-PRICED SEATS SHOULD BE UNSOLD AFTER THE ENGAGEMENT OF THE CHICAGO OPERA ASSOCIATION OPENS NEXT MONDAY. If these seats are not sold out for ALL performances, then San Francisco is NOT a musical community no matter what anyone else may say to the contrary. Even though the highest priced seats were sold out for all performances and if the low-priced seats were not sold, still this city could not be regarded musical. It is now up to the students and teachers of San Francisco to show that it is a musical community. They will be responsible for the engagement of the Chicago Opera Association should prove that we are not a musical city.

We now come to the contention that operas like Carmen, Traviata, Rigoletto, Cavalleria Rusticana, Pagliacci, Trovatore, etc., are not worth hearing at the prices charged by the Chicago Opera Association. Of course, anyone who is really musical immediately perceives the stupidity of such a contention. We admit that we have witnessed productions of these operas that were not worth any high price. We have also witnessed productions of these operas that we would not have paid ten cents to hear. But such productions can not be compared with those given by the Chicago Opera Association. In the first place the principal artists belong to the very greatest exponents of operatic art in the world. There is not a weak link in the casts. Then you have a large, picked orchestra of the best musicians under the direction of great conductors. There is a well trained chorus with uniformly fine voices. There is a first-class ballet. The scenery is pictorially and historically correct, and pleasing. The stage management is exemplary. If you have not heard the operas mentioned by a company such as the Chicago Opera Association, or one of equal merit, you simply have no idea how beautiful these operas are. Your musical education is absolutely incomplete, if you have not heard every opera performed in the way the Chicago Opera Association performs them. To say that you have heard these operas done as well by companies of more modest dimensions simply proves your ignorance of operatic expression. There is no music student, be he vocal or instrumental, who can possibly afford to miss attending this opera season no matter what sacrifices he has to make. To do so is simply neglecting his education unmercifully. It is his duty to go to the highest priced seats. The writer used to wait for hours in the gallery entrance of European opera houses to buy

the tickets. And there were hundreds like him in a city of 60,000 inhabitants. That is what you call a musical city. How many such music lovers are there in San Francisco, a city of 600,000 inhabitants, or ten times as large?

It is not necessary at this late date to comment at length upon the personnel of the company. It contains the very best artistic material before the musical world today. There may be an occasional artist of great merit who in certain roles may surpass one or two of the artists in the casts of the Chicago Opera Association. But speaking in a broad sense the company as such consists invariably of artists of the highest rank and in certain instances the artists are not equaled by any other in the world. Take, for instance, Mary Garden. There is no exponent of the modern school of French opera that can possibly be compared with this great vocalist. As an actress she has no superior and hardly an equal. There has been much prejudice expressed regarding Mary Garden's voice. It is not by



FRIEDA HEMPEL

The celebrated Prima Donna Colombine who will appear as Violetta in Traviata with the Chicago Opera Association at the Civic Auditorium next Wednesday evening.

We have had an opportunity to assure a large number of music lovers of mistaken conceptions regarding the personnel and repertoire as well as price of admission of the Chicago Opera Association, not to say anything regarding the doubt expressed concerning the acoustic properties of the Civic Auditorium. We believe our readers will find it useful if we repeat in this treatise the various subjects discussed in these private conversations. It will possibly induce many to buy their seats, when they had made up their minds not to do so, and they will afterwards be grateful to us for being instrumental in changing their minds.

The most frequently heard complaint is that of unsatisfactory acoustic properties of the auditorium. We will admit that the Civic Auditorium is not the most ideal place to give grand opera, but a great deal has been done to improve the conditions against which there seem to be complaints, and we believe the most objectionable features have been eliminated. In the first place the stage will occupy one-third of the auditorium, thus bringing it well within reach of the auditors and cutting off a great deal of superfluous space. Furthermore, there will be no seats under the balconies and that entire space will be cut off by draperies. The orchestra seats will be raised in spots, and the apparent deadness of sound supposed to result from the draperies



ALESSANDRO BONCI

The world famous Lyric Tenor who will sing the Role of Alfredo in Traviata, with the Chicago Opera Association at the Civic Auditorium next Wednesday evening.

any means lacking in color and warmth. It is a voice of much flexibility and resonance. It is used most intelligently, and anyone who tells you that Mary Garden is not as great a singer as she is an actress simply imitates parrot-like a prejudice that at one time has crept into the columns of a paper and that has been greatly exaggerated. We have heard Mary Garden sing in a manner that was thoroughly conformant to the highest principles of the art.

Frieda Hempel represents to us the highest ideal of coloratura singing in the world today. We know of no coloratura singer who compares with Frieda Hempel and who is singing at the present day in grand opera, and we make this statement unreservedly, having the popular success of another young coloratura singer still in mind. Frieda Hempel does not only possess a voice of rare beauty and command respect as an artist of the first calibre, but possesses a personality of unusual charm and magnetism. To miss Frieda Hempel in some of the coloratura roles for which she is announced is simply to neglect an opportunity to hear these roles sung in a manner as no one else can sing them at the present day. So be sure and go to hear Traviata, Rigoletto, Martha, L'Elisir d'Amore, etc.

(Continued on Page 4, Column 1)

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New York Office, 130 West 86th Street
 Miss Roselle Housman in Charge

Oakland-Berkeley-Alameda Office
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TWENTIETH YEAR

THE MUNICIPAL ORGAN RECITALS

The Pacific Coast Musical Review has always been consistently opposed to the mixing of politics and music. For this reason it has placed itself on record against a municipal opera house. For the same reason it has originally fought against the scheme of a municipal organist controlled by a music committee of the Board of Supervisors. That its attitude in this respect has been correct may easily be perceived from the conditions now existing in the Civic Auditorium and centering around the municipal organist. Before we proceed any further in this matter we wish to state emphatically that it is our fixed opinion that Edwin H. Lemare has been treated simply shamefully during the last few months. And in making this statement we are not considering at present Mr. Lemare's standing as an organist, nor his efficiency nor his influence as an artist in the community. We are here concerned exclusively with the principle of fair and square dealing.

In the first place the Pacific Coast Musical Review was not in sympathy with the ordinance recently placed upon the ballot limiting the salary of the city organist to less than \$100 a concert, provided it is a weekly event, and less per concert when recitals are more frequent. In the first place we do not believe in having the voters at large determine the salaries of city officials, and in the second place it is a bad precedent to fix salaries by ordinance, for it is difficult to alter them no matter how urgent may be an increase or decrease at one time or another. There is another question involved in this salary proposition. It put San Francisco on record as being in favor of employing the cheapest organist and not the best organist. It puts upon its statute books the fact that it is a question of money and not of efficiency that is associated with the position of the official organist. It seems to us the Mayor and the Board of Supervisors should be able to determine the salary of a city organist, provided they are competent to do so. The ordinance placed upon the statute books would seem to indicate that there is a distrust among certain politicians as to whether our city government is competent to decide upon the salary of a city organist.

Musical people will agree with us when we say that San Francisco either wants a competent artist at its city organ, or none at all. We are, and always have been, in favor of giving every efficient artist, whether he resides in the bay region or comes here as a visitor, an opportunity to give

a concert in the Civic Auditorium. And in recent conversations with Mr. Lemare, we have discovered that there is nothing in his contract to prevent such concerts. On the contrary there is a clause in his contract actually encouraging the introduction of such organists. But the recent ordinance really prevents the city from obtaining the services of the best available artists, for it puts the salary upon the lowest possible basis, and prevents it from being increased should the occasion arise.

Let us suppose that San Francisco had an opportunity to engage an artist of Mr. Bonnet's standing in the musical world. And let us further suppose that Mr. Bonnet could pack the auditorium at the admission rate of ten cents every Sunday. It would be possible to earn for the city one thousand dollars a week, or \$52,000 a year. Now the present ordinance makes such an engagement absolutely impossible. The whole trouble with our organ recitals has not been due to artistic efficiency, for no matter what differences of opinion regarding Mr. Lemare may exist among musicians, the fact remains that he occupies a prominent position among the distinguished organists in the world. The public know him therefore only as an artist of international reputation. But you can not interest the public unless you employ proper means. The California Theatre attracts three thousand people each Sunday morning to its concerts at five times the admission prices charged at the municipal organ recitals. The symphony concerts attract 60,000 people a season at from ten to twenty times the price of admission charged at the municipal events. Grand opera seasons attract from forty to fifty thousand during one and three weeks' engagements at prices ranging from ten to seventy-five times the prices charged at the weekly organ recitals. Surely there must be a way to attract a few thousand people a week to concerts in the Civic Auditorium at ten cents admission.

But it evidently is impossible to do so when politics are mixed with music. It requires adequate publicity, variety of programs, occasional introduction of special features and above all consistent efficiency. If any one is under the impression that popular music, or jazz, or cheap vaudeville programs will effect any change, they are surely mistaken. We believe that Sunday is a very unfavorable day for these events, for people do not like to stay indoors on such a day except during inclement weather. A week day would be better. Then there should be always special features. The American public likes a change. We are sure that Mr. Lemare would be able to make many suggestions and take a far greater interest in these concerts if he were sure of the co-operation of the music committee, instead of its bitter opposition. We can not blame him for becoming discouraged. Indeed, we would have no respect for any man who could remain calm under the partisan and personal antagonism that has shamefully characterized the management of the organ recitals in recent months.

It is evident, as far as we can ascertain, that the opponents of Mr. Lemare, by reason of their persistent methods, have finally succeeded in driving him away. We understand that he will cease his activities on July 1st. This must be known to those in charge of the organ recitals. But so far we have not been told what is going to take the place of these recitals. If they are to be discontinued and the organ is permitted to rot where it stands, then we ought to know. If there are better plans that will show an artistic improvement, we should be told. If the city auditorium is to be turned over to outside parties, we also should know. But surely it is not fair to deprive the public of a certain musical feature without at the same time telling what is to take its place. May be the organ position is to be utilized to serve political ends and get votes. For it will be seen that while the salary of the organist has been curtailed there is no provision made for preventing expenditure of money for assisting artists. Is it possible that it is the sense of those who fathered the ordinance to divide the \$7500 among more than one person? Is it possible that all kinds of amateurs who control votes may be engaged to serve political ends? If so someone

ought to stand up in meeting and say so. On the other hand if an artistic improvement is intended, if efficient artists residing in California are to be engaged to add to the drawing power of these events, we would like to know about it. There is no one better able to tell us about this than Chairman Emmett Hayden who has been taking such a lively interest in the municipal organ recitals of late. The Pacific Coast Musical Review has no interest in the matter except in so far as the general public is concerned. Municipal organ recitals are successes in other communities where organists receive from six to ten thousand dollars a year. Why can't they be made a success in San Francisco? We believe it would be wisest to take these events out of politics and have them supervised by competent private managers.

MATZENAUER IN GREAT VOCAL FORM

Assisted by Frank La Forge and Charles Carver, Great Artist Thrills Record Audience at Stanford University Assembly Hall

By ALFRED METZGER
 If you have not already bought your tickets for the Matzenauer concert be sure and do so as soon as you read these lines, for you will have reason to thank us for suggesting this to you. Although we have barely time, before going to press, to spread this information before it is too late, we feel we would be remiss in our duty to the musical public if we did not resort to these means of calling attention to the concert to take place tomorrow (Sunday), Miss Matzenauer is in the vanguard. The beauty, volume, limpidity and warmth of this wonderful vocal organ is at its height. The intensity of expression, the authoritative interpretation and the gripping dramatic climaxes are among the greatest enjoyments of her art. Her program is an unusually dignified one containing some of the classics, some modern works and some excellent La Forge songs. We shall leave more detailed criticism until next issue.

Frank La Forge both as accompanist and pianist has an opportunity to arouse the admiration of his friends. The more frequently we hear him the more fixed becomes our often expressed opinion that he is the foremost accompanist of the time. You are going to have a surprise in Charles Carver. He is a baso of extraordinary powers. His voice is big, resonant and appealing. His vocal expression is judicious and consistently intelligent. The manipulation of his voice is extraordinarily fine. In other words he is an artist who will impress you thoroughly. There is always a certain timidity prevalent to give unrestrained praise to one young in years and experience. We do not belong to that class. We know that you will enjoy hearing Mr. Carver and become as enthusiastic as we are.

Rosa Raisa in speaking about Miss Mary Garden says that "Miss Garden has such power to direct and control that if she so desired she would have the ability to become the President of the United States."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for April 1, 1921, State of California, County of San Francisco.

1. That the owner, publisher in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, depose and say that he is the Editor of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true and correct statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 413, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
 Names of—
 Publisher, The Musical Review Company.....
 Editor, Alfred Metzger.....26 O'Farrell St., San Francisco
 Managing Editor, None.
 Business Manager, None.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give name and the names and addresses of stockholders owning 1 per cent or more of the total amount of stock.)
 The Musical Review Company.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustees or in any other relation, the name of the person or corporation for whom such trustee is acting, is given; and that the said two paragraphs also contain statements embracing affirmatively full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and that the said two paragraphs also contain a true and correct statement of the names of all other persons, associations, or corporations having any interest direct or indirect in the said stock, bonds or other securities, other than as so stated by him.

ALFRED METZGER,
 (Signature of editor, publisher, business manager, or owner)

Sworn to and subscribed before me this 1st day of April, 1921.
 (Seal) M. A. BRUSIE,
 Notary Public in and for the county of San Francisco, California.
 (My commission expires September 24, 1922.)

CHICAGO OPERA ASSOCIATION

(Continued from Page 1)

The Chicago Opera Association has the distinction of having among its artists the two greatest lyric tenors in the world today. Alessandro Bonci is among lyric tenors what Cersuo is among dramatic tenors. Bonci is one of the few survivors of the genuine school of bel canto, that is actually beautiful singing. His voice is smooth and flexible. His coloring is delicious. His artistic expression is authoritative and impressive. His histrionic art is delightful. In short, his association with Frieda Hempel in operas such as have been mentioned above can not be valued too highly. It is impossible to hear these roles presented in a better style or form.

The other great lyric tenor is Lucien Muratore, than whom there is no finer exponent in the modern French roles. His interpretation of Don Jose in Carmen is said to be unique for its dramatic and musical expression. He sings opposite Mary Garden and the artistic ability of these two artists is enhanced by their personal attractiveness.

There are some unusual vocal artists of national and international fame in the company. Among these are Charles Marshall, a dramatic tenor of unusual ability and voice; Edward Johnson, also a tenor of great distinction; Charles Lamont, another tenor of brilliant achievements. Joseph Schwarz, a Russian baritone of particular merit, has been announced as an extra addition to the cast. Among other artists already known here are Baklanoff, Dufranne and Ricardo Martin.

Another stellar attraction of unusual magnitude is F. sa Raisa, a dramatic soprano of splendid voice and histrionic power. Along with Riminali, a baritone of well known artistic capability, will sing some of the more dramatic operas.

Last but not least we wish to call attention to our old friend Giorgio Polacco, than whom there is no greater operatic conductor before the musical world today. Indeed there are few conductors like Polacco elsewhere nor has there ever been. To have Polacco guide the destinies of his large and excellent orchestra through the mazes of the orchestral scores will in itself be an artistic treat well worthy the prices asked for tickets.

Regarding the advisability of seeing special operas we would say, see as many as you can, but if you can only go to a few, select several of contrasting character. Do not go just to those which are dramatic and modern, but select one of the lighter works like *Traviata*, *Rigoletto* or *L'Elisir d'Amore*. You will not regret following our advice. You may think you have heard these operas, but unless you have heard them by a company of the Chicago Association's proportions, you really have not heard them at all. You may believe what we say. Then again, do not just select operas in which Mary Garden sings. Of course you want to hear Mary Garden, but even she, as general director of the Chicago Opera Association, likes to see the other productions also well attended. If you can not afford to hear all operas select one Mary Garden performance, one Frieda Hempel and one Bonci. These will include also Muratore, Bonci and some of the other artists. This is about all we can say at this time. And now enjoy this season. Do not let anyone spoil your joy of living by "knocking" and fault finding. Just go and enjoy yourselves and let the croakers stay at home.

MATZENAUER TOMORROW

Margaret Matzenauer, the famous contralto of the Metropolitan Opera Company, and one of the foremost contralto recitalists of the day, will give her only San Francisco recital scheduled for this season at the Columbia Theatre tomorrow afternoon. Matzenauer, (the glorious queen of song) will have as assisting artists the remarkable young American basso, Charles Carver, and the ever popular Frank La Forge, pianist-composer.

In referring to the art and voice of Matzenauer it would seem that critics and writers the country over are forced to take refuge in superlatives of a seldom-used character. She has risen so rapidly to the very top of her profession that today she is generally regarded as not only the world's greatest contralto but one of the greatest of all singers and operatic performers of all times. San Franciscans well remember her last appearance here when she created no less than a furore at her recitals and the hundreds who will crowd into the Columbia Theatre tomorrow are keenly anticipating the musical treat of the season in hearing the brilliant artist within the confines of an ideally built concert theatre.

The complete program to be given by the three participants in tomorrow's event is as follows: O del mio dolor arder (Gluck), Spring Night (Schumann), Sapphic Ode (Schubert), (Schubert), Mme. Matzenauer; Aria from The Magic Flute (Qui sdegno) (Mozart), Mr. Carver; Supplication (dedicated to Mme. Matzenauer) (F. La Forge), Nocturne (dedicated to Aria from Samson and Delilah (Saint-Saens) (Mon Mme. Matzenauer (F. La Forge), Mandoline (Debussy), coeur s'ouvre a ta voix), Mme. Matzenauer; O Sleep, why dost you leave me? (Handel), Gal il sole dal Gange (Scarlatti), Mexican Folksong, Love Has Eyes (Bishop), Mr. Carver; Wanderer, Nightingale (Rubinstein), Barcarolle (Tales of Hoffman) (Schubert), Mme. Matzenauer, Mr. Carver; Romance (F. LaForge), Etude de Concert (MacDowell), Mr. La Forge; Aria from Le Prophete (Ab! mon fils) (Meyerbeer), Mme. Matzenauer. Tickets can be secured at Sherman, Clay & Co. today and at the Columbia Theatre tomorrow.

NEW YORK SEASON BEGINNING TO WANE

Operatic and Orchestra Season Are Closing—Mengelberg the Outstanding Sensation—Kreiesler and Duhnyani in Farewell Concert

By ROSALIE HOUSMAN

New York, March 27.—As Spring is approaching fast the music season here is reaching its end. There still will be many concerts between now and the first of May, but the bigger events, like the various orchestras, are concluding their series. Of the local orchestras, the first to conclude, was the New York Symphony Orchestra, which, at Aeolian on Sunday, March 20th, gave the last of its subscription concerts. At the same event, the last of its subscription music was made, and was announced of the Flagler prize was made, and was won by Louis Gruenberg of New York, for a symphonic work called the Hill of Dreams. The work will be given for the first time at the opening concert of the next season.

Mr. Stransky held three request programs for his final week, and one was devoted to Wagner. As always there was a packed house at these concerts, and the last of his subscription concerts was a great success, with Wagner and Tschaiikow as musical heroes. I believe that the orchestra now goes on its coast to coast tour.

But it is to Wilhelm Mengelberg that the season's honors go. I don't think any other conductor here has ever had such ovations at the end of his concerts as Mengelberg has had each time he conducted. Nor do I believe that there ever has been a conductor here, or elsewhere, who was more worthy of public or artistic approval. When he came, in January, he found an orchestra of average abilities, who had played under various conductors, and had had some of the routine training necessary. He demanded extra rehearsal time, and got it, and by dint of hard work, by the time he left, and he was here but ten weeks, he had developed a band of men whose response to his every wish was so plastic that it seemed a very marvel. Mengelberg has a great personality and he lives and expresses every note of the score, which he conducts without notes. I have seen him in rehearsal, and his technical knowledge of his material is prodigious. The subtlety of his rhythmic sense, his vitality in interpretation, his untiring energy, are but a few of the things we listeners observed of this musical soul. One can't describe him, but hearing him frequently is the biggest lesson an amateur and professional musician can desire. He was the shining light of the entire season, and it is to be regretted that he did not always have the overcrowded houses his genius deserved. People gradually awoke to what they had been missing, and his final three concerts were crowded and showed him all possible honor and acclaim. He sailed Saturday for Holland, and will return early next year as one of the conductors of the new amalgamated Philharmonic.

The opera season, too, is nearly over, and the usual repetitions are drawing crowded houses. Good Friday saw the revival of the "English" Parsifal, with Easton, Harold and Whitehill, and Bodansky at the baton. I heard it last season and a more reverent and wonderful performance I never knew. Friends told me it was even more beautiful this time, as they have been doing it frequently, and it goes better for that reason. Easton is one of my happiest recollections as Kundry.

Tuesday evening, the 22nd, at the concert of the Beethoven Association, the participants were the Letz quartet, George Hamlin (tenor, in songs of Schubert and Schumann in the original, and last though never least, was Hofmann, who joined the quartet in the F minor Brahms quintet. It was ensemble playing par excellence, and one could observe how Hofmann took and kept the lead of the music throughout, and how delightfully the others followed his guidance. He never lets his personality intrude, and he even had the piano placed to one side, so as not to claim too great attention. The place was crowded, and exceptionally enthusiastic. Mr. Hamlin is one of the finest lieder singers I know, now before the public, and thrills and charms with art, phrasing and voice.

Arturo Bonucci, an Italian 'cellist, made his American debut this past week, and charmed a large audience with his beautiful tone and exquisite style. It is a pleasure to welcome him here, and I hope he will be heard frequently with orchestra and in concert. Good cellists are so rare and we have missed Casals greatly.

Saturday afternoon saw the final concerts of Erno Duhnyani and Fritz Kreisler, both men of supreme ability on their respective instruments. I heard the former, who gave me, personally, the piano thrill of this past season. According to the Times every inch except the chandeliers at Carnegie Hall was taken to hear Kreisler, who did the Brahms G major and some solo Bach, and afterwards pleased his countless admirers with the smaller tidbits of his repertoire. Of Duhnyani I cannot say enough. He is a mature artist, with a keen spiritual vision. His tone is always warm, beautiful and expressive, and technically his resources seem unlimited. As a composer I have found him less interesting than as interpreter, as the music of his own, that he has played for us, is of a much lighter caliber. Perhaps there are many other things of a more profound import than he has shown us. On this occasion we were treated to a very dramatic reading of Beethoven's Appassionata Sonata as well as Op. 110, which is more lyric than the epic op. 57. Both were painted on large canvas, but the inner life was never forgotten. A highly imaginative reading of the Etudes Sixt phoniques followed, and then shorter pieces of his own. Judging pianistically, I think his Marche Humor esque, op. 17, No. 1, and the Capricio, op. 24, No. 3, would be great fun to play. A final encore of Traumerel was lovely beyond words, and though I think he played more I left, having heard in that one page of music a message of spiritual beauty which I will not easily forget.

PERCY RECTOR STEPHENS TO RETURN

Teacher of Paul Altohouse to Conduct Second and Last Teaching Course in California

Percy Rector Stephens of New York City will arrive in San Francisco in June to conduct a summer course of seven weeks. His studio in the Kohler & Chase Building will open June 27th and close August 13th. Perhaps one of the most successful of Mr. Stephens' singers is Paul Altohouse, who was recently heard here. Mr. Altohouse is not only an artist of the concert stage, but is one of the leading tenors of the Metropolitan Opera Company. Critics are unanimous in the praise of his vocal talents and artistry as a singer. Mr. Altohouse's tour was one of exceptional interest, his route having followed the boundaries of the United States from New York to Canada. Mr. Altohouse is under the constant training of Mr. Stephens, and has been for the last ten years, proving again that singleminded in effort is of profit. Mr. Stephens is planning to conduct a mixed choir of from eighty to one hundred voices. Preliminary conducting and arrangements are in the hands of Mr. Laurence Straus of Berkeley.

SWAYNE PUPILS IN SUCCESSFUL RECITAL

A brilliant class musical was held at Wager Swayne's San Francisco studio on Saturday, March 26th, a large number of pupils presenting a splendid program in a thoroughly artistic and musically manner. The following numbers were beautifully rendered: Scenes from Childhood (Schumann), Improvisation (MacDowell), Saudan (MacDowell), Mrs. George III; Variations (Faderewski), Miss Edith Newton; Two Etudes (Chopin), Miss Lillian Frater; Rossignol (Liszt), Miss Ellen Swayne; Waltzes (Granados), Staccato Etude (Rubinstein), Miss Elvira Calberg; Intermezzo (Leschetizky), Valse Triste (Sibelius) Ballade (Chopin), Miss Josephine La C. Nelson; Nolette (Schumann), Intermezzo Orientale (Rogers), Polonaise (MacDowell), Miss Audrey Beer; Fantasia (Mozart), Miss Esther Hjelte; Polonaise (Chopin), Miss Clare Lenfesty; Berceuse (Chopin), Campanilla (Liszt), Caprice Espagnol (Moszkowski), Miss Ethel Denny.

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(To be Continued Next Week.)

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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PHILHARMONIC CONCERTS
 The two great orchestral concert events scheduled for the Philharmonic Orchestra of New York will draw thousands of music lovers to the Exposition Auditorium in San Francisco on Sunday afternoon, April 24th, and to the Greek Theatre in Berkeley on Saturday night, April 23rd.
 The Philharmonic is the oldest organization of its kind in America and the third oldest in the world. It was originally organized in 1842, made up to 58 musicians—90 is the number carried on their present tour. The greatest crowd ever faced by the Philharmonic players included 12,684 at Madison Square Garden in New York.
 At both the San Francisco and Berkeley concerts special programs will be given. The numbers will be directed by Stransky excepting that Hadley will con-

duct his own works. The San Francisco program will be as follows: Symphony No. 5 in C minor (Beethoven); Prelude, Choral and Fugue (Bach); Symphonic poem Salome (Hadley); Tone Poem The Swan of Tuonela (Sibelius); Prelude to the Mastersingers (Wagner).
 The list of Berkeley works includes: Symphony No. 4 (Tschaiakowsky); Tone Poem Death and Transfiguration (Strauss); The Culprit Fay (Hadley); Tannhauser Overture (Wagner). Programs of such rare and fascinating character are seldom offered music lovers and without doubt the concerts by the Philharmonic Orchestra will be triumphant affairs. The Philharmonic comes to California under the management of Selby C. Oppenheimer.

Lincoln S. Batchelder was the soloist at the concert and card party given at the Masonic Temple under the auspices of Presidio Lodge on Wednesday evening, March 30th. He played a group of Chopin Valses and the Arabesque en forme d'étude of Leschetzky, and concert étude of Rubinstein and Nocturne in D flat of Chopin. His numbers were greatly appreciated by all those present. Mr. Batchelder also played the accompaniments of Miss Jeanne Webster, who sang several ballads in a very pleasing manner. Both young artists created a very favorable impression.

Miss Sullina Ratto, a talented young pupil of Lincoln S. Batchelder, appeared as soloist at the annual breakfast of the Vittoria Colonna Club, given at the Palace Hotel Saturday afternoon, April 2nd. Miss Ratto played the Romance of Schellus, Andante Finale of Leschetzky and encore numbers in a very finished and artistic manner. Miss Ratto has recently appeared with great success before the To Kalon Club and California Club, reflecting great credit upon herself and teacher.

SCHUMANN-HEINK IN KANSAS CITY
 That wonder woman among the vocalists, Ernestine Schumann-Heink, who appears in Chicago for the first time in two years at the Madinah Temple on April 6th, sang in Kansas City on March 15th in Convention Hall before an audience of over five thousand people, and smashed all local records from a box office and capacity standpoint. According to a telegram received from the well-known Western managers, Horner & Wittig: "Madame Schumann-Heink sang last night to an audience of more than five thousand dollars. Her voice is more beautiful than ever, her art more colossal. Madame sang her way into the heart of Kansas City people as never before." And Schumann-Heink has enjoyed some notable triumphs in this city.

MARJORIE RAMBEAU AT HER BEST AT CURRAN

"The Sign on the Door" Enacted By An Excellent Company Gives Distinguished Emotional Actress One of Her Greatest Opportunities

By ALFRED METZGER

Those who mingled among the audience that left the Curran Theatre last Sunday evening after the conclusion of the opening performance of *The Sign on the Door* in which Marjorie Rambeau interprets the leading role, heard but one expression of opinion, namely: "It is the finest production I have seen in a long time." As a rule you overhear many conflicting opinions when mingling with the crowd leaving a theatre; but this was not the case in this instance. Such uniformity of opinion on the part of the public is the best evidence for the excellence of a production.

Personally the writer thoroughly enjoyed every moment of the play. If you are fond of quick action; if you revel in thrilling climaxes; if you enjoy an occasional surprise; if you admire the mingling of pathos and humor, in short if you admire a genuinely human play *The Sign on the Door* will suit you from the ground up. It combines those elements that appeal to one who seeks relaxation rather than mental strain in his amusement hours. In a sense it is a detective story, and again it is a human interest story of the most attractive sort. It gives the various actors opportunities to reveal their naturalness and their unforced portrayal of living types. Marjorie Rambeau is at her best. This means that she rivets your interest from beginning to end. Her laughter is contagious. Her tears seem real. She lives the part. In addition to the unusually impressive bit of histrionic art which she essays Miss Rambeau presents a most charming personality, electric with youthful vitality and endearing with an inexplicable personal charm. We have never witnessed the gradual architectural structure of an emotional climactic period developed with finer artistry nor with stronger power than was done by Miss Rambeau in the final act of *The Sign on the Door*. You simply cannot afford to miss attending this performance.

Everyone of the performers essay their respective roles with intelligence, skill and conviction. Each one represents a living type. Hugh Dillman, Beatrice Vivian, Petra Weston, Lee Baker, Edward Power, Robert Vichon, Joseph Slayton, Roy Walling and George Roberts each is worthy of equal praise. There is a uniformity of action and a life-like unfolding of the story that cannot help but arouse admiration. Mr. Power's inspiring realism with which he invests the scenes of his cross-examination by the district attorney is a refined piece of acting that cannot be forgotten when once witnessed.

The play is so well presented and so interesting that although it does not end until after eleven the time seems incredibly short.

FRANCES ALDA HAILED WITH ENTHUSIASM

Noted Dramatic Soprano Electrifies Large Audience at Scottish Rite Auditorium With the Intensity of Her Art and Beauty of Her Voice

By ALFRED METZGER

That Frances Alda is an vocal artist of the foremost artistic type cannot be questioned by anyone who attended her concert at Scottish Rite Hall last Sunday afternoon. The fact that Alda is a singer who is able to make her artistic power felt was evidenced by the large audience that attended. Her ability to interest and thrill her listeners was established by the enthusiasm that prevailed throughout the course of the program. Mme. Alda's voice is of a fine, vigorous and ringing voice in the first place and her exceptional temperament and intelligent grasp of the compositions she interprets. The applause that results from her rendition of a composition is spontaneous and prolonged. It frequently reaches the point of a work and occasionally there would be cause for Mme. Alda to give a second encore.

That under such conditions an Alda concert is of the utmost artistic importance cannot be denied, and the writer is glad to know that this artist is thoroughly appreciated here. Her program while it contains some numbers of splendid appeal and representative character, was not in the strictest sense of the word a concert program of the most dignified dimensions. It predominated just a bit in modernity and lacked somewhat in the beauty of classic utterance. Nevertheless Mme. Alda was able to reveal her fine intensity of emotion and her flexible vocal powers. Theodore Flint proved an accompanist and pianist of superior accomplishments and judicious taste.

The complete program was as follows: Prelude (Debussy), Mr. Flint; (a) When Two that Love Are Parted (Secchi), (b) Nymphs and Shepherds (Purcell), (c) O Sleep, Why Dost Thou Leave Me? (Handel), (d) The Love With the Doves in the Air (Dr. Arne), Mme. Alda; (a) Jag lever (Swedish) (Marikanto), (b) Val pleure en Reg (Hue), (c) A des Oiseaux (Hue), (d) Les Jeunes (Liszt), (e) D'avant moi drug (Rachmaninoff), Mme. Alda; (a) Romance (Sibelius), (b) Marche Militaire (Granados), Mr. Flint; Aris Un bel di from *Madame Butterfly* (Puccini) (by request), Mme. Alda; (a) Charity (written for and dedicated to Mme. Alda) (Hageman), (b) Minnetonka (by request) (Liaurance), (c) The Singer (written for and dedicated to Mme. Alda) (Maxwell), (d) I Will Walk With My Love (Old Irish Folk Song), (e) There is no Death (O'Hara), Mme. Alda.

RALPH LANE MAKES WORTHY DEBUT

Ralph Lane, a gifted young violinist, pupil of Hother Wismer, made his public debut at a violin recital in Sorels Club Hall on Thursday evening, March 15. A delighted and demonstrative audience crowded every available space and a number had to stand up. It was in



MABEL RIEGELMAN

Prima Donna Soprano, who appears in San Jose in concert on the 15th of April

JACK HILLMAN ENDORSED BY EASTERN TEACHERS

every way a triumph for pupil and teacher alike. The program contained some very ambitious works, among them Max Bruch's Violin Concerto op. 26 in G minor and two duets by Spohr and Wienawski. The young violinist exhibited many notable artistic traits. In the first place he possesses an unusually large and warm tone. He plays with vigor and emotional intensity, and his technique is already exceedingly well developed.

His audience evidently enjoyed every number on the program, applauding with apparent relish and demanding encores not as a matter of mere courtesy, as is usually the case, but because everyone wanted to hear more. This in itself was evidence of the capability of the young artist. Ralph Lane and Hother Wismer played the two duets above referred to in a manner that enhanced the enjoyment of the event, and when Mr. Wismer, during the course of the evening, expressed his appreciation, and the pride which he and his pupil felt in the evident success they were achieving, he had everyone of the auditors with him.

There is no question in anyone's mind but that young Lane is headed for a brilliant career. He possesses the necessary artistic and technical qualifications and is under the best of training. The complete program was as follows: Violin Soli (a) Call of the Plains (Rubin Goldmark), (b) Snake Dance (Cecil Burleigh), (c) Chanson-Meditation (Cottent), Violin Concerto op. 26 in G Minor (Max Bruch), Ralph Lane; Violin Duets—Andante in E flat Op. 33 (Spohr), Andante in E flat Op. 18 (Wienawski), Hother Wismer and Ralph Lane; Violin Soli—Ave Maria (Schubert-Wilhelm), Spanish Dance (Granados-Kreisler), On Wings of Song (Mendelssohn-Achorn), Nocturne (Chopin-Auer).

STANFORD UNIVERSITY ORGAN RECITALS

The recitalist at the Stanford Memorial Church on Sunday afternoon, April 10th, will be Eugene Field Muser, organist at the College of the Pacific, San Jose. Mr. Allen, who is the organist will be in Fresno opening a new organ in the Christian Science Church. Mr. Muser's program for the four o'clock recital will be announced later in the week. Mr. Allen will play on Tuesday and Thursday as follows:

Tuesday, April 12th—Sonata in the Style of Handel (Wm. Wolfstenholme); Evening Song (Schumann); Canoneta (D'Ambrósio); Barcarolle (Arensky); Final—March from the 2nd Suite (Beethoven). Thursday, April 14th—Toccata in D minor (Bach); Andante from the 5th Symphony (Beethoven); Adagietto from the Suite L'arlesienne (Bizet), arranged by Herbert A. Fricker; Duetto en forme de canon, Grand Choeur (Albert Rouad).

One of our young California artists has just returned from an extensive visit in New York. Jack Hillman, whose lovely voice and delightful artistry has given all who have heard him an unusual amount of pleasure, has been in the Eastern musical metropolis for the past eight months, where he has been studying with Clara Novello Davies, teacher of Louis Gravenre. Mr. Hillman also did some excellent work with Walter Golde, the eminent pianist and coach, who has accompanied several of the world's greatest artists. The following letters show the esteem in which Mr. Hillman was held by his teachers:

"My Dear Mr. Hillman:—I have great pleasure in stating that I consider you a most competent teacher of my method; not only are you a capable exponent but you have an exceptional gift for imparting which is rare. Those who will be able to place themselves under your guidance will be fortunate indeed.

Yours very sincerely,

CLARA NOVELLO DAVIES."

"My Dear Mr. Hillman:—I would like to take this opportunity to express my appreciation of your work with me this season. You have a real singer's instinct; you have a mind extremely receptive to new ideas and you easily absorb them. Such innate qualifications, together with the quality of your voice, serve as a fine foundation for rapid progress toward the goal of perfection which all serious-minded artists like you crave. I sincerely hope that the principles of style which we evolved together will prove in good stead to you both in your concert work and in your teaching. With best wishes for your success,

I am, yours very sincerely,

WALTER GOLDE."

Mr. Hillman will be found every Tuesday and Friday in his new handsomely appointed studio in the Heine Building, 408 Stockton street, Suite 803.

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By special arrangement of William Frederick Gaskins, Director of Music, Oregon Agricultural College, Mr. Stephens will conduct classes in Portland, Oregon, for four weeks, August 15 to September 10.

TWO GREAT ARTISTS HONORED BY SIR HENRY

Red Room of Bohemian Club the Scene of Most Enjoyable Luncheon on Occasion of Emblematic of Easteride and Most Original

The entertainment of distinguished visiting artists by Sir Henry Heyman, our dean of violinists, is a tradition in San Francisco. This pleasurable duty has been assumed by him for so many years that it would be difficult to estimate its part in building up the city's musical reputation. In earlier times, when great artists looked with distaste, or dread, on the long and tedious journey across dusty desert to the Coast, the glowing accounts of the hospitality and warmth of the dwellers by the Golden Gate induced them to make the city's musical reputation. In earlier times, when great artists looked with distaste, or dread, on the long and tedious journey across dusty desert to the Coast, the glowing accounts of the hospitality and warmth of the dwellers by the Golden Gate induced them to make the city's musical reputation. In earlier times, when great artists looked with distaste, or dread, on the long and tedious journey across dusty desert to the Coast, the glowing accounts of the hospitality and warmth of the dwellers by the Golden Gate induced them to make the city's musical reputation.

At such a table, Sir Henry as usual playing the general host, Emilio de Gogorza, and Mischa Levitzki, the young genius of the piano. "It is, as some of you know," says Sir Henry, "a large assemblage of the city's musical reputation. In earlier times, when great artists looked with distaste, or dread, on the long and tedious journey across dusty desert to the Coast, the glowing accounts of the hospitality and warmth of the dwellers by the Golden Gate induced them to make the city's musical reputation."

Emilio de Gogorza, as a friend of many years' standing, sat at Sir Henry's right, and at the left Mischa Levitzki—the greatest concert baritone and the young genius of the piano. "It is, as some of you know," says Sir Henry, "a large assemblage of the city's musical reputation. In earlier times, when great artists looked with distaste, or dread, on the long and tedious journey across dusty desert to the Coast, the glowing accounts of the hospitality and warmth of the dwellers by the Golden Gate induced them to make the city's musical reputation."

Placing his hand on Levitzki's shoulder in a fatherly sort of way, the genial host continued: "Mr. Levitzki, as you all know, is considered not only the very greatest of the young pianists, but also the very greatest of the great heroes of the pianistic world, and as the older ones pass on, he will surely some day be proclaimed the master of masters of the pianoforte. Personally—as you can see for yourselves—he is the most charming and refined young gentleman, and his personality reflects much joy and sunshine. Nothing gives me greater pleasure than to have so many of my good friends gathered about me, I am especially happy today that we are assembled in this beautiful, red room so reminiscent of great artists and happy hours."

Later on Sir Henry arose to propose a toast to "the most distinguished pianistic world, and as the older ones pass on, he will surely some day be proclaimed the master of masters of the pianoforte. Personally—as you can see for yourselves—he is the most charming and refined young gentleman, and his personality reflects much joy and sunshine. Nothing gives me greater pleasure than to have so many of my good friends gathered about me, I am especially happy today that we are assembled in this beautiful, red room so reminiscent of great artists and happy hours."

Anthony Linden, solo flutist of the Symphony Orchestra, who has quite recently become a member of the Bohemian Club, made his artistic debut in the club on this occasion, and by his playing of two very elaborate flute solos created a veritable sensation, proving himself to be a virtuoso of the very first rank. Kenneth A. De Haven, solo harpist of the orchestra, who has gained for him new laurels and confirmed the opinion of all that he is the greatest harp virtuoso in the United States—or, as one of the guests expressed himself, "the harp virtuoso de luxe." The vocalists who contributed to the unique character of the evening were: Joseph S. Thompson, tenor voice always charms, the popular basso, Austin W. Sperry, and Bohemia's favorite tenor, the gifted Charles F. Bulotti, while that master accompanist, Uda Waldrop, presided at the piano.

Edward F. O'Day, a beautiful voice, due to the visitors by describing the emotions of one who, untrained in music, recited under the spell of its interpreters. His short speech, eloquent and witty, was greatly enjoyed. By way of broad humor, Joseph S. Thompson gave a discourse with pedagogical gravity supported by "au-

thorities," on the "psycho-analysis of the faulty displacement of the epiglottis in singing," and "the de-idealization of the weight touch in piano playing," the first aimed at Mr. de Gogorza, the second at Mr. Levitzki.

Beautiful and exceedingly impressive remarks were made by former Bohemian president Frank P. Deering, the club's most distinguished orator. As a finale that really great tenor, Mackenzie Gordon, Bohemia's Casuso, in glorious voice, assisted by Austin Sperry and Charles Bulotti, gave an imitation of Italian street singers in Neapolitan songs, done in the city's street with humorous exaggeration of Italian peculiarities, yet marvellous and thrilling singing.

The guests who enjoyed the hospitality of Sir Henry were: Emilio de Gogorza, Mischa Levitzki, Frank P. Deering, George Richardson, Haig Patigian, president of the Bohemian Club; Edward F. O'Day, John B. Farish, John C. Maning, Austin W. Sperry, Alfred Metzger, F. A. Denicke, Robert S. Moore, Dr. Theodore Reithers, Herbert Thompson, Mackenzie Gordon, Kajejan, Charles L. Joseph, Theodor Lind, Joseph L. Butten, Uda Waldrop, Anthony Linden, Horace H. Miller, E. F. Schneider, Domenico Brescia and Harry Robertson.

Just a day previous to the luncheon Sir Henry, described as a genius for friendship, entertained Paderewski during the four hours that this great artist-statesman spent in San Francisco on his way to his ranch at Paso Robles, to which Sir Henry has been invited. Sir Henry also entertained an old friend, Josef H. Imann, during his recent visit here.

Harold Bauer, world-famous pianist, will give a series of ten classes for the study of the piano which will take place during the five weeks commencing May 11th. These classes will be given at the Institute of Musical Art, New York City.

Mrs. Alfred W. Hilback, soprano, Mrs. Alexander Gutman, pianist, assisted by Owen T. Troy, violinist, and Vera W. Thompson, pianist, rendered a most interesting musical program at the Pacific Union College Chapel at St. Helena, Napa County, on Saturday evening, March 26th. A large audience gathered to hear these delightful artists whose splendid work was appreciated by the musical people of that entire territory.

Madame Rose Relda Cailleau gave her usual monthly pupil recital at her studio, 3107 Washington street, on Saturday afternoon, April 2nd. Fifteen young vocal scholars rendered a very lovely program and were heard by their friends and the general public. The usually interesting affair. The following singers participated: Miss Marcelle Lehmann, Miss Elizabeth Magee, Miss Madeline O'Brien, Mrs. Jack Golden, Miss Blanche Kollman, Miss Margaret Mack, Miss Myrell Rosenbal, Martin O'Brien, Miss Miriam Healy, Miss Ruby Hale, Miss Helen Mauer, Mrs. Carolyn Graham, Miss Margaret O'Brien, Miss Corinne Keefe and Mrs. Benjamin Williams.

The Pacific Musical Society are offering two unusual programs for the April concert. The first recital will take place on Thursday evening, April 14th, in the Ballroom of the Fairmont Hotel, and will be rendered by Esther Deininger, pianist; Pauline Dreusike, soprano, with Mrs. William Ritter at the piano; John B. Sperry, tenor, accompanied by Mrs. Lol L. Gwin, pianist. The Mozart D minor concerto will be interpreted by Mrs. David Hirschler, pianist, Miss Josephine Holub, Mrs. Charles de Young Elkus, Mrs. John W. Winkler, Mrs. W. C. Eidenmuller, Jr., violinists, Miss Edna Cadwalader, violist, Mrs. Avery, cellist, Mrs. J. Monium. The concert for the following meeting, which is scheduled to take place at the Fairmont Hotel on April 28th, will be interpreted by Margaret Jarman Cheeseman, mezzo-soprano, with Mrs. Frederick Crowe at the piano, Brooks Parker, flutist, Caesar Addimando, oboist, Chester Hazlett, clarinetist, with Mrs. Peter J. Morch at the piano. Saturday afternoon, April 9th, in the Redroom of the Fairmont Hotel, the members of the Juulor Auxiliary will render a program, to which all members are cordially invited.

RAILROAD SHOPMEN AS MUSICIANS

By Alexander Stewart

An outgrowth of wartime music in the industrialists that is still being carried on with conspicuous success is the musical activity among the employes in the shops of the Southern Pacific Railway at Sacramento, Cal. These shops have a uniformed band of thirty-eight players and a glee club of forty-five members. The glee club is directed by E. Weida, foreman of Local Machine Shop No. 1, who serves as musical director without pay. The band members all own their own instruments. The uniforms were secured through the proceeds of a ball and other entertainments organized by a committee of one director, E. Weida, foreman of Local Machine Shop No. 1, who serves as musical director without pay. The band members all own their own instruments. The uniforms were secured through the proceeds of a ball and other entertainments organized by a committee of one director, E. Weida, foreman of Local Machine Shop No. 1, who serves as musical director without pay.

The glee club, by its real spirit during the war period, the formation of an entirely voluntary, through the gathering together of a number of the men at the noon-hour to rehearse the war songs which were to be sung at shop meetings in the interest of the Liberty Loan sale. As the numbers increased, the club offered their services to those in charge of the drives in the city. Later they were fully organized under the name of the S. P. Glee Club. The uniforms for the club were purchased at an expense of about \$1300 through a number of minstrel performances given by the club.

Funds for the respective organizations are now provided through an annual ball arranged by the band and a minstrel show by the glee club. The glee club also makes a moderate charge for providing entertainment at lodge banquets and other private occasions. For civic benefits, however, both organizations have always contributed their services.

During one of the war drives the band played twenty-seven different engagements, while the glee club sang almost an equal number. A special train was run out of Sacramento on two occasions carrying the band and glee club and a corps of speakers in the interest of the Liberty Loan. Although the territory through which these trains passed was said to have subscribed its full quota, over a half-million dollars in subscription was taken on the trip. On such occasions the members of both band and glee club were allowed their regular pay. The railroad company provided the special trains on such occasions, but has made no expenditures of money or donations toward the maintenance of either organization.

The glee club has acquired a varied repertoire, and it sings all of its music from memory. Instant approval was won by the glee club's Christmas carol singing, and it has now been made an annual custom. The plan was as follows: On Christmas morning at five o'clock the group of singers, in automobiles furnished by various club members, made the rounds of the hospitals, the city and county jails, houses of ship officials, railroad officials and to the homes of shop employees who had been ill. Once this custom had been inaugurated, the club began to receive inquiries long before the succeeding Christmas from hospitals, orphanages and other institutions, the members of which desired to have coffee and food ready for the carolers on their early morning rounds.

The two organizations recently functioned with credit at the reception to General Pershing and his staff at the state armory in Sacramento, where they alternated in singing their numbers. In November the glee club gave a concert in the open air Greek Theatre at Berkeley.

Last December the band and glee club, backed by the Sacramento Union, launched a drive for funds to assist the Salvation Army in its work in the city. For six nights during the month of December the members of the rounds of hotels, motion picture houses or anywhere else where people were congregated. In the six days a total of \$3200 was received, while more contributions came later by mail. Sometime afterward a coffee house was opened by the band and glee club with the aid of a fund. The new coffee house ministers to the needs of many unfortunates and temporary relief is also given to families through this fund. The two organizations have also expressed their willingness to assist in the community music development in Sacramento under the auspices of Community Service, including the Music Week plan in May.

LEVITZKI YOUNG GENIUS OF THE KEYBOARD

Magic Playing of Young Russian Virtuoso Again Delights an Appreciative Audience at His Second Local Appearance

By CONSTANCE ALEXANDER

After the sensational success which Mischa Levitzki enjoyed at his first crowded concert here I felt assured that he would also appear before a capacity audience at his second recital which took place at the Columbia Club on Sunday afternoon, April 11th. Perhaps it was the Spring weather which took so many people out of town, which prevented every seat from being filled. It seems to me that there are many beautiful Spring days coming in which to revel in the country, while Mischa Levitzki and a musician such as Mischa Levitzki comes but only too seldom. Somehow I did not see the same familiar faces in the audience which one becomes accustomed to seeing at different recitals during the season. Is the interest of our resident pianists and other musicians beginning to diminish that they do not wish to see the young genius of the keyboard pass through San Francisco without hearing him? And where are the young students who do not think him worth while hearing? If the pupils themselves haven't the inclination to attend every concert given by a great artist, it is up to the managers to give them their interest and enthusiasm to want to hear these masters. Surely, these students would have come away from the Levitzki recital very much the wiser for having heard him. He has much to give and he gave it in a masterly manner.

Mr. Levitzki could have been more beautiful than the Waldstein Sonata of Beethoven as played by Mr. Levitzki. It was true in its sentimental interpretation, accurate in its most difficult technicalities, which gave him full sway to exploit his fine sense of rhythm and his brilliant tone. Mr. Levitzki's playing was so beautiful and so accurate in its interpretation, which gave him full sway to exploit his fine sense of rhythm and his brilliant tone. Mr. Levitzki's playing was so beautiful and so accurate in its interpretation, which gave him full sway to exploit his fine sense of rhythm and his brilliant tone. Mr. Levitzki's playing was so beautiful and so accurate in its interpretation, which gave him full sway to exploit his fine sense of rhythm and his brilliant tone.

FOLKS NEED A LOT OF LOVING: by K. A. Gies
MY LUV IS LIKE A RED, RED ROSE: by C. Bloom
 Two New Songs for Medium Voice
 These are songs that have that human appeal that finds an instant response in the human heart.
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Reserve and Contingent Funds	2,540,000.00
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MARION H. BROWER AT CALIFORNIA

Once again the California Theatre has selected a resident artist as the soloist with Herman Heller and the California orchestra. This time Marion Hovey Brower will be the soloist, and she will make her appearance tomorrow morning at the Fourth Grand Sunday morning concert of the present season. Miss Brower will sing Visi D'Arte, from Puccini's La Tosca.

Miss Brower is a dramatic soprano and, on the few occasions she has been heard locally, has made a very favorable impression. She has unusual range of voice, is sympathetic in her style and possesses a very pleasing charm of person. She recently appeared at the Greek Theatre in Berkeley and at the Fairmont Hotel.

Herman Heller and the California orchestra will be heard in four numbers, as follows: Sounds of Peace (March) by Von Blon, Blue Danube (Waltz) by Strauss, Madame Butterfly (Selection) by Puccini and The Flying Dutchman

(Overture) by Wagner. Sherman V. Harvey, California's organist, will render Wagner's Traume as an organ solo.

BETHLEHEM CHOIR IN NEW YORK

Bethlehem, Pa., April 2.—Three hundred members of the Bach Choir of Bethlehem left on a special train this morning for New York City to take part in the program this afternoon of the Oratorio Society of New York in the Manhattan Opera House. The Bach Choir, which has been termed "the best choir in the United States," will sing four Bach chorales and two choruses of the B Minor Mass, under Dr. J. Fred Welle, conductor. The expenses of the trip are borne by Charles M. Schwab, who was recently elected President of the Choir. The Choir will give the sixteenth Bach Festival at Lehigh University on May 27th and 28th.

ALCAZAR

Belaasco & Mayer of the Alcazar Theatre make the announcement that beginning this date Nancy Fair will be starred in all future productions. A new contract has been signed between the Alcazar and this popular leading lady to this effect. "Three Faces East" from the pen of Anthony Paul Kelly, the well-known author, will be the attraction for next week, commencing with the Sunday matinee. It was produced last season with great success by Cohan & Harris. The piece is full of tense and exciting moments dealing with the inner workings of the English and German Secret Service Bureau. Mrs. Fair will play the part of Helene of the German Intelligence office, the Violet Heming part of the original production. "Clarence" this week's attraction, is adding laurels to the Alcazar's long list of successes, besides giving Dudley Ayres the popular leading man, an opportunity of which he takes full advantage. There will be the regular Thursday and Saturday matinees.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, April 4th, 1921—It may well be doubted as to whether Masro Rothwell and the Philharmonic orchestra ever gave their audience to their audience than last Friday. Also it would seem that there never was such a wide-awake, enthusiastic gathering at any previous afternoon concert by the orchestra, and that "in spite" of Beethoven. Perhaps we have never heard Beethoven's Symphony as it was intended yesterday. Certainly, Mr. Rothwell surpassed himself as a Beethoven exponent. His interpretation was compelling, especially during the second and fourth movements. It was an intensely human Beethoven, unflavored with conductorial antics, true in style and phrasing. Indeed, Mr. Rothwell's interpretation was great through the utter absence of any element alien to the work. He is one of those conductors who let the work dominate the interpretation and not vice versa. This is an ideal attitude. Dynamically the performance was given with great reverence for the character of the work. Mr. Rothwell at no time permitted himself to indulge in undue fortissimo effects, though Beethoven's fondness of strong contrasts in this work might easily have led to them. The work of the orchestra had color, but it suggested more the effect of exquisite tone than of threading and weaving than painting, beautifully clear also during the fuguetta and the last movement.

The symphony was presented like a piece of marvelous old-fashioned lace, its silken threads still strong, its moments of love and resignation. This lace-work effect was the result of remarkable ensemble relation among the various instrumental sections, of whom the wood-wind group excelled during the symphony. The violas and cellos, too, stood out sympathetically in the March movement.

Margaret Matzenauer, contralto of extraordinary vocal means, was a superb soloist. Of range, her voice is clear and colorful in the headnotes, as it has organ-like richness in the lower register. Endearing in the lovely Schumann and Brahms songs, she was dramatically eloquent in Schubert's "Erlking" and inspiring, over-arching in Isolde's Love Death from Wagner's Tristan and Isolde. Mme. Matzenauer cast a spell over her listeners through the beauty of her notes and the irresistible charm of her expression.

The magic of her art was glorious in the Lovestead. It conveyed a spiritual element which also lifted conductor and orchestra to great power of declamation. Los Angeles indeed was fortunate to hear this Wagnerian excerpt in the operatic version and with a singer of such renowned Wagnerian training. Unfortunately some of the translations used in the vocal numbers were distracting in sense and so cumbersome that they impaired phrasing and clarity of her diction.

Les Preludes by Liszt was the closing number of the concert. The violins, cellos and brass sounded well, while Mr. Rothwell imbued the performance with a forcefulness and grandeur that made it memorable.

The Philharmonic Orchestra is getting its traveling kit ready. The organization will go on a tour the latter part of this month and will be absent until the early part of June. They are cited in ten states and to be visited. The tour will extend east as far as Denver and north into Canada to Vancouver. A more complete outline of the first Annual Spring-tour—for this is the beginning of regular annual tours which are to extend from year to year—will be found in the column shortly to appear here. No doubt it is planned, will travel at least as far as Chicago with New Orleans as the south-most point. This week the Philharmonic Orchestra plays in San Diego, Fullerton, Ventura and Pasadena.

On Sunday the regular Popular Program will be played here. No doubt it will prove popular with the Tschakowsky Symphony Pathétique, March Slave and the Rocco Variations on the same program. Ilya Bronson, the excellent solo-cellist of the orchestra will play the Variations. He has met with distinguished success in this solo-part before, so that much may be expected from him.

Following a "tradition" the last double concert of the Friday and Saturday series, on the 15th and 16th, will not include a soloist. Three of the four numbers however are new to the program. The first is the "March" of the composer, the Mahler, has never been given here before. The program reads: Overture Magic Flute (Mozart); Suite No. 2 Indian, Op. 48 (MacDowell); Adagio from the Fifth Symphony (Mahler); Caprice Espagnole (Rimsky-Korsakov). To complete the program, there will be a Request Program on the 23d, and the date of the 12th Popular Sunday Concert.

A century and a half of piano music was cleverly embodied in Olga Steeb's second piano program at the Ebell clubhouse. It recalled her as conversant with Mozart as with a music of the future. There is nothing of the "make believe" kind about Miss Steeb's playing. Obviously she makes it a duty for herself to establish the bona fide nature of her musicianship at the beginning of every program by playing one or two works of strictly classical style. Seldom she enjoys doing so. Her Mendelssohn playing in the E minor Prelude and Fugue was lovely and delicate. Miss Steeb's Mozart style is most happy. It offers gracefulness of phrasing with a tempered briskness. There is a beautiful, pronounced legato. Her Mozart reading has color and its temperance. To greatly to the pleasure, elegance, in the Mendelssohn D minor Scherzo lightness of touch and mirth of phrasing called up the vivacious

spirit of Puck from Midsommer Night's Dream. Then followed two groups of shorter works by Chopin, Mendelssohn, Brahms, MacDowell, Albeniz and Debussy which were rendered with a facility akin only to a horn pianist. The Blue Danube paraphrase formed a brilliant request finale.

Alfred Cortot, French pianist, played duets with himself and later sat at one piano and watched another do a recording of the work of his remarkably facile fingers Friday night at Philharmonic auditorium at his joint concert with the Duo-Art reproducing piano sponsored by the George Birkel Music Company. Mr. Cortot is one of the greatest pianists heard on the coast and his own work, so technically stupendous, warm and colorful and superb in interpretation, was augmented in high degree by the uncanny reproductions made by the Duo-Art.

The reproductions were not mere mechanical soundings of hands playing thrills and crescendos, but were true pictures of mood and paintings of style. As to certain mannerisms of fingering, these, too, were recorded with exact fineness. In the Polonaise (Chopin) the Duo-Art played a reproduction of Mr. Cortot's playing while he accompanied with the orchestral part at second piano. Exactness of tempo, phrasing, tone quality and technical form were observed and it was true here Mr. Cortot alternated with his own playing the recorded playing of the Liszt Rhapsodie Hongroise.

It was a masterly performance of the Etude en Forme de Valse (Saint-Saens) which Mr. Cortot played in person, followed by an absolutely true reproduction of the composition at the Duo-Art, with the pianist sitting with folded arms and swaying to the music created by his own rhythmic flying finger work visible on the recording instrument. The program ended with Variations on a Theme by Beethoven (Saint-Saens) for two pianos.

Much of the success of the Grand Ball held by the local theatrical colony at the Ambassador has been ascribed to the manner in which the manifold threads were pulled that released the musical cues. This was done by Henry Svedorsky, the assistant concertmaster of the Philharmonic Orchestra, who had full charge of the musical arrangements.

A concert of great charm was given yesterday afternoon at the Auditorium by a number of leading artists who contributed their services most generously, so that the receipts of the event could be turned over for educational purposes to the Earl Whitman School. Among those were Dr. Ray Hastings, who gave several organ solos of highly pleasing character. The Trio Intime, Jay Plowe, flute, Ilya Bronson, cello, and Alfred Kastner, harp, captured their audience with the "first shot." They were complete victors after their third number. Mrs. Norman Hassler, who rendered her two accompaniments, possesses a well schooled soprano of much charm. She had to quiet the applause with an encore. Alfred Kastner's exquisite harp technique roused the audience to great enthusiasm. The singing of the Jamison Vocal Quartet, a genuinely sympathetic ensemble, appealed warmly. They too had to sing "just once more," Mrs. Jamison's own "Mammy" Lullaby which took well. Mrs. Abbie Norton Jamison accompanied in that musical fashion which is winning and quite her own. A group of temperance poses by the Many Radna Dancers closed the program enjoyably. The general concert arrangements were in the hands of amateur-managers, which accounted for delays in the program and slight disturbances. If the artistic success was great in spite of this fact, with special emphasis it must be credited to the quality of the performers.

Kathleen Parlow, violinist, who was the soloist Thursday night for the Ambassador concert series, bids fair to be a successor to Maud Powell. Not that she plays like the late Miss Powell. She does not. She plays like Kathleen Parlow and her style is distinctly individual. Her interpretations, as well as her interpretations, Miss Parlow's work carries a broad underlying technique. Her bowing is superb in its assurance and clean cut application. She draws an enormous tone from her instrument and it is warm and surcharged with feeling. She is the most virtuosely violinist who has visited the city this season.

Her work in Hymn to the Sun (Rimsky-Korsakov) was broad and sweeping and the Paderewski Minuet was charming in execution. The Mozart Rondo showed formidable technique, the Chopin Nocturne was acceptable though the least interesting of her endeavors and the sarasate "Gypsy" was an exhibition of genius.

Her singing of the aria from La Perle du Bresil was beautifully done in the latter half, as soon as the singer recovered from nervousness. The Swedish song, Kolibri Visa (Hallstrom), the Norwegian number, Echo Song (Ulvang) were things of beauty and showed her fine range. Miss Backstrand has much to be proud of and it is a pleasure to hear her work.

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The Egan school operatic department, under the direction of Roland Paul, will present Cavalleria Rusticana Sunday afternoon, April 17, at the Egan Little Theatre. This is the initial production of a series of operatic performances which will be staged throughout the year.

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John Smallman will present in a song recital on Tuesday evening, April 5, at Ebell clubhouse, Miss Elsie Youngren, mezzo soprano, who has successfully held the position of soloist at the Mission Inn, at Riverside, Calif., for the past four years, and at present soloist at the inn.

Mme. Anna Ruzena Sprotte entertained the choral section of the Friday Morning Club with a musical at her home, in Seventh avenue, recently and was presented with a handsome baton of ivory and ebony in recognition of her work as conductor of the section. The program was given by Jack Hillman, baritone, of San Francisco; Myrtle Pribil-Colby, soprano; Gertrude Ross, pianist, and Mme. Sprotte.

The members of the Zoellner Quartet are again in Los Angeles returning the past week from a triumphant tour of the East and Middle West. The Zoellners have made a great many trans-continental tours and have 1100 concerts as trophies of these tournees. It is not surprising then to know the Zoellners were acclaimed throughout the country as remarkable. All their concerts were so marked that reappearances were demanded and contracts closed for next year in Wichita, Kans., St. Joseph, Mo., Topeka, Kans., Dubuque, Ia., Richmond, Ind., Detroit, Peoria, Ill., which are a few of the return dates. They report the advance of musical understanding throughout the country as remarkable. All their concerts were on a schedule time with no delays whatsoever, though one incident was almost a near tragedy. Joseph Zoellner, Jr., fell in Topeka, Kansas, and for a few days had to use a crutch. The Zoellners will give a program here on April 25th at the Ebell Club Auditorium which will be their last concert in Los Angeles this season.

Madame Estelle Heartt-Dreyfus gave a most charming as well as interesting presentation of songs at the private musical held by Mrs. Albert Miller Stephens. The well-known contralto, accompanied by Grace Andrews, sang Russian, Italian, American and Spanish songs. Most of the latter had never been heard here before. Mme. Dreyfus brought them from Spain on her recent arrival. The singer was much acclaimed and had to respond with numerous encores.

The Spanish songs and dances performed at the Mission Play in San Gabriel contain several historic items of interest to musicians.

Patrick O'Neill, Irish tenor, will sing Monday evening at a benefit at Ebell of Columbus auditorium. Mr. O'Neill will be featured in Irish songs and will also sing two arias.

Louise Gude, soprano, has announced a song recital to be given at Trinity Auditorium on May 4, in response to insistent demands from her many friends and admirers who feel that she has delayed her local appearance too long. Miss Gude returned to the city of her birth after three years' study with Herbert Witherspoon in New York and four years study in Europe. She

also studied opera repertoire with William Wade Ingham, head of the American Opera company of the Park Theatre in New York. After a tour of the East and South she for a time gave up her concert work, but now has decided to return in the concert stage. She will no doubt return to New York in the fall where she plans to give several concerts.

Brahm van den Berg, the eminent pianist, gave two very successful concerts in La Jolla and Coronada. He is preparing for his third local solo recital here which will prove distinctly interesting, as he plans to play a very successful concert in La Jolla and Coronado. The number of modern works, which he brought with him from Europe last fall. One of the larger program pieces will be the beautiful sonata by Leopold Godowsky, I. e., the one in three movements.

Mrs. Bessie Bartlett Frankel, the well-known President of the California Federation of Music Clubs, entertained Dr. Hollis Dann, the widely recognized musical educator for Cornell University, at her home with members of the Southern California Public School Music Teachers Association as special guests.

Florence Middagh, contralto, recently from New York, was soloist at the Sunday night concert at Hotel Ambassador last Sunday. Miss Middagh has appeared on several programs recently and her work is becoming well known.

Raymond Harmon, tenor, was one of the programists at the recent dinner of the Southern California Woman's Press Club at Ebell clubhouse. He sang three songs by Charles Ferry, well-known pianist-composer, with Mr. Ferry at the piano.

MOTION PICTURE MUSIC

A "request" program which met the full demands of his public was given yesterday by Conductor Misha Guterson at the Grauman Theatre. An usual there was a capacity audience present which greatly enjoyed the concert as the warm applause indicated.

The overture Merry Wives of Windsor was played with romantic charm and jocularly. Seldom has the Kameo Ostrow by Rubinstein been heard with deeper pathos at any of the theatre houses here. In this number the celli developed warm tones of sincere appeal. The merrier element of music was happily conveyed in the Strauss Waltz Vienna Life. The daintiness of Herbert's Badnag was equally pleasing. Premier Amour by Andre Benoit sounded well, specially in the strings. The finale was sparkling in Offenbach's overture Opus in the Underworld which gave Concertmaster Jaime Overton occasion for a pleasing violin solo. Miss Madeline Lux, the soprano soloist, won the cordial thanks of the public with an aria from Massenet's Herodiade and in Adore and Be Still by Gounod with which Conductor Guterson added attractiveness with his violin obligato.

CHICAGO OPERA COMPANY'S GREATEST TOUR

Traveling as five distinct companies for transportation convenience, the Chicago Opera Association started from New York on Sunday (March 1) on an extraordinary initial tour of the great West, an ever undulating in America, following a record season of six weeks at the Manhattan Opera House in New York City.

The 250 artists and members of the ballet, chorus, orchestra and staff left on two special trains, preceded by a special baggage train, one to Baltimore and Ohio, for the first stop of their two months' trek. Then they will visit Pittsburgh, Cleveland, Cincinnati, Tulsa, Dallas, Houston, San Antonio, El Paso, Los Angeles, San Francisco and Denver, completing the circuit on their arrival in Chicago on May 2nd.

Preparations for this tour were begun last summer, when the management, foreseeing the tremendous task ahead, engaged Mr. E. K. Bixby, for twenty-five years with the Pennsylvania Railroad and recognized as one of the foremost transportation experts in the country, to plan and carry out the innumerable and intricate details of this record movement.

His methods already have been put to the test twice, first in the two weeks' tour that preceded the Chicago engagement of ten weeks and then in the ordinarily heart-breaking job of moving the big organization (probably the biggest of its kind) from Chicago on a Saturday night and the opening in New York on the following Monday. In both of these operations, every car was hauled exactly according to schedule and not an article was lost. This in itself was no mean feat, considering the number of people and the \$3,000,000 worth of property involved.

The company has been in New York for six weeks, and in that time the final details have been worked out by Mr. Bixby under the direction of Miss Mary Garden, general director of the association, and Mr. George M. Spangler, business manager. It was found that to avoid confusion, to facilitate loading and unloading and to add to the comfort of all concerned, it would be wise to make a unique arrangement; in other words, to divide the large company and its enormous equipment into units. To this end the following companies were formed and incorporated:

Chicago Opera Association, George M. Spangler, manager.

Othello Opera Co., C. A. Shaw, manager.
Lohengrin Opera Co., E. K. Bixby, manager.
Traviata Opera Co., H. W. Beatty, manager.
Monna Vanna Opera Co., James Donald, manager.
While traveling together, these units will be under separate command, as it were, moving on a time card such as the operating department of a railroad itself uses. The arrangements contemplate exact schedules after the manner of a great shipment of merchandise, except that in this case famous singers and musicians and costly operatic treasures are to be carried around the country over half a dozen railroads.

An instance of the emergencies that may arise came up here in New York during the heavy storm of last week. Scenery for the Baltimore performances was being loaded into the biggest baggage cars the railroads have—74 footers—on the Jersey side of the North River. Because of the condition of traffic, it was found that the scenery could not be taken across the river and that if the cars were not brought immediately to the New York side, it would be impossible to open in Baltimore on Monday. The problem was to find a barge big enough to ferry the cars. Finally, the B. & O. people traced the largest barge on the river. The cars just went aboard, and that was all. On the New York side great difficulty was encountered in running the extra cars over to the switches and then in switching the cars in the 26th street yards. This was accomplished only after several breakdowns and hours of hard labor, but it was done.

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On Sunday morning, the principals, led by Miss Garden, boarded special all-steel trains and followed, remaining in Baltimore for three performances. Then began the relay of special trains, with jumpy schedules for the middle of the night, as soon as possible after the curtain. At 2 a. m. on the morning of March 10th the five units boarded the B. & O. specials for Pittsburgh, appearing there twice. Then the New York Central took over the specials at Cincinnati, carrying the company to St. Louis. O stop here, made only to transfer to the Frisco lines, which took the Chicago Opera to Tulsa, Okla., and to Dallas, Texas.

At Dallas, the company, over the Southern Pacific, arrangements for which already have been completed by Mr. Bixby and F. L. Pickering, assistant general agent for the railroad. Between March 23rd and March 26th, four performances will be given in Dallas, with an opera matinee in Dallas on the first week. The two following weeks will be spent in San Francisco, where fourteen performances will be given, and then comes a two-day jump to Denver via Ogden on the Union Pacific. After a week in Denver the same special train will carry the Chicago Opera, where the special trains will be switched over to the Chicago, Milwaukee & St. Paul for the home run to Chicago.

Every detail so far as possible has been worked out for the entire trip, down to sidings and station trackage. Every seat, berth and stateroom has been assigned and every member of the companies will know in advance his or her exact places in the various cars. For the entire trip seven compartment, two drawing-room cars and twelve section sleepers and continuous dining car services have been provided.

Apart from operation details, the management has made every possible provision for the comfort of the artists in the hope that they will complete an exacting season with their return to Chicago on May 2nd without exhaustion.

AMERICAN ORCHESTRAL SOCIETY FOUNDED

Under Sponsorship of Mrs. E. H. Harriman Educational Ensemble Body is Organized to Train Efficient Orchestral Musicians and Conductors

New York, March 14.—Sponsored by Mrs. E. H. Harriman, the American Orchestral Society has been formed for the purpose of developing musical talent in America through the establishment in New York of a central training orchestra and the formation of neighborhood musical groups working in conjunction with it. The project is purely educational and is not designed to enter the concert field or to compete with existing symphony orchestras or with the work now being done by institutes of music. On the contrary, the hope is expressed by its founders that it will maintain a supply of American trained musicians by providing them with a high type of ensemble training in orchestral work and an opportunity to study conducting, hitherto obtained only in foreign countries.

Articles of incorporation of the society have been approved by the Supreme Court. The directors are Mrs.



ALEXANDER STEWART



Associated with Community Service and busy organizing the forces to give San Francisco a Music Week next October.

E. H. Harriman, Arden, N. Y.; Mrs. Henry P. Loomis, Tuxedo Park, N. Y.; Mrs. J. Gilmore Drayton, New York; Mrs. Charles Cary Rumsey, Westbury, N. Y.; Henry White, New York; Charles A. Peabody, Cold Springs Harbor, N. Y.; Franklin W. Robinson, New York; Robert S. Lovett, Locust Valley, N. Y.; George Adams, Williams New York; Rawlinson Gottenberg, New York; William Kinnicut Draper, New York; Walter V. James, New York; Carl W. Hamilton, New York; Ethan Allen, New York; and Cornelius N. Bliss, Jr., Westbury, N. Y.

The program of the society provides for the founding of a central orchestra of fifty to sixty first-rate musicians under the leadership of Dirk Poch, the formation of neighborhood groups of amateur musicians, and co-operation with local musical organizations already in existence. The promising members of these groups will be given opportunity to play in the central orchestra, to study conducting under its leader, and to receive the training which such practical work and association will afford. Counsel and instruction will be given free to the members of the local musical bodies. It is planned to have the central orchestra visit the local groups and hold popular concerts in their localities as well as its home quarters.

This general scheme of musical development was undertaken only after a city-wide survey made by Miss Jean E. Mochle, secretary of the society, had revealed a demand for a wider opportunity for serious musical training. Twenty-three orchestral groups, six choral societies, two concert bands in various sections of the city, asked to be admitted. In addition 600 musicians have been brought in touch with the plan. Up to February 15th the society had already organized ten local musical groups with a membership of 600. Rehearsals are now under way and the work of the active co-operation of this training orchestra training applicants for the central orchestra is progressing. The already functioning local groups will follow at once.

Those interested in the work have long realized that while much native ability of a high order exists in this country, the chance for its full development in the United States is practically negligible. Few agencies for adequate training the pupil in orchestral conducting or in the higher branches of ensemble work exist here. In consequence America is dependent on foreigners for most of the important conductorships and for the education of the majority of the musical artists. The A. O. S. hopes to aid in ameliorating this condition by affording a new means of developing native talent.

OLGA STEEB CONTINUES ARTISTIC TRIUMPHS

With the Noack String Quartet as Associate Artists Brilliant Young California Pianist Defeats Large Musical Audience in Pasadena

On Monday afternoon, February 14th, Olga Steeb and the Noack String Quartet won new laurels for themselves in a charming program given at the Hotel Maryland, Pasadena, in its beautiful Palm Room, under the management of Huback and Riggle. From one of the daily papers we take the following:

"St. Valentine's day was distinguished by a rare musical event and social event at Hotel Maryland, the occasion being the second music festival of the series being given by Huback and Riggle, the affair taking place in the beautifully decorated Palm Room at 3 o'clock. Olga Steeb, California's famous pianist, and the Noack String Quartet furnished the musical numbers, giving an artistic performance of the highest order."

Distinctly artistic and technical is Olga Steeb, who opened the program with a group of three numbers, Pastoral Varlee (Mozart), Gavotte (Gluck-Brahms), and Riggaudon (Raf), playing as an encore Moment Musicales (Schubert). Her second group included the Scherzo (Charles A. Griffes), Arabesque No. 1 (Debussy) and Polonaise B major (Liszt), and as an encore Chopin's Nocturne. Technic for pianists, as for violinists, has progressed to such a degree of perfection that it is no longer necessary to comment upon mere muscular and digital proficiency. Miss Steeb possesses these in abundance, but it is through her grace and present original interpretations that she makes her greatest appeals. She is one of the greatest pianists of the younger generation. She has spiritual and mental poise in her work, and yet an abundance of emotional fire and warmth to color her playing. She also has the high rhythmic sense, a touch masterly, yet refined, and a true and faultless delivery of tone which makes her playing big and clean.

"The membership of the Noack String Quartet consists of Sylvain Noack, first violin and founder of the quartet, who is well known as concert master and soloist with the Philharmonic Orchestra; Henry Svederfeldt, second violin, assistant concert master of the orchestra, plays second viola; Emile Peris, viola, can be described as one of the foremost viola players of the world, and W. V. Ferner, cello, is also an important member of the quartet. The quartet played the four movements of the Dvorak quartet, F major, Opus 96, and founded a new musical triumph for Pasadena. Every one of the four musicians is distinguished by true artistry, surrendering his musical personality for the benefit of the whole, hence fine ensemble work was accomplished at all times. Tonally, as well as from an interpretative standpoint, the quartet is well blended. There was fine unison style in the quartet, especially from Dvorak, and it is almost needless to say that technically the performance of the work, in its four movements, was flawless."

On February 22nd Miss Steeb gave an all-American program at Riverside, Cal. She played compositions by Max Bruch, Pauline Viardot, Camille Saint-Saens, F. A. Fadeny, Roy Lamont Smith and others. On February 27th she will play a recital for the Frey Hunt Club of Pasadena. On March 8th she will appear in a concert with the Noack Quartet in Los Angeles. On March 17th and April 1st she will give her own recitals in Los Angeles. The concert master of the same orchestra, plays second viola; Emile Peris, viola, can be described as one of the foremost viola players of the world, and W. V. Ferner, cello, is also an important member of the quartet. The quartet played the four movements of the Dvorak quartet, F major, Opus 96, and founded a new musical triumph for Pasadena. Every one of the four musicians is distinguished by true artistry, surrendering his musical personality for the benefit of the whole, hence fine ensemble work was accomplished at all times. Tonally, as well as from an interpretative standpoint, the quartet is well blended. There was fine unison style in the quartet, especially from Dvorak, and it is almost needless to say that technically the performance of the work, in its four movements, was flawless."

Mme. Jeanne Jomelli gave a dinner in honor of Emilio de Gogorza at the Richelieu Hotel last Friday evening. The guests, who were all friends of Mr. de Gogorza's, were Signor and Mme. Antonio de Grassi, Mr. and Mrs. Selby Oppenheimer, Mr. and Mrs. Horace Britt, Mr. and Mrs. Ord Rohmann, Mme. Lydia Sturtevant, Mrs. Elsie Kasper, Mrs. Grace Campbell, George Stewart McManus, Elmer M. Woodbury, W. Orrin Backus and George Peltier of Sacramento. The wife of Mr. de Gogorza, Mme. Emma Eames, of grand opera renown, was associated with Mme. Jomelli in the Metropolitan Opera Company. Her husband, Mr. de Gogorza, is being studied in Paris under the same teacher, the celebrated Mme. Marchesi.

Orley Sec, the brilliant young violinist, whose merits and accomplishments in the musical world of the bay regions appeared in a recital in Oroville on Friday evening, April 1st. Mr. Sec was accompanied at the piano by Mrs. Orley Sec, who is widely known as a most talented pianist and accompanist. Mr. Sec had the assistance of a Lotta Harris, a member of the Mills College and a resident of Oroville, whose lovely soprano voice was heard to good advantage in two groups of songs and one group with violin obligatos. This is Mr. Sec's fifth visit to Oroville during the period of four seasons, which proves how highly he is held in the esteem of the musical citizens of that city.

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SIGNIFICANT MUSIC

BY ROSALIA HOUSMAN

The Viola Suite of Ernest Bloch

When Mrs. Coolidge announced the winner of the 1919 Berkshire Festival Prize, to be Ernest Bloch, she focused the musical public's attention on the name of one of the world's great musicians. Up to this time, Mr. Bloch's name and work were known to comparatively few, though these were the ones who really counted in the realm of art. The Friends of Music had played some of his orchestral music, as had other organizations, yet because his musical expression was so new and individual, his voice had not carried far. Mrs. Coolidge's prize did a double service, in conferring public honor on a big musical work, and in making Mr. Bloch and his writings known to a larger audience.

This prize winning work has been recently published by G. Schirmer, who are Bloch's publishers. It is dedicated to Mrs. F. S. Coolidge, and is issued for piano, as well as in orchestral score. It is of the former edition that I am speaking, as it is the one I have on my reviewer's desk. It appears to be in the four movements of the conventional Suite, but I use the word *opéra* advisedly. The resemblance is really only on the surface. Within the apparent limitations of this form, Mr. Bloch felt free to express himself, and has poured into it an emotional content unsurpassed in any modern composition.

That movement begins *Lento*—after several bars the viola enters in its lowest register, marked *Misterioso*, and the effect is unearthly, and holds the listeners' attention at once. Succeeded by a *Molto Lento*, and again by the tempo of the beginning, this first section really serves as an extended introduction to the main part of the movement itself, an *Allegro* of dramatic intensity. Here an epic breadth, and passionate utterance, rhythms freely follow each other, as in blank verse, growing more intense as the movement proceeds. This splendid surge is as inevitable as the sea itself—the onward tides rush relentlessly on. There is something of the old Hebrew here, as in all of Mr. Bloch's music, an unconscious, but a conscious, pessimism of his. In the setting of the 17th Psalm, that speaks to me here, for I have heard this music several times, and that is how I reacted to it.

The second movement is marked *Allegro Ironico*, and in this tempo indication, one has a key to the music itself. The technical difficulties for soloist and pianist are extreme—yet the line is so elastic, that it presents unheard-of difficulties to the interpreters. It is glowing with barbaric color—hot reds and brilliant yellows clash, blend, and again stimulate you with their dissonance. The short Grave section which interrupts, only intensifies the restlessness of the movement, as its contrast is only one of tempo, and not one of real inner change. There are hints of it later—but it is the *Allegro* which brings this movement to a triumphant conclusion.

The third part, *Lento*, is the real slow movement of the Suite. The piano can scarcely give it its true color, though this music seems more native to the instrument than the others. In spiritual color, this is a nocturnal, but it is not of the proper skies, in soft scented airs. Here everything is hushed and at peace, and the restlessness of the other music is for a time silenced. Subly the lights and shadows are evoked, and shift, carrying one along on magic wings. Orchestrally, this is beautiful beyond mere words, and full of new effects of tender beauty, and soul stirring thrills. When brought by Louis Bailly, with Mr. Bedansky's orchestra it created the most spontaneous applause of the evening.

The final movement, a *Molto Vivo*, is frankly based on material of the Far East. The theme is pentatonic, wild and barbaric, less subtly dissonant than the rest, and exalts in its rhythmic forcefulness. It is a brilliant and fitting close to this master work, and is true to it in spirit and logical development.

This is just a résumé of the music itself, but there is far more significance to it than merely this. Its big freedom, its untrammelled expression, held within these narrow limits, is a new and a new difference of Mr. Bloch to the petty considerations of mere outline and formal melodic line. As in Rodin's work, power, strength, and even ugliness is exalted as being true to life, so in this Suite Ernest Bloch has not compromised with his ideals, and has given us fine, strong music, which will not be easily forgotten or assimilated. But it is GREAT stuff, none-the-less, and I am hoping that Nathan Firestone will have the courage to learn it, and present it to the San Francisco public.

Of Special Interest to Choral Societies

I have a large collection of secular two and three part choruses for four voices, from the various publishers. The largest number are issued by the firm of John Church, Cincinnati, and will please every taste. Some are a capella, though the majority are not. Let me enumerate a few composers and their most representative work. The following are for three part chorus: Maurice Strakosky's "Crab Song," Carl Hahn's Song of the Chimes, W. H. McMillen's "Wind in the Trees," and the humming and melodic counterpoint are effectively used to offset the melody, Spross' "Harp of Winds," Walter Kramer's successful song arranged for chorus with alto or baritone solo, and in two parts let me suggest Sumner Sailer's "Revel of the Forest." Wertherer has adapted a number of famous songs for choral use, and handled his task well. In this form, one can find Mignon's song of Thomas, Cujus Animam of Rossini, and Feldensheim of Brahms. Good English texts are provided.

To consult the Ditson list, we find some masterly arrangements of Victor Harris, the able leader of the St. Cecilia Society. First and foremost is a splendid arrangement of the hymn to the Sun, from Rimsky-Korsakov's fairy opera, *Coq d'Or*. The lovely coloratura bits are given to the soprano soloist, the rest is choral. Padre Martin's old melody, *Plaisir d'amour*, is another, but it is in Schumann's Return (four part) that he is most skilful. This is written in strict canon between the first soprano and first alto, and the whole should sound well.

To speak of the music issued for male chorus is a pleasant task. Schirmer's have quite a number of good things, like Wm. Leister's three or four part chorus, The Fish and the Flea, and the well known "Learning All of these are a capella. Wilson Bishop's setting of the Longfellow poem *Daybreak* is a worthy contribution to men's choral societies, and it, like Kenneth Murchison's *Capt. Kidd*, will probably be much used.

The John Church firm has devoted its energies to male chorus, and sends in some very good music. Mary Turner Sailer's, *There Was a Little Girl*, will probably always get an encore, as its text is clever, and fittingly handled from the musical side. Her *Death of Love* is fine music, quite free in the handling of the voices. *There's the Storm Song of Gantvoort*, and *Sweet, Sweet Lady of Sparta*, both effective. But the finest thing I came across on their list is Neidlinger's *De Massa of de Sheepfold*, with a deeply moving melodic line. His other things, *Behold the Free Tree* and *Lord of All Being* are sacred music, but they have not that rare touch of inspiration of the other. There is really little sacred music issued. Neidlinger also contributes *Belshizhem* for chorus and baritone solo, and *Jesus, Lover of My Soul*, which has solos for soprano and alto. These will answer the organist's needs for the average service. *Spross's Cry Aloud*, being written to a text of Isaiah, will find a wider scope, and could be used in all churches, which Oley Spook's *Let Not Your Heart Be Troubled* could not. This is Schirmer's publication, as is *Buzzi-Peccola's Justice of God*, listed under general anthems. These will no doubt find a welcome in the choir lot.

Harold Flammer issues John Prindle Scott's *Ride On* an anthem with tenor and soprano solo, suitable for Palm Sunday, as well as for general use. It is impressive, and will be splendid at the end of a service.

The Ditsons have several choral works of larger dimensions, issued in booklet form. A Musical Surprise Service, a lesson of humor, and ought to appeal to the teacher hunting for something new to teach in the higher grammar grades. The sketch is by Clara Richey, and the music by L. Fairchild. It requires four soloists, soprano, alto, tenor and bass, which would enlist the services of boys as well as girls. Investigate I would hate to spoil the surprise. Pan's Flute, by the well known composer, Carl Zuehl, is a big, worthy, to be heard everywhere. It requires a baritone soloist, as well as a women's chorus, and the handling of Mrs. Browning's poem is well and flexibly done. Time of performance is given at thirty minutes. I specially like the flute solo, which runs through the work, and is heard unaccompanied. Lady Anne, another of Cecil Forsyth's Choral Ballads, is subtitled a polite tale. An alto has the solo bits. Mr. Forsyth is responsible for the amusing text, and the work, which takes about fifteen minutes to perform, is dedicated to the St. Cecilia Society of New York.

Miss Marjorie Chapin, teaching accompanist to Mrs. Jemell, is taking a much needed vacation from her strenuous duties. Miss Chapin will make a trip to Honolulu. Her place at the Jemell Studio is being filled by Mrs. Ord Bohannon, an accomplished pianist and also a composer of considerable note, having over 200 published compositions. Mrs. Bohannon is the wife of the able musical director of the First Congregational Church of this city.

ADDITIONAL LOS ANGELES ITEMS

One of the recent bulletins issued by the Temple Baptist Church carries a picture of the church organist, Dr. Ray Hastings, of the same church. Hastings was penned a fine tribute to his "brilliant, genial organist," to quote the article, which was written in view of the fact that Dr. Hastings had presided nine years at this organ bench. To judge from the ovation he will remain in that capacity many more years to come.

Edith Lillian Clark, pianist, presented several pupils in recital in a musical recital. The program included compositions of Bach, Schumann, Richard Hageman, Gounod, Rogers, Greg, Grainger, MacDowell and Liszt.

Irene Mason, a very gifted young pianist, one of the advanced pupils of Charles Draa, the editor of the Music Club Federation Bulletin, showed fine training and good talent in a well varied program of classic and modern works. This is the second recital Miss Mason has given with much success.

Two piano recitals were given recently by the Davis Musical College. Monday afternoon program consisted of piano solos by Mrs. E. W. Wright, Francis Allen, Dorothy Donnel, Lewis Hughes, Ethlyn Burrows, Carmelita Ruiz, Blenda Kitley, Audrey Kitley and George Wright. On Wednesday the program was by Margaret Whitcomb, Elizabeth Morin, Irene Marsh, Richard Deeba, Mary Ann Dunn, Helen Deeba, and Dorothy Donnaden and Mildred Ward at the piano with Miss Sadie Keefe in vocal solos.

LOS ANGELES ENJOYS CHICAGO SINGERS

Opening Performance of Otello Thrills Crowded House Including Social and Musical Elements—A Great Organization in Every Way

BY BRUNO DAVIS USSHER

Verdi's Otello, with a brilliant cast to the most brilliant operatic season witnessed here in many years, that of the Chicago Grand Opera Company, who made their debut last night at the Phipps Harmonic Auditorium. A host of vocal aristocracy found the City of the Angels ready to surrender, generous in paying them homage, as last night's premier singer, Mary Garden, the illustrious Primadonna-Director-General, received a prolonged ovation when she appeared in her box during the second act. A storm of enthusiasm swept the festive audience who seemed to realize the significance of a great artist and remarkable woman holding the supreme reins of one of the most accomplished opera companies ever formed in any country.

Everything points to a complete success of the local season, which is being marshalled here by Impresario L. E. Behymer, through his executive, Miss Rena MacDonald, who even more than on similar occasions proves to be the sole-mind behind the solo-voices in arranging business and press affairs, while Mr. Behymer is still confined to the sick-room. The performance of Otello under Pietro Cimini's baton, Charles Marshall as Otello, Rosa Raisa as Desdemona, Giacomo Rimini as Jago, Carmen Pascova as Emilia, Lodovico Olivieri as Cassio, in the principal parts was eminently successful.

The presentation was a vocal revelation to Los Angeles, not only because the work had never been heard here before, but because of the quality of the quality in which it was produced. Neither settings, nor the chorus, or the orchestra, have been surpassed and scarcely equalled by any other company. As to the soloists it may safely be said that Mr. Marshall's Otello vocally and dramatically is the most magnificent I have ever witnessed prima donna, is lovely and captivating as Desdemona. Rimini as Jago is fascinating. His voice is beautiful and flows easily in rich tones. He is a fine actor. Mlle. Pascova as Emilia sings with great finesse, adding characteristic touches to the Shakespearean drama. Olivieri as Cassio, fits well into this remarkable ensemble, which finds wonderful support in Jose Mojica as Roderigo, Virgilio Lazzari as the Venetian Ambassador, Salustio Cival as Otello's predecessor, and B. Landesman as a herald.

The chorus is unusual in size, as is the orchestra, sings well and with a freedom of expression vocally and historically which is most enjoyable. As already indicated, Maestro Cimini shared greatly in the success of the performance, which with elaborate characteristic costuming and lighting will stand out singularly in great operatic history.

LARGE AUDIENCE HEARS SHAKESPEARE MUSIC

A large audience braved a heavy windstorm to hear the Shakespeare Communion Service in E flat sung by the augmented choir of St. Stephen's Church in the Greek Theatre of the University of California last Sunday afternoon, and was well repaid for its temerity, for the chorus, which was really an aggregation of Pasmore opera singers, the number of the sang with a beauty of tone rarely heard and with an intonation that was as perfect as possible. The service itself is of oratorio proportions. It has a beautiful harmonic scheme and concise and definite form with a counterpoint that brings out all the beauties of the music. The Argus Dei is of pathetic beauty, the credo rises to majestic and dramatic expression. Its appeal is so great that the hearer, if a skeptic, feels with the Roman who said "almost thou persuadest me to become a Christian." The soloists presented a beautiful and interesting interlude with the choir. These were Zastin's voice, which held the hearts of the vast audience and created his touch that comes only when a notable thing is being enacted.

Antoine De Vally, the well known tenor and vocal pedagogue, announces that he has rented his studio from Market Street to 1912 Baker Street, where he will continue to give his occasional studio and operatic recitals which have made such an excellent impression among our musical public.

RUDOLPH GANZ TO CONDUCT SYMPHONY

St. Louis, March 26.—Rudolph Ganz, the pianist, has been selected conductor of the St. Louis Symphony Orchestra for a term of three years, it was announced today. Mr. Ganz succeeds Max Zach, who died recently.

Rudolph Ganz, while remaining a citizen of Switzerland, has for twenty years spent much of his time in the United States, appearing here with the leading orchestras and musical societies, and was from February 24, 1877, at Zurich, and studied in the local conservatory, as well as later at Lausanne and Strasbourg and with Busoni in Berlin. He played in public at 12 years old in his native town and has conducted music festivals there. His St. Louis engagement will not be Mr. Ganz's first residence in the West, since at the outset of his career he was a teacher from 1901 to 1905 in Chicago. He married in New York in 1900 an American singer, Mary Forrest. Mr. Ganz has composed several works for orchestra, including a concerto and a heavy and violin solos, male choruses and over 150 songs.

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peared as soloist with the Cecelia Choral
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March 30th, of which Percy A. R. Dow
is the director. The lovely artist was
heartily applauded by a very apprecia-
tive audience and was forced to add sev-
eral encores to her already extensive pro-
gram. The trio Moderae, of which Marie
Hughes Macquarrie is a member, the other
two artists being Christine Howells,
flutist, and Grace Becker, cellist,
appeared in Sacramento at the McNeil
Club the following day, March 31st. The
artists rendered ensemble numbers as
well as solo groups. In Orland, on March
29th, the trio appeared under the aus-
pices of the University of California, and
on April 12th the Trio Moderae will give
a recital at Wheeler Hall, Berkeley, for
the English Club of the University of
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VOL. XL. No. 3

SAN FRANCISCO, SATURDAY, APRIL 16, 1921.

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By ALFRED METZGER

The musical life of any community would be without zest and energy were it not for symphony concerts and grand operatic seasons, for while the concerts of soloists appeal essentially to the music lovers who are familiar with the art, the symphony concerts and opera seasons appeal to a much wider circle. Of course, there is an occasional soloist who will attract the masses, but he or she is very rare and does not influence the musical life of a community to any great extent. But beyond and above the regular symphony and opera seasons of a community, there is an occasional soloist who will attract the masses, but he or she is very rare and does not influence the musical life of a community to any great extent. But beyond and above the regular symphony and opera seasons of a community, there is an occasional soloist who will attract the masses, but he or she is very rare and does not influence the musical life of a community to any great extent. But beyond and above the regular symphony and opera seasons of a community, there is an occasional soloist who will attract the masses, but he or she is very rare and does not influence the musical life of a community to any great extent.

during the production of Otello. And so before particularizing the artistic details of the production we wish to compliment Mary Garden, Jacques Coind and their associates upon the flawless stage management and the beautiful picturesque and historically accurate appearance of scenery and costumes.

We also wish to call attention to the well-trained and thoroughly proficient chorus who did not only sing well and absolutely in pitch, but who, unlike most choruses, departed itself naturally and moved about the stage in a manner conformant to the logical action of the story. It is also in place to call attention to the

If you wish to judge the quality of an orchestra, listen to its brass and wood section. If these sections are adequately in tune and play with expression and uniformity of color, you may be sure that you listen to a splendid orchestra. And this was the case. Owing to the immensity of the auditorium there may be just a little increase in the string section but otherwise the result was simply beyond criticism. Pietro Cimini proved himself an excellent conductor, bringing out the various beautiful phrases of the opera and occasionally securing splendid climactic periods that gave you a thrill even in that big place where tone is frequently

And now we come to the principal vocal artists. In reviewing their work it must be kept in mind that the vocal score of Otello is exceedingly difficult. When Verdi changed his schema of operatic composition from the old school of coloratura opera to the newer school for which Richard Wagner had blazed the trail he evidently did not write any more for vocal artists of limited means. Beginning with Aida he asked of dramatic tenors and sopranos a range in height and depth that only a few truly great singers are able to attain according to his ideals. We find the dramatic tenor in Aida singing a high C right in the start. And so it is with Otello. The soprano, tenor and baritone are called upon to sing in high regions in a manner that is a sure test of their extraordinary vocal powers. If under such conditions voices do not always attain the timbre and richness of quality which they possess in the particular range to which they are ordinarily adapted, it is not a question of lack of efficiency, but of a natural condition which such high notes absolutely can not help but create. The higher you play upon a violin string the more you will reduce resonance and warmth of tone. It would be unnatural if it were otherwise.

And so we find Rosa Raisa, for instance, the greatest dramatic soprano we have heard in years, called upon to sing a vocal score that is in spots beyond the ordinary confines of such a voice, and it is done with a surety and with an artistic finesse and accuracy that is astounding to say the least. We find in Rosa Raisa a phenomenon regarding vocal powers and executive force. One time she is able to thrill you with the vigor of her attack, the stridency of her dramatic energy, the bigness of her vocal organ, and again she is able to bring tears of sympathy to your eyes with the softness of her tone, the elegance of her mezza voce, the swiftly changing colors of her intellectual phrasing. We can not imagine a finer, more musically, more artistic and more effective rendition than the Ave Maria in the first act as interpreted by Mme. Raisa. It was a masterly presentation of one of the most beautiful conceptions in operatic literature. The artist is worthy of the homage of every genuine music lover.

We received a surprise in the art of Charles Marshall, who gave us an exemplary Otello. We have already become used to gratifying vocal organs among our American artists. We have even listened to some excellent concert singers who were expressive in their message. But somehow we have always felt that there was lacking that natural temperament and warmth of color in the American artist which the foreigner so frequently exhibited. But Marshall does not need to be ashamed to stand beside any operatic artist in the company. He, too, has almost unmountable difficulties to overcome in the vocal score. Both as to height and depth he is called upon to use his uttermost resources. And he did so with a success and an understanding that justified genuine commendation. His voice is big, pliable and resonant. It is used with such intelligence that its pitch remains true in the most trying episodes. His enunciation is clear and especially in the Italian does not possess that foreign accent which we hear so frequently among American singers. We are especially able to determine this when he sings with Rimini, whose Italian is elegant and correct. As an actor we do not know Marshall and we do not know the stage. In the last act he obtained the dramatic climax without undue exaggeration and without melodramatic effect.

(Continued on Page 6, Column 1)



CHARLES MARSHALL
The Distinguished American Tenor Who Scored An Artistic Triumph at the Opening Performance of the Chicago Opera Association in the Role of Otello

excellent impersonation of the minor roles which were presented by Carmen Pascova as Emilia, Lodovico Oliviero as Cassio, Joe Molica as Roderigo, Sallustio Civati as Montano, and B. Landestman as a herald. The adequate impersonation of minor roles in the way of pleasing voices, convincing dramatic action and dignified deportment adds greatly to the excellence of any operatic production and thanks are due the direction of the Chicago Opera Association for the care taken in attaining these pleasing results.

Before we speak of the leading artists we wish to put in a word in behalf of the orchestra. We understand there are from seventy to seventy-five musicians, and from what we heard Monday night they belong to the best to be obtained.

restricted in volume. This proved that the conductor was sure of his work, that he is an expert in his art and that he understands how to coordinate all the various elements that combine to create a complete operatic production.

Verdi's Otello is one of the most difficult opera composed either on account of its orchestral score or vocal passages. The orchestra is called upon to play some exceedingly tricky passages. This is especially true of the horns and trumpets. There are some piano and pianissimo effects that were attained with entrancing musicianship. Then again there were some staccato periods in which which created a most ethereal effect. In many respects the orchestral work could be termed "symphonic."

And this condition was thoroughly met by the Chicago Opera Association at its opening performance of Otello last Monday evening at the Civic Auditorium, when for the first time since 1906 grand opera was given in a manner comparable to the scenes of those days at the Grand Opera House. For the first time since then San Francisco was able to furnish a stage sufficiently spacious and adequate to house the immense cast and obtain the effective perspectives which can only be attained in the largest opera houses in the world. It is well worth the sacrifice of minor defects in an auditorium of the kind to which the Civic Auditorium belongs in order to obtain the wonderful stage effects witnessed

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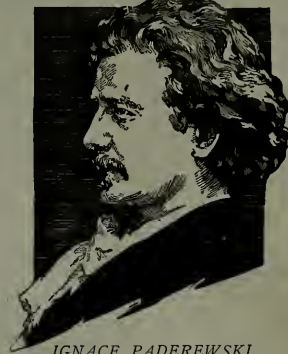
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ALFRED METZGER, Editor
CONSTANCE ALEXANDRE - Asst. Editor
B. W. JELICA - Advertising Manager

New York Office, 130 West 80th Street
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TWENTIETH YEAR

THE GRAND OPERA SEASON

There is one thing which the visit of the Chicago Opera Association has demonstrated more than anything else, namely, that San Francisco needs an opera house very badly. When it is shown that three, four and six thousand people can be attracted to an operatic production at one time, and that an advance sale of over a hundred thousand dollars for a two weeks' season, can be obtained then it is almost criminal to withhold from such an opera-loving community a temple of music suited to its artistic taste. Why delay the building of the War Memorial any longer? Surely there can not be anything wrong with it. We have been told that two million dollars have been subscribed. If this is so why hesitate any longer? If it is true that under present conditions another half million dollars is required to meet expenses for material and labor, raise the balance. Have our wealthy people who stand at the head of the movement, not sufficient confidence in the success of their own enterprise to be afraid to raise these additional \$500,000? We hope not. Why all this procrastination with the artistic problems of the community? We have the same story in our Musical Association's affairs. How some of our multi-millionaires hate to part with a few dollars! Possibly they are not as rich as we think they are.

Another thing which this season has shown us is that the opera-going people have musical sense in this city. They applaud the right artists at the right time. Unlike other seasons of less pretensions they do not insist upon ecnotes that would mar the continuity of the action. While occasionally they reward a vocalist at the conclusion of an aria, they do not prolong the applause unnecessarily, but stop when they see the conductor raise the baton to signal the progress of the performance. San Francisco opera audiences have not always been so careful in observing musical proprieties. It is also a pleasure to note the large percentage of people filling the cheaper seats, even at times when the auditorium is not sold out. It shows a real love for art, for people who are willing to undergo the inconveniences of standing in line and then climbing to the topmost rows in the balcony must love music very dearly. The Chicago Opera Company, in presenting grand opera as it should be presented, with all adherence to stage settings, costumes, adequate casting, and uniform musical excellence before thousands of music-loving people, educate these people to a higher conception of opera as

an art, and it will require more painstaking operatic productions if managers wish to satisfy our people in future. The times of barnstorming companies are past for good and all.

Companies of artistic pretensions who are willing to give operas at moderate prices, must now conform to a higher ideal of artistic and mechanical equipment. Slipshod stage management, incompetent minor artists, small and incomplete orchestras and the other weak features of traveling organizations with which we were willing to be satisfied in the past will not be tolerated any more. If an operatic manager expects to make money in San Francisco henceforth, he will have to give productions somewhat comparable to those we are just witnessing. Even though he may have to raise his prices somewhat, he will find if he does not improve he will meet with financial defeat in this city.

Someone may say that although the Metropolitan and Chicago Opera Companies were here before still the city supported its Lombardis, etc. But it must not be forgotten that at those times the seating capacity of the grand opera house or the Tivoli were only a little over two thousand. Now five and six thousand people go at a time. We should not be surprised if the total attendance of separate individuals would come higher than forty thousand, possibly nearer fifty thousand. This is almost ten per cent of the population. Formerly but very few low-priced seats could be sold. Now there are several thousand low-priced seats at every performance. Hence a greater proportion of our population hears these operas, and thus is enabled to create a standard by which to judge others. Even our Italian fellow citizens, who always will attend Italian opera seasons, may be seen at the Verdi performances, and they, too, will receive an increased estimate of scenery, costumes, orchestra and chorus than they had, unless they witnessed these productions in their native land. So it will be seen that San Francisco is being educated to enjoy the best; and none but the best, or at least as near the best as possible, will be tolerated henceforth.

Although temporarily an engagement of this kind requires a great deal of money (we should not be surprised if this season will cost San Francisco opera goers more than \$200,000) but it will be worth more than this. Indeed, the actual value to the city in advertisement, education and stimulant can not be estimated. It will interest thousands of people in music who hitherto were lukewarm in their regard. It will add enthusiasm to the student's life. It will encourage the teacher to know that so many people are willing to spend high prices to hear opera. In fact it simply puts an impetus behind our musical activities, adds zest to our life, raises the standard of the profession, creates respect for music among the people at large, and last but not least exercises a refining influence upon the mind of the community.

REAL TRIUMPH FOR HEMPEL AND BONCI

Ideal Presentation of Traviata Arouses Greatest Enthusiasm So Far at Chicago Opera Association Season—Bravos and Cheers Reward Artists

By ALFRED METZGER

Society turned out in full force on Monday evening to give the opening of the grand opera season its official approval. The sensation-loving people turned out on Tuesday to hail Mary Garden and Muratore to the tune of more than 6000 people and \$25,000 in money. But Wednesday night was the real music-lovers and musicians' night. You can well leave it to your students and genuine music loving people to select most efficient and delightful artists as their favorites and most appealing operas as their favorite entertainment. Although the unprecedented attendance on the previous evening naturally caused a reaction, still those present would more than have filled an ordinary theatre auditorium, and the triumph achieved by Frieda Hempel and Alessandro Bonci will beyond a doubt add hundreds to their admirers. We shall look confidently to gratifying increase of attendance at future performances in which these artists appear.

We said in last week's issue that the musical taste of San Francisco will be judged by the occupancy of the lesser priced seats, for it is there where the genuine music enthusiasts may be found. We were more than gratified to find that these parts of the house were well occupied. We were still further pleased to note the extraordinary enthusiasm that prevailed throughout the evening. There were actually more certain calls than on any of the two previous nights and even after the performance was at an end there were not less than FIVE more curtain calls, a thing that so far had not

been noticed at this grand opera season. This goes to show that the three or more thousand people in attendance belonged to the musically elect. They knew they were enjoying an artistic extravaganza and they were not afraid to let go. For the first time since the season opened real cheers and bravos could be heard. Surely Frieda Hempel and Alessandro Bonci have reason to feel proud of their triumph.

It really was an unforgettable performance. The stage settings were simply magnificent. The setting for the first act was luxuriant and the extravaganza we have never seen its equal even at the greatest opera houses. It can only be employed upon a stage of the size of the Auditorium. The brilliant candelabra with hundreds of tiny lights representing candles made a splendid impression. Then the ballet was introduced in the third act and was as actual, gracefully and effectively interpreted. It was good to witness a complete production of Traviata, and it sounded excellently even though we have become almost too familiar with the opera.

Of course Traviata, like most of Verdi's earlier operas, centers around the coloratura soprano. Frieda Hempel as Violetta was at her best. We never had the pleasure to admire Frieda Hempel in opera, and although we expected a great deal our expectations were surpassed. Her voice is clear, ringing, true and carries to the farthest corners of the Auditorium. But above and beyond the beautiful vocal organ, which is one of the finest we have ever heard, is the intelligence behind the voice. It was simply thrilling to hear the florid passages negotiated with a color and shading that accentuated their beauty and grace. Miss Hempel left nothing undone to emphasize the musical value of these phrases. She succeeded in vividly shading runs, trills, and staccato passages. Her phrasing was realistic and natural. Her acting was unsurpassable. In short, regarding the combination of vocal art and dramatic force, the Violetta of Frieda Hempel is the greatest impersonation of the role we have seen and heard, and among the Violettas it has been our pleasure to hear the greatest of them. Her greatest coloratura soprano. If any music lover misses hearing Frieda Hempel after this wonderful demonstration, he or she will never be able to make up for the loss. In addition to the excellent artistic achievements Miss Hempel's appearances suited the role. She looked charming and in the last act she had a certain ridiculousness by reason of too much avardupois. Her gown was rich and tasteful and her deportment simply ideal. To say any more would spoil what we have said already, for it would become too extravagant.

As you have not heard the role sung as well as it can be. As a rule we hear tenors who sing the role too heavily. Bonci with his excellent lyric tenor voice shades the phrases to a nicety and secures every particle of the bel canto effects which Verdi intended to infuse into the music. It is impossible to imagine anything more beautiful than the ensemble singing of Hempel and Bonci. The writer who really is fonder of the manner in which a vocal artist expresses himself than of the means by which he obtains such results, experienced the happiest moments of his life when two voices are so well blended. The greatest incident in revealing the artists' souls and minds in the beautiful vocal phrases penned by Verdi. No wonder people cheered and continued calling out the artists at the end of each act, and even at the conclusion of the opera. We are more than ever convinced that Bonci belongs among the greatest of the great.

It was the first time in our experience as an opera goer when we found the last act of Traviata not tiresome. It was done with such exquisite art. The phrasing of the music was so sympathetic and intelligent that one forgot the rather light nature of the composition when compared with other incidents. Both Hempel and Bonci enacted these scenes with the most effective pathos, the former especially obtaining the sympathy of the audience which was at times moved to tears. Although we are writing this early Thursday morning, our enthusiasm has not cooled, and we are not easily enthused. Hempel and Bonci will appear this (Saturday) afternoon in Lucia, Monday night in Rigoletto, when a new Russian baritone will make his appearance also, and Friday night in Elisir d'Amore. You will make no mistake to pick out these nights to go to the opera. Don't think because you have heard these operas that you will not enjoy them. If you have not heard them by a company of the magnitude of the Chicago Opera Association, you simply have not heard them at all. When you do hear them, you will understand better what we mean.

Chorus and the orchestra reaffirmed themselves and the company justice. What a relief it is to listen to a chorus that can sing in tune, whose voices are not marred by age, whose ensemble is uniform and above all whose costumes are in accordance with the period in which the action takes place. Jacques Coill and Mary Garden are entitled to the gratitude of our opera goers for giving them stage pictures in conformance with the traditions of grand opera. There is another thing both Hempel and Bonci demonstrated, namely, that it is not necessary to shout in order to be heard. By using their voices naturally and easily they could be heard everywhere in the Auditorium. We trust the other artists will benefit by this demonstration.

Another artistic improvement was the raising of the platform upon which the orchestra is placed. The sound became larger and it was possible for singers as well as audience to hear the musicians. Giacomo Rimini as the father of Alfredo had the opportunity to delight everyone with his big, resonant voice and his artistic execution. All the other roles, although minor in nature, were entrusted to most capable singers such as Philine Faico, Jose Melica, Desiré Defrere, Sullustio Civali, Constantine Nicolay, Anno Corelli, Glaupeppa Minerva and Harry Cantor.

MATZENAUER CONCERT ONE OF SEASON'S ARTISTIC EVENTS

Distinguished Diva Sings the Best Selected Concert Program Heard Here this Season From a Vocal Artist and Interprets It in a Masterly Fashion—Frank La Forge Sustains His Exalted Position Among Accompanists, Composers and Pianists—Charles Carver Adds Greatly to Enjoyment of Event

By ALFRED METZGER

Notwithstanding the impending opening of the Chicago Opera Association season the concert scheduled at the Columbia Theatre last Sunday afternoon and presenting Margaret Matzenauer was attended by one of the largest audiences in the world. This did not only prove that the distinguished vocal artist is a special favorite in this community, but it also reflected creditably upon the musical taste of the people who could not be prevented from listening to such a program even though their interest may have been divided. Those who were sufficiently musical to attend the Matzenauer concert had reason to feel gratified, for the program was the best selected concert offering heard here this season and the event itself was one of the most enjoyable we have attended.

We heard some beautiful German classics in English. The writer is thoroughly in sympathy with the mass of the American public when they wish to understand what is being sung at a concert or opera. We remember well how bored we were when we listened to Italian songs or operas in foreign languages before we understood what it was all about. We can understand why an artist, or student, or music lover familiar with foreign languages, and accustomed to hear songs and operas in foreign tongues, hesitates to listen to them in another language. But the auditor the average man or woman who PAYS to go to concerts is entitled to understand the WHOLE song or opera and not only half of it. And we know that those people, who never heard a song in a foreign tongue, or who never understood the words, get no enjoyment out of them, when they are able to grasp the meaning of that which is being interpreted.

Of course, the translation or adaptation from a foreign tongue into English must be artistic, tasteful and musical. Otherwise it would be a disservice to the foreign language. Now the translation of the Erlking which Mme. Matzenauer used is a decidedly bad translation in every way. It is unsmooth, unmusical, at times even almost unrecognizable. We are certain that a much better translation could be obtained. On the other hand the translation of the "Night" by Schumann was excellent done. The same was true of the two Bride Songs of Schumann, which Mme. Matzenauer sang in Berkeley and which had to be repeated.

Mme. Matzenauer belongs to that type of operatic artists whom we enjoy hearing in concert. She handles her voice most judiciously and carefully and pays special attention to the phrasing and coloring of her periods. The arias from Samson et Delilah and the Prophet were done in impressive bravura style and brought out all the excellent dramatic qualities of them. She understood how to gain her climaxes by gradual increase of power, and at no time did she force her voice to gain thrilling effects. She succeeded in accentuating certain musical episodes without marring the smoothness and flexibility of her fine vocal organ.

The true greatness of a vocal artist may always be sought in the effect he or she derives from so-called simple songs. Among the encores sung by Mme. Matzenauer were such poetic lyrics as an Indian love song by Llewellyn and in the Time of Roses by Reichardt. Here the Diva attained a simply adorably beautiful result. The elegance of her phrasing, the judicious coloring of the most musical sentiments, the floating, ethereal timbre of her voice combined to make these simple words stand forth as unforgettable moments of delightful beauty.

The writer chronicles here, of course, merely his personal impressions. And we do not hesitate to say that the Matzenauer concert was one of the most enjoyable experiences we had this season. According to our way of thinking, Matzenauer is one of the few truly great operatic vocalists who address themselves to singing. Indeed, among the operatic vocal artists we have heard this season in concert Matzenauer stands out prominently as the most versatile and most intellectual. If others did not derive the same impression from this concert as we did then their artistic taste and ours is at variance.

After hearing Frank La Forge for the third time within a week (we heard the Matzenauer concert in Palo Alto, Berkeley and San Francisco), we still adhere to our already repeatedly published opinion that he appears to us to be the foremost accompanist before the musical public. Why are we so fixed in our opinion? Simply because La Forge responds to our preconceived idea of what an accompanist should be, namely, a background and dependable associate of the soloist. Mr. La Forge does not merely play the notes correctly; he does not merely phrase with judgment and color; he does not alone accentuate rhythm and sentiments. He does more. He absolutely fuses himself into the character of the soloist and plays in exactly the same spirit and atmosphere suggested by the soloist. His own personality, artistically speaking, submerges itself into that of the artist and thus soloist and accompanist become one in their musical relation. We do not know of another accompanist who succeeds in attaining the same effect in quite such unassuming and natural manner.

Mr. La Forge is so well known as a composer that the public would be disappointed if a soloist with whom he appears did not include some of his works on the program. Both Matzenauer and her associate artist, Charles Carver, included some La Forge songs.

Among the new ones not heard before were: Supplication and Nocturne, both dedicated to Mme. Matzenauer, and Sanctuary, which was sung by Mr. Carver in Berkeley, before the Berkeley Musical Association. Mr. La Forge played a piano composition of his own entitled Romance, in the San Francisco concert. The beauty of all La Forge compositions is to be sought in their distinct individuality of style, the adherence to melodic principles, their emphasis of decisive emotional sentiments, and the singable character of the vocal compositions. Mr. La Forge not only knows how to accompany but how to write for the voice, and herein he shows his knowledge of the voice in all its aspects, whereby a his association with a vocal artist proves such a splendid feature of a concert program. The three new La Forge songs consist of a more sombre color, while The Message, which Mme. Matzenauer sang as an encore, represents a brighter type and always arouses the enthusiasm of an audience. In his solos Mr. La Forge pleased his audience so greatly that he was compelled to play two encores.

Charles Carver, basso, a young vocal artist and pupil of Frank La Forge, was heard here for the first time on this occasion. Being rather tall, slightly built and youthful in appearance, an audience may easily fall into the error of regarding him as awkward and not used to the platform, but in reality this is not so. Uncertainty may be the result of the appearance, and not actually the cause of inexperience. We consider Mr. Carver perfectly at home upon the stage. His voice is one of the most beautiful bass voices it has been our pleasure to hear. His youthfulness is still apparent, but maturity can not be obtained through tuition or adaptability. It can only be obtained in due course of time. Mr. Carver's voice is splendidly placed. He has a fine and fine artistic judgment. This was specially evident during the rendition of the Mexican folk song wherein he succeeded in obtaining certain lyrical qualities and certain graceful turns which are rarely heard in a voice of the ordinary unwieldiness of a basso profundo. In the Mozart aria Mr. Carver showed fine dramatic sense, and the deep as well as high notes did not exhibit any unpleasant signs of forcing. It is this judicious use of the covered tones in both Mme. Matzenauer and Mr. Carver which we personally always admire in a singer. Of course, if it were overdone it would not be artistic, but if it is done judiciously it is most delightful.

Mr. Carver exhibited a certain element of refinement and assurance that appealed to us greatly. No one will, of course, contend that Mr. Carver is already a finished artist as he will be five or ten years hence. No artist is ever finished, unless he is "done for." And so we do not hesitate for a moment to contend that an enviable and brilliant career awaits Mr. Carver, and both he and Mr. La Forge have already reason to feel much gratified with the results obtained so far. He proved one of the bright spots of the program.

The program presented last Sunday was as follows: O del mio dolce ardo (Gluck), Spring Night (Schumann), Sapphic Ode (Brahms), Erlking (Schubert), Mme. Matzenauer; Aria from The Magic Flute (Quid egdo) (Mozart), Mr. Carver; Supplication (dedicated to Mme. Matzenauer) (F. La Forge), Nocturne (dedicated to Mme. Matzenauer) (F. La Forge), Mandoline (Debussy), Aria from Samson and Delilah (Saint-Saens) (Mon coeur s'ouvre a ta voix), Mme. Matzenauer; O Sleep, why dost you leave me? (Handel), Gai il sole dal Gange (Scarlatti), Mexican folksong, Love Has Eyes (Bishop), Mr. Carver; Wanderer's Nightingale (Rubinstein), Barcarolle (Tales of Hoffman) (Offenbach), French Concerto (MacDowell), (Mr. La Forge); Etude de Concert, (Ahl! mon fils) (Meyerbeer), Mme. Matzenauer, Mr. Carver; Romance (F. La Forge), Matzenauer.

By Constance Alexandre

The question of whether San Francisco is or is not ready to support an opera house and naturally an opera company of its own is a topic which has often been discussed by both our resident musicians and our patrons of art. Since the opening performance of the Chicago Opera Company, which, I do not hesitate for a minute to say, is the greatest operatic organization in this country today and I doubt whether its equal can be found anywhere in the world, San Francisco has once again demonstrated that its musical populace is actually opera hungry and that we are willing to make any sacrifice no matter how great or what the cost may be for a feast of music such as this company is delighting us with. It also proves to us that, that much talked of opera house should soon become a reality, both for the betterment of our community as well as the progression of art in this city. However, it remains to be seen whether San Francisco can afford to support such an enterprise like a Chicago Opera Association or even a Metropolitan. Not that I compare San Francisco to either New York or Chicago, for first of all we have neither the population nor the wealth here like there is existing in the two cities just mentioned. But what we have here is a public which can back an organization with all the hearty and enthusiastic enthusiasm, their gratitude and appreciation of the many great gifts these artists have to offer us. There is a spontaneity here which I find does not prevail in the East, due to the fact that there they are base and shallow. We have here a public which has the power to thrust upon them these many, many years. Now it has become merely a habit for the subscribers to occupy their logos and boxes, not that they "love the opera less," but because it has become a portion of the winter's Miss Heald's box, a noticed one, who has given a treat but once every seven years, when a few wealthy patrons are willing to give their support to the Chicago Opera Company which enables thousands to both enjoy a season of opera as well as to benefit from the enlightenment derived therefrom by those in search of a musical organization. Let us hope that the very Garden whom I trust will hold her exalted position as general-directress of the Chicago Opera Association for many years, will bring her song birds to San Francisco upon our new Music Temple is once safe on its foundation, not for just two weeks but say for two months.

During the first couple of nights of the opera I noticed among the audience many of our well-known musical people as well as those of our elite, in Manager and Mrs. Selby C. Oppenheimer's box on Monday evening were Mr. and Mrs. Giorgio Polacco, the latter being professionally known as Edith Mason, Mr. and Mrs. William E. Kahn, Mrs. Kahn being more familiarly recognized as Frieda Hempel, whose chic appearance and charming, sweet personality was the cause of much admiration; Emilio de Gogorza, the famous Spanish baritone; and Mrs. Helen Winslow. In M. H. De Young's boxes Miss Heald's box, a noticed one, and Mrs. Frank W. Healy enjoying the performance in company with Mr. and Mrs. Albert Lang. Our Symphony conductor, Alfred Hertz, and Mrs. Hertz were among the most enthusiastic auditors, as were Monsieur and Madame Armand Gaillean. I saw Joseph D. Redding strolling about during the intermission and also Mackenzie Gordon, Mr. and Mrs. John D. McKee, president of the Musical Association of San Francisco, was there, as was E. S. Heller, one of the board of directors of the same association. Miss Alice Seckels and Myrtle Donnelly seemed to approve of the performance if the satisfied expression on their faces was any proof. Others of note that I saw were Madame Francesca Cioni, a former San Francisco singer and now the wife of Jacques Cioni, stage director of the company; Mr. and Mrs. August Erikson, Mr. and Mrs. Paul Steindorf, Mr. and Mrs. Uda Waldrop, Julius Waybur, president of the Berkeley Musical Association; Walter Anthony, who was specially engaged by the Bulletin to come here from Los Angeles and whose musical criticisms are both authentic as well as interesting; Dr. Emil Jelonek, Mr. and Mrs. E. W. Telica, Mr. E. E. Blanchard, Mrs. Edwin N. Short, Mrs. John E. Birmingham, Mrs. Stanley Morsehead, Miss Augusta Hayden, Mrs. Maude King Clarke Upham, and Mrs. Ward Dwight.

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(To Be Continued Next Week.)

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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In addition to the splendid musical program prepared for this occasion those attending indulged in dancing, for which pastime the spacious and beautifully appointed ballroom furnished an irresistible inducement. Bridge players were involuntarily lured to the artistically decorated library and drawing rooms. In the lofty hall where Mrs. Koshland had installed a beautiful pipe organ, a well selected musical program was presented. Violet Silver, violinist, accompanied on the piano by Mrs. Beatrice Becker-Levi, contributed a number of excellent solos.
 Uda Waldrop delighted the assemblage with several organ selections. Herman Heller interpreted an excellent violin solo accompanied by Mrs. Koshland on the organ. Emil Barth also added to the enjoyment of the evening by interpreting several organ numbers. Miss Myrtle Donnelly added to the excellence of the program by singing a Gluck aria and the Romeo and Juliet waltz song. Miss Constance Alexandre won hearty commendation for her artistic interpretation of a group of modern French songs. Both Miss Donnelly and Miss Alexandre were accompanied on the piano by that excellent and refined pianist, Gyula Ormay. Everyone in attendance pronounced the event as having been one of the most distinctive and select ever given in this city.
 A. M.



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KOSHLAND CONCERT BRILLIANT SUCCESS
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 The beautiful residence of Mr. and Mrs. Marcus S. Koshland, 3500 Washington street, presented a brilliant appearance on the evening of Thursday, April 7th, when it was crowded with leading members of San Francisco's social and musical set. The object of this gathering was a benefit concert instituted by Mrs. Koshland for the benefit of the American Kindergartens in France. It was in every sense a distinct and striking success, for notwithstanding the single admission tickets being five dollars each an unusually large demand existed for them and consequently a handsome sum was realized for the good cause.

Madame Rose Reida Calileau, San Francisco's charming coloratura soprano, appeared before the members and their friends of the Century Club on Wednesday afternoon, April 6th. The occasion was to present to the members of this organization the songs and a little playlet by the late Elizabeth Mills Crothers. These songs, which are yet in their original manuscript, are indeed exquisite for their poetical and tender sentiment.

The late composer wrote the verses as well as the music of her songs and in so doing was able to give to both text and music equal consideration. Madame Calileau certainly did full justice to these lovely numbers. They are the type of songs which revealed the many delightful qualities of this singer's voice to greatest advantage. She brought out clearly the many sweet and melodious passages throughout the scores and invested them with a warmth and a wealth of emotion which seemed to touch the hearts of her auditors. Her reading of the poems were so distinct that one was able to appreciate the beauty of the text as well as enjoy the intelligence of her musical interpretations. It is to be hoped that these songs will be published that they may be heard and sung by many of our leading vocalists.

THE OPERA

(Continued from Page 1, Column 3)

fect. It was superbly done. We take off our hat to Charles Marshall. He is an artist par excellence.

We also were pleasantly surprised with Giacomo Rimini, whose Jago, from a vocal standpoint, was graceful and artistic. Indeed his fine, smooth baritone, which was tested by the difficult score, proved far more robust and clear than we had a right to expect from the reports that reached us. Indeed we enjoyed his performance exceedingly. His acting, somehow was overshadowed by the quality of his singing. At times he seemed to submerge himself into the role, but at other times he appeared to be the concert singer rather than the operatic actor, and we missed that thrill which this role of Otello used to give us when presented by one of San Francisco's idols—Gaudenzio Salassa. And by saying this it is by no means our intention to enter into comparisons. However, Rimini proved himself a Jago of superior achievements and unusual vocal powers. He added greatly to the enjoyment of the production.

Although Virgilio Lazzari enacted a comparatively minor role, namely, that of Lecovico, his voice and art stood out so boldly that we do not hesitate to enumerate him among the principal artists. His rich, sonorous, vibrant bass voice rang out truly and firmly and he sang with an emphasis and dramatic conviction that could not help but strike a responsive chord in the heart of every genuine admirer of vocal art. It was a splendid contribution to the general ensemble and it was an uplifting of a comparatively small part into one of the important phases of the performance. We await impatiently future appearances of Mr. Lazzari.

We wish to compliment Selby C. Oppenheimer and his associates for the artistic manner in which the Civic Auditorium was arranged. The acoustic character was improved considerably, the stage was ideal, the publicity campaign all that could be desired, and the event attained that dignity and superiority which a truly worthy enterprise should always exhibit.

MARY GARDEN A UNIQUE CARMEN

Voice Subordinated to Histrionic Art—Muratore a Great Don Jose—Polacco at His Best at Conductor's Desk

By ALFRED METZGER

As we already remarked in another part of this opera review, we do not look upon opera from the standpoint of individual effort only. We prefer to regard opera from the standpoint of the perspective, including the entire work as a whole in which each individual contributes his or her share toward the success of the performance. One weak link frequently mars the beauty of an operatic performance when looked upon from this angle. The productions of the Chicago Opera Association were as magnificent before the footlights as it was upon the stage, for over six thousand people assembled to express their appreciation for exemplary operatic productions. The enthusiasm grew as the evening progressed and eventually hearty applause and showers upon Mary Garden, Lucien Muratore, Giorgio Polacco, Georges Baklanoff and the rest of the company. It was truly a gala occasion and everyone was made happy. Miss Garden, after the conclusion of the second act, was presented with an array of floral tributes that was incompatible for richness of color and magnitude of volume.

When a writer is called upon to pen a review of a Carmen performance he naturally confines himself first to an impression of the title role. Mary Garden would not be worth writing about if she had not conceived an idea of Carmen separate and distinct from the impersonation

of anyone else. We have witnessed the performances of all the worth-while Carmens appearing in this country during the last twenty-five years and we certainly place Miss Garden's among the very best. As to whether one prefers one impersonation to another depends of course upon personal taste, training and temperament. Miss Garden believes in creating a rather genteel Carmen. She adopts the French view and adds her personal touch to it.

We have never been one of those music lovers who regard beauty of voice above anything else in vocal art. On the contrary natural beauty of voice should be subordinated to artistic expression and technical finish backed by realistic phrasing. That artist who possesses a voice of less beauty, but secures eventual results

of her eyes than unnecessary and violent convulsions of her body. The daily papers already referred to her conception of reading fortune from cards by imitating the sang froid of a poker player, looking at the cards in true poker fashion while "holding them against the vest," and also to the episode in the first act where she pulls out some hair from one of the cigarette girls and gloats over the few strands before throwing them away with an indescribable gesture.

Much more could be said about Mary Garden's Carmen, but this will suffice for the present purpose. Next to Mary Garden in individual effort was the Don Jose of Lucien Muratore. Indeed it was far beyond the finest impersonation of this role, both vocally and histrionically, we have ever witnessed. The distinguished French vocal artist was in excellent voice and negotiated the various sentiments of the role with an intelligence and an adherence to the emotional colorings that was truly enchanting. Mr. Muratore secured every particle of shading and meaning from the musical phrases. We never heard the flower song in the second act presented with finer poetic instinct or

most accurate and artistic interpretation of this exceptionally difficult number we have ever seen.

We wish to say a few words in praise of Margery Maxwell as Micaela. Her voice rang true and pliant as well as all-very. She sang with much taste and her becoming modesty, naturalness and sweetness of deportment were contrasted effectively with the rude surroundings of a smuggler's camp.

Again the stage settings were impressively tasteful and effective in color design. The lighting effects were striking, especially in the moonlight scene of the third act. The chorus work was extraordinarily fine. The cigarette girls' chorus in the first act was good enough to be repeated, because of the beautiful shading and musically ensemble work. The ballet under the leadership of Mlle. Ledova was pleasing to the eye and graceful in execution. Specially noticeable were the youthful appearance of the girls and also their unquestionably handsome looks.

The most pleasant duty of the critic's task we have to mention. We refer to the conductor, Giorgio Polacco. If there was any doubt in any one's mind regarding the greatness of the conductor it must have been dispelled Tuesday evening. Hardly ever glancing on the score, with his eyes and ears everywhere, with a magnetism and certainty of execution that included every part of the production, with the vocal phrases to be read upon his lips, Giorgio Polacco dominated the performance from beginning to end. The tempo were correct and inspiring, the rhythm was delightful, the phrasing of everyone from orchestra member to the most modest chorus member was in conformance to the entire artistic production. We have never seen this performance surpassed in precision and uniformity of musical shading. No wonder that Polacco was called for after the second act and upon not appearing being received with unusual warmth upon his return just prior to the beginning of the third. Between the third and fourth acts, when appearing upon the stage, Mr. Polacco received an ovation in conjunction with Mary Garden, Lucien Muratore and Baklanoff.

While the acoustic properties of the auditorium are somewhat improved from the standpoint of the audience, it seems that upon the stage and in the orchestra pit they are still far from satisfactory. We are told that the singers cannot hear the orchestra, and that the conductor even can hardly get an idea of the orchestral ensemble. That under such conditions it is difficult to sing goes without question, and that the artists are able to do so, as well as they succeed in doing is worthy of the highest praise and surprising in the extreme.

MARY NASH AT THE CURRAN

Unusual interest attaches to the appearance of Mary Nash in Thy Name is Woman, the new play by Carl Schorer and Benjamin F. Glazer, which William A. Brady is sending to the Curran Theatre in general tomorrow night, direct from its season-long run at the Playhouse, New York, in that Miss Nash has only played in London and New York.

This gripping drama of intense situations and thrilling climaxes gives Miss Nash a wonderful opportunity to display her marvelous gifts, for she reaches moments that show her great versatility, which make her one of the foremost players of the English speaking stage.

Her supporting company is especially strong, including that admirable actor, Jess Edwards, as well as Red Le Roux and John F. Morrissey. Marjorie Rameau's very successful engagement at the Curran Theatre in The Sign on the Door will come to a close with the performance this evening.

The Institute of Music of San Francisco, of which Arthur Conradi is the director, has given a very interesting and appreciative gathering. Those contributing to the success of the affair were Arthur Conradi, violinist, Harry E. Van Dyke, pianist, and Mrs. Isabel Edwards, who accompanied. The interesting numbers rendered were as follows: Sonata, op. 19 (Emil Sjogren); Etude A minor, Polonaise (McDowell); Arabesque, No. 2, Jardins sous la Pluie (Debussy); Chopin's Waltz, accompanied (J. S. Bach); Magic Fire (Wagner-Brassin); Etude Mignon (Harry E. Van Dyke); Tarantella (Moszkowski); Berceuse (Faure); Nocturne, op. 28, No. 2 (Chopin-Conradi); Polonaise, A Major (H. Wieniawski).



MARY GARDEN

The Famous Diva-Impressario Who Has Conquered San Francisco With the Fervor of Her Art and the Supremacy of the Chicago Opera Association

of highly artistic value, appeals more to our taste than the singer who, born with a beautiful voice, is unable to get the best from it. Miss Garden belongs to those consummate artists who accomplish the almost impossible with material not overmuch promising. She possesses a natural voice of much resonance and warmth, lacking somewhat in flexibility and pliancy, and she does things with it (as for instance raising the chest tone "up to her chin") that no other singer we know of could do without disastrous results. But it is not a question of how you do a thing, as it is a question of getting results, and herein Mary Garden belongs among the initiated. She gets artistic results beyond all expectations.

She employs her voice to create fixed sentiments. In Carmen it is her declamatory style that, reveals the innermost emotions of the character. She lends to Carmen a certain element of dignity in contrast to other Carmens that reveal an element of abandonment and crudeness. The withering effect of her scorn, for instance, was more in evidence by reason of the infection of her voice and glance

greater human appeal. It was sung with every artistic fibre in the artist's body. The change from the love-sick swain into the mature man and eventually into the revengeful and jealous lover was indescribable in its realistic force. In appearance as well as in his fine vocal instincts and beauty of voice Muratore gave us an unforgettable Don Jose.

Baklanoff in his six-feet-two height, towering above anyone else on the stage, sang the "Foredoom" song with fine, ringing voice of robust quality, and pleased the huge audience so much that he could easily have sung an encore had the ethics of the artistic direction permitted him to do so. And by the way, this rule against encores is simply excellent. Thus the action of the story is not interrupted and the fine effect of a first rendition is not marred. Desire Defenre as Morales, Edouard Corneuil as Zuniga, Philine Falco as Frisulita, Carmen Pascova as Mercedes, Constantine Nicolay as Dancairo, Eugenio Corenti as Lilla Pasta, contributed greatly to the fine ensemble. The quintet in the second act could not have been done any better. It was the best and

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, April 11, 1921.—The all-Tschaikowsky program of the Philharmonic Orchestra yesterday afternoon came as a timely reminder that there can be found as much and more dramatic value in symphonic music than in certain operas. The weak point of many operatic attempts is that they disclose only theatrical pose or at best paths which cannot become really dramatic even through the most magnificent settings. The universal drama of the struggle between the inner and the outer man, the higher and the lower in man was forcibly and yet with due subtlety presented by Conductor Rothwell in Tschaikowsky's Symphony Pathétique. Here real drama, tragedy of the soul, could be witnessed, "Ecce homo," "Behold the Man," was the deeply delving thought Mr. Rothwell's interpretation conveyed in the tragic first and fourth movements as well as the lighter allegro middle movements which are distinctly overshadowed by the adagios.

It was a beautifully matured performance, technically and as regards expression. The instrumental emphasis given to the themes by the various instrumental sections of the orchestra was impressive on its own merit and in view of the unity which made phrasing and dynamic effects most likable. The organic functioning of this great tonal body was remarkably demonstrated and productive of singularly beautiful effects. Mr. Rothwell was happy in obtaining well measured tonal blending and distinct color values even in the tremendous dynamic climaxes. These are results of fine conductorial "touch" to borrow a pianistic term, as well as of sensitive responsiveness on the part of his musicians.

It lies in the titanic nature of this symphony that the first and last movement made the most profound impression, but also the middle movements found highly admirable readings. There prevailed a certain freedom of phrasing which increased the spontaneous appeal of this music. The third movement sounded like a feast of the spirits of rhythm. The fluency and precision with which the more polyphonic episodes were rendered was noteworthy.

Ilya Bronson, the soloist in the rooco variations for solo and orchestra played excellently. His bowing, equally elegant and firm, drew a tone of great volume and warmth, indicative of fine musicianship. The phrasing was pleasantly animated by the graceful rooco spirit the composer meant to convey. The delicate filigree work of the solo part was presented with precision only and not of finished technic possesses. Mr. Bronson responded with an encore to the prolonged applause.

The program closed with a spirited reading of the March Slave, in which the Tartar element of Tschaikowsky's music became rather obvious.

Mr. Rothwell's Tschaikowsky presentations are exceptionally fine and always welcome. Tschaikowsky can teach American composers a valuable lesson, as he is a pastmaster in combining the national with the cosmopolitan idiom in music. Therefore, Mr. Tschaikowsky program has an additional value for us. But it would seem that it would even more benefit the American composer of today to have his own works performed, specially by an organization as led by Maestro Rothwell. There is a great opportunity awaiting "our" Philharmonic orchestra, more program than the programs of the past two seasons would reveal.

Friday and Saturday the Philharmonic Orchestra will play MacDowell's Suite No. 2, Indian, opus 48, two Symphonies, Overture and Festiva by Debussy, the Liedette from the fifth symphony by Mahler, and Capriccio Espagnol by Rimsky-Korsakov. The Popular Concert, closing the season, Sunday the 17th, will be a request program.

It was the Philharmonic Orchestra of Los Angeles which placed the city permanently on the musical map. Now this great organization is taking the field to fully establish the musical independence of the West from the East. A five weeks' tour will take the orchestra to 25 cities in 10 consecutive dates. East the trip extends to Denver and north into Canada as far as Vancouver and Victoria.

With the Minneapolis Orchestra disbanded, one of the most regular orchestral visitors in the West is eliminated, so that the opportunity of the Los Angeles organization fills a great need and strengthens the specifically western music life considerably.

The traveling organization of the Philharmonic Orchestra, headed by W. A. Clark, Jr., founder of the orchestra; Conductor Walter Henry Rothwell and, if his health will allow, Manager, E. Behymer; Mrs. Carolynne Smith, secretary-treasurer of the orchestra; Assistant Manager William Edson Strobridge and Publicity Director Harry Bell. The party will number more than 80 persons. Several are members of the orchestra and soloists. Chief among the latter are Mme. Elizabeth Rothwell, dramatic soprano, and Richard Bullig, the gifted soloist. These figures show that most traveling orchestras carry a smaller number of players on their tours.

By Special Train

A special train will convey the orchestra, administrative staff and W. A. Clark, Jr., who has his own private car.

The journey begins April 21st and includes Bakersfield, Fresno, Sacramento, Chico, in Oregon, Madford, Eugene's, Salem, Corvallis, Portland; in Washington, Seattle, Yakima, Spokane, Aberdeen, Tacoma; in Brit-

ish Columbia, Vancouver and Victoria; in Montana, Missoula, Deer Lodge, Butte, Helena, Billings; in Colorado, Fort Collins, Greeley, Boulder, Colorado Springs, Denver. The return is made via Cheyenne, Wyo., Salt Lake City, Ogden, Reno, San Jose and Santa Barbara.

Next Year the "East"

This will be the first of a regular series of spring tours. An eight weeks' excursion is already planned for next spring, which will reach south to New Orleans and include in the East at least Chicago, if not also the Atlantic seaboard.

Also in the near West the field for "our" orchestra is widening. Beginning next fall regular orchestra seasons in at least six Southern California cities will take place. San Diego was to be, Santa Barbara, Pasadena, Santa Ana, Pomona and Ontario each four concerts. The local season in Los Angeles will be extended to include May.

The interest with which the guest concerts of the orchestra in the various cities is anticipated is great and sincere. Thus the part of W. A. Clark, Jr., not only spreads the fame of Los Angeles, but it knits closer together the communities of the West while elevating their cultural life.

Impresario L. E. Behymer had to undergo a serious operation for removal of a kidney last Thursday morning, but is already markedly improved. "Be" kept going until the last hour dictating a raft of letters as late as Wednesday afternoon. The doctors are completely satisfied with the results of the operation and a rapid recovery of their patient. Mr. Behymer is in such fine form already that he will return to his home within three weeks, which, however, would not permit him to accompany the orchestra on its tour.

David J. Grauman, familiarly known as "D. J." in the theatrical world of which he was a pioneer on this Coast; father of Sid Grauman and half owner of Grauman's Theatrical Enterprises, died of heart failure Tuesday afternoon at his Hollywood home, St. Francis Court, Cherokee and Hollywood boulevard.

He complained of a cold at the theatre Sunday and, while confined in his bed Monday, the seriousness of his condition was not understood. Yesterday noon he phoned F. W. Hundley, auditor of the company, regarding business. Shortly after 2 o'clock the housekeeper found him in sinking condition. Doctors were summoned, but he had passed away before their arrival.

Sid Grauman was located at Lasky's studio and immediately ordered both theatres closed until Thursday. It is estimated that "D. J." and Sid Grauman opened the first 10-cent vaudeville theatre in America, about eighteen years ago, then known as the Unique Theatre, on Market street, San Francisco, where twelve to sixteen performances were given daily, consisting of vaudeville acts and motion pictures. Success attended the venture and similar theatres were opened in San Jose, Stockton, Sacramento, Fresno and Oakland.

They built the Lyceum in San Francisco and lost both theatres in the big fire. Undaunted they produced a mammoth tent, seating 2800 people, known as the National, and without a show performance, built a corrugated iron building on the outside of this tent. Three years later a \$300,000 theatre was built on Market street between Fifth and Sixth. They then built the Imperial and Mission Theatres in the Mission district.

Locally the company owns and operates Grauman's Million Dollar Theatre and Grauman's Rialto.

Mr. Grauman is survived by a widow and his son. Mr. Grauman was born in Louisville, Ky., March 30, 1853.

The heads of the city administration, many well known film producers, exhibitors and actors paid the moving picture magnate the last tribute. The Grauman Orchestra, under Conductor Guterson, provided fitting music during the last ceremonies.

Enter: The Municipal Band of Los Angeles!

In a concert free-for-all Wednesday evening, April 20th, at the Auditorium on Fifth and Olive.

Thanks to the energetic efforts of the L. A. Woodwind Club, J. Cronshaw, president, Los Angeles, and Joseph P. Rich, civic and musical asset of a fine band of 60 pieces. The concert of the Municipal Band of Los Angeles, as the organization will be called, is under active preparation. Rehearsals have been held for two weeks under George Mulford, the well known leader of the Catalina band, who will conduct the "debut" concert. Vocal and instrumental solo numbers are included in the attractive program, which will be the prelude to an indefinite series of free performances by the new musical organization.

A feature of the musical schedule proposed by the Municipal Band will be wide variance of hour and location concerts, so that the entire population of the city will be able to enjoy the concerts without having to leave their neighborhood.

'Called for the best of them;
Loving the rest of them;
Bold with the courage of red-blooded men;
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mation of their club at the Blue Room of the Athletic Club with sparkling mirth, fine music, good tales and clever tricks. Altogether the Bohemians of Los Angeles lived up to the motto so cleverly worded by their vice-president, Charles de la Plate, who also had written a jolly tune to the verse. It resounded not only once but five times after President Alexander Saslavsky had turned over the gavel to Winter Hall, who with the gift of gab of a brilliant actor unloosed a multitude of "high jinks."

It was only three months ago that a few musicians resolved to form a club after the fashion of the Bohemian Clubs in New York and San Francisco. Sons of all the sister arts joined as well as professional men of diverse callings, to cultivate goodfellowship and to encourage the best in music, art and literature. Now the club counts close to one hundred members and proved with its first program that art, serious and gay, has double charm when enjoyed in good company.

An "official" and accordingly a joyful rendition of the "Song of the Bohemians" with solo voices, chorus and a "symphony" orchestra opened the program proper. The "soloists" were Patrick O'Neil, Anthony Cadson, Charles de la Plate, George Walker and Z. Earl Meeker. The "solemn" performance was conducted by Alexander Saslavsky, who warded a branch of holly instead of a baton most effectively.

The Saslavsky Trio, consisting of Alexander the Great in person, fiddling; Robert Alter, the congenial barrister-cellist, and Mrs. Kate Hall, the gifted Australian pianist. Their music was so well liked that they had to play also the second movement of the D-minor Aranyuk trio.

George Walker, the former basso of the Berlin Royal Opera, delighted his hearers with a ballad by Purcell and Loewe. He brought down the house with an irresistible parody of Sullivan's Lost Chord, epitomizing the woes of the man who finally gets the "call" and then after all finds himself cut off. Mr. Vernon Spencer, the well-known pianist, added to the fun of the musical performance with emphatic accompaniment.

Mrs. Katie Hall at the Piano and Alexander Saslavsky once more demonstrated their distinguished art with two movements from the Brahms Sonata in D and found warm admirers.

The "altitude record" of the "high jinks", however, was reached in the Kinder Symphony by Haydn. Alexander Saslavsky again assembled an impressive orchestral and vocal ensemble. Misses Modesta Mortenson and Lala Fagge, Mrs. Wessels, Mrs. Hermerick, Edwin Clark, Robert Alter, John Terry formed the string, brass and percussion sections. The woodwind section was manned with soloists exclusively, Vernon Spencer, Patrick O'Neil, Winter Hall, Dr. Eugene Davis and Charles de la Plate displaying "wondrous" beauty of tone and phrasing in the nightingale, quail and cuckoo calls. Anthony Carlson tinkled the triangle with bewitching effect. Haydn Jones became a virtuoso of the tambourine, while it took George Walker, a basso profundo, to coax walls out of a high-tenored rattle. It is impossible to estimate whether the blending of tone, the phrasing, or the dynamic and rhythmic effects could be surpassed. Suffice to say, that Maestro Saslavsky and his artists

were rendered an ovation that would make any other orchestra turn green with envy.

Winter Hall then entertained charmingly with humorous stories, followed by Don Turley, a wizard of the sleight-of-hand craft.

The Trio Impromptu, J. Spenser-Kelly, Clifford Biehl and Charles de la Plate revealed their musical versatility by singing three tertets: Winter Song, Babe of Kentucky and Copper Moon with fine effect. The nature of the clever arrangement was that every one of the three artists selected one number without the knowledge of his companions so that they had to sing it prima vista. Miss Doris van Loan was a versatile accompanist.

With a gracious toast to the lady-guests by Winter Hall and the Song of the Bohemians ended this most charming and successful party.

The officers of The Bohemians of Los Angeles are L. Alexander Saslavsky, president; Charles Henri de la Plate, vice-president; Dr. Eugene Davis, secretary; Jod A. Anderson, treasurer; Board of Governors—Thomas Taylor Drill, Anthony Carlson, Edwin H. Clark, Historiographer, Vernon Spencer.

In response to several requests from singers who wish a copy of the words to the satiric version of Sullivan's Lost Chord as sung by George Walker at the High Jinks of "The Bohemians of Los Angeles", I am appending the lines of The Lost Call.

Seated one day in the office,
 Distracted and ill at ease,
 I wildly jiggered the phone book,
 And Central said: "Number, Please."
 I know not what number I gave her,
 'Tis vanished beyond recall,
 I know I was instructed,
 That she answered the phone at all.
 It killed me with sheer amazement,
 It thrilled me with fierce delight,
 For when she repeated the number,
 She ACTUALLY got it right.
 I glued the phone to my eardrum,
 And my heart beat high and fast,
 As I said to myself "Eureka!",
 I shall get the call at last.
 I waited, and waited, and waited,
 Once more I seized the hook
 Between my thumb and my finger,
 And shook, and shook, and shook.
 But I listened and listened vainly,
 The sun had waned and set,
 And the stars were out, but Central
 Had made no answer yet.
 It may be she'll answer sometime,
 But I wonder now and then,
 If only when I'm in Heaven,
 I shall hear that voice again.
 (Repeat last verse.)

Hecht is still in town, we are informed, but could not be located. This is not the first time that our clubs kept secret the appearance of eminent artists. May Mukle played before the Friday Morning Club last fall under similar circumstances. This does not seem fair to the artists who may well expect the clubs to announce their recitals in keeping with the importance of their soloists. An invitation is herewith extended to visiting artists to communicate directly with this office.

LOS ANGELES NEWS

Miss Lena Frazee, mezzo-soprano from San Francisco, will be the soloist at the Ellis Club Concert tomorrow night. J. B. Penlin will conduct with Mrs. M. Hennlon Robinson at the piano.

The L. A. Oratorio Society under John Smallman will present the Hymn of Praise by Mendelssohn and St. Cecilia mass by Gounod on Thursday. The soloists are Marcella Craft, the well-known prima donna soprano, Clifford Biehl, tenor, and Charles de la Plata, basso. Dr. Ray Hastings, organist, and members of the Philharmonic Orchestra will also participate in the performance.

Miss Elsie Youngren, soloist of the Riverside Mission Inn, and artist pupil of John Smallman, gave a successful recital at the Ebell clubhouse last Tuesday evening. Miss Youngren sings with fine musical understanding, so that the charm of sweet and clear notes is distinctly appealing. She possesses ease of technique and shows good training. Her diction is distinct and her interpretation pleasing.

Dr. Davis presented Miss Creta VinDen, pianist, in a program consisting of Liszt's Etude in D Flat, Chopin's Fantasia in F Minor, and the Schubert-Tausig March Militaire. Her playing received most complimentary attention from members of both the Matinee Musical Club and the Wa-Wan Club, before which she appeared.

Charles E. Pemberton, successful composer, is writing a trio for flute, 'cello and harp, which will be presented next season by the Trio Intime.

Oscar Seeling, eminent violinist and much sought teacher, has reopened his studio as member of the Egan School faculty.

Miss Mildred Marsh, pianist, who recently returned from New York City, where she spent several months concertizing, has reopened her studio at the Little Theatre Studio Building. While east, Miss Marsh had several of her own compositions published, which are proving exceptionally popular.

Winifred Hooge announces a piano recital of modern works on Tuesday morning, April 19, at 11, in the Little Theatre Studio. Assisted by Axel Simonsen, 'cellist, she will play the sonata for piano and 'cello by OrNSTein, and the Sonata Opus 57 No. 5, by Scriabine, none of which have been heard here before. A group of smaller pieces by Blanchet and Scriabine and modern English composers will complete the program. Miss Hooge is considered an unusually fine exponent of modern music. Both Miss Marsh and Miss Hooge are also members of the Egan School staff.

Ilya Bronson, the solo-'cellist of the Philharmonic Orchestra, announces a sonata recital together with Mrs. May Macdonald Hope, pianist of the Los Angeles Trio, to take place after the return of the orchestra from its spring tour. The Los Angeles Trio will give its last concert of the season on the 15th. The program consists of the Henry Schonfeld Sonata opus 53 for violin and piano, the Arensky Trio in D minor, the Brahms B major Trio opus 98.

An All-American program by the Salsvsky Trio on the 15th is being anticipated with much interest.

On the 18th the Woman's Orchestra under Henry Schoenfeld will give its second concert. A pretentious program, including the "Symphony by Mendelssohn, Weber's Preziosa Overture.

The Hollywood Community Orchestra will be heard in a program of its own on Saturday, the 23d. Jay Flowe, the well-known flutist who is the conductor, has been rehearsing with the forty players for several months.

Florence Middaugh, contralto, is to appear as soloist on several programs the coming week. March 27, she gave a series of selected songs at the Sunday evening concert at the Ambassador. Miss May Orcutt at the concert, at the 21st and 22d. The well-known Bolm Ballet with the Little Symphony under Barrere, the great flutist, is due on the 28th inst., will give a program at the Ebell Club.

Manager Behymer will present Jan Kubelick, the famous violinist, on the 19th and 23rd. The Philharmonic Orchestra of New York will give two concerts, on the 21st and 22d. The well-known Bolm Ballet with the Little Symphony under Barrere, the great flutist, is due here May 3d, 5th and 7th.

The San Francisco Chamber Music Society appeared in recital before one of our leading Clubs. As no advice regarding this enjoyable event was received; neither from the artists nor from the club, this office is not in a position to include a review of the concert. Mr. Elias

Estelle Heart-Dreyfus has announced the date of her annual concert as the evening of the twenty-sixth, at the Gamut Club Theatre. The assisting artists are to be Mme. Ariadna Roumanoff, a composer-pianist, and Miss Grace Andrews, accompanist.

The program groupings will be request songs, Spanish and Russian. She will also give a purpose program, entirely of Spanish songs, before the Riverside Polytechnic High School on the twenty-ninth, and a program of traditional dances before the Jefferson High School of Los Angeles, May 20.

Richard Buhlig, who has been conducting master classes locally during the last five weeks, will play two programs for his pupils and their guests on the 14th and 21st insts. The first program offers Variations on a motif of Bach, three piano pieces of Beethoven, and a sonata.

The second program has scheduled an entire Beethoven program, the Sonata E Major, A Major and C Minor. These two concerts are attracting widespread attention among the professionals and serious music students.

Brahm van den Berg, the pianist, received a letter this week from E. R. Blanchet, the Swiss composer, whose compositions he has used extensively on his programs this season. Mr. Blanchet has just finished a concerto, dedicated to Mr. van den Berg which he declared is one of the best things which he has written.

For his coming concert Mr. van den Berg has found a Blanchet composition of character. It is an episode from the Turkish suite, and is called Au Jardin du Vieux Serail (In the Garden of the Old Seraglio). The composer seems to have in mind, for the composition has the cramping oriental atmosphere unmistakably depicted.

Every selection on the coming program suggests a different country, for instance, the Sonata by Godowsky is Polish, the Blanchet number, Turkish; the Albeniz number, Spanish; the composition by Balakirev, Russian, and the Liszt numbers, Hungarian.

Helen Klokke, whose coming concert at Ebell Club Auditorium on the 15th, she promises to be one of the most artistic Dramatic recitals this season, has decided to give the last act of Monna Vanna as one of her numbers.

Miss Klokke gave a Dramatic Reading of the whole content of the opening act of the play of the same name, which was directed by Hedwig Reicher, and her sympathetic portrayal of the different characters stamped her as an artist of rare intellectual understanding.

In order to give the different numbers of the play the proper atmosphere, Miss Klokke has chosen gowns and stage settings in novel coloring design.

Beside the selection from Monna Vanna, she will give scenes from Shakespearean and Modern Plays and a group of poems set to music by Moinila Laux Boistford, for which the composer will play the accompaniment.

LOS ANGELES MOTION PICTURE MUSIC

AT GRAUMAN'S

Grouped around a magnificent setting of floral pieces contributed by friends of the late David Grauman, were thirty-five singers an dthe orchestra, who opened the Concert at the Grauman Theatre as a tribute to the memory of Handel's Largo as an impressive tribute to the memory of the well-known theatreman. Stranding the huge audience joined the performers in silent thought for the man who had become a pioneer in the realm of the theatre.

Then, quite in keeping with the imperturbed attitude of the late "D. G." showed at all times and exigencies, the musical program took its charming course. Conductor Guterson's All-Waltz program proved one of the most pleasing events of the season. In reality it was an international dance program, as it included the Waltz of America, Wedding of the Winds by John T. Hall, that of Russia and Poland with compositions by Tschaiowsky (Waltz of the Flowers), and Chopin. France was represented with Music by Durand, Spain by La Zarzuela of Pietro Lacombe and Vienna with the Blue Danube, an arrangement which pleased greatly through selection and rendition.

Ettore Campana, the baritone soloist, sang Largo al Factotum from Rossini's Barber of Seville with spontaneous effect, combining brilliancy of technic and humor, so that he was warmly applauded.

Following on the steps of his spontaneous success, Mr. Grauman announces that Signor Campana has been engaged for next Sunday, April 17, when he will sing in duet with Miss Norina Coleman, one of his pupils in symphony orchestra. In addition, Miss Coleman will render as soloist. The regular program will consist of a Symphony Concert, including Unfinished Symphony, Schubert; Midsummer Night's Dream, Mendelssohn; and Tannhauser March by R. Wagner.

MOVING PICTURE MUSIC AT THE CALIFORNIA

Notable among the musical features of Los Angeles cultural life are the daily concerts by the California Theatre Concert Orchestra, under the direction of Carl D. Elinor. This splendid symphonic body numbers some fifty seasoned, experienced musicians, many of whom have devoted their careers mostly to grand opera and symphony orchestras. Mr. Elinor's orchestral settings to the feature pictures at the California reveal, each week, the maestro's remarkable knowledge of musical literature, both popular and classic, and a visit to this rich palace of the cinema art has a double significance. Not only at the California a house of discriminating patronage because of its super-productions of the screen, but the programs, as set to these photo-plays are so cleverly synchronized as to prove highly educational as well as entertaining.

The California Theatre under the management of Frank Miller, who, with Mr. Roy Miller, also control the Miller Theatre, a half block south. At the latter house a new \$30,000 Robert Morton symphonic organ is being installed, with a view to making the musical features at this theatre take rank with the best in Los Angeles motion picture houses. Mr. Charles R. Baker, for many years manager of the San Carlo Grand Opera Company, is acting manager of Miller's Theatre.

Music from Tschaiowsky Fifth Symphony is being

effectively used by Carl Deansmore Elinor in his score to The Mistress of Shenstone at the California Theatre. The Overture to The Beautiful Galatea by Stamps is another well-played selection on the program of this week.

NEW YORK PHILHARMONIC ORCHESTRA

No musical event in recent years, save perhaps the present engagement of the Chicago Grand Opera Company, has awakened keener interest among music lovers in San Francisco and nearby cities than the coming of the nationally famous Philharmonic Orchestra of New York. This great orchestral body holds a unique position in the history of musical America, it is the pioneer ensemble organization of the country and is held more in the nature of a great American institution vying in importance with the big opera companies themselves than as a musical attraction. The present is the 70th season of the New York Philharmonic and records show that it is the third oldest symphony orchestra in the entire world and the oldest in the United States. It was founded in a modest way eight decades ago and year by year has grown until its position today ranks it among the greatest symphony forces of the country possessors. The present engagement of the orchestra, under Joseph P. Healey, has arranged in this vicinity for the Philharmonic an mde possible only through his giving a substantial guarantee to the directors of the orchestra and the famous players under the baton of the director, Josef Stransky, will play in the Exposition Auditorium on Sunday afternoon, April 24th, and in the Greek Theatre on the campus of the University of Berkeley on next Saturday night, April 23rd. The present arrangement of the Auditorium will be retained for the concert. The program assigned to be played in Berkeley includes Tschaiowsky's Symphony No. 4, Strauss' tone poem Death and Transfiguration, Wagner's Tannhauser Overture, and Hadley's The Culprit Fay. The San Francisco program is composed of Beethoven's Fifth, Chopin's Nocturne, Brahms' Prelude, Choral and Fugue, Sibelius' tone poem The Swan of Tuonela, Wagner's Prelude to The Mastersingers and Hadley's symphonic poem Salome. Hadley will conduct his own compositions. Tickets for these events are now obtainable at Sherman, Clay & Co.

BOLM'S BALLET WITH UNIQUE MUSIC

Perhaps nothing from a theatrical or musical standpoint is nearly so fascinating to the average seeker of the better form of entertainment than the interpretation of classic music through the medium of the dance. Some of the innermost emotions of the great composers have been expressed through the dance and the most potent factor in developing this medium of musical understanding has been the choreographic schools of Russia.

From this source comes Adolph Bolm, leader of his outfit and one of the greatest male dancers. San Franciscans will remember Bolm as the outstanding feature of the Imperial Russian Ballet during the engagement at the Valencia Theatre several years ago.

Bolm has remained in America to assume the direction of dancing with the Metropolitan Opera Company and during his regime at the big New York Opera house he has extended his fame from virtuoso to director and his remarkable production of Rimsky-Korsakoff's "Coeq d'or" has been the most discussed ballet production the Metropolitan has ever undertaken.

Bolm is now at the head of his own organization of Russian dancers which he has termed the "Russian Ballet Intime" and which is now presenting what has been termed some beautiful series of stage pictures. Associated with Bolm in his enterprise is Georges Barrere, one of the most noted flutists, conducting the Little Symphony, and several other well-known players peculiarly adapted to the work their leaders have in hand.

Most unusual and varied programs will be given by this delightful combination in the Greek Theatre at Berkeley on Saturday night, April 30th, and at the Columbia Theatre in San Francisco on the Sunday afternoons of May 1st and 8th. The Barrere players will offer such seldom heard works as Gretry's Cephalé et Procris, Hadley's Flowers, Gluck's Orpheus, Piere's For My Little Friends, Gluck's Iphigenie en Aulide, and works by Carpentier, Godard, de Saens, Perihou, etc.

The dance selections on the various programs are made up of interpretations of works by Tschaiowsky, Schubert, Adolph Adams, Seeling, Gluckhoff, Liszt, Glazounoff, Chopin, Mendelssohn, Faure, Prokofieff, Debussy, etc.

Special curtains and original lighting effects most artistically designed are cleverly employed in the interpretation of these dances, and Manager Oppenheimer firmly believes that this attraction will prove to be the crowning delight of his extraordinarily heavy musical year.

Kajetan Atti and Harriett Bennett appeared at the High School Auditorium in Santa Cruz, Calif., on April 7th, under the auspices of the Saturday Afternoon Club. Both the famous harpist and the young soprano were enthusiastically received by an audience who were not satisfied with the generous number of selections rendered but insisted on a encore. The success there was instantaneous and they will no doubt meet with a warm and hearty welcome by the musical people of Santa Cruz whenever they may have the good fortune to appear there.

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ALCAZAR

"Up-to-date plays regardless of royalties" is the motto being lived up to by Belasco & Mayer of the Alcazar Theatre. Heretofore it has been the custom of all stock managers to put on the so-called "good old shows" and keep down the expense. At the Alcazar, under the management of Lionel B. Samuel, a new precedent has been established. Pay for the right type of plays and the results will speak for themselves. Following this statement comes the announcement that Wedding Bells will be next week's attraction at the Alcazar. It recently played at the Curran Theatre in this city to \$3.00 prices. Today Wedding Bells is the sensation of the age in London, England.

The piece deals with a young man who recently secured a divorce from his first wife owing to the fact that she sincerely believed that she didn't love him. When the play opens he is about to marry for the second time, when his conscience tells him he must tell some one of the former marriage. In order to relieve his mind he tells his former trou-

bles to his pal, who is to act as his best man at the second wedding, and so the play goes on.

Three Faces East, Anthony Paul Kelly's dramatic hit, is the current attraction played to capacity business. There will be the usual Thursday and Saturday matinees.

STUDENT RECITALS AT MILLS COLLEGE

The Music calendar for Mills College promises to be of especial interest to music lovers during the remaining weeks of the semester. Friday afternoon, April 15th, two students who have majored in music—Miss Eleanor Klink and Miss Gladys Washburn—will give a piano and 'cello recital in Alumnae Hall on the Mills campus. Among the numbers which they will play will be compositions from Bach, Simon, MacDowell and Rover.

Sunday afternoon, April 17th, the vested choir of the college will give the Half Hour of Music at the Greek Theatre, Berkeley. This choir of forty voices will sing a processional and recessional, and will also sing eight other numbers. The choir will be assisted by Miss Anita Hough, Miss Lotta Harris, Miss Marjane Towt and Miss Mona Wood, vocalists.

Wednesday evening, April 27th, the annual piano and vocal concert will be held at the Fairmont Hotel, San Francisco.

Sunday, May 1st, the regular organ recital of Wm. W. Carruth will be given in Liaser Hall on the campus.

Monday, May 2nd, there will be a student organ recital, also held in Liaser Hall.

Wednesday, May 4th, will be a piano recital by Miss Bernice Starratt and Miss Isabel Becker, and the following evening, Thursday, May 5th, the original composition concert under the direction of Wm. J. McCoy will be given at Hotel Oakland.

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Walter Damrosch and New York Symphony With Distinguished Soloists and Five Chorus Present Children's Crusade, St. Matthew's Passion and Dream of Genesis

By ROSALIE HOUSMAN

New York, April 3, 1921.—The musical season is slowly coming to an end, and now the most important orchestral concert is given. The National Orchestra has several more concerts to give, and Bodansky is again at the helm. The most important music given this past week has been the oratorio festival at the Manhattan Opera House, where Walter Damrosch has led the New York Symphony Orchestra with chorus and distinguished soloists, in great music. The first performance was the Children's Crusade, of Gabriel Pierne, in which Miss Garrison and Miss Ottilie Schilling, Mario Chamlee and Roy Dadmun had the leading roles. The chorus, in dress besides, were seated on a huge scaffolding which filled the vast stage. The music was sung in English, and the chorus showed careful rehearsals, in having a good attack and clean diction. The music has much appeal, but is not strikingly original. It was much appreciated and the soloists received their well deserved shares in the applause. The second performance was Wednesday evening, the 30th, and the St. Matthew's Passion of Bach was the offering. This great and glorious music was sung with deep reverence for its sacred character, and was permitted until the end character, and the first and second sections. The soloists were Marie Sundelius, Margerite D'Alvarez, George Meader, William Simmons and Reinold Werrenrath, in his accustomed part of Jesus. Finer singing and understanding of this difficult music I have never heard, with a deep seriousness and religious appreciation which makes it live long in one's memory. To Meader, who had the most difficult part of all to sing (the Narrator), should go stellar honors; his work shows a rare artist and musician. The music lies cruelly high for tenor, and in spite of this every word he sang carried through the place, and was easily understood. The other soloists lent distinction to their parts, and the chorals were wonderfully well sung. Mme. D'Alvarez quite surpassed herself in her share of the work. The Dream of Genesis of Elgar was the next work presented, with Chamlee, Frieda Klink and Fred Patton as soloists, and this high water mark of English choral music was well sung and enjoyed. It is English to the core, effective, and at times very beautiful, but at others extremely dull. A Bach-Wagner program consisting Mme. Easton and Clarence Whitehill, as well as the Bach singers from Bethlehem, and also the Verdi Requiem, were offerings of the week. In the later, Chamlee and Peralta are leading soloists, and in the list, extremely gratifying to find two Californians on it, and to know that they acquitted themselves so splendidly. Next week Miss Anglin will co-operate with Mr. Damrosch, and two performances of the Iphigenia with Mr. Damrosch's music will be given. I do not think they will be as effective indoors as they were at the Greek Theatre, but I am sure they will be most interestingly done.

There were several most interesting events in the concert field. The one which stands out as unique was the Harp Convention, first assembling at Carnegie Hall, the 29th, when sixty well known harpists assembled that they were obliged to repeat it. Miss Maud Morgan, veteran artist, led, and later played several solos. John Freund of Musical America was the first to express an address and a lengthy program followed, with Viola Bates, soprano, as assisting soloist. Mr. Carlos Salzedo brought an individual note to the evening in his playing of the Wider Chorale with Variations, accompanied by his own recording of the piano part on the Duo-Art. Most fully achieved was in every sense remarkable and balanced, and proved Mr. Salzedo a Duo-Artist in more senses than one. The climax of the evening was the Bach Suite, in which Salzedo and six of his pupils played. It was the same ensemble which recently returned from a successful tour. The concert made one conscious of the harp's tremendous possibilities, of color and expression. I hope it will awaken in the American composer a desire to write for the instrument, and enrich its literature. There were other convention meetings which I, as a member, was requested to attend but unfortunately could not.

Nina Koshezt, a Russian soprano recently arrived, gave her first concert at the new Town Hall on Easter Sunday afternoon, and aroused tremendous enthusiasm, as she did when in collaboration with the Scola Cantorum a while back. She gave us many novelties in her native tongue, none of which was lovelier than an unpublished song of Scriabin's, dedicated to her, for her sole use. Hers is a name to be remembered, as an artist who gives one a real thrill.

At Mme. Helen Tas' violin recital, the 28th, the chief pleasure of a well selected program was the Brahms D minor sonata, in which she was assisted by Bos, and among the other recitals, Frederick Jacchini's Prelude was so well liked that the audience impatiently demanded a repetition. I understand that Gardner played it recently in San Francisco.

Harold Morris, the young composer-pianist, of whose sonata I recently wrote, was the concert giver at Aeolian Hall the afternoon of the 8th, and on this occasion presented three sonatas. This, in itself, is a rare record for any composer, and that they were unusual and splendid musically, to add to the records that much more so. Morris plays his own music with authority, and is musically in all his undertakes. John Church has pub-

lished the one in B minor, and the other two (one for violin and piano, in which he had the assistance of Albert Stossel), and one for piano solo, were much enjoyed, and will, I hope, soon reach publication. It is to men of Mr. Morris' fine idealism and sterling musicianship that we must look for the development of American music, and what he has already done proves him a standard bearer of whom we are justly proud.

Plastically, the week had less than usual of interest, except the Lhevine concert, which filled Carnegie Hall on the afternoon of April 2nd. He was in wonderful form, and his limpid, exquisite tone roused his audience to great excitement. His program was made up of many unfamiliar things—Beethoven's E flat variations and fugue, several etudes, a Caprice and Prelude of Rubinstein, and a Chopin group. The Rubinstein things were of plastic interest, but expressed little, though Mr. Lhevine played them delightfully. I had not heard him for several years, and found the well remembered lyric quality and subtle color sense I have always so admired, but the rugged, more masculine side I did not find, to my personal disappointment. His rare technical facilities are a joy, but I really missed a more personal message than he gave us.

DELIGHTFUL CONCERTS IN HUMBOLDT COUNTY

The Music Department of the University of California Extension Division has arranged two delightful concerts in Humboldt County at the end of the week, one at Scotia on Friday evening, April 15th, and the other at Arcata on Saturday evening.

The artists who will appear are Marie Hughes Macquarrie, harpist; Albert E. Rosenthal, cellist; and John

Patton: (a) Fantasie (Donizetti-Zehel), (b) Medley (Original), (c) Spanish Dance (Tedeschi), Mrs. Macquarrie; (d) Ave Maria (Schubert), (e) Moment Musical (Schubert), (f) Spinning Song (Popper), Mr. Rosenthal; English Group—(a) Clow's Song (Twelfth Night) (Schumann), (b) High Tide (More, Ladies) (Stevenson), (c) Ford River (Kipling-Cobb), (d) Fuzzy Wuzzy (Kipling-Whiting), Mr. Patton.

PERCY RECTOR STEPHENS TO CONDUCT HERE

Conductor of Schumann Club of New York to Conduct Chorus of Mixed Voices in San Francisco

Closing its eighth season, the Schumann Club of New York, Percy Rector Stephens, conductor, will perform for the first time the prize work of Samuel Richard Gaines, A Fantasy on a Russian Folk Song. The Schumann Club, as clubs of like character throughout the United States, have felt the dearth of a worthy literature. To encourage the writing of part songs and cantatas for women's voices the Schumann Club offered prizes to composers of all countries, receiving manuscripts from more than twenty-one different foreign countries. The Schumann Club, as women's chorus, is unique, in that it holds a place in the world's music center as a convincingly artistic body. Of special interest to Californians is the announcement of the coming of the conductor of the Schumann Club to San Francisco for a second time last season. Mr. Stephens has been engaged to conduct a chorus of mixed voices to be selected from singers of the Pacific Coast.

CORTOT CHARMS A CAPACITY AUDIENCE

Standing Room Only Sign Exhibited at Scottish Rite Auditorium When Famous Pianist Plays With Assistance of Duo-Art

By CONSTANCE ALEXANDER

The sort of an audience which every artist enjoys playing to greeted Alfred Cortot, the famous French pianist, at his only San Francisco appearance this season. Thanks to the kindness and generosity of Sherman, Clay & Co., who issued invitations to their many friends, which included nearly the entire musical population of the community, the Scottish Rite Auditorium was packed to the doors on the evening of April 6th. I am wondering whether this great master, Alfred Cortot, would have drawn such a multitudinous attendance had the tickets been sold at the regular box office price. There were a great many there on this occasion who are not habitual concert goers, especially if the affair happens to be of a high musical standard such as a piano recital. However, upon the receipt of an invitation many people find themselves suddenly becoming music lovers, therefore this tremendous audience to their hosts for the privilege which was bestowed upon them and the great pleasure derived therefrom.

As Mr. Cortot played at this recent concert he exhibited pianism at the pinnacle of his possibilities. It is quite easy to see that Mr. Cortot is a man who has done reverence for his art. Can one apply the term beautiful to personality? If so, Mr. Cortot possesses a personality which is imbued with many degrees of beauty, for his spirituality is evident in his strong yet mobile countenance. His modesty and simplicity are in themselves charming to behold, while underneath it all one can help but feel the strength, the culture and refinement of this man's nature. Alfred Cortot was born to be a great artist. If one is observing enough they could detect this by regarding closely his slender and tapering fingers. If he hadn't selected the piano as the medium for expressing his poetic soul, surely those exquisite hands and fingers would have revealed art in another phase. Perhaps by molding his expressions and ideas in marble or conveying them on canvas.

Cortot's playing is marked for his inexpressible taste and for his great ability to breathe spirituality and an unearthly atmosphere into his interpretations. People tell me that Vladimir de Pachman was perhaps one of the greatest exponents of the works of Chopin. Never can I have heard this musician in a concert either at home or abroad, but I know that as Alfred dispute this attribute, in my opinion, I can not conceive of it being played with more subtlety of phrasing, a more polished style and with a more delicate touch and depth of poetic expression. That ever interesting number of the late Claude Achille Debussy, entitled "Les cathedrales englaises," was superbly performed by Mr. Cortot. He created a mood which prevailed long after the last tone faded and his color effects were of tints of the softest greys, blues and wisterias. One could almost feel the mystic excitement in the air. All these uplifting numbers were exhibited throughout Mr. Cortot's entire program. He is certainly a poet of the piano with genius in his fingers for his technic is flawless.

In years to come it will be both a rare privilege as well as pleasure for the coming generation to sit in their music rooms and listen to Alfred Cortot play on the Duo-Art. Reproducing Piano in very much the same way as we hear the glorious voices of many of our operatic celebrities on the talking machine today. This contrivance is most wonderful for the ease with which it produces its clearness of articulation and, above all, its ability to do away with the mechanical sound effect which is a rule exists in such instruments. The Duo-Art will find its way into many homes and how wonderful it will be to receive the messages of these great musicians long after they have finished their earthly courses!



SIGNOR ANTONIO DE GRASSI

The Noted Violin Virtuoso Who Will Appear As Soloist at the California Theatre Tomorrow (Sunday) Morning

A. Patton, haritone, all popular musicians of the bay cities who have appeared in many recitals throughout the state. Mrs. Macquarrie is already known in Humboldt County as an exceptional musician, for she appeared at Eureka as harpist with the Trio Moderne recently and was highly recommended for her mastery of an artist. She has been harpist with the California Theatre Symphony Orchestra in San Francisco, under Herman Heller.

Albert E. Rosenthal is one of the leading cellists of the Pacific Coast. His recital his training in Europe and has appeared in recitals both there and in America. John A. Patton is popular as a baritone in San Francisco and the bay cities. The following criticism recently appeared in a San Francisco paper:

"The surprise of the evening came with the appearance of John A. Patton, who is the possessor of a rich baritone voice of unusual quality and beauty. His knowledge of voice placing is perfectly demonstrated by this gifted singer from whom much may be expected in the future.

The program to be presented has been prepared to bring together some of the most charming numbers written for harp and cello or arranged for the baritone voice. The program which will be presented at these concerts is as follows: (a) To a Water Lily (MacDowell), (b) Gavotte (from Sonata in E flat) (Valentini), (c) Neapolitan Serenades (Scgambati), Mr. Rosenthal; (d) Le Carillon du Verd (Old French), (b) Au Clair de la Lune (Lully), (c) Le Cor (Ballade) (Flegier), Mr.



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ZECH ORCHESTRA GIVES AMBITIOUS PROGRAM

Fine Ensemble Organization Now in Its Sixteenth Year
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The Zech Orchestra, of which William Zech is the able and energetic director, gave the second concert of its sixteenth season at California Hall on Tuesday evening, April 5th. There was a very large and demonstrative audience that practically filled every corner in the large auditorium and that rewarded conductor and orchestra with repeated ovations that spoke in no uncertain terms of the splendid impression made by the concert giving bodies. San Francisco has every reason to feel proud of an organization such as the Zech Orchestra, and the young musicians who have become members of it have reason to feel gratified with the results attained under Mr. Zech's able and skillful leadership.

This orchestra has been in existence during a period of sixteen years, and during this time it has never ceased to give its regular concert seasons. For this reason it has become an institution and Mr. Zech is not only entitled to the gratitude of those who have directly benefited from his artistic efforts, but to that of the community to whom he has presented a number of able professional orchestral musicians who have since become identified with prominent orchestras from the San Francisco Symphony Orchestra down the line.

The Zech Orchestra consists essentially of pupils of Mr. Zech. However, any young and ambitious musicians eager to gain experience in ensemble playing is welcome to enter as a member, provided he or she possesses the necessary ability and musical knowledge. The rehearsals of the Zech Orchestra are veritable lessons in ensemble playing and those fortunate enough to participate in them have no idea how much value they receive in return for the nominal fee asked of them as monthly dues. The concert recently given is an excellent example of the progress made by the Zech Orchestra under their distinguished leader.

The moment the orchestra begins its programs it becomes evident that the heart and soul of every member is in the work. The conductor dominates the body of young musicians who play with precision and taste. Even the woodwind and brass sections are above the ordinary, and the soloists, most of whom are Mr. Zech's pupils, possess poise, ability and musicianship. This was the case on this most recent occasion when Miss Olive Hyde contributed the solo number. Miss Hyde proved to be an artist of many praiseworthy attributes. She possesses a splendid technic, plays with understanding and intelligence, gives the impression of having thoroughly grasped the composition before interpreting and depicts herself in a modest yet dignified and professional manner.

Every number on the program was worthy of commendation, but we hardly are able to spare the space to devote to it detailed mention. However, a glance at the selections quoted below will convince any musician of the importance of the event and the skill and musicianship of the orchestra as well as the enterprise and ambitions of its conductor. The recent concert was one of the most enjoyable of the season and the complete program was as follows:

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SIGNIFICANT MUSIC

BY ROSALIA HOUSMAN

What the Ditson's Are Publishing

Much of the best and most representative of America's music is published by this outstanding Boston firm, and I will only be able to mention a few of their up-to-date O. D. series of good teaching music for piano. That graded course is an honor to the firm which issues it.

Let me speak of songs first, and as I have a very large collection I will only be able to discuss the songs which are the most significant. There is a fine list appropriate for Easter service—Easter Morn (Bible Song) of Wm. Armes (for low or medium voice), is the most beautiful; of their anthems, Easter Chimes, is most beautiful, by the Scotchmen. The Scotchmen voices, with bass solo (of E. Nevill, and Stanley Avery's Lift up Thy Voices Now (also mixed choir), are the ones I can unhesitatingly recommend.

Getting back to secular music, I find several exceptionally lovely songs. The Song of the Shepherd Boy from Sullivan Kelly's Light Progress, is now issued separately (for high voice), and it ought to find its place on every program where worthy American songs are used. After all, what matter who wrote it, if it is only that rare thing, good music.

Then there is I'll Only Be Glad to See You, by John H. Denman, which is fine teaching material (issued for both high and medium voice), a ballad, by that clever and experienced writer of such; You, by Frank H. Grey, with just the right melody for this sort of song; and amusing negro ditties, by the Scotchmen, with melodic accompaniment, such as I'm Glad to See You, by E. C. Hamilton, Pearl Curran's Pliritation and Sonny Boy, now both issued for medium voice; a new song of Hueter's. So went my dream, which is up to his usual standard of simple, unpretentious melody and accompaniment, and the most pleasing and interesting, is Chopin's Schumann's stunning setting of Robert Service's Heart of Gold. What a rippling fine ballad it is, for a man to sing to a lady. The poem is simple and direct and the music is in every way fitting.

To come to the O. D. series—I find first to hand, a volume of 70 songs for piano, arranged by James O'Malley and Finlay Atwood. Most of them are of the Irish persuasion, as the editors' names suggest, and there are some good old English ones included. The book should appeal to teachers for a twofold purpose; first, as good teaching material with a definite rhythmic appeal, and also that it is excellent material to give a pupil to read at sight. Children will like these dances and in enjoying them, probably will overcome many rhythmic difficulties which have always been troublesome.

Books three and four (of the fourth year) of the School Course are also available, and these are interesting as well as instructive selections included. I find the technical exercises of good and practical use, the illustrations and biographical notes of great interest. With these notes are also simple harmonic explanations of chords; so that the student grows in both technical as well as the musical side by side. It is to be hoped that these lessons are well understood by those teaching them, or else much of their practical value will be lost.

Ditsons are also issuing Graded Piano pieces by American composers, a splendid plan. I received the second year (B) second half, as well as the third year (A) first half. These are frankly teaching pieces, and the names of most of these less important American composers are not known to me. However, the music is good, though not touched by high inspiration. Most probably those who teach or study these books will not notice the lack, and as these are well edited, one will use them for practical value. Before closing, let me call the teacher's attention to the book called Musical Dictation, by Samuel W. Cole. This book has a special educational advantage and will find a long needed want. It aims to train the pupil's ear and rhythmic sense and through doing so, makes him actually respond understandingly to these two important factors in this direction, and even less in the private lesson, where the time limit precludes it. I hope that progressive Western teachers will avail themselves of such a splendid method.

Songs From Schirmer's Lists

I have a large collection of good songs to hand, recently from the press of this well known firm, and it is the significant ones of which I wish to speak. The name of Schirmer on a piece of music is, in itself, a guaranty of its quality, but even if the name is of better things it is quite possible to pick the best. This is what this little article will try to do.

The high water mark has been touched, I feel, by the series of six songs, called Euphonies, by Sigismund Stojowski, which I have heard in the hands of a pianist who has written many delightful things for his own instrument. These are the first songs I have seen from his pen, and they bear out the promise of his other work. They bear the dedication to his famous country-woman, Mme. Marcelle Sembrich, who would be their ideal interpreter. Their melodic line is quite simple and direct, and though freer rhythmically than many songs (probably due to their being originally composed in Polish), they offer no difficulties to the experienced artist, who, by the way, would find it a most easy matter to teach, let me call your attention especially to Wert Thou the Lake, and Farewell.

It is sad to think that Tom Doherty, that young and delightful singer, was taken in the flu epidemic, and that his small, but ever so gently voice, is forever gone. He left behind many charming songs, but among Schirmer's recent offerings, and I am certain that are among

will find frequent place on programs of discriminating artists. At the Edge of the Sea is singable, and has a flowing accompaniment to sustain its melody. Dry be that Tear is a finer thing, I think, and will appeal most to the tenor voice. I am told that he was a pupil of our own Wallace Salin. Another reason to endure his music to us Westerners.

Sidney Homer bears a name well known to all of us, and in issuing these Cheerful Songs of his, to Poems of American Humor, Schirmer's added a new test of American music. Those of our composers write seriously, so lean more to the serious than to the amusing things like these. They are in Mr. Homer's characteristic vein, and demand a sense of humor in the interpreter, as well as perfect diction, or else over half of their charm would be lost. I can only hope that we find them more in the hands of our women. There are six in the set, and I recommend that they all be investigated, as it is rather difficult to decide which is the funniest or the cleverest.

Dirk Foch, a Hollander, now living over here, has set four MacInlich poems and an English translation is provided for the songs. Mr. Foch proves himself to be an experienced composer, with a leaning to a very modern idiom, and is most successful in writing for the voice. Whether he has been so good in his diction as a designer, I leave to our composers, who is better able to judge. Personally, La Virgie Chantant seems the finest in this set. It demands a flexible sense of rhythm and lies high.

Frank S. Leger, one of the assistant conductors of the Chicago Opera Association, sends me two beautiful French songs, on an Arabian theme. Whether the music has an Arabian color, I am not in a position to say, but it is good music and, after all, that should be our standard. La Fontaine des Gazelles and L'Heure Tranquille are the songs and I can heartily recommend them.

Coming to songs of slighter caliber, there are two songs on the songs of Shippen Barnes, in April, being the sort of thing teachers are so glad to find. Two banjo songs of Lily Strickland, frankly piano in appeal, and My Heart is a Lute, of Eleanor Marum, for high voice. Soprano will fall for it surely, and so will their audiences.

SIGNOR DE GRASSI AT CALIFORNIA

The California theatre, next Sunday morning will present Signor Antonio De Grassi, noted Italian vocalist, with Herman Heller as the California theatre orchestra. The soloist's program number will be Bruce's G Minor Concerto.

Signor De Grassi has made his home in California for a number of years and has established an enviable reputation here, but prior to that he had been in California he concentrated entirely in Europe, where he studied these great masters as Professor Joachim of Berlin, Professor Sevkic of Prague and Eugene Ysaye of Brussels. His concerts in London brought him perhaps his greatest success, where he was acclaimed an artist of the highest attainment.

His recent reappearance of the European war, he has made his home in California, devoting himself to teaching as well as concertizing and composing. He has turned out a remarkable number of young artists who have appeared successfully on the concert stage, and also won the recognition and the earned audiences both for themselves and their master.

Director Herman Heller of the California orchestra has chosen the following numbers: Ropespire (overture) by Litoff, Schubert's Unfinished Symphony and Cliffs of Cornacchia (Handel). At the console of the big Wurlitzer, Leslie V. Harvey, California organist, will offer Military Polonaise by Chopin.

KUBELIK TO PLAY

Jan Kubelik will appear but once in San Francisco on his present tour and to accommodate all who will want to hear him Manager Selby C. Oppenheimer has engaged the Exposition Auditorium where this event will take place on Thursday night, April 28th. Kubelik will be heard not only as a virtuoso but as a composer, for the program that he will render will include his own Concerto in C major, which made a very definite and decided impression in New York and other cities. Other works will include the Beethoven's Romance in G major, Bach's Preludium for violin, and the Introduction and Scherzo in C major of Liszt-Sachs, Sarasate's Spanish Dance No. 7 and a Paganini number. Pierre Augeras will act in the dual capacity of piano soloist playing Chopin's Ballade in F major and as accompanist to Mr. Kubelik. Tickets for this event are now on sale at Sherman, Clay & Company.

ADA CLEMENT MUSIC SCHOOL ACTIVITIES

The young scholars of the Ada Clement Music School are continuing to give their monthly concerts at the home of Mrs. Lillian Langfelder. In each of these affairs the students appear before quite a large assembly which is most beneficial for them in several respects. It first of all gives them confidence in their own ability, accustoms them to appear before one another, and it also is a means to show the progress being accomplished by each individual from time to time. Very praiseworthy work is being attained at this school, which once again demonstrates that it has a very high standard and its instructors are both competent as well as sincere and earnest. Recently Mrs. Lillian Langfelder, a delightful child, whose work was greatly appreciated. The program of March 5th was rendered by Newell and Marion Clement and was as follows: Duet, America, Old Peasant Dance (Rontgen), Merry Farmer, Wild Rider (Schumann), Arioso (Handel), Courtly Dance, Hop Scotch (Wagner), Tarantelle (Lynes), Newell Clement; Duet, (Dalcroze), Prelude (Bach), Two Preludes (Chopin), Ga-

votte (Lully), Song Without Words (Schynt-Saens), Hunting Song, Barcarolle (Heller), Ghosts (Heitler), Marion Clement.

The concert which took place on April 16th was under the direction of Lillian Langfelder and was the following: A Spring Idyll (Virginia Myself), Entrance to the Forest (Schumann), Ruth Cook; The Little Forest Bird (Schytle), Elizabeth Lash; The Woodpecker (Louise Wright), Katharine Eddy; Dropping Water (Hannan Smith), Evelyn Hollander; To a Waterfall (MacDowell), Stella Stevens; The Swan (Palmer), Preston Ames; Butterfly (Grieg), Elizabeth Sherwood; May (Schumann), The Song of the Lark (Tschakowsky), Adrienne Hedger; The Swallow (Daquin), Devona Dixie; Down in the Forest (MacDowell), Margaret Lash; The Call of the Birds (Rameau), The Prophet Bird (Schumann), Margaret O'Leary; The Little Shepherd (Debusy), Kathryn Kent; From an Indian Lodge (MacDowell), Ernst Opibus; Idyll (Kjerulf), Patrice Nauman; To the Sea (MacDowell), Morton Gibbons; At the Seashore (Arnny), Louise Zeh; The Eagle (MacDowell), Kathryn Kent; Clear Morning (Debusy), Ruth Cook.

Rosalia Housman is continuing to meet with great success in the East where she is most active as a composer, teacher and lecturer. On Monday, March 7th, Miss Housman gave a recital at the public evening of two musicians gave a recital creating a most favorable impression and reflecting due and just credit upon their teacher for the excellence of their instruction received under her splendid guidance. At Mrs. Alma Schmidt Kennedy's recital, Miss Housman gave a recital on April 24th, Miss Claire Jones and Charles Allen Lewis gave the most enjoyable program of piano classics which were as follows: (a) Prelude—b flat minor (Bach), (Well Tempered Clavichord, Vol. I), (b) Arietta (Leo), (c) Sonata Op. 31, No. 2 (Chopin), (d) Beethoven, Chopin, Allegro, Miss Jones; (a) Gavotte (Guck-Brahms), (b) Etude, b flat minor (Mendelssohn), (c) Berceuse (Chopin), (d) Prelude, No. 16 (Chopin), (e) Etude, Op. 25, No. 5 (Chopin), (f) Valse, E flat major (Chopin), and (g) Etude, Op. 10, No. 7 (Chopin), (h) Berceuse, (Arensky), Romance, Valse, Mr. Lewis and Miss Jones.

Miss Jones also gave an entire recital of her own at her teacher's studio, playing a most difficult program, but overcoming the many intricacies in a most agreeable manner. The selections on this occasion were: (a) Pastorals (Angelus) (Corelli-Godovsky), (b) Sonata E minor (Scarlatti-Tausig), (c) Preludio e Fuga D major (Bach), (Well Tempered Clavichord, Vol. I), (d) Preludio d minor (Bach), (Well Tempered Clavichord, Vol. I), (e) Etude, B flat major (Chopin), (Well Tempered Clavichord, Vol. I), (f) Preludio "Toccatina" B flat major (Bach), (Well Tempered Clavichord, Vol. I); Sonata Op. 31, No. 3, E flat major (Beethoven), Allegro-Andantino, (a) Ballade E minor (Chopin), (b) Ballade D major (Brahms), (c) Ballade B minor (Brahms), (d) Gavotte (Guck-Brahms), Scherzo C sharp minor (Chopin).

The Berkeley Ensemble gave the following program on March 19th before a very select audience who found Mr. Friedman most interesting in his groups of French and Russian songs. These he gave with rare taste and excellent diction while the work of both Mr. Lane and Mr. Hagman was both appreciated and applauded by their auditors. The program was the following: O cese di piagnani (Rondani), M'ha preso alla sua rana (Pradisi), In Summer Fields (Brahms), Farewell (Franz), Mr. Frediani; Impromptu (Schubert), Mr. Hagman; Beau Soir (Debusy), Bergere Legere (Weckerlin), Jeanes fillettes (Weckerlin), L'Adieu du Matin (Pessard), Il Re (Berlioz), Mr. Frediani; Romance (Sibelius), Mr. Hagman; Songs My Mother Taught Me (Dvorak), Homeland Mine (Gretchaninoff), Over the Steppes (Gretchaninoff), Blue Aer Her Eyes (Watts), Mr. Frediani; Violin Selections, Mr. Lane.

The Arrifraga Musical College was the scene where Miss Lillian Langfelder gave her excellent piano recital on March 2nd. The young artist was ably assisted on the program by Olive Richards, soprano, who rendered two very charming songs in a highly intellectual manner. Miss Langfelder gave the most classic programs to interpret and made a most favorable impression with the brilliancy of her technic and the delightful clarity of her tone. Her readings were both artistic and imbued with emotional feeling. The program was as follows: Concerto in D major (Mendelssohn), Miss Lillian Langfelder; (a) La Wally (Catalani), (b) Sunbeams (Landon Roland), Miss Olive Richards; Preludes—No. 1 C major, No. 10 C sharp, No. 17 A flat major, No. 16 B flat minor (Chopin), Miss Lillian Langfelder; (a) The Bird of the Wilderness (Horsman), (b) "Voil lo Sapete"—Cavalleria Rusticana (Mas-cagni), Miss Olive Richards; Chanson Negre—"Le Bananier" (Gotschalk), Caprice Espagnole (Moszkowski), Miss Lillian Langfelder.

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VOL. XL. No. 4

SAN FRANCISCO, SATURDAY, APRIL 23, 1921.

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TWO WEEKS' OPERA SEASON BREAKS WORLD RECORD FOR ATTENDANCE

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MARY GARDEN AN INCOMPARABLE FIORA

Realistic Performance of Famous Singing Actress as Montemezzi's Heroine Arouses Audience to High Pitch of Enthusiasm

By CONSTANCE ALEXANDRE

A score lacking dust and cobwebs, which is the usual sign of old age, was magnificently presented by the artists of the Chicago Opera Company at the Civic Auditorium on Thursday evening, April 14th. L'Amore del Re, from the pen of Italo Montemezzi, perhaps Italy's greatest writer of the modern music drama, served to reveal the art of Mary Garden at the zenith of its powers. For many years Mary Garden has been the source of a controversy of nearly every well known critic as well as many well versed in music throughout this country. She has puzzled them to such a degree that they did not know exactly what stand to take regarding her operatic performances. Mary Garden was one of the very first artists to introduce into America the works of the modern French school. She was in

quite apparent that voice is not the principal requisite. If the singer is blessed with a voice of rare beauty so much the better, but seldom does one find the combination of vocal perfection with great histrionic ability. Miss Garden has not what the Italians would term belcanto in her singing, but what she has is a keen sense for dramatic characterization. Her voice is just the type of organ one can imagine belonging to a woman who is of the temperamental and emotional nature of Miss Garden. It serves her purpose and answers every demand she puts upon it. Mary Garden is not seeking to produce pure and pearl-like tones but she is expressing something far more significant—that of music and deep human expression through the medium of her voice. Expression and declamation is first and foremost with this artist who is the mistress in the art of nuance. The only other artist that I can recall at this moment who can produce the tonal colorings, emotional and poetical appeal through a voice of not an overabundance of natural beauty, is Yvette Gullbert.

As Flora, of the Benelli libretto, Miss Garden painted a picture of a woman thoroughly human being con-

was the art of a very great actress. As alert with vitality as was Miss Garden as Flora, just so reposeful and full of poise will she be when we hear her as Monna Vanna. I do not hesitate to proclaim Mary Garden as the brainiest singing actress of the day.

Edward Johnson, a young American tenor, essayed the role of Avito and succeeded in making his conception of the character both ardent and yet tender. His voice is of excellent quality which he uses with great discrimination and he possesses a manly bearing which adds to the romantic figure he is endeavoring to portray. Virgilio J. Jazari made a splendid Archibald, making the crafty old man a character full of strength and singing his music with a dramatic force which enabled him to display his rich, resonant voice to the fullest. His acting was both convincing and thoroughly in keeping with the role. The Marfido of George Baklanoff was most interesting for the many personal touches he added in his conception of the character. He scored a great success for the excellency of his singing which was on a par with his acting.

Last but by no means the least was the wonderful con-



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reality giving the musical public something new, something far beyond their capability of grasping, and when one is not receptive and has not the capacity for understanding new works or new methods the result is criticism and lack of proper appreciation. Richard Wagner, who wrote over the heads of his public and was striving for new effects, was criticised in the same manner as Miss Garden, who as Thais and Melisande as well as several other characters of these modernists was also condemned. She was of a new era while her public was yet living in the past although ready to be reborn. However, it did not take this artist long before she had converted her American public to her new ideas and modern schooling until she now occupies one of the most exalted positions in the musical world. Whether one admires Miss Garden's voice or her vocal technique is but a matter of personal taste, nevertheless, no one, musical or otherwise, can help but bow down to and respect the great mentality and the unique personality, which is hers.

For the interpretations of the modern music it is

sumed with the fires of a passionate love. Yet, at the same time, she never sacrificed this side of the character to the obstruction of the finer and more delicate touches. Her duet in the first act with Avito, and also in the second, was full of touching appeal, poetic tenderness and charm. No matter how much intensity Miss Garden may infuse into her more fervent scenes, like a stroke of lightning, she can become as spiritual and as mystical as one can possibly imagine. This is one of Miss Garden's greatest assets, this instantaneous changing from mood to mood with equal consideration of every dramatic value. No one can imagine a more beautiful picture than Miss Garden, as she stood on top of the high balcony waving her scarf. She seemed to just naturally fall into poses and gestures, each more graceful than the last. Every curve of her lithe and beautiful form seemed to express the emotion she was vibrant with. Her death scene was both realistic and a bit harrowing. The clutching of her fingers while being choked by the old blind king and later the loose flopping of her arms, showing her to be in utter relaxation,

ducting of Giorgio Polacco who produced many scintillating and colorful effects. He caused his men to reveal the seductive subtleties prevalent in the score and conducted with an acuteness of discernment which can be issued only from the mind of a genius. He leads with precision and adds a great amount of energy and vigor, thus causing the beautiful music of the Montemezzi score to reach a most brilliant climax and weave endless emotional glows.

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By CONSTANCE ALEXANDRE

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(Continued on Page 4, Column 1)

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ALFRED METZGER Editor
CONSTANCE ALEXANDRE - Asst. Editor
B. W. JELICA Advertising Manager

New York Office, 139 West 80th Street
Miss Rosalie Housman in Charge

Oakland-Berkeley-Alameda Office
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TWENTIETH YEAR

MISSION PRESERVATION FUND

Believing that the Old Spanish Missions in California are of the utmost value to the State from a commercial and historical, to say nothing of a spiritual point of view, knowing that they are a priceless treasure, impossible to duplicate, and realizing that unless IMMEDIATE action is taken they will crumble and totter into irreparable decay, John Steven McGroarty, author of the Mission Play, with the co-operation of the Mission Players, and the able assistance and support of E. K. Hoak, has organized the Mission Preservation Fund. It is a plan so simple and direct, so absolutely devoid of the evils of red tape and the complexities of differing interests, that it carries the conviction of success at once.

With the artistic, consistent and perpetual preservation of the California Missions as its object, it asks the co-operation of every Californian, either by birth or adoption, to become a member of the Mission Preservation Fund. The annual dues are one dollar—less than two cents a week. Is there a man, woman or child in California who can't afford to give that much for the preservation of the most significant historical monument in the country?

Virginia has made Mt. Vernon, the home of Washington, one of the most beautiful and interesting places in America; Massachusetts has immortalized Plymouth Rock; Pennsylvania has carefully guarded and preserved Independence Hall—what will California do for her Missions? It is an individual question. From a commercial angle, the drawing power of the Missions is of interest to everyone. Thousands of tourists come to California to visit them, and shudder at their pitiful condition, and wonder at the apathy of the people who should preserve them.

So, you are asked to help. Those interested in organizing the Fund, did so out of sheer love for the Missions. No salaries will be paid to executives, there are no over-head or under-hand expenses to be met, merely incidentals of stationery and postage, as the officer and clerical staff of the Mission Play will be utilized to handle the business of the Mission Preservation Fund. When John Steven McGroarty, he of the loyal California heart, wrote the Mission Play, it was with the idea of awakening people's minds and hearts to the value and beauty and importance of the Missions, and with the hope of their ultimate preservation.

In the New Mission Playhouse there will be a suite of offices for the Mission Preservation Fund. The two interests are linked in purpose, and the first hundred dollars of the Fund were subscribed by the Mission Players. It is the aim of the organization to have one hundred thousand Californians as members within the next sixty days. As the Mission Preservation Fund grows, representative men in the various localities of the State will be asked to take charge of their districts, but the actual expenditure of the money will be under the direction of a capable committee, and all building and restoration plans will be supervised by Arthur Benton, the national authority on Mission architecture, whose Glenwood Mission Inn and New Mission Playhouse at San Gabriel are two of the most distinctive examples of Spanish Mission buildings in the country.

John Steven McGroarty is Director General and E. K. Hoak Business Manager of the Fund. Memberships will be received at the California offices of the Pacific Coast Musical Review in San Francisco, Los Angeles and San Diego, which in turn will be forwarded to the main office of the Mission Preservation Fund, and certificates of membership mailed direct to subscribers.

A TRIBUTE TO A GREAT MASTER

Now that the Chicago Opera Association's San Francisco season has been concluded in a manner justifying this community to feel proud of the showing it made, we feel inclined to bestow a well merited tribute upon one of the most commanding figures of the engagement, namely, Giorgio Polacco. The writer did not have to wait until Polacco conquered for himself the leading position he occupies today in the world of music to realize his unquestionable genius. When he first appeared in the Tivoli Opera House sixteen years ago he had our deepest respect and admiration. We felt at that time that he was a master of his craft, a born conductor, a musician from tip to toe and a genius who dominated any body of artists over whom he may be called upon to wield his baton. Mary Garden, although we were already certain of her intellectual power, rose even higher in our estimation when she chose Giorgio Polacco as the principal conductor of the Chicago Opera Association.

Since his appearances in the Tivoli Opera House Mr. Polacco followed Toscanini at the Metropolitan Opera House, New York. Campanini at Covent Garden, London, was the first foreigner to conduct French opera in Paris at the request of composers and distinguished directors, and in other ways attracted the calcium of public attention upon his artistic life. He stands before us today as the latest addition to the world's greatest operatic conductors, and among those active at present, and whose ability and reputation we know, we regard Giorgio Polacco as the greatest of them all. We do not like to make this broad statement without giving our reason.

We watched Mr. Polacco conduct the performance of Cavalleria Rusticana from the first row of the orchestra pit, and we became convinced that our estimate of his genius is not exaggerated. He never once looked upon the score. He had his eyes and ears everywhere. He knew every note of the score. At times he would give some musicians in the orchestra the signal to fall in, while singing along with principals and chorus, giving cues, telling the people on the stage to move forward or to leave and paying attention to every shade and nuance on the score by remarks and certain expressive gestures of his hand or baton. We found exceptional educational value in watching Mr. Polacco's mode of conducting. Nothing escaped him. And when Muratore, after the first act of Paghacci, took him by the hand and led him before the curtain he bestowed a homage well merited.

Mr. Polacco is not only a conductor, he is an artist as well. Unless a performance can be produced according to the highest artistic principles Mr. Polacco will not conduct it. He has in him that material and that musical knowledge which makes him as fine a symphony conductor as an operatic director. Take for instance the opera

L'Amore dei Tre Re. Here symphonic knowledge is necessary to secure the artistic effects the score demands. Giorgio Polacco made a veritable symphony of this score. We had heard this opera before, but we never realized the beauties it contains until we heard Polacco conduct it last week. We sincerely trust that before long Giorgio Polacco will have the opportunity to conduct symphony concerts in this country. We predict he will make a sensational success, as he already has done in the operatic field.

Prior to his accepting the engagement as principal conductor of the Chicago Opera Association Polacco had signed a contract with the Colon Theatre of Buenos Ayres to act as artistic and orchestra director this year. And although he would prefer to rest after these two weeks of strenuous effort with the Chicago Opera Association he will leave, almost immediately after the company closes its tour in Denver, for South America. It is an unusual honor and distinction to be called to the Colon Theatre in Buenos Ayres. No admission tickets are sold. The entire season is given through subscription. Only the greatest artists are engaged. It is the most unique and in many ways the greatest opera season in the world. Polacco is exactly the man for such a great distinction. And so we rejoice in the recognition of Giorgio Polacco as one of the world's great masters of the baton. As we expected his fame has become international. He has been rewarded with the triumph of artistic achievement and recognition. And what is the most wonderful thing of it all he remains the same courteous, modest, likable fellow it has ever been our pleasure to call friend.

ALFRED METZGER.

THE PASSING OF OSCAR WEIL

With the death of Oscar Weil on Thursday, April 14th, San Francisco's musical colony lost one of its most important and in a way most unique members. Only a day or two before his sudden death, which was the result of acute indigestion, he attended to his lessons and his regular work as hale and hearty as anyone, although already enjoying the ripe age of eighty-two years. We saw him last at the Levitzky concert whispering, as was his wont, his opinions regarding the merits of the artist or the composition as the case might be. Mr. Weil was a genuine musician of the old school. He was conservative to the last degree and could not be reconciled to the new school which is trying to make arithmetical problems of an emotional art.

Oscar Weil passed most of his life in San Francisco. We found some of his able critical reviews in old numbers of the Argonaut as early as in the 'seventies. He wrote constructively from a technical point of view, but was unmerciful in his strictures upon those whose ability he questioned. He was a very able writer, but very caustic in his style, frequently employing biting sarcasm. He was as uncompromising in his critical attitude toward that which was inefficient, as he was in his attitude toward ultra modernism for which he could find no excuse. His knowledge of music was unerringly accurate, and his memory something to be marveled at. As a theoretical musician he had no superior anywhere. He made staunch and devoted friends and bitter enemies. The former, because of the respect they entertained for his knowledge and his loyalty to them, the latter because of his habit of telling the truth without fear or favor.

Oscar Weil was a pedagogue of the old school believing in thoroughness and educating young musicians according to the rules of absolute efficiency without arousing false hopes or making his lessons merely commercial propositions. When you studied with Weil you were sure to know your business. He was a composer who wrote little, but that which he wrote was excellent in every way, both as to inspiration and technical construction. He represented San Francisco's most picturesque and characteristic musical figure. He will be missed by hundreds. His place can never be filled.

THE OPERA

(Continued from Page 1, Column 3)

older masters. It is not because we have heard these operas hummed to us ever since our childhood days that we find these vocal methods and coloratura passages which were music to our ears, then should still remain melodious to us now. The melodies of these operas have not changed, but unfortunately it is the standard of the artists that has deteriorated. These beautiful arias which their many long sustained and coloratura passages which color or the equally beautiful singing passages of beauty of vocal technique can reveal their true loveliness only when interpreted by great artists. Why many of us have become bored with these tunes is because we have heard them so often distorted in such a manner by inferior singers that we must first hear the voice, then we would have recognized what he had written. On the other hand, when Il Trovatore is conducted by a master such as Mr. Cimini proves to be and Leonore sang as only Rosa Raisa can sing her, then, new life is transmitted into what we thought to be hackneyed scores.

A better vehicle to disclose the artistry of Rosa Raisa cannot be imagined. Vocally and temperamentally it suits her as if the composer had just such a singer in mind when he received his inspiration. Madame Raisa has endless vocal resources, there seeming to be no limit to the coloratura passages of her tones. And what is so exquisite in all the young women achieves lies in the fact that she never puts quantity before quality. Her singing is always accomplished with the greatest facility, her coloratura work and her trills are done in a par with her vocal technique. While the vocal beauty and brilliancy is a rare musical feast for the ear, the quality of Madame Raisa's voice is of such ravishing beauty that words almost fail to express its rarity. One cannot conceive of a more exquisite upper register than her operatic voice. In the middle and lower portions of her voice are as mellow, as luscious and velvety as a mezzo-soprano, and the real wonder of it all is that the voice is equalized in quality and beauty throughout. Her pianissimo and mezzo voice in the extreme heights are thrown forth without stint, never less in texturally, and her voice is so beautiful, so so delightful to behold in the voice of this singer is the freshness and the evidence of youth. As good as she sounds to the ear, just as appealing is she to the eye. It is a revelation to behold a young artist blessed with such a voice of formidability. Perhaps after Madame Raisa has the most gorgeous dramatic soprano of this decade and with the warmth of her temperament and her limitless power of expression there is little wonder that she thrilled her audience and created the furor that she did. Bravo, Rosa Raisa!

Cyrena Van Gordon, who sang the part of the Gypsy, Azucena, made her first appearance with the company in this role. It is an ideal part for either a mezzo-soprano or a contralto to give of her talents without restraint. There is equal opportunity for the artist who is gifted both historically and vocally. In the past, Azucena has been one of the bright spots of the performance, but one of these qualities minus the other leaves the old Gypsy as a rather weak and insignificant character. As Miss Van Gordon interpreted the role, she seemed to miss its dramatic possibilities. Perhaps after continued appearances in the part she may succeed in imbuing the necessary fire, dramatic force, terror and emotional color the part demands. Her voice is of splendid range and power, but somewhat lacking in resonance in the middle position, and she has a tendency to sing below pitch, thus marring the artistic qualities in her vocalization.

Forest Lamont proved a satisfying Manrico historically, but vocally left much to be desired. He sings with dramatic conviction, so much so that he evidently does not realize how he is overdoing his lines. If he did, perhaps he would guard against this fault. The result of less shouting, would consist of freer tones, which are less nasal, and reveal to advantage the better qualities of his voice. Giacomo Rimini, who sang the Count di Luna, was not in his usual excellent vocal condition, which is no doubt due from the strenuous work put upon him during the week. The chorus and orchestra again were of that high musical standard already set up for us by this fine organization, while the staging was of its accustomed pictorial beauty.

MATINEE AUDIENCE GIVES HEMPEL OVATION

Charming Coloratura Soprano Thrills Vast Audience By the Pure Eucaly of Her Lyricism When She Appears As Lucia

By CONSTANCE ALEXANDRE

An audience of great size and one which was alert with enthusiasm greeted Madame Frieda Hempel and her associate artists in the matinee performance given by the Chicago Opera Company, on Saturday afternoon, April 16th. That Madame Hempel enjoyed a distinct triumph in the title role of Donizetti's lovely opera Lucia di Lammermoor can be appreciated only by those present who witnessed the overwhelming reception which was hers after her exquisite singing of the mad scene. The applause which reached her was thunderous and the writer has lost track of the number of curtain calls the prima donna was forced to accept. Frieda Hempel has certainly proved herself in San Francisco and gained a host of friendly admirers who do not hesitate to pay her art its due homage at each of her appearances. Personally, having heard Madame Hempel many times at the Metropolitan Opera House, New York, I sincerely regret that we are not to hear her sing several of her other roles in which I doubt whether she has an equal. As a Mozart singer she can not be surpassed, while in the Rosenkavalier of Richard Strauss, Madame Hempel's singing and acting is in a

class all its own. So we opera goers in San Francisco realize that there is still a great deal in store for us to hear and let us hope that Madame Hempel will soon be given the opportunity to satisfy our hopes.

As Lucia, Madame Hempel once again proved that she is one of the very few remaining exponents of the pure and real art of vocalization. What is so interesting in Madame Hempel's art is that she is just as much at home in the lyric style of singing as she is with works calling for a display of fireworks. Her luscious and velvety tones which contain a heart warming appeal, seemed well suited to express the Donizetti music, and her appearance was as piquant and lovely to the eyes as her impeccable taste in phrasing and her concise enunciation delighted the ears. Not only did Madame Hempel sing the foratura passages throughout the mad scene with grace of execution and dazzling brilliancy, but she enacted the role with an effectiveness which once again revealed her dramatic gifts. Such a depth of feeling that she displayed during her entire performance certainly warranted the great ovation that was hers.

Alessandro Bonci again was heard opposite Madame Hempel and was equally successful in his shining part that he is a master of these lighter tone roles. It does not matter whether Mr. Bonci is always in the best of form, for his art is such that it overshadows a voice of the most exquisite beauty. His musically taste is unsurpassable, his skill in phrasing and ability to color his tones with every shade of emotion is what sets him on the high artistic plane wherein he lives. As Edgardo he sang with his usual clear, vibrant voice and acted with fervor and spirit. Giacomo Rimini made a very satisfactory Lord Ashton both vocally and histrionically, and Mr. Cimini sang with his usual vigor and energy, exhibiting the delicate beauty of the score.

GARDEN AND MURATORE SING TO 7000

Largest Audience Ever Known to Witness An Indoor Performance of Opera Voted Mary Garden and Lucien Muratore the Faust

By CONSTANCE ALEXANDRE

Anyone not afflicted with poor eye sight may have seen that it was a Garden-Muratore night at the Opera on the evening of April 16th. At least seven thousand people pushed their way into the massive auditorium while several hundreds who could neither secure seats or standing room reluctantly took their regretted departure. This record-breaking audience will most assuredly go down into operatic history showing that in San Francisco there are more people interested than in any other city in the world. It may, too, arouse the citizens in our community to such a degree that they will finally see the necessity of an opera house. Then we not only will be able to accommodate all those desirous of hearing opera performances, but the artists will appear under more favorable conditions, giving us the productions that can only be appreciated in a real operatic atmosphere. Then I know that we will hear Mary Garden as Melisande, a role in which the term "divine" is the only expression befitting her interpretation. Perhaps, too, by that time we shall hear many of the Wagnerian masterpieces which can only be given on a stage of great dimensions and with latest technical equipments. This however, is not a review of Faust, but brought in merely to show what we can have and must have, and it's up to us to make it possible for the educational value of the rising generation and for the artistic betterment of the city.

The Marguerite which Miss Garden gave us the other evening was a characterization vastly different from that given the role by any other artist and which revealed to me another phase of her endless gifts as an artist. No matter if her interpretations are not always accurate traditionally, she plays them according to her own conception of the role, and her ideas are never lacking in individuality, interest and personal charm, backed by super-intelligence. And I believe that one of the many assets which have made Miss Garden the real great artist that she is lies in her ability of being absolutely original historically and not being afraid to play her parts according to her own ideas, even though they may differ from the intentions of the composer. During these there were many very interesting incidents created by Miss Garden, and one could not help but admire the

novel touches she succeeded in revealing. Her Jewel song was excellently given, showing that Miss Garden when she chooses can lose herself in song as well as in dramatic action. Her voice was clear and of a lovely timbre well modulated in tone and rich in contrasting colors. She sang it with splendid technical brilliancy and invested it with touches of joy, vanity and pleasurable excitement over the possession of gifts which this young unsophisticated maiden never hoped to attain. She dressed the character with simplicity and looked as only Miss Garden can, a charming and appealing picture.

The Faust of Lucien Muratore again marked him as the most ideal singing actor of the age. It is not merely that Mr. Muratore possesses a voice of rare sweetness, a freshness and a vibrant ring which thrills his hearers, but he knows how to play on one's heart-strings through the sympathetic delivery of his lyrics and emotional expressiveness. And besides being a singer of great poise, taste and musical insight he is always in the picture dramatically. One feels the strength of his personality and the sincerity expressed in his action. In every respect Mr. Muratore looks the romantic role, for he wears his exquisite costumes with dash and style. His rendition of the Salute demeure was sung with vocal skill once more revealing the caressing and tender qualities of his voice. I know that a superior artist than Mr. Muratore does not exist, for one cannot fancy a more ardent and ideal wooer, a more polished and finished actor.

Mr. Baklanoff sang the role of Mephisto with great tonal volume and acted it in a truly remarkable manner. He made a most impressive and his somber color but he nevertheless brought into light certain sarcasm and fendishness which the role calls for. There was poise and dignity throughout his entire performance and once again Mr. Baklanoff showed his ability to sink his own identity under the cloak of his acquired character. Hector Dufranco, in the role of Valentin, being recalled for his excellent interpretations of the father in Louise and Athanael in Thais, sang the part of Valentine, and while his voice has not retained its former lusciousness and splendid timbre he nevertheless sings with the authority acquired by the years of experience of a very fine artist.

Too much praise can not be given to Conductor Polacco, who enunciated the Gounod score with delicacy, accuracy and imagination. He always maintained perfect control over the orchestra, chorus and soloists, thus a perfect ensemble and unity being achieved. When Mr. Polacco is at the helm of the orchestra the music takes on added lustre. The performance was given a beautiful mounting which is usual with all the Chicago Opera Company's presentations.

JOSEPH SCHWARZ CREATES A SENSATION

Shouts of Brave and Huge Demonstration of Approval Greet Russian Baritone at Initial Appearance. Hempel an Exquisite Glida

By CONSTANCE ALEXANDRE

Once again Mary Garden demonstrated her keen judgment when she recognized the "Find" for her Chicago Opera Company in Joseph Schwarz, the Russian baritone. The Civic Auditorium on the evening of April 18th did not tremble as the result of an earthquake such as many buildings did fifteen years earlier on the same date prior to this evening's operatic performance. The great building did shudder, though, from the unbounded and thunderous applause of an audience who reached a high pitch of frenzy over the truly marvelous interpretation Schwarz gave his Rigoletto. Miss Garden is one of those operatic artists who is not wrapped up in her own successes alone, and now as general director of this wonderful company she is displaying her broad-mindedness and excellent taste in giving not only of her best but the best she can secure artistically, as well. Mary Garden knows how opera should be given, how each role should be portrayed, and she will leave no stone unturned to secure the right artist to fill the right place. And with her alert mind and far-sightedness she immediately knew that Joseph Schwarz would be of tremendous value to her organization; hence his being sent for from New York to appear in the one production of Rigoletto in San Francisco. His immediate triumph was

(Continued on Page 5, Column 1)

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VI

Imagination should be guided by relative value and comparative relation of the signs and symbols, to form a succession or progression of musical ideas which, if moulded plastically, will result in what is called interpretation.

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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lent organ with a fine ringing resonance in its extremities. It is of tremendous power and volume, but handled with the discretion of the truly experienced singer. His mezzo-voce and pianissimo retain a fine carrying quality and his effects are absolutely legitimate, never attained through cheap or tricky methods. It will be interesting for all who witnessed his first operatic sensation in America to follow his career, for such an artist is bound to cause a furor everywhere.
 Leveling singing than what Frieda Hempel did as Gilda could not be accomplished by any other coloratura soprano. Her voice has a limpidity and warmth that few voices of this type contain. But it is not this velvety smoothness and clarity of tone which is her chief attribute, for her main attraction, for me at least, is her exquisite musicianly taste and the intelligence she applies to her vocalization. I have never heard more beautifully shaded runs, as clean or even coloratura passages or accentuated and skillful phrasing as in her *Caro Nome* aria. Her tones are all on the same line with one another while each flows like an endless stream into one another, causing her to reveal a perfect legato which few other singers can claim. Added to these vocal feats, Madame Hempel is an artist who not only sings with her voice but she manifests powers of heart that immediately make an appeal to her hearers and win for her a warm place in their affection. After all is said and done, it is the human qualities, that of the heart and soul, that we look for in a singer, and Frieda Hempel has these qualifications plus a dainty and charming appearance, reminding me always of a pretty Dresden doll.
 Even though Mr. Bonci, who sang the role of the Duke, was suffering from hoarseness, one could not help but detect now and again the real quality of his voice and his mastery of the art of bel-canto (alas! a lost art to most of the singers of the decade) is always in evidence. To listen to the production of his tones, his impeccable

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(Continued from Page 4, Column 3)
 rewarded by a contract with the fair impresario which makes him a member of the company.
 Joseph Schwarz is more than the possessor of a fine voice, for he is also a stupendous actor. The manner in which he planned his impersonation was really masterly. He did not immediately reveal to his audience his many gifts, but little by little, one by one, he unfolded his dramatic talents and added powers to his vocalization until his big opportunity in the third act arrived, and it was here that he attained a climax of great heights. Schwarz is an artist who has mastered the technique of the stage in every detail. These new touches and the finesse he brings into the role causes this character, which often becomes absurd when in the hands of a less capable actor, to become realistic and intensely human. In his scenes with Gilda, he emphasized the pathos and tenderness prevailing in the character by the caressing qualities of his robust voice and the nobility of his actions. Mr. Schwarz's voice is an excel-

lute in molding his phrases, his clear enunciation, is a lesson to any student of the art of singing. And it is well to remember that when the voice of such a great artist as Mr. Bonci once begins to deteriorate his art nevertheless remains, which only shows us that more is required than a natural gift to become a real exponent of singing. Intelligent and artistic usage of a voice of no great beauty will carry one much further than the possession of a voice of rare texture but minus the application of brain for its background. Mr. Bonci will always remain the wonderful master that he is because he has both these essentials, voice and mental powers.
 The smaller roles were all capably sung, and the orchestra under the baton of Mr. Chini played Verdi's old opera with enthusiasm and much tonal beauty. Mr. Chini came in for his share of the applause of the evening along with the artists.

CAVALLERIA AND PAGLIACCI PERFORMANCE

Muratore Proves an Exceptional Canio While Rosa Raisa Shines in Cavalleria—Great Honor Conferred Upon Mary Garden

By CONSTANCE ALEXANDER

I do not believe that I am allowing personal enthusiasm to overshadow my better judgment when I state that the finest performance of Cavalleria and Pagliacci that I have ever had the good fortune to witness was given by the Chicago Opera forces on Tuesday evening. It has been my privilege to hear some of the world's best artists in the opera house. Desiring as Santuzza and Caruso as the Canio in Pagliacci, and I feel quite confident after hearing Madame Raisa and Monsieur Muratore that they need not fear for their artistic laurels. They both wear their crowns of success most admirably. In no case of mine is the heavy Canio or the greatest Santuzza for, it stands to reason that while both Caruso and Muratore are equally great tenors their interpretations must vary due to their own individualities and their personal conceptions of the role. So I will not go as far as to say that Muratore is greater than Caruso or that Madame Raisa better than Madame Emmy Destinn, but I will say that I admired Mr. Muratore's enactment of the role of Canio and his rendition of the Vesti la Giuba far better than that of the Metropolitan tenor, and his singing of it is mighty beautiful. As for the opera, the heavy Canio, Santuzza it gave me absolute pleasure and satisfaction, both vocally and dramatically. With each performance in which this artist appears her voice seems to attain more brilliant heights. She never overdoes the part in her anxiety to act, and her opinion is the opinion of the audience. Her magnificent voice meets every demand she puts upon it for emotional expression. Rosa Raisa has certainly mastered the art of vocal technic as well the finesse of style. She meets the big orchestral climaxes with a facility and tonal volume that startles and astounds the audience. Her singing is full of pathos and such a pitch of excitement after her big scene with Alfio, that if it had not been for Maestro Polacco, who started his orchestra for the finale, I fear that the audience would still be there shouting and applauding. It was a real triumph.

Ricardo Martin sang Turridu and very successfully, too. He sang with splendid vocal control and put a histrionic brutality into the role which made it stand forth most effectively. Desire Defrere was unquestionably the best Alfio I have ever witnessed for the music lay well with his splendid voice and he acted his role with conviction and dignity.

The very finest bit of singing and acting that Mr. Rimini has thus far given us is in his performance of Tonio. He demonstrated his versatility as both singer and actor by bringing into his singing the most original touches and bits of comedy that won for him bursts of laughter from the audience. Margery Maxwell sang Nedda and once again displayed the sweetness of her voice and the simplicity and charm of her actions. But, it was Lucien Muratore who received the most spontaneous ovation and the greatest audience approval. His great demonstration was justified. His golden tones poured forth with a freshness and power that was a joy to the ear. In every sense of the word Monsieur Muratore is the perfect actor, master of every situation and in each posture is an underlying significance which expresses phases of the character that the music alone does not reveal. His singing of the famous Vesti la Giuba was given with not only exquisite tone but excellent phrasing, impeccable musical taste and perfect control. There was pathos and tragedy in this reading of this aria, subdued and deeply felt grief rather than the explosive emotion that many inferior artists resort to in order to convey sentiment of any sort. His interpretation was both gripping and thrilling and one for other singers to try if they can do it. I know that no other artist such as Monsieur Muratore does not exist, at least not to my knowledge, and I hope that we shall hear him out here for many seasons to come. He is one tenor in a lifetime and one can hear him none too often to revel in the wonder of his art.

Mr. Polacco did much more than merely conduct the orchestra for he practically dominated the entire performance. One always knows when this master wields the baton for both principals and chorus seem inspired and the whole ensemble takes on new vigor and scintillating color and effect.

The culmination of the evening's excitement came when Stage Director Jacques Cointe appeared before the footlights and made an announcement which was received with the greatest joy on the part of the audience and artists. The telegram which he read stated that the French Government had conferred a very great honor upon their general director and co-artist, Mary Garden, by making her a Chevalier of the French Legion of Honor. This distinguished title is but seldom bestowed and only to those of real rare attainments. No doubt the French Government has conferred the honor on the genius of the woman who has done many a service in the behalf of France. She was one of the very first who introduced and spread French art throughout the United States. Paris audiences adore Miss Garden, she has been with them so long that they claim her as their own. Nevertheless, if they claim her on account of her successes there, then she must be adopted by every nation, for her popularity is universal. Mary Garden is recognized for her artistry all the world over and heeded and honored for her magnificent personality by all who come into contact with her. May this be just one of the honors that this wonderful artist and splendid woman will enjoy. In response to the cheers of joy, Miss Garden stepped upon the stage and bowed her thanks and acknowledged the ovation which she received.

HORACE BRITT TO LEAVE SAN FRANCISCO

Distinguished Solo Cellist of San Francisco Symphony Orchestra Recently Accepted Appointment and Will Locate Permanently in New York

The Pacific Coast Musical Review regrets more than it can express the necessity of announcing to the musical public of this city the unpleasant news that Horace Britt, solo cellist of the San Francisco Symphony Orchestra, will leave San Francisco permanently to locate in New York. He has received the distinction of being selected as a member of the famous Letz Quartet, which organization has made such a splendid impression upon New York critics and public that its future is assured. The organization is backed by one of America's foremost financiers and business men. During the past season the Letz Quartet appeared in about ninety concerts.

The first concert next season will take place at the celebrated Piffetti, Mass. Chamber Music Festival in September. The internationally noted Rosset Quartet of Vienna will appear at the same event. The lively interest manifested by public and wealthy music patrons in chamber music is a decidedly healthy sign of America's rapid musical progress. The success of the London String Quartet last season justifies the return of that splendid organization next season.

While we naturally do not begrudge Mr. Britt his well-merited good fortune and this recognition of his unquestionable artistic superiority as one of the world's leading solo public artists, and his being included in the country's foremost musical activities, still we feel his departure a severe musical loss to San Francisco which will be difficult to replace. Mr. Britt, during his sojourn in this city, has contributed greatly to the enjoyment of the public and has been a most valuable asset to the growth and expansion of musical taste in the community.

Personally Mr. Britt has made hosts of friends by reason of his personal charm and unfeigned courtesy and modesty, and we are only one of thousands who wish him Godspeed and all kinds of good fortune in his new commanding position, and shall watch with unvarying interest his progress in the world of music. Undoubtedly he will attain his highest ambitions and aspirations and San Francisco will have reason to feel proud to have had him as a member of her musical colony for six years.

GANZ TO CONDUCT ST. LOUIS ORCHESTRA

We take great pleasure in printing from the New York Times the following interesting announcement: St. Louis, March 26.—Rudolph Ganz, the pianist, has been selected conductor of the St. Louis Symphony Orchestra for a term of three years, it was announced today. Dr. Ganz succeeds Max Zach, who died recently.

Rudolph Ganz, while remaining a citizen of Switzerland, has for twenty years spent much of his time in the United States, appearing here with the leading orchestras and musical societies.

He was born February 24, 1877, at Zurich, and studied in the local conservatory, as well as later at Lausanne and Strassburg and with Busoni in Berlin. He played in public at 12 years old in his native town and has conducted musical festivals there.

His Louis engagements will not be Mr. Ganz's first residence in the West, since at the outset of his career he was a teacher from 1901 to 1905 in Chicago. He married in New York in 1900 an American singer, Mary Forrest.

Mr. Ganz has composed several works for orchestra, including a symphony and a pianoforte concerto, or "concert piece," as well as many piano and violin solos, male choruses and over 150 songs.

SUCCESS OF LEADING CALIFORNIA ARTISTS

Marie Hughes Macquarrie, the well known and successful young harp virtuosa, appeared in conjunction with Albert Rosenthal, cellist, and John A. Patton, baritone, in Eureka, Scotia and Arcadia, California, during the week of April 11th, with brilliant success. The program included a movement from the Valentin Sonata for "cello," which Mr. Rosenthal played exquisitely, and a group of English and French songs by the artist, who with excellent voice and in splendid taste. Mrs. Macquarrie was heartily received both as accompanist and soloist and has reason to feel much gratified with her success.

Mrs. Macquarrie also appeared recently as soloist with the Cecilia Club of Stockton on Wednesday, March 30th, of which Percy W. R. Dow is the director. The lovely artist was heartily applauded by a very appreciative audience and was forced to add several encores to her already extensive program. The Trio Moderne of which Marie Hughes Macquarrie is a member, the other two artists being Christine Howells, flutist, and Grace Becker, cellist, appeared in Sacramento for the McNeil Club the following day, March 31st. The artists rendered ensemble numbers as well as solo groups. In Oakland, on March 29th, the trio appeared under the auspices of the University of California and on April 12th the Trio Moderne gave a recital at Wheeler Hall, Berkeley, for the English Club of the University of California. Everywhere these talented young musicians appear they receive high commendation upon the excellence of their work. It is both novel and interesting.

Muriel Randolph Grant

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UNIVERSITY OF FINE ARTS HONORS ARTISTS

The University of Fine Arts held a reception and tea in honor of several of the visiting artists of the Chicago Opera Company. The delightful affair took place in the Colonial Ball Room of the Hotel St. Francis on Monday afternoon, April 18th. The huge room was filled to its capacity by the members of the organization and those guests who were invited to an informal reception. The honored guests included Miss Mary Garden, who appeared most becomingly attired in a gown and cloak of the very latest mode, and a close-fitting hat that allowed a few strands of her Titian hair to be seen from beneath the fresh-colored plumes. But it was not merely because she long snore her Metropolitan triumph that she drew toward her, but more so as a result of her bright and smiling countenance, which made each individual feel that she was a long-lost friend returning to renew old acquaintances.

Miss Garden has that friendly and affable manner that compels one to approach her and know that one will be gladly welcomed. Her wonderful and magnetic personality is felt as keenly when meeting her as Miss Garden as when hearing her as Louise, Mellaanda, Thais or any of her other innumerable roles. Miss Garden was introduced to the guests by Joseph D. Redding, who made one very clever little speech and also a plea for the new opera house, which we hope will soon be realized. Miss Garden then spoke, thanking the people of San Francisco for the wonderful reception she and her company had received and for their appreciation and interest in the opera. She then made an appeal for a befitting home for opera, putting it in such a way that one felt its necessity and her earnestness in our future musical welfare.

Giorgio Polacco was the next guest of honor to speak, and he emphasized his love for San Francisco and his hope that some day everything he had done in Italy, his great admiration that he had had for this city, had been a duration of over seventeen years, too, as he expressed himself, that "It was here my early artistic successes were first enjoyed and encouraged." Mr. Polacco conducted many operatic performances at the old Tivoli Opera House and shared the honors of triumph with Madame Polacco, better known to the musical world as Edith Mason, enjoyed an equally warm reception. Madame Cavalleri, one of the most beautiful creatures that one's eyes can gaze upon, was present, most fetchingly, and she and her husband, Lucien Muratore, which were being bestowed upon her famous husband, Lucien Muratore. When the tenor was called upon for a few remarks, he modestly excused himself, saying that he spoke but little English.

While tea was being served, a musical program was rendered which was good, and how heartily the artists enjoyed the work of their confreres. Madame Rose Relda Callean sang two numbers, as did Madame Stella Jelica, while the concert master of the Chicago Opera Orchestra played a violin selection and a short poem dedicated to Miss Garden was read. When tea was over many of the pleasant chatting with the honored guests, who seemed to have thoroughly entered into the spirit of the affair, thus ending a most charming afternoon. C. A.

PHYLLIDA ASHLEY TO GIVE CONCERT SERIES

Phyllida Ashley, the brilliant young pianist, will give a series of concerts in Suite A and B of the Palace Hotel of this city at 3:30 o'clock on Tuesday afternoons of the following days: April 26th, May 10th and May 24th. Miss Ashley has arranged three delightful programs with the delicate and charming, with the honored guests, who seemed to have thoroughly entered into the spirit of the affair, thus ending a most charming afternoon. C. A.

BETHLEHEM BACH FESTIVAL

Dr. J. Fred Welle, conductor of the Bach Choir, has announced the following soloists for the 1921 Bach Festival to be held Friday and Saturday, May 27th and 28th, at Lehigh University: Friday at 4 p. m. and 8 p. m., soprano, Mildred Faas of Philadelphia; alto, Merle Alcock of New York; tenor, Nicholas Douy of Philadelphia; bass, Charles Crowlitz of Philadelphia; Washington, D. C. Saturday at 1:30 p. m. and 4 p. m., soprano, Florence Hinkle of New York; alto, Mabel Beddoe; tenor, Mr. Douy; bass, Mr. Tittmann.

The accompaniment for the singing of the Bach Choir of 200 voices, as the choir is to be furnished by members of the Philadelphia Orchestra.

The program for this, the sixteenth Bach Festival, is as follows: Friday at 4 p. m., cantata, The Sages of Sheba, Suite in D, No. 3, Overture; Air; Gavotte; Bourree; Gigue; Minuet; Concerto for Organ; Friday at 8 p. m., Motet, Come, Jesu, come, Suite in C, Overture; Courante; Gavotte; Forlane (Danza Veneziana) Menuetto; Bourree; Passepied. Cantata: Praise Thou, Jerusalem, the Lord. Saturday at 1:30 p. m., Mass in B minor, Kyrie and Gloria; 4 p. m., Mass in B minor, Credo to end.



LOUIS GRAVEURE ON HIS FAVORITE HORSE

Season 1921-1922

Opening Concert in the Auditorium, Civic Center, San Francisco, Cal., Sunday, January 8, 1922. On this tour Mr. Graveure will visit the principal cities of California, Oregon and Washington

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TINA LERNER IN SPAIN

Friends in San Francisco are in receipt of cards and letters from Tina Lerner on her tour of Spain which was most interesting. Mme. Lerner writes that she and her husband are enjoying good health and that she has met with the most enjoyable receptions wherever in Spain she has given a recital.

Mrs. Ruth Mozzy Conniston, the well known and gifted young pianist and accompanist, left recently for the East, to be gone several months. Mrs. Conniston contemplates taking an advanced course in organ, to perfect herself in that line. Musical circles will greatly miss her, for she enjoys unusual popularity among her many friends.

Muriel Randolph Graet, concert and oratorio singer, formerly of New York and Cincinnati, has been so favorably impressed with San Francisco that she has decided to locate here permanently. She is sharing the studio of Jessie L. Wentworth in the Kohler & Chase Building. Mme. Wentworth will act as her accompanist. Mme. Graet has received her teacher's certificate and diploma of graduation under Mme. Tekla Virginia of Cincinnati, and has coached with Lauder Radonovitz of Chicago, Bernardo Jensen of New York, and Grace G. Gardner of New York and Cincinnati. Mme. Graet has been most successful in voice placing and tone development, and specializes in coaching for oratorio and concert repertoire. During the war she gave up her concert work in this country, devoting her talents to the mission of bringing cheer and encouragement to the American boys in the trenches of France.

Suzanne Pasmore Brooks gave a recital for nine of her pupils in her studio at the Kohler & Chase Building, on Saturday afternoon, April ninth. A tenth pupil, Ruth Cutler of Berkeley, was unable to be present. The performers were: Isabelle Henderson, Charline Miller, Blume Alzenburg, Dora Walker (sister of Eva Walker, who has for six years been Mrs. Pasmore Brooks' pupil, and who is herself a very successful pianist, accompanist, ensemble player and teacher), Thomas Cameron, Sadie Trager, Audrey Snean, Paul Wilson, of Berkeley, the latter also playing a duet with his sister, Kathleen, who is a pupil of Mrs. Pasmore Brooks' pupil, Lucy Lawrence, of Berkeley, Billy Sergeant, son of Mrs. Genevieve Rixford Sergeant, the well known artist, was also to have appeared, but his brother Winthrop played that afternoon at Mr. Minetti's violin recital, and another brother, Emmet, played the cello at the Pacific Musical Society children's concert at the Fairmont Hotel, so little, the youngest, had to forego playing in order to hear his brothers perform.

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WOMEN'S CHORAL CLUB AT CALIFORNIA

The California Club Choral, a San Francisco organization of about sixty local women, will sing Sunday morning at the California theatre, with Herman Heller and the California theatre orchestra.

The choral body has been in existence about twelve years and has at various times been under the direction of such men as Paul Steidorf and Alexander Stewart. The present director, Homer Henley, has guided the vocal destinies of the club for the past three years. The members of the choral body are all members of the California Club, as well, and number in their ranks some of the best and most accomplished artists in the city.

They will sing the dramatic tone poem. The Death of Joan of Arc, by Henri Bemberg, for orchestra and chorus of women's voices and soprano solo. It is a work of great dramatic power and intensity—and depicts the execution of the immortal Jeanne d'Arc on a canvas whose sweep allows a great massing of tone, color and modern orchestral effects. The several divisions of the work comprise The Procession to the Stake, the chorus For whom are making such preparations of Death, the Arioso, O Christ, thy Crucifix, the pastoral Choral, Who Stole Thy Heart, Joan of Arc, Simple Peasant, and the tremendous Finale, Twaas God Willed It So.

Hilfred Hansen Hostetter, a noted Eastern lyric soprano, will sing the solo part. She has just made her home in this city. The artist has appeared with success both in operas and oratorio with many of the leading artists, and comes to California with the highest credentials. She has a voice of rare natural loveliness, and to this has added a technical perfection which makes her work at once commanding and thoroughly enjoyable.

Director Heller of the orchestra has selected the following numbers: La Princesse Jaune (Overture), by Saint-Saens. The Hussars (Waltz) by Ziehrer. Za Za (Selection) by Leoncavallo, and Herod (Overture) by Henry Hadley.

As an organ solo, Leslie V. Harvey, California's organist, will offer Largo by Liandri.

WAGNER SWAYNE'S PUPIL RECITAL

An unusually brilliant class musical was given by Swayne pupils at his Broadway studio on Saturday, April ninth, a large number of pupils participating with marked success. The following numbers were most artistically rendered: Sarabande (Bach), Jardin sous la Pluie (Debussy), Rondo (Beethoven), Scherzo (Chopin), Miss Elizabeth Simpson; Toccata and Fugue (Bach-Tausnitz), Mr. Elwin Calberg; Polonaise (Chopin), Miss Josephine LaCoste Neilson; Eight Lyrical Pieces (Grieg), Air Varié (Paderewski), Miss Edith Newton; Sonate (Schubert), Etude (Chopin), Rhapsody (Liszt), Miss Marion Frazer; Etude (Rubinstein), Miss Lillian Itrter; Cracovienne Fantastique (Paderewski), Orientale (Rogers), Polonaise

(MacDowell), Miss Andrey Beer; Valse (Chopin), Rhapsody (Liszt), Miss Ethel Denny; Waltz (Chopin), Miss Hazel Land; Ballade (Chopin), Miss Ellen Swayne; Cathedralre Engleterre (Debussy), Miss Ruth Davis; Improvisation (MacDowell), Rigaudon (MacDowell), Mrs. George Uhl; Impromptu (Aronsky), Miss Esther Hjelte.

PHILHARMONIC ORCHESTRA CONCERTS

Music lovers in the San Francisco Bay section will be regaled by two extraordinary concerts by the famous Philharmonic Orchestra of New York at the Greek Theatre in Berkeley tonight and in the Auditorium in San Francisco tomorrow afternoon. This celebrated orchestral body of 100 musicians will play two especially beautiful programs on this occasion under the direction of Josef Stransky and Henry Hadley.

Of all American orchestras the Philharmonic holds the most unique position. It is the oldest body of ensemble players existent in America today and it is claimed that the Philharmonic is the third oldest orchestra of continuous existence in the world. Founded 80 years ago it has grown year by year until today the 100 players of the organization form a body that is an incomparable unit and whose playing of the great classics is unexcelled by any kindred "string band."

The present tour of the Philharmonic has been one succession of triumphs after the other, the players making their first trans-continental trip and appearing in cities that are giving them overflowing and enthusiastic crowds. Manager Selby C. Oppenheimer, who is bringing the Philharmonic Orchestra to this section, is assured of great throngs at both of their Berkeley and San Francisco concerts.

Tonight's program is ideally selected to bring out the maximum effect in the wonderful Greek Theatre. The 4th Symphony of Tschalkowsky with its blare of brasses and melodic beauty will be faultlessly played, then will come Stravinsky's tone poem Death and Transfiguration, Henry Hadley's The Culprit Fay, and Wagner's Tannhauser Overture.

In the Auditorium here tomorrow afternoon the orchestra will play on the opera stage, assuring acoustical perfection to the throngs who will attend. Stransky has selected a most fascinating program for this occasion as well and will play the classical Beethoven Fifth Symphony, which by many is considered the master work of symphonic compositions; the Arbert arrangement of the Bach Prelude, Choral and Fugue, Henry Hadley's symphonic poem Salome, the beautiful tone poem of Sibelius The Swan of Tuonela, and the smashing prelude to the Mastersingers of Wagner will make up the San Francisco list. All of the works will be conducted by Stransky with the exception of Hadley's own compositions over which he will wield the baton.

These will positively be the only two concerts to be given by the Philharmonic players in this section.

Brilliant Closing Concert of Los Angeles Symphony Season

W. A. Clark, Jr., President-Founder, and Walter Henry Rothwell, Conductor, Cheered and Applauded at Final Pair of Concerts—Silver Loving Cup Presented to Mr. Clark by the Orchestra Members—Los Angeles Oratorio Society, John Smallman, Director, Gives Fine Concert with Marcella Craft as Soloist

BY BRUNO DAVID USSHER

Los Angeles, April 16, 1921.—The presentation of a silver loving cup by the Philharmonic Orchestra to W. A. Clark, Jr., the President-Founder of the orchestra, and demonstrative applause and bravo calls from the public marked the closing concert Saturday night and Sunday afternoon. Conductor Walter Henry Rothwell and his players were given a temporary farewell greeting of great cordiality by the large audiences. Particularly yesterday afternoon the audience remained in their seats for a long while recalling and cheering the maestro di capella time and again.

"The artistic success of the Philharmonic Orchestra will be greater next year," declared W. A. Clark, Jr. yesterday afternoon as a small throng of admirers gathered in front of Conductor Rothwell's room behind the stage. "The orchestra is only two seasons old. It is still a young organization, but there is no doubt we shall do better yet next season."

Conductor Rothwell was all smiles: "The people have been lovely. They have been most encouraging during the past two seasons, but the farewell greeting they have given us now makes me feel proud and glad to think that we shall come back soon."

Enthusiastic applause endorsed the brief dedication speech of Assistant Manager W. E. Strohbridge on Saturday evening when he presented the silver loving cup to Mr. Clark on behalf of the members and the staff of the orchestra. Speeches by the conductor and the orchestra also greeted Conductor Rothwell yesterday afternoon during the magnificently played request program.

That a program selected by the audience should close the season seemed significant, as it emphasized the strong link already existing between the public, Conductor Rothwell and his fellow-artists. The quality of its rendition came as a compelling answer to the great promise given by them at the beginning of the season. If the public had not all way it would have heard not only a request but an all new program.

Yesterday's program opened with the Wedding March from *Midsommer-night's Dream*, followed by Liszt's *Les Preludes*. The March already had aroused the enthusiasm of the audience, but it was after the Liszt number that a veritable storm of applause broke loose. As stated before in this column, the brilliant performance of this work is noteworthy in every respect. *L'Apprenti Sorcier* by Dukas was given with the usual brilliancy. The Strauss waltz, *Voices of Spring*, and the Peer Gynt Suite (*Grieg*) proved most popular. The Mastersinger Prelude closed the season and in masterly fashion. It was a fitting choice for a finale, this music which in the Wagner music drama is an apotheosis of the poet-musician Hans Sachs, whose prophetic words urge his people to honor their great masters.

The last pair of concerts of the season were played on Friday and Saturday without a soloist participating. Mr. Rothwell's choice of program nevertheless drew large audiences, who listened keenly to the interesting programs. If the selections of these last programs may be taken as indications for the coming season, we shall hear fascinating programs.

The two novelties were MacDowell's *Second Indian Suite* and the *Adagio* from the *Fifth Symphony* by Mahler. The Suite was played brilliantly. It is a difficult work which sounded specially well on Saturday night. The Legend and the Dirge were given readings of characteristic atmosphere. One wonders whether MacDowell was not inspired to write the Dirge by Wagner's *Death-March* from *Siegfried*. The suite was well liked. The Mahler composition was also given an encouraging welcome, so that MacDowell may feel justified in breaking another lance for this great tone poet with whom he had come in close touch as disciple and associate conductor. The melodious movement is of strong emotional appeal which is tempered with pensiveness. It is a work of deep feeling, clear in form, and leaves a lasting impression. In the middle part one is reminded of Wagner's style in the second act of *Tristan and Isolde*. Mahler, however, has a message of his own, for the thematic material is concise and determined though of distinguished loveliness and tending to be elegiac. The movement is scored for strings and harp. It was given a more personal, convincing reading than the other program numbers. Instrumentally it pointed to the fine qualities of tone and phrasing in the string sections.

Debussy's two nocturnes, *Clouds* and *Festivals*, were rendered with fine regard for color values. Specially the mysterious second number which includes that visionary tone picture of a procession on high was given beautifully. Both are compositions which demand delicate phrasing and shading, and they found it on Saturday to full success.

Rimsky-Korsakoff's *Caprice Espanol* delighted the public as usual. Mr. Rothwell plays it with an abandon which makes one forget the amount of technic it requires. There is a dissonance of dissonance of color in favor of temperament in this number. However, it is being done with a purpose. The solo of Mr. Noack, violin, and Mr. Bronson, cello, were fine incidental numbers. The orchestra as a whole received cordial farewell congratulations after this pair of numbers, while a beautiful laurel wreath was presented to the maestro.

Manager Behymer is "picking up" rapidly. He would not be "Bee" if he did not keep close tab of current events and those to come. Already he has announced the

return engagement of the Scotti Opera Company early in fall. There will be a re-arrangement of the Philharmonic Courses next season. No matinee concerts will be given, only evening recitals. But this does not indicate a diminution of events. Quite the contrary.

The Los Angeles Oratorio Society was severely tried, but stood the test in fine success, when two days ago during the concert a change in the musical directorship had to be made owing to the indisposition of Conductor John Smallman. The performance of Gounod's *Missa Solemnelle* and Mendelssohn's *Hymn of Praise* was, therefore, given under the baton of Henry Schoenfeld, who rose fully to the situation.

Both works contain complicated choral passages which, however, were sung with precision and spontaneity in spite of the change in leadership. That this was possible speaks well for the quality of the preliminary rehearsal conducted by John Smallman and for Henry Schoenfeld's strong musicianship as conductor of the concert. It was only natural that some of the musical detail work and interpretive nuances were lost, which, under normal conditions, make the concerts of this organization so enjoyable. Special credit must be given to the chorus members for their splendid musical discipline in the various fugues.

Marcella Craft, the soprano soloist, vocally gave of her best in the *Gloria* and the *Benedictus* in Gounod work, singing with an ease of technic and beauty of tone which roused her audience to warm applause. Her control of breath in the *Benedictus* was remarkable. She seemed to lend more expression to her solo in Mendelssohn's cantata, which generally was sung with greater freedom of phrasing and feeling by all participants who in this number had overcome the strain of singing under such difficult conditions. Miss Craft's perfection of technic appeared supreme in *Oh, Night* that Covers Me, a French aria by Adrien Barth, which is technically most taxing, although her singing here lacked in emotion and clarity of diction.

Clifford Biehl (tenor), and Clemence Gifford, mezzo-soprano, proved that pleasing soloists can be found "at home." Mr. de la Platte possesses beautiful material which, however, needs further development so as to make it more flexible and colorful. Clifford Biehl was sincerely appealing in the Westminster solo during the *Hymn of Praise*, but his singing suffers from a vibrato and his voice lacks in volume. Miss Gifford showed pleasing manner of presentation. Her tones are warm though they are not smooth enough.

Dr. Ray Hastings, the organist, had good opportunities to reveal his art of registration. He gave effective support to the singers. His prelude to the *Sanctus* beautifully reflected the spirit of this episode. Last, but not least, the excellent work of Miss Lorna Greig, the accompanist, must be noted, who rendered specially valuable support during this performance, whereas she formed a most helpful link between the conductor program and the chorus.

Homer Grunn, eminently successful composer and pianist, has just returned from New York, where he made six piano records for the Ampico. For years Mr. Grunn belonged to the leading members of our pianistic group in this authoritative volume. Writing of Homer we well remembered and he will be heard again before long on the concert platform.

The records he made were all compositions of his own and are among his most successful creations. He "recorded" the *Song of the Mesa*, *Indian Love Song*, *Unto God At Sun Rise*, *Hopi Dance* and the charming concert waltz entitled *In Spring Time*. Mr. Grunn has spent for several years his summer vacations at Indian reservations in New Mexico and the musical "loot" he has brought home has matured into characteristic compositions of musical value and charm. Mr. Grunn uses fine technique in discriminating the Indian melodies. He has just had word that the ballet *Xochitl* danced by a Ted Shawn ensemble and to which he has written significant music, is still on the road and will be touring for some time yet.

While in New York Mr. Grunn found a cordial welcome from composers. The Musicians Publishing Company has accepted the *Marche Heroique* for piano and orchestra and two songs called *Fan Song* and *To Florine*. Mr. Grunn has written a group of Stellar songs, the first of which, *Venus*, will appear at Schirmer's.

A fine tribute has been paid to Homer Grunn in regard to his compositions epitomizing the native music of the Indian setting in New Mexico. George Wharton James, author of the important volume captioned *New Mexico, Land of Delight Makers*, has devoted three pages to Mr. Grunn's compositions incorporating Indian themes. No other composer has been given so much attention in this authoritative volume. Writing of Homer Grunn's *Zuni Impressions*, the *Desert Song*, the *Love Song* and others, Mr. James comments how these compositions convey the "feeling of the deep spirit" that lives in Indian art, that they "describe the spirit of the country and the people." In referring to Mr. Grunn's music based on the Indian motifs, he adds that "one feels the wide spaces of the desert country, the outlook on high mesas, the primitive conditions." It seems good news to add that Mr. Grunn's pen is busy.

Howard Potter, formerly accompanying such artists as Marcella Sembrich, Jan Kubelik, Nellie Melba, Fritz Kreisler, and Amelia Galli-Curci, on their tours as personal representative, is here with Mary Garden in a like capacity. Mr. Potter is singularly fitted for such diplomatic posts and he is busy introducing a portion of the people eager to meet the Diva. It would be impossible for her to meet all who wish to shake her hand. Mr. Potter is affiliated with the Wagner Concert Direction in New York.

Virginia Pierce Rovere, the accomplished vocalist, sang most charmingly at the reception given by Mrs. Elise Dachrach to Mr. and Mrs. Giorgio Polacco at her attractive Green street residence. Signor De Grassi also contributed to the musical program by rendering a few violin selections which were enjoyed by the guests and honored visitors as well.

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HOMER GRUNN
 The Distinguished Los Angeles Composer—Pianist Who
 Has Returned From a Trip to New York

The Pacific West will have an opera company of its own. Based on the splendid artistic success of the Iolanthe production, the continuance of the California Opera Company's career is now definitely assured. The organization will occupy the Mason for a period of two weeks beginning May 23. The first attraction will be Rudolf Friml's *The Firefly*, for which rights have lately been secured by Manager W. G. Stewart. Adequate backing for the organization, which made such a favorable impression recently in Iolanthe at the Auditorium, has now been obtained, and a Coast tour is in prospect following the local engagement. The scores of *The Firefly*, in which Emma Trentini originally achieved a stellar success, have arrived from the East. The company is already rehearsing. In the recent engagement at the Auditorium Mr. Stewart went far to prove that not only could Los Angeles become the home of its own operatic organization, but that there was an abundance of talent, both for solo roles

and chorus in California. Since that time the company has been placed on a sound working basis, it is stated, with the result that it can proceed as one of the civic features.

The roster of principals includes Irene Pavloska, Basil Rynsdael, Marie Horgan, Edwin Stevens, Roy Atwell, Philip Ryder, John Westervelt, Fred Holmes, Suzanne Keith, Sybil Stone, Aiderne Crake and others with whom negotiations are now going on. The chorus section will number sixty voices, denoting an even greater numerical strength than was apparent in Iolanthe. Hans Janne will direct the performances, with an orchestra of grand opera proportions. Miss Marjorie Laughlin will have charge of the ballet section.

Among the operas in contemplation are: *Firefly*, Fra Diavolo, Gondoliers, La Boheme, Mikado, Fortune Teller, Babette, Robin Hood, Carmen, Pirates of Penzance, Martha, Boccaccio, Buddygore, Runaway Girl, Geisha, Florodora, Dorothy, Pagliacci and Cavalleria Rusticana. Since the first performances by the California Opera Company, Business Manager Charles R. Baker has received many requests for bookings of the organization from important outside cities, and it is planned to visit those upon a well-arranged tour at the close of the Mason Opera House engagement.

The interest in "our own" opera company is sincere to the tune of thousands of dollars which have been guaranteed by a very representative list of Los Angeles men and women of affairs.

MOTION PICTURE MUSIC

At Graumans—The all-symphonic program offered yesterday morning by Conductor Misha Guterson was one of the most enjoyable performances given at the Grauman Theatre. Including Mozart, Schubert, Rossini, Mendelssohn and Wagner it had variety and drew warm applause. The Unfinished Symphony by Schubert found a pleasing reading during which its abundance of melodious beauty was well contrasted. The romantic charm of the Fingala Cave Overture by Mendelssohn was characteristically revived in the haunting movement of the wave motif. The Tannhauser March was a brilliant finale. It was gratifying to hear a program of such quality which was none too serious, as the size of the audience proved.

The vocal soloist, Miss Norina Coleman, soprano, sang 'In Be Di from Madame Butterfly and the duet La Ci Daren La Mano from Mozart's Don Giovanni together with Signor Ettore Campana, baritone. Both numbers were well received.

At Millers—The Pathé picture, Behold the Man, whose showing next week at Miller's Theatre will be featured by a magnificent musical program comprising carefully chosen selections rendered at each presentation. Among the artists engaged for this super-production are Anne Ebert, solo violinist, Ruth Mitchell, soprano, and John Westervelt, tenor. At next Sunday's premiere of Behold the Man the new \$30,000 Robert Morton symphonic organ will be played by Prof. C. L. Riemer, for the first time, in connection with the Miller Theatre Orchestra, of which he is also director.

SPLENDID CONCERTS IN TRANS-BAY CITIES

Matzenauer Concert Great Success—Good Friday Concert a Success—Lada Greatly Admired—Berkeley Musical Association Concludes Season

By L. MACKAY-GANTELL

The final concert of the Artists Concert Series, under the able management of Miss Z. W. Potter, took place at the Oakland Auditorium Theatre, Friday evening, April 8th, when Madame Margaret Matzenauer, contralto, assisted by Charles Carver, baritone, and Frank La Forge, presented the following splendid program to a thrilled and enthusiastic audience: (a) Langl dal caro bene (Secchi), (b) The Kiss (Beethoven), (c) Give Me Thy Heart (Bach), (d) Warning (Mozart), Mme. Matzenauer; (e) Come, Beloved (Handel), (f) Love is a Buble (Old English), Mr. Carver; (g) May Night (Brahms), (h) The Butterfly (Franz), (c) Mather, o Sing Me to Rest (Franz), (d) When Your Dear Hands (Frank La Forge), Mme. Matzenauer; (s) In Summer Fields (Brahms), (b) Des Pas des Sabots (Laparra), (c) A Heart Mislead (Frank La Forge), (dedicated to Mr. Carver), (d) Per-jura (Sung in Spanish) (Lerdo de Tejada), Mr. Carver; (e) Wanderer's Night-song (Rubinstein), (b) O, That We Two Were Maying (Nevin), Mme. Matzenauer, Mr. Carver; (c) Dream of Love (Liszt), (b) Valse de Concert (Frank La Forge), Mr. La Forge; Aria Armour Viens Aider from Samson and Delila (Saint-Saens), Mme. Matzenauer.

Madame Matzenauer was gorgeously attractive in voice and costume alike; her singing was faultless, and her assisting master artists, Mr. Carver and Mr. La Forge, gave their supporting numbers with equal success. From the printed list of artists available for Miss Potter's next season's concerts, the flattering success she has achieved this year will be more than equalled by the artistic and box office evidence of her next season, subscriptions for which are already well in advance.

The monthly program of the Alameda County Music Teachers' Association was given at Ebell Hall, Oakland, Monday evening, March 28th; Miss Schehatowitch, pianist, Albert Rosenthal, cellist, and Mrs. Hill, voice, with Mrs. Suzanne Pasmore Brooks and Mrs. Alwyn (composer) as accompanists, presenting each number with the finished and artistic touch that is to be expected from these exceptional musicians. Mrs. Alwyn's group of six songs were particularly applauded, giving a new occasion for self-congratulation by those present upon the participation of this talented lady in the activities of this important association. Miss Schehatowitch's virtuosity is a matter for a more general appreciation, as performance is generally better understood than the time performed. The mid-monthly meeting of the association took place at the delightful home of Mrs. Jacob Del Valle, one of its executive council, and herself a musician of the first rank.

Greek Theatre Activities

The eleventh annual Good Friday concert under the direction of Paul Steindorf consisted in a presentation of the Stabat Mater (Rossini) and The New Earth (Henry Hadley) by the San Francisco Choral Society, the Wednesday Morning Choral of Oakland, the Berkeley Oratorio Society and an orchestra of sixty pieces. The weather was at its best and the remembrance of the gathering to hear and appreciate the work of Mr. Steindorf and his ensemble. The work of the chorus was excellent, although a greater number of tenors would have given a better balance. Of the soloists, Myra Harlow, Mrs. Maudie King Bell, soprano, mezzo-soprano, John B. Siefert, tenor, George W. Piner, tenor, Henry L. Perry, bass, Mr. Perry's recitative Elia, Mater, fons amoris was the most distinguished, although these singers were all well applauded for their handling of these well-known arias.

Lada, the Dancer

Lada, who danced at the Greek Theatre, Saturday evening, April 2nd, was received most enthusiastically and merited an aptly given demonstration. Her art is not spectacular, but it deserved and cleverly interpreted; her figure is very slender but graceful,—she gives an impression of complete control, her slow movements (always the most difficult) being delightfully suave, sure and unhurried. Her dances were the Pavane, the Tria, piano, violin and cello, and a soloist, Miss Martine Dyer. Of Lada's dances: Blue Danube Waltz (Strauss), Waltzes (opus 39, Nos. 2, 10 and 15, of Brahms), Hungarian Dance (Brahms), Waltz and Mazurka (Chopin). Lada's Dance and Legende, which she accompanied, was takably enjoyed the beauty of her second interpretation with floating balloon most gracefully handled, her Indian war dance, very typical and richly costumed, and her last encore, which was a humorously delicious allusion to the music of the Legende, which was something of an all-American, refined and yet quaint and captivating as to lead to the hope that American popular music or even negro spirituals or Indian rhythms are not the sum total of what may be interpreted as typically American.

The public is now anticipating the coming of the New York Philharmonic Symphony Orchestra, to be directed by Joseph Stransky and Henry Hadley; the Grand Opera to be given by the Steindorf forces; and the Bolshoi Ballet and Ballet Russe Ensemble, to appear at the Greek Theatre, under the management of Mr. Sam Hume.

The De Gogorza Concert

It is a pleasure, after being left cold by Amato, cross by Anna Case, curious by Mary Jordan, and contemptuous by Sammie King, to be invited to attend the De Gogorza! His is singing. The inspiring beauty of vocal art in all its perfection. He lacks nothing, and falls nowhere. The program was fine throughout with fitting encores. He did not descend to cheap music hall ballad for his closing numbers to propitiate a popular demand, thereby proving the idea fallacious. The Berkeley Musical Association is to be congratulated on this program especially. It included six folk songs from



JAN KUBELIK,

Great Bohemian Violinist, Who Will Give One San Francisco Recital at the Exposition Auditorium on Thursday Evening, April 28th.

the Basque, three Russian numbers by Gretchaninoff, Mussorgsky and Rachmaninoff, Cantata del Presidario (Alvarez), Noche Serena (Mexican folk song), El Pano (Folk dance of Murcia), of which the Nce Sereno was marvelously lovely, followed by two French songs of Massenet and Bizet, two English songs of Cyril Scott and The Ripes of Pan by Elgar. Mr. De Gogorza's encores included La Paloma and Huhn's Captain of My Soul.

The Matzenauer Concert

This, with the exception of the New York Chamber Music Society concert, was a departure from the single artist programs of this series, and was greatly enjoyed by a capacity audience. Madame Matzenauer's gorgeous voice and personality are too well known to need particularizing comment. She is in splendid voice, and to those who enjoy hearing songs in English she gave particular pleasure, while those who have been accustomed to her German numbers in German could hardly complain of this wartime expediency which Madame Matzenauer evidently intends to permanently adopt. Her assisting master artists, Charles Carver, baritone, and Frank La Forge, contributed to the delight of a well-satisfied audience. Mr. Carver is a young man who promises to be a tremendously popular addition to the number of internationally known male voices of America.

The entire program included: (a) Dry ye not (Ludwig van Beethoven), (b) If thou be near (Johann Sebastian Bach), (c) Slumber Song (Wolfgang Amadeus Mozart), (d) Lusinghe più care (Georg Friedrich Handel), Madame Matzenauer; Poesenti Nimi (The Magic Flute), (Mozart), Mr. Carver; (e) Ever lighter grows my Slumber (Johannes Brahms), (f) Two Songs of a Bride (Robert Alexander Schumann), (c) Before the Crucifix (Frank La Forge), (d) Ciavellotti (Valverde), Madame Matzenauer; (a) Sanctuary (Frank La Forge), (b) Maldens are like the Wind (Karl Loewe), (c) Nina Pancha (Valverde), Mr. Carver; (a) O that we two were Maying (Eduard Nevin), (b) Berceulle (Tales of Hoffman) (Jacques Offenbach), Madame Matzenauer, Mr. Carver; (a) Nocturne (Francis Frederic Chopin), (b) Dance (Beethoven), Mr. La Forge; Arioso, La Mort de Jeanne d'Arc (Henri Bemberg), Madame Matzenauer.

The eleventh season of the Berkeley Musical Association Concerts ended with this concert at the Harmon Gymnasium, Thursday evening, April 7th.

MR. AND MRS. POLACCO HONORED

The very attractive apartment of Mrs. Elise Bachrach was the scene of a most delightful reception given in honor of Maestro Giorgio Polacco and his very charming wife, Madame Edith Mason Polacco. Many friends of the illustrious conductor who knew him well in former days, when he was at the Tivoli Opera House, greeted him on this occasion, and it was easily perceived that he was very happy renewing the old friendships. Among those who called during the afternoon to welcome Mr. and Mrs. Polacco were: Mr. and Mrs. Mackenzie Gordon, Mrs. Theresa Ehrman Bauer, Madame Patrizi, Mrs. Edwin N. Short, Miss Maude Fay, Miss Constance Alexander, Miss Augusta Hayden, Frederick Maurer, Jr., and many other well known musicians and members of our social set.

MILL VALLEY MUSICAL CLUB

The April program of the Mill Valley Musical Club was indeed delightful. Madame Montague Yates, a most valued member of the club, talked on Grundrod's works, The Ring, and a reading of the third act of Chanticleer, The Singers. This remarkable woman is beloved by all who know her, and it is a great grief to Mill Valley to lose her for a season, as she intends to make a trip to Irishish Columbia. This is grandeur yet simplicity about her delivery that hold all and her spiritual message was even understood by the little children present. Miss Ethel A. Johnson, President, finished each recitation by request of Mme. Yates with an appropriate song, bringing surprise in the person of Albert E. Rosenthal to play the obligato to the Sing, Smile and Slumber.

Mrs. Ruth Waterman Anderson was also a favorite and won the audience directly with her Indian songs, her warm and sympathetic voice, being especially suited to these. She is a songstress of understanding. Miss Edith A. Johnson, a club favorite with the club, her last appearance winning her special mention and place among all our artists. She is indeed a most gifted pianist that should be heard more frequently. Her rendition of La Veuve by Alkan was repeated by special request. Her masterly style in En Route, by Godard, will not soon be forgotten. As an accompanist she also proved herself competent. Mrs. Mary Godard, an distinguished herself in accompanying Miss Johnson and Mr. Rosenthal.

James Hamilton Howe, the energetic oratorical conductor, who will be remembered by San Franciscans as having given the city some splendid oratorio performances prior to 1906, recently gave a performance of The Messiah. It was the first concert of the Choral Symphony Society, at which Mr. Howe is the conductor, and took place in the First Methodist Episcopal Church, Bremerton, Wash., on Easter Sunday afternoon, March 27th.

KUBELIK NEXT WEEK

In point of the esteem in which an artist is held by the great American public no one who has ever appeared in this country holds a more remarkable place than Jan Kubelik, famous Bohemian violinist, who is now making his first tour of this country in ten years. When Kubelik first flashed across the musical horizon of the United States he was acclaimed by high and low as one of the greatest of his cult. A number of tours made at that time brought thousands upon thousands to worship at the Kubelik shrine.

When the war broke out Kubelik found himself on his estate near Prague in Bohemia and unable to return to America, necessitating the cancellation of the tour that was arranged for him in 1915. Only last year was he able to find a way to return, and the most remarkable circumstances of this return has been that he has continued to wield his magic hold over the people and to bring forth greater enthusiasm than any of his concertos. On his reappearance in New York at the Hippodrome last November 8000 people cheered for 30 minutes and at once re-established Kubelik's exalted position. Critics agreed that he had lost none of his technical cunning and that as an artist he was still the pre-eminent figure.

In other Eastern cities the same story was told. Thousands gathered to hear him and thousands went forth to ones sing his praise. Ten concerts were given in Havana last month and each time hundreds were turned away unable to gain admission. Kubelik is now in Los Angeles and Manager Selby C. Oppenheimer, who is bringing him here next Thursday night for a single concert at the Exposition Auditorium, has been advised by his Los Angeles office that Kubelik is now playing more wonderfully than ever, and the Big Philharmonic Auditorium there witnessed rare scenes of enthusiasm during and after his recital.

In San Francisco, where Kubelik will positively play but once, he will be heard not only as virtuoso but as composer, for his first program number will be his own Concerto in G major, a work that has brought unanimous praise to its composer. He will also render the Beethoven Romance in G major, Bach's Preludium for violin alone, Saint-Saens' Introduction and Rondo Capriccio, Sarasate's Spanish Dance No. 7, and La Streghe by Paganini, all works which will completely display the Kubelik mastery technique. Pierre Angieras will appear at the piano as well as rendering the Chopin Ballade in F major No. 2 as solo offering. Kubelik tickets are now selling at Sherman, Clay & Company.

Johanna Kristoffy

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SIGMUND ANKER'S CONCERT

Sigmund Anker, the well-known violinist and teacher, will give his annual pupils' recital at Scottish Rite Hall tomorrow (Sunday) evening, April 24th. Mr. Anker is featuring a most deserving young prodigy in Sarah Kreindler, who is only eight years of age. Mr. Anker considers the youthful violinist an extraordinarily talented child. She has only studied two years and a half and she will play at this concert De Beriot's Ninth Concerto. Redfern Mason, after hearing the young musician at the Pacific Musical Society's Junior concert, said of her that she played with such aplomb and justness of accent that he was delighted.

Another gifted little artist who will appear at this concert is Iris Loraine Currie, a child coloratura soprano, who thrilled 10,000 people at Civic Auditorium last year at a Masonic Concert. She will contribute Massenet's Elegie, with Sarah Kreindler playing the violin obligato. She possesses a singularly sweet and well schooled voice. The other principal number on this program will be interpreted by Sigmund Anker's String Orchestra.

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composed of pupils between six and fourteen years of age. Other soloists will be: Frances Wiener, Jeanette Davis, Clara Bercovitz, Alice Aston, Donna Anderson and Esther Heller.

ALCAZAR

The Acquittal, a gripping mystery play of tense interest, will be the attraction at the Alcazar Theatre for the week beginning Sunday afternoon, April 24th. While the plot is unfolded after the approved manner of the detective story, the work of running down the criminal is in the hands of a newspaper reporter of unusual talents, and the manner in which he outwits his brother scribes and solves the strange features of the case is delightfully entertaining. A wealthy man has been killed under peculiar circumstances. The police have come to the conclusion that the case is one of accidental death, but the reporter, who had been the recipient of the dead man's bounty for many years, is convinced that murder has been done. He sets himself the task of solving the mystery, and in addition to accomplishing his purpose he manages to put over "a scoop" for his paper.

Rita Welman, the author, succeeds well in keeping her audience in suspense as to the final outcome, the identity of the murderer remaining concealed until the end.

Nancy Fair, the Alcazar's charming leading woman, will be found happily cast as the wife of the business manager of the dead man, the latter being one of those suspected of the killing. Dudley Ayres will be seen as the young reporter from the West; Joe Conway and Thomas Chatterton will put on the black moustache of the villain. Florence Printy, the new ingenue, welcomed to the O'Farrell street playhouse last week, will have an important role. Others in the cast will be Emily Pinter, Henry Shamer, Charles Yule, Ben Erway, Walter Belasco, Frederick Green, E. C. Raffetto, Walter Emerson and Howard Miller.

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FREDERICK JACOBI'S NEW YORK SUCCESS

Bodanski to Present His Symphonic Poem Next Week—
Mrs. Jacobi Scores Genuine Triumph as Pianist—
Vincent d'Indy to Visit New York

By ROSALIE HOUSMAN

New York, April 10.

High spots on the New York calendar of the past week have been few, but there was an unusual one of our well-loved American violinist, Albert Spalding, which filled Carnegie Hall Sunday the 3rd. His program was not unusual, but his supreme artistry is, and he thrilled his auditors. The same afternoon at Aeolian Hall saw the final concert of the season of the Society of the Friends of Music, an organization which stands for the very finest in music. This time they chose to give an all-Bach program, for which we should be eternally grateful. The Metropolitan Opera House Orchestra, under the inspiring baton of Bodansky, gave us first the major concerto, with its exquisite violin obligato, followed by the little-known tenor cantata O Happless Man, sung by George Meader. His light tenor voice is suited to Bach's music, and he has a style and understanding of its impersonal beauty which is rare in all the forid music was lost. The Cantata, God's Time is Best, was the concluding work, an impressive, soul-stirring choral work with several solos, sung by Marien Telva, contralto, and Wm. Gustafson, bass, of the opera, and the tenor part was again in the hands of Mr. Meader. One would have to go a long way to hear finer singing than was on this program, as the chorus, trained, I am told, by Stephen Townsend of Boston, was excellent in attack, phrasing and pitch, and Bodansky handled his instruments and choir of the beauties of his music which enriched its many charms.

The Philadelphia orchestra had its final program, an all-Chaikovsky one, on Tuesday evening, the 5th. The ever-popular Pathétique, the Nut-Cracker suite, and the 18th overture were the featured music. Stokowski certainly gets all the meat out of the symphony, and especially the two middle movements. Strange, how audiences love this music. The suite was exquisite, and faintly done, worth going miles to hear, with its piquant orchestration, and the 18th brought the concert to a stirring close. Mr. Stokowski was the recipient of an enormous wreath, and he and the orchestra were obliged to bow their acknowledgments many times.

I did not see the performance of Miss Anglin in Euripides' Iphigenia as I had already seen it at the Greek Theatre, and I felt it would lose in a building. The general reports were that it was an impressive spectacle, fairly well done, and that all honors were Miss Anglin's for her superb acting and wonderful voice. I understand the choruses were not as skilfully handled as at West, and the critics did not write enthusiastically of the Damrosch score. Merle Alcock again sang the contralto solos, and received unanimous praise.

Miss Leonora Sparkes of the Metropolitan gave her own recital, and it was in every way delightful. Her voice has freshness, timbre and charm, and her hearers were wildly enthusiastic over her, which was deserved.

At last I have had an opportunity to hear and judge the performance of Tristan, which I had seen at Boston last past week at the Metropolitan Opera House. Scenically it was gorgeous, and quite in keeping with the best traditions. The orchestra was led by Bodansky, who was remarkable, and the orchestra never for a minute was too loud and out of the picture. And the choruses cannot say too much in their praise for beautiful singing and for their understandable English, though frequently one's sense of humor was touched by the curious translations of familiar phrases. Baston was in every way regal, graceful, and vocally beyond criticism. Though Sembach occasionally betrayed his German origin, he sang a very understandable English, which many native singers could envy. He was a handsome Tristan, and in the second act the long duet with Isotta seemed to be the longest singing that I have heard. Jeanne Gordon as Brangane, Whitehill as Kurvenal and Gustafson as the King completed a well-balanced cast, and all were excellent vocally, as well. It was in every way a memorable performance. And every seat taken, though it began early and was over at midnight.

Julia Culp, who was to sing this afternoon (April 10th) is indisposed, and will give her recital later in the month.

I know that all Californians will be interested to hear of the successes of Frederick Jacobi and his talented wife. She is an unusual pianist, and Friday of this past week, gave a sonata recital with Joseph Fuchs, violinist, at the Damrosch recital. The novelty was Dohnanyi's C sharp minor sonata, which is musically the most individual composition I have heard of his. It was well played. Mrs. Jacobi has not only all the necessary equipment of a concert pianist, but has a something more. If one can confine one's impression of vision to insight to words, I have heard few at Aeolian Hall at any time who are more sensitive artists than she, and her quiet, modest manner is also an unusual asset. Mr. Jacobi has been seeing his songs on programs quite often recently, and at present Mr. Bodansky is rehearsing his Symphonic poem, the Eve of St. Agnes, after Keats, for performance on April 29th and May 3rd. I have seen the score and have heard it at the piano, and I can assure you that it is in keeping with the spirit of the poem, and well written for orchestra. It is less complicated than his other music, and is more closely knit, and is very expressive. I am keenly awaiting an opportunity of hearing it in its native dress.

Vincent d'Indy, the French composer and founder of the Paris Schola Cantorum, will visit this country next season on the invitation of Walter Damrosch, when he will appear as guest composer-conductor of the New York Symphony Orchestra in the third pair of concerts in the regular Carnegie Hall series, December 1st and 2nd, which will be Mr. d'Indy's only appearance in New York.

The engagement of Mr. d'Indy to appear in New York was arranged when Walter Damrosch and his orchestra gave concerts in Paris last May under the auspices of the Ministry of Fine Arts. On this occasion d'Indy served with Saint-Saëns on the municipal committee appointed to welcome the Americans; and the French composer's visit to our shores at this time should further the fine musical entente existing between France and America.

The programs selected for performance in Carnegie Hall by Mr. d'Indy will include his own compositions. During the past season Mr. Damrosch and his symphony men produced for the first time here the new Symphonic Interlude, La Queste de Dieu from d'Indy's opera, The Legend of St. Christopher, which made a deep impression when it was given its premier in Paris last June. Besides other works for the orchestra d'Indy has composed three symphonies, the third of which was first played here by Mr. Damrosch in 1919.

ALICE FRISCA A GREAT SUCCESS IN LONDON

After a successful season in Paris, Alice Frisca, who is remembered here as Miss Alice Mayer, a pupil of Pierre Duillet, was engaged by Daniel Mayer Co., managers in London, for a series of concerts in England, where she is already booked for many concerts and has been re-engaged by Sir Henry Wood to play at two Promenade Concerts in London next August. Her debut



HILBRED HANSEN HOSTETTER

Soloist of the California Club Choral Who Will Appear at the California Theatre Tomorrow (Sunday) Morning

In London took place in Queen's Hall with the assistance of the symphony orchestra under the direction of Sir Henry Wood. Her selections were Grieg's Concerto in A minor and Liszt's Concerto in E flat. There were 2500 people present, of which 200 were obliged to sit upon the stage behind the orchestra. Owing to the natural coldness of the English public, their enthusiasm was considered remarkable, as Miss Frisca was recalled not less than 14 times and was obliged to play four encores.

For lack of space we reprint only part of the criticisms from the London press:

The Sunday Times, London, March 27, 1921.—Her great asset at present is her youthful vitality.—Ernest Newman.

Westminster Gazette, London, March 22, 1921.—What one can in any case assert with confidence is that she plays very neatly and cleanly and with plenty of intelligence and temperament to boot. Her brilliant execution and tasteful interpretations made it a pleasure to listen to her performances, and her success was unmistakable.

Daily Chronicle, London, March 22, 1921.—Miss Frisca elected to be heard in familiar music. Her playing of both these works (Grieg and Liszt Concertos) was remarkably fresh and spontaneous. Her technique is unusually fine, her tone rich, and her style shows her to be possessed of genuine temperament.

Daily Mail, London, March 22, 1921.—Her playing was nimble and vivacious. She is quite a young girl and won sympathy of the audience, which demanded four encores pieces.

The Daily News, London, March 22, 1921.—Miss Frisca has an extremely pleasing touch and plays with conspicuous neatness and admirable taste. She played Liszt Concerto with great spirit, and there was so much applause that she had to add some extra pieces. Her greatest effect was made in one of Liszt's Hungarian Rhapsodies.—A. K.

The Pall Mall and Globe, London, March 22, 1921.—The Grieg Concerto revealed her as a brilliant player. She has a good tone with a curious personal mannerism of softening it sometimes at a point where most pianists would be relying upon fallacious bravura. She subsequently played with equal brilliance Liszt's Concerto in E flat.—E. E.

The Morning Post, London, March 22, 1921.—There is every reason why she should come so long a distance to demonstrate her present attainments, for they are considerable. Her choice was given to Grieg and Liszt Concertos, and that have the common factor of being well-defined character. That character is well suited to Miss Frisca's methods, with the address she can command, and with the poetic insight she showed herself to possess by her reading of the Adagio of the Grieg. The Referees, London, March 27, 1921.—She played with a brilliancy and assurance remarkable in one so young, and her readings had the confidence and exuberance of youth. It would be interesting to hear her without an orchestra.—Lancelot.

The Saturday Review, London, March 26, 1921.—Her style, generally, may be summed up in the word "brilliant." She shows to greatest advantage in the display of technique and feats of virtuosity. She has a bright, elastic touch, and phrases with commendable clearness and decision.

PRACTICE AND ITS PURPOSE

By JOHN WHITCOMB NASH

All teachers are conscientious in prescribing the work, but unless the practice is supervised it sometimes happens that the ideals which should be brought into the simple but essentially complex processes of vocalization, even thought of. Just how far-reaching such a condition may be is seldom appreciated, but unless there are ideals applied to the technical exercises there will be something missing when it comes to singing for an audience. One may sing the time, knowing it is done well, and its relation to other things equally well understood—is a splendid formula for the preparation of a singer. Practice material there is a plenty, but the way in which it is sometimes used defeats its own object. A well balanced plan of daily work is vitally necessary to well balanced results. There are many elementary conditions to be mastered; to attempt them all at once as one does in singing a song is to fail in their application. No one who has not segregated these elements and studied them and their relations and proportions, can be sure of the delivery in song. Let us take as an instance the matter of attack, which comprises but simple, easily understood principles. Each student has his (or her) own personal difficulties in mastering the real thing because of misunderstanding the required effect. He may use the glottic attack, he may scoop up on to the pitch, he may feel around in a dozen different ways, but the fact is there is just one correct way. A sneaky attack is as bad as writing a letter and then smearing the wet ink. The song and the letter are both spoiled. Those students who possess glorious voices but are outbalanced by their fellows, who so well endowed may generally find the reason in the quality of their daily practice, and while the superlatively endowed might have attained heights unapproachable to the others, we must admit that there is something great about the surety of the delivery in song.

It is said that the Meistersingers' guilds agreed upon the rules and prohibitions that governed their contests. These rules when assembled were called Tabulators, and contained (if my memory serves me) thirty-four articles, each of which was a definite "do" or "don't." It should not be difficult to matter reconstruct such a set of guiding principles, and it might be a good thing to encourage the compilation of such a document. The more prominent teachers and authorities of San Francisco might spend their time to less purpose than in such a diversion, including only such points as every one of them would agree upon.

The real value of a musical education is in being able to appreciate and express the great things one is made of and in touch with. Unless one has a ready technique and is outbalanced by their fellows, who so well endowed may generally find the reason in the quality of their daily practice, and while the superlatively endowed might have attained heights unapproachable to the individual shapes his or her success in this way.

DE GRASSI THRILLS RECORD AUDIENCE

Signor Antonio de Grassi, the distinguished violin virtuoso, played a packed house last Sunday morning at the California Theatre. A great deal is expected of a pupil of the great Ysaye and Sevcik and the fullest expectations were realized in Signor de Grassi's masterful interpretation of Max Bruch's Violin Concerto in G major. The great Antonio de Grassi was named as one of the foremost violinists of the day is not to be questioned after bearing his performance Sunday. His pure and limpid tone is combined with a technic well high faultless and his interpretations are given in an authoritative and delightful style. The difficulties of his particular concerto were simplified and almost concealed by Signor de Grassi's exquisite technic.

Signor de Grassi followed the Bruch Concerto with an entrancing interpretation of a Berceuse of his own composition, which gave great delight to the audience. The next day Signor de Grassi, with that admirable musician, Frederick Maurer. The concert as a whole was one of the big events in the history of the California Theatre which is to be commended for its presentation of such a distinguished soloist as Signor de Grassi, the more so because he has been so long and so much little time on the program. Signor de Grassi will take up his teaching at the Jomelli Studios, Hotel Richelieu, the latter part of this month.



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Spiritual and distinguished.—Mason in Examiner.

Argiewicz was in admirable form.—Brown in Chronicle.

We do not hesitate to pronounce him a virtuoso of the first rank.—Alfred Metzger in P. C. Musical Review.

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SIGNIFICANT MUSIC

BY ROSALIA HOUSMAN

The Songs of Bryceson Treharne

The Boston Music Co. sent me quite a collection of the songs of this talented musician to review, and I find them his most enjoyable and special songs. Bryceson Treharne, in my review column, Mr. Treharne has been a prolific writer, and has a goodly number of art songs to his credit, which are gradually winning their place on recital programs of merit. Many artists use them, and Gravenor especially, for whom Mr. Treharne acted as arranger and pianist. Of them all, I have a personal prejudice in favor of Uphill, to a splendid poem of Christina Rossetti. It is musically expressive, and has a noble line which rises steadily and strongly as the song proceeds. It does not shun the modern harmonies, but the means of expression is always subservient. It is one of the best art songs I know. A song of dramatic interest which is best for male voice is The Terrible Robber Men, with its rhythmic chant as accompaniment.

Some will enjoy the Fair Circassian and others, Remembrance, but let me call your attention to A Widow Bird, which is an exquisite setting of the Shelley poem. Here again, we are given the mood at the very first bar, and it is held throughout. It is utterly sad and lone-some music, and will be a novelty for the high and lyric soprano. There are two other songs of the same type, and of the series I think that Sigh No More is his best. It might have been written several centuries ago, which proves Mr. Treharne to be a skillful adapter of any idiom, as well as a master craftsman.

So, in closing, let me say that I am sure Mr. Treharne is one of the best song composers who are in America today, and that any song of his is worth the serious attention of all musicians.

Significant Music from the Boston Music Co.

This time I have received several volumes of songs and piano music from this wide-awake firm standing so strongly for the better side of music. Their editor, Carl Engel, is a splendid musician and composer himself (I shall have occasion to discuss his violin suite soon), and has unerring and good taste.

To speak of music first. In the B. M. Co. edition, A Bagful of Goodies, by Chas. Herter, comes first to hand. These are ten easy pieces of the first and second grades with attractive titles and cheerful melodies. So the technical difficulties which are often difficult for both teacher and pupil are kept to a minimum and are in attractive fashion and so enjoyed. A set of four piano pieces by Wm. C. Hellman are of more than medium difficulty and are a group of moods. They are reminiscent of the Schumann Fantasie pieces and have real beauty and charm. An Old-fashioned Minuet will perhaps be one of the best in this space, and with poetic feeling. I think a good name for the group would be poems in tone, and an imaginative student will play them well.

Serenata, a suite of Helen Hopokirk's, deserves a paragraph to itself. Here is new wine in old bottles, to refer to an antiquated phrase. It is in five parts, followed by a quaint Minuet. One is conscious of old dances and the shadows of candle light. Pianists will perhaps find it as delightful as they will find it as a musician in dignified Sarabande, a courtly and dignified dance. Within the limits of a single page the whole charm of other days is evoked, and the dignity found in Bach is also present here. The Arioso is freer, and the finale, a Rigaudon, is delightful. Next comes the most musical composition, Arthur Footie, who is a warm friend of Miss Hopokirk's. In honoring him she has also honored us, as we are all glad to find the name of this well loved composer here.

The beginning is not neglected in the lists. Here are two special books devoted to his interests. Katherine Davis's First Studies in Rhythm are of the greatest use to the child mind. He is given his medicine with attractive poems, which shall linger easily in his memory. And through these verses he gains a sense of accent, measure and note value, which is so difficult to teach. And there's the Good Night Garden of Song which will be the best of fun for the mother to play and sing with the wee musician. The composer, Emma B. Day, and the response of the young child are in a most child-like and amusing. They lie well within the limited range of the child's voice, and the accompaniments are easy to play. So I judge that this little collection will meet many happy friends on its travels and will gladden many a mother's heart.

If you want to sing for your little one and want to know a group of lovely songs which will appeal greatly, let me recommend the Never Linger Child, the music of which was written by Carl Engel, of whom I spoke before. The poems are by the very best poets, and the understanding of a youngster's viewpoint, and musically Mr. Engel has followed and framed them with delightful melodies. It is also interesting to note that the expression marks are in English, a good step in the right direction. The songs are in the best of modern and modern idiom, but then, Mr. Engel writes for modern children, whose ears are becoming daily accustomed to the things which sound new and strange to us, but which are natural to the untrained mind. Melody and a keen sense of humor are not lacking either, and it will be interesting to see which one would appeal first. I guarantee that the singer who learns them will have as much pleasure in the task as her auditors, big and small will, in hearing them done.

Songs of My Spanish, which are settings of four poems by the composer Julio Osma, are utterly lovely. It is a pleasure to come in contact with the real thing as these seem to be. They have all the rhythmic variety, the languor of the south, and a delicious melody line.

Manager Selby C. Oppenheimer will present a most unusual and fascinating attraction at the Columbia Theatre as the concluding number of his most successful concert and music season in the combination of Adolph Bolm and his Russian Ballet and the Little Symphony under the direction of George Barrere.

Adolph Bolm is recognized as the foremost male exponent of the Russian dance in the world today. He first came to this country as co-star with Nijinski with the Diaghilev Ballet Russe and San Franciscans will remember his superb performance during the engagement of this extraordinary organization at the Valencia Theatre a number of years ago. On this occasion the critics agreed and the public acquiesced that Bolm was the real star of the company and his artistic interpretation brought forth the greatest volume of praise accorded any member of the organization.

Bolm remained in America to assume the directorship of dance of the Metropolitan Opera Company and his artistic production of the ballets with that company, particularly the production of Rimsky-Korsakov's Coo'Qor, has made his name a household word. Bolm will be assisted on his coming visit by an organization headed by the Misses Ruth Page, Margit Leeraas, Amata Grassi, Messrs. Caird Leslie, Senia Gluckoff and others.

The music for his entertainment will be supplied by the Little Symphony Orchestra of fourteen selected instruments under the direction of its founder and conductor, the famous fustist, George Barrere. The first part of the program for Sunday afternoon will be devoted to orchestral selections by the Barrere players and will include Gretzy's Cephalo at Procris, Henry Hadley's suite Flowers, and Piere's suite For My Little Friends. Barrere will also be heard in flute soli by Gluck and Widor.



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The second part introduces the Ballet and the arrangement of numbers will be as follows: Humoresque (Tchaikowsky), Margit Leeraas and Senia Gluckoff; Deception (Schubert), Ruth Page, Amata Grassi, Caird Leslie; A Venetian Youth (Adam), Adolph Bolm; The White Peacock (Chas. T. Griffes), Margit Leeraas; Fantasia Chinois (Seeling), Ruth Page, Caird Leslie, Serge Orloff, Senia Gluckoff; Bal Masque (Liszt), Ruth Page, Caird Leslie; Group of Spanish Dances (a) Panaderos (Glazounoff), Margit Leeraas, (b) Spanish Dance (Albeniz), Adolph Bolm, (c) Spanish Rhythm (Laparra), Margit Leeraas, Adolph Bolm; Valse (Chopin), Ruth Page; Saltarello (Mendelssohn), Amata Grassi, Senia Gluckoff; Pavanne (Faure), Margit Leeraas, Caird Leslie; Assyrian Dance (Lazare Saminsky), Adolph Bolm. A special program will be announced for the second Sunday afternoon. The Bolm Ballet with its Little Symphony will give a special program in the Greek Theatre in Berkeley on next Saturday night, April 30th, when these most artistic dance settings will be enjoyed at their very best. For this occasion the orchestral numbers will include Iphigenie en Aulide by Gluck; John Alden Carpenter's Little Indian and Little Dancer, and Perilous Suite Francaise, and flute soli by George Barrere.

Dance numbers will include the following: Deception (Schubert), Ruth Page, Amata Grassi, Caird Leslie; A Venetian Youth (Adam), Adolph Bolm; Irish Dance (Stanford), Margit Leeraas, Caird Leslie; Les Precieux Ridicules (Serge Prokofeff), Ruth Page, Adolph Bolm; Saltarello (Mendelssohn), Amata Grassi, Senia Gluckoff; Mexican Episode (Esperon), Ruth Page, Margit Leeraas, Adolph Bolm; The White Peacock (Charles T. Griffes), Margit Leeraas; Bal Masque (Liszt), Ruth Page, Caird Leslie, Senia Gluckoff; Suggestion Diabolique (Serge Prokofeff), Adolph Bolm; Torch Dance (Debussy); Mexican Episode (Esperon), Ruth Page; Armenian Dance (Howard Brockway), Adolph Bolm.

Manager Selby C. Oppenheimer guarantees that these performances will be the most unique and beautiful in their line ever presented in this city and in Berkeley, and among his patrons that no company of dancers or musicians have ever presented a more delicately beautiful series of numbers than have been arranged by Bolm and Barrere.

L. A. Fleischmann, the new retail manager of Kohler & Chase, has already made many friends since his arrival in this city more than a month ago. He has endeared himself to a large number of the professional people by his courtesy and interest and is gradually becoming a factor in music trade circles. Mr. Fleischmann, prior to his San Francisco selection, was retail



general manager for the famous Wurlitzer Co. of Cincinnati, and during the war served as officer in the army. He was also formerly with the Wm. Knabe Co. in Baltimore and Washington, where he proved most successful. His position with Kohler & Chase is that of retail general manager and owing to his keen interest in music as an art and consequently in the profession he is eager to meet all prominent people associated with music in this city. Owing to his personality this should not be difficult for him. We wish Mr. Fleischmann all possible success in his new position.

ALAMEDA COUNTY TEACHERS

The Alameda County Music Teachers' Association is making ambitious plans for a forthcoming State convention which will take place some time in July. However, these activities do not restrict the regular efforts of the association, the monthly meetings and programs continuing to attract general interest. One of the finest programs of the season will be given at Ewell Hall, Oakland, Harrison street near Fourteenth next Monday evening, April 25th. The musicians participating in this event include: Edward Pease, baritone, president of the California Music Teachers' Association; Zee Geery Pease, accompanist, of Sacramento; Helene Altmendinger, contralto; Elizabeth Simpson, pianist; Bess Pangburn, harpist, and Josephine Crew Aylwin, accompanist. The complete program to be presented on this occasion will be as follows: Piano Soli—(a) Sarabande (Bach), (b) Gigue (Loevely), (c) Le Bavolet Fantaisie (Couperin), (d) Rondeau Capriccioso (Beethoven), Miss Simpson; Contralto Solo—Ahi Bendimi (Mitrane 1689) (Francesco Rossi), Miss Altmendinger (Mrs. Aylwin at the piano); Baritone Solo—(a) La Procession (Cesar Franck), (b) L'Heure Exquise (Reynaldo Hahn), (c) Love is a Riddle (Francis Allis-Sol), Mrs. Pease at the piano; Piano Soli—(a) Prelude (op. 52) (Hasselmans), (b) Phantasy (op. 4) (Schnecker), (c) Mazurka (op. 12) (Schnecker), Miss Pangburn; Contralto Solo—(a) Ah! Love but a Day (Mrs. H. H. A. Beach), (b) Gae to Sleep (Wm. Arms Fisher), (c) Rachen (J. S. Zuck), Miss Altmendinger; Piano Solo—(a) La fille aux Cheveux de Lin (The Maid with the Flaxen Hair) (Debussy), (b) Jardin sous la Pluie (Garden under Rain) (Debussy), (c) Scherzo (B minor) (Chopin), Miss Simpson; Baritone Solo—(a) The Quest (Edwin Smith), (b) Thy Beaming Eyes (MacDowell), (c) I Want to be Ready (Cecil Burleigh), Mr. Pease.

Mrs. A. L. Miller of Marysville was recently elected President of the Northern District of the California Federation of Women's Clubs and in appreciation of her honor has never been bestowed by that splendid organization. Mrs. Miller has a most enviable record in the musical annals of this part of the State. For six years she acted as chairman of the Marysville Arts Club under three presidents. She served for four years as chairman of music for the Northern District of the California Federation of Women's Clubs under two administrations. She was State chairman of music for the California Federation of Women's Clubs for two years, making six years' service in State and District boards. She has given 134 lectures and recitals all over the State during her term of office. She has given forty-six concerts for the Marysville Art Club with home and outside talent, raising \$1000 last season for a concert series of celebration artists. Mrs. Miller is known as an appreciative throughout California for her scholarly lectures and artistic piano interpretations. She has been asked to take part in thirteen State and District Conventions of the California Federation of Women's Clubs. Her lectures and the high standard she maintains in music has resulted in better work from clubs under her leadership. Mrs. Miller has toured Europe in concerts, meeting with merited recognition from musicians, at home and abroad. No other member of the Northern District of the California Federation of Women's Clubs has as good a record as Mrs. Miller.

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VOL. XL. No. 5

SAN FRANCISCO, SATURDAY, APRIL 30, 1921.

PRICE 10 CENTS

CHICAGO OPERA ASSOCIATION CLOSES NEW YORK ORCHESTRA DISAPPOINTING

Mona Vanna and La Tosca Attract Record Audiences to Civic Auditorium on Saturday Afternoon and Evening—Mary Garden and Muratore Receive Ovation at Matinee Performance—Rosa Raisa is Cheered at Evening Performance—Palocco Adds to His Laurels With Wonderful Artistic Direction

By ALFRED METZGER

The historic grand opera season of two weeks concluded by the Chicago Opera Association in San Francisco last Saturday afternoon and evening will go down as the greatest event of this kind ever given anywhere. San Francisco once more has reason to feel proud of the showing it made, and we are recording in detail the essential features of this season on the editorial page of this issue. This space we shall devote exclusively to a review of the two closing performances. From the financial standpoint the production of *Mona Vanna* on Saturday afternoon was the greatest of the fourteen, although *La Tosca* on the evening of the same day also attracted one of the largest audiences of the season. In many respects *Mona Vanna* was the finest artistic presentation of the engagement, owing to the uniformly excellent work of the members of the cast. There was not one weak spot.

One of the greatest features of this engagement of the Chicago Opera Association was the scenic investiture and the stage management. *Mona Vanna* was no exception to the rule. The perspective of the scenes, the beautiful color effects, the magnificent lighting and the tasteful and rich costumes combined to feast the eye as the music feasted the ear. It is in operas like *Mona Vanna* wherein the average American opera-goer misses the English language, for during the long semi-recitatives given to one or two persons, wherein one individual occupies the center of the stage for several minutes at a time, and where the orchestra actually furnishes the music almost exclusively, it becomes monotonous to concentrate your attention upon sentiments which you do not grasp. No matter how beautiful the language may be, no matter how classic its graceful swing and undulation, it becomes meaningless when you miss the content of the lines.

Fortunately *Mary Garden* as *Mona Vanna* and *Lucien Muratore* as *Princivalli* succeeded to mitigate the monotony by reason of their vivid histrionic art—for after all histrionic art predominates and overshadows the vocal score. *Muratore*, by reason of his splendid vocal organ, which he uses with fine artistic discretion, and which he succeeds in presenting in the most scintillating phrases, aroused his hearers to the highest pitch of enthusiasm, eliciting cheers upon cheers after the second act. *Mary Garden* was here at her best. Her graceful strides, her characteristic poses of arms and shoulders, her splendid, refreshing personality, her eloquent facial expression and classic profile combined to stamp upon the role her individuality to such an extent that, like her *Thais*, the part becomes identified with her person and it will be difficult, if not impossible, for anyone else to satisfy us in this role of *Mona Vanna*. After the conclusion of the second act we counted at least fifteen curtain calls for *Mary Garden* and *Lucien Muratore*.

George Baklanoff in the role of *Guido* proved to be at his best. Indeed vocally as well as dramatically he gave the best performance of any during the engagement as far as his personal efforts are concerned. His voice rang out true and vibrant, and his bearing was dignified and impressive. He interpreted his lines with conviction and verisimilitude. *Edouard Courtellu* as *Marco* also added to the artistic part of the production, both in his vocal and histrionically, while *Jose Mojica* as *Yedda* added an array of excellent performances of minor roles by reason of his flexible, true voice and easy deportment.

One of the outstanding features of the production was *Giorgio Palocco*, who once more had an opportunity to display

his genius as a grand operatic conductor. He brought out the symphonic character of the production with unerring precision and fidelity, and he revealed himself once more as a master of phrasing and orchestral precision. The cantabile passages seemed to emanate from his baton with enticing beauty, and he succeeded in showing the music at its most magnificent aspect. Surely *Palocco* has amply proved himself a master of his craft and as far as the writer is concerned he regards him as one of the foremost world-eters of the baton in the world today. Not

Although Personnel of Organization Uniformly Excellent This Material is Not Utilized by Conductors According to Highest Artistic Principles—Tone Quality, Precision of Attacks, Intonation and Technical Skill Predominate—Lack of Adequate Phrasing, Singing Quality and Tone Coloring—Hadley Composition Excellent

By ALFRED METZGER

The widely heralded visit of the New York Philharmonic Orchestra, under the direction of *Josef Stransky* and *Henry Hadley*, took place at the Civic Auditorium on Sunday afternoon, April 24th, before an audience of about two thousand people. It was a larger audience than could have been expected after the closing of the Chicago Opera Association and a smaller one than would have attended if the New York Philharmonic Orchestra management would not have been too proud to advertise a little on the Pacific Coast, prior to the visit of that organ-

Pacific Coast Musical Review will in future assume exactly the same attitude toward Eastern attractions and managers which they assume toward the far West. If they ignore us, we shall ignore them, except in so far as a just and fair review of the event is concerned. Such a review we owe our readers. There is no one being generous to people to whom generosity is an unknown quality.

Having recorded our mental state in this matter we can not afford to be as severe with the artistic performance of the Philharmonic Orchestra of New York as the occasion would justify for fear of being regarded as prejudiced. Hence we shall first point out the best features of the concert. The New York Philharmonic Orchestra consists of as splendid an array of artist-musicians as it has been our pleasure to witness. The string section is uniformly excellent. The brass section—especially the horns and trombones—is unsurpassed anywhere. It is simply magnificent. It is one of the finest brass sections we have ever heard. The woodwind section is splendid. Intonation, flexibility of tone, warmth of color and precision of attacks are among the leading features of the orchestra. It is a delight to listen to such an orchestra and we enjoyed every moment just admiring the splendid material of which this orchestra consists.

That such a representative and ideal body of musicians should be directed by conductors so indifferent to the possibilities of a great orchestra of this kind seems to us an anomalous puzzle. Surely New York is capable of securing greater conductors for such an orchestra than *Josef Stransky* or *Henry Hadley*. Even the audience assembled at the Auditorium last Sunday afternoon sensed this. For neither of the conductors succeeded in getting a regular San Francisco ovation. In the *Beehive* symphony there was lacking that singing quality which should characterize the cello and violin sections when negotiating those magnificent strains of the andante movement. The tempi were lacking in spirit and energy. The *Meistersinger* Prelude lacked in precision of attacks and rhythms—did not attain real climaxes, failed to impress with its vitality and accentuation and, in short, sounded somewhat anemic.

By all means the best numbers on the program consisted of the *Bach Chorale* and *Fugue* and *Hadley's* symphonic poem *Salome*. We have never denied Mr. *Hadley's* claim to distinction as a musician and composer. His *Salome* reveals strength of material, intellectuality of ideas, ingenuity of technical construction and strength of architectural beauty. It is one of the best works we heard emanate from the mind of any living composer. It adds strength to the claim that the American composer is entitled to a place in the sun. We take off our hat to *Henry Hadley* as a composer, while we can not show deference to him as a conductor.

The reading of *Sibelius' Swan of Tuonela* proved to be an uncertain item, what we mean by lack of interpretative power on the part of the orchestra. Here was a chance to show beautiful phrasing and coloring. Instead all we got was accuracy of pitch and uniformity of bowing. We heard phrasing, fortissimo and piano, but no shading of phrases, no graceful accentuation, no delicate tints. Such effects can only be obtained by a conductor who is a genius. We do not like to resort to provincialism by referring to the San Francisco Symphony Orchestra's interpretations, and so we shall close with the remark that the artistic exhibition of the New York Philharmonic

(Continued on Page 11, Column 2)



MARSDEN ARGALL

An Unusually Gifted Young Baritone Soloist Who Secured a Genuine Artistic Triumph at Mills College Recently—Mr. Argall Possesses a Voice of unusual Beauty and Resonance (See Page 12, Col. 2)

less efficient was the work of *Jacques Coinl*, to whom was entrusted the attack direction. We never witnessed any more appealing stage pictures than we saw during this engagement. Before the visit of the Chicago Opera Association we said that this season represented the best in operatic productions in the world. There is nothing better. And if any one found any fault with these presentations then they found fault with the best that is offered in the field of opera in the world.

But even among the best in the world there is found a diversity of excellence, and little weaknesses will creep in despite everything. And so the concluding

(Continued on Page 11, Column 2)

ization. No matter what any one may say to the contrary you can not get large numbers of people attending an event, especially when another musical occasion is concentrating attention for the time being, unless you resort to more than ordinary publicity. If you just are satisfied with the usual amount of publicity, you will get the usual attendance. As long as New York managers and organizations hide themselves behind their self-annulment and consider the West as something provincial and not to be regarded except from a "local" standpoint, no long will they have to be satisfied with commonplace attendance and commonplace audiences, and nothing in the world will ever change this undiplomatic fact. The

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TWENTIETH YEAR

THE MUSIC CLUB CONVENTION

Upon another page of this issue will be found an official announcement from Los Angeles concerning the third annual convention of the California Federation of Music Clubs, which will take place beginning Sunday, May 1st, and ending Wednesday, May 4th. Our readers will also find enumerated in that article the various programs and we feel that much credit is due those who have compiled these events. The arrangement of such a convention requires a great many details and usually the largest share of the work falls upon a few shoulders. Those least willing to help along a good cause stand aside and criticize or find fault, but do not show their sincerity and interest in being in the general co-operation of forces.

The Pacific Coast Musical Review is occasionally receiving critical comments upon the proceedings of such organizations as music clubs and music teachers' associations. We feel that the only way in which to cause improvements and expansion of policy is to join the array of workers and help the cause by personal efforts and advice. One of the weakest arguments in musical co-operation is the complaint that people unworthy of membership are admitted in musical organizations, or that the policy is not artistic enough nor dignified or serious enough for the purpose at hand. If all musical progress depended upon those people who merely discover weaknesses, but are unwilling to assist in strengthening them, there would be no progress made at all. The only way in which to attain effective results by means of co-operation such as this Federation of Musical Clubs affords is to add your own mind and intelligence to the co-operative mind and intelligence of all the others associated in this worthy cause.

The Pacific Coast Musical Review believes in deeds not words. It believes in action, not fault-finding. It believes in co-operation, not working at cross purposes on the part of single individuals. The California Federation of Music Clubs is concentrating and centralizing the efforts of large numbers of people toward the common good. The eventual benefit can not be attained in one, or two, or three years. Gradual evolution and practical experience will eventually prove the excellent advantage to be derived from such an organization. No one will maintain that the Federation is at present in that complete and influ-

ential position in which it will find itself a number of years hence. But, under the presidency of Mrs. Bessie Bartlett Frankel, it is now upon the right road. Every music club in California ought to belong to it. Every member of such club ought to contribute her share toward musical progress. Ideal musical conditions can only be attained by the pooling of all musical interests. The larger the number of people who co-operate the greater the benefit to the largest number. Of course there are members in the organization who should not be entrusted with certain duties which are at present in their care, but as long as no one else is suggested to take such place, and as long as no efforts are being made to improve these weak spots, so long no one has any reason to complain or criticize. The only way in which to get better representation in certain places is to suggest and recommend people specially suited for them, not to refuse to attend the convention or to help the cause, because one may not agree with conditions.

The editor of this paper so frequently discusses these matters with members of musical clubs that we trust those with whom we have conversed upon these subjects will not take these remarks to themselves. We do not refer here to any special conversation we may have had on this subject with members of musical clubs. We are speaking altogether in a general way. Indeed, we have said the same things repeatedly in connection with various other matters. Our great policy in the establishment of greater musical association and co-operation has always been to urge musical people to get together, work together, act together, advise together and associate with one another for everyone's good. We have seen so many worthy enterprises die an untimely death, because those most fitted to further the interests of such cause stood by the wayside sneering and finding fault, instead of getting in and taking a hand in the shaping of the policy. The musicians' union would be in far better ethical condition, if the best elements would take a personal interest in the welfare of the union. The Federation of Musical Clubs is now in right hands. To oppose it is to injure your own interests. To uphold it, is to contribute toward the musical growth of the community. In this spirit we wish the third annual convention of the California Federation of Music Clubs in Los Angeles the best of luck, and may its difficult problems be solved to the best interests of all concerned, and may every music club in California become a worthy and valuable link in the strong chain of musical emancipation.

THE OPERA SEASON

It has always been the custom of the Pacific Coast Musical Review to give adequate credit whenever something really worth while is being accomplished in the interest of music. The recent engagement of the Chicago Opera Association proved an event of such far-reaching and beneficial influence upon our musical life that we feel justified in calling attention to the most important features associated with this two weeks of unprecedented grand operatic events. We took pains to ascertain the exact conditions associated with this engagement and are thus in a position to point out the outstanding features that reflect creditably upon San Francisco and the local management, Selby C. Oppenheimer.

The total receipts of the engagement, including war tax, represented the gratifying amount of \$250,000. The total receipts less the war tax consisted of about \$225,000. It is interesting to note that during the first week the receipts were about \$90,000, while during the second week the receipts were \$160,000. Prior to this recent engagement the greatest amount ever taken in during a one week's operatic season took place in Atlanta, Ga., when the Metropolitan Opera Co., including Caruso, took in receipts amounting to \$140,000 in one week. Thus San Francisco excelled the world's record in one week's operatic engagement by \$20,000. The amount mentioned in connection with the Atlanta season represents the published figures, the actual figures may not come up to the amount, while the San Francisco

figures are based upon the war tax paid to the government.

In round figures 80,000 people attended the opera season. Computed upon the advance sale which was about \$100,000, 40,000 to 45,000 different people attended the season. About 35,000 tickets were sold to people coming here from country districts, leaving to San Francisco and vicinity an attendance of about 50,000. This also appears to us to be quite a record. For among these 50,000 ticket buyers about 30,000 or 35,000 represented different people. As a stimulus for musical education Manager Selby C. Oppenheimer arranged a special rate for University students, enabling 2500 of these to attend the opera at one dollar, giving the choice of any seat in the house. Another most creditable action was the thoughtfulness in permitting inmates of orphan asylums and similar charitable institutions to attend some of the performances as guests of the management. This the writer discovered indirectly without the management calling his attention to it.

The season was noteworthy on account of the fact that among the fourteen performances given only one was repeated, and even in this instance the company was ready to give another performance, artists and scenic equipment being among the company's repertoire. The performance here referred to was Rigoletto, and at the first presentation there were \$15,000 in the house and the second time \$25,000. In point of attendance the second Rigoletto performance was larger by four tickets than the Mona Vanna performance, the latter, however, exceeded the Rigoletto performance in financial returns, as quite a number of student tickets above referred to were used in the Rigoletto performance. Every scene used in the Chicago productions during the company's regular season could be used on the Civic Auditorium stage specially constructed for this occasion. Many scenes could not be used except in Chicago, New York and San Francisco. All other stages upon which the company appeared on this tour were unable to hold the huge scenic sets.

In conclusion we wish to congratulate Manager Selby C. Oppenheimer upon the invariable courtesy, patience and efficiency of those in charge of the box office. It is, of course, inevitable that occasional errors occur during a period of such strain and activity entailed by two weeks of such constant demand of attention on the part of the public. The lines at Sherman, Clay & Co.'s frequently extended around Kearny to Sutter street and did not diminish from early morning until late afternoon. It required constant attention and concentration to serve these thousands of people. Then Manager Oppenheimer earned for himself the commendation and gratitude of the press. He appreciated the service rendered him by the newspaper people and did not hesitate to reciprocate whenever possible. The excellent publicity service prior and during the engagement was also worthy of the heartiest commendation. To really enumerate all those entitled to recognition would require quite a neat list of names, and fearing that in quoting such names we might inadvertently omit one we will refer to box office attendants, ushers and publicity agents collectively and bestow upon Selby C. Oppenheimer the credit of knowing how to choose his assistants and how to recognize and reward faithful services upon those who helped him to swing this huge enterprise.

Miss Dorothy Blaney, a very gifted young pianist, will be heard in a recital to be given in the Italian Room of the Hotel St. Francis on the evening of May 2nd. Invitations for this affair are being issued by the Alumnae of the School of Music, Dominican College, San Rafael, while the patrons are the following: Mr. and Mrs. J. K. Armsby, Mr. and Mrs. George Brooks, Sigmund Beel, Dr. and Mrs. T. E. Bully, Mr. and Mrs. Leon Doucless, Mr. and Mrs. Milton Esberg, Mr. and Mrs. J. R. Hanly, Dr. and Mrs. C. D. McGettigan, Jr. and Mrs. O. B. Martin, Miss Margaret Mee, Miss Mary L. Phelan, and Mr. and Mrs. Elmer Smith. Miss Blaney has chosen the following list of well known piano works to interpret: Bach—Prelude and Fugue, E flat minor, Gavotte and Minuet, D minor; Beethoven—Büsson—Eccossaises; Chopin—Nocturne, F minor; Etudes, op. 25, No. 2; op. 25, No. 3; op. 10, No. 3; op. 25, No. 12; Gluck—Brahms—Gavotte; D'Albert—Suite; Debussy—La Fille aux cheveux de lin; Dohnanyi—Rhapsody.

THE SENSATION OF SINGING TO INVISIBLE THOUSANDS

Frieda Hempel, Distinguished Soprano of Chicago Opera Company and Stellar Recording Artist of Edison Laboratories, Says the Recording Horn and the Cold Eye of the "Movie" Camera Are Cousins—Tells of Famous Blindfold Comparison Test—Interesting Sidelights on Great Inventor

By ADDISON N. CLARK

Frieda Hempel is a dual artiste, as San Francisco opera-goers have had ample opportunity to learn.

In the first place, she is the consummate mistress of her vocal art; the possessor of a voice that may verily be likened to one of the diamonds in that incomparable necklace she has worn with some of her costumes—notably in the ballroom scene in *La Traviata*. Like those diamonds, Hempel's voice scintillates and sparkles in its brilliant coloratura qualities. Like them, it flashes rich flames of passion and color in its deeper register. Like them, it is many-faceted and never the same—yet always the same.

Secondly, Hempel is equally the consummate actress. Her mastery of the art histrionic has won San Francisco to her feet even as has her voice. The exacting role of Violetta in *La Traviata*, wherein she made her brilliant San Francisco debut last week, is a difficult test of both arts. *La Traviata* is a "one-woman opera." Hempel is that woman. Woman, too. Yet Hempel's voice is as fresh and true in the tragic death scene as when she greeted her guests in the first act.



FRIEDA HEMPEL

A photograph taken during one of her interesting comparisons of her own superb soprano voice with Mr. Edison's "re-creations" of it, with which the singer has baffled a number of well-known musical experts.

The thousands who have heard her sing, at the Auditorium, have shaken the great structure with thunderous applause. Curtain call after curtain call has brought Hempel and her distinguished fellow artists out to smile their thanks.

And there's just the point: For one auditor who has listened to Hempel under such thrilling and glamorous conditions, blistering palms with encores and curtain calls, thousands who have reveled in her voice have been beyond visual range of those magnetic charms that make her Violetta, her Lucia, her Gilda, the dramatic achievements they are. And these thousands hear nothing but the voice itself, as Edison has caught and transfixed it for all posterity—has "re-created" it, to use the word that an original New York music critic coined and gave to Mr. Edison.

What are the sensations of the artists who, having swept the great "borseshoc" of the Metropolitan and its brilliant thousands into submission, having brought yet more thousands of San Francisco opera devotees literally to their feet with enthusiasm in our great auditorium, having thrilled packed humanity in the Philharmonic Auditorium at Los Angeles, must needs send that peerless voice into the cold mouth of the recording studio horn—the very antipodes of a brilliant opera house packed with admiring musical lovers?

I asked Miss Hempel "how it felt." She studied the bare fraction of a second and was ready with her simile:

"It is just the same sort of thing," she replied, "that confronts the emotional actress who, having enacted a

thrilling scene from a powerful play before a theatre audience completely en rapport with her, goes through the same scene before the cold, unresponsive eye of the motion-picture camera. Having acted for the 'movies' myself, I know that the sensations are exactly the same.

"In the one case, the sensitive film is ready, the scene is set, and the word 'Action' starts the mechanism. The actress is part of that mechanism. In the other case—in Mr. Edison's recording studios—we are, in a way, at an even greater disadvantage, in that there is not even a stage setting to provide the semblance of theatrical glamour when that receptive wax disc starts turning."

"And yet," I asked, "do not you and the motion picture actress have to enlist your imaginations to help you 'put it across'?" In other words, do you not have to get yourselves into the same mental attitude, for the moment, as though you were actually before an audience?"

"Assuredly yes!" declared Miss Hempel. "If we did not—well, what the world sees on the screen and hears from the grilles of thousands of phonographs would be so cold, so lifeless, so soulless, that one seeing and one hearing would spell 'finis'."

"Imagination, though, is as necessary an ingredient in the make-up of a recording artist as the voice itself. She must imagine her audience, imagine the footlights, imagine the glamour—even the applause. Just so must the motion picture actress visualize a responsive throng before her. Only thus can she and I reach the hearts of those who see and hear us—see and hear our art dissociated from ourselves, as it were."

"I might really say," the singer added with a smile, "that the unresponsive horn in the recording studio and the cold, expressionless eye of the motion picture camera are cousins."

Miss Hempel says that it was her hearing the voices of other great artists "re-created" by Edison—including that of Alessandro Bonci, who, singing roles so intimately associated with her own during the San Francisco season, has given us such a splendid Alfredo in *Traviata*, such an Edgar in *Lucia di Lammermoore*, such a Duke in *Rigoletto*, such a Nemorino with that beautiful romanza *Una Furtiva Lagrima* in *L'Elisir d'Amore*—that imbued her with the desire to have her own voice thus "re-created" and immortalized.

"I never realized so deeply what this means," she said, "as I did when I was chosen to impersonate Jenny Lind, in the New York Jenny Lind memorial jubilee last October—with Mr. Arthur Middleton, another of Mr. Edison's artists, as my own baritone. Think of it! Jenny Lind gone from us forever—yet hardly a handful of people are alive today who heard her great voice! And Mr. Edison did not invent the phonograph, even in its first crude form, until she had left us."

"How splendid it would be if we could listen today to a 're-creation' of Jenny Lind's voice! As it is, the best we can have is a substitute—but I shall always remember the great honor and the thrill that it brought me to be chosen as the singer of today most like Lind. The three songs I sang that night have been recorded by Mr. Edison, and I have learned, only since reaching San Francisco, that they will shortly be available here. They were *Casta Diva* from Bellini's *Norma*, Mozart's aria *Non Mi Dir* from Don Giovanni, and the Norwegian herdsman's song *Kom Klyra*, or *The Echo*, with which Jenny Lind really made her greatest appeal.

"I always wanted to really hear my own voice. Every singer does. After making my first recording for Mr. Edison I knew that I was literally listening to my own voice—hearing it just as others hear it when I sing at the Metropolitan, or here in your beautiful, responsive San Francisco. But I wanted to know just how faithfully the inventor had caught the shading of all the tinges and nuances that make the individuality in any voice. I wanted to know if a blind man could tell the



MR. EDISON IN HIS LIBRARY

The great inventor can read the recorded sound waves on the surface of one of his discs as easily as you read the type on this page—can distinguish flute from violin, soprano from contralto, etc.

difference between the voice from my throat and the voice from the throat of the phonograph; so I had five of my good friends—musical experts all—blindfold themselves and listen.

"I sang them *Io non son piu l'Annetta* from Ricci's *Crispino e la Comare*—the phonograph playing beside me. After a few phrases I stopped singing. I watched the expressions of those five blindfolded men. They did not alter. I sang again—stopped again. Then I had to laugh, and of course the trial was over. I was satisfied, after that, that Mr. Edison's adoption of that word 're-creation' was justified."

Miss Hempel is a profound admirer of the inventor of the phonograph, and knows his hobbies and his peculiarities intimately.

"Though Mr. Edison is very deaf indeed," she said, "that very fact enables him to sift out, as it were, the defects and impurities of a voice submitted to him for trial, and base his judgment of its recording qualities upon those essentials that make or break a voice."

"It is almost uncanny to see Mr. Edison pick up a record and, by scrutiny of those tiny little ripples in its surface, tell you just what sort of voice is there recorded, or whether it is a violin or a flute or an oboe. And he can tell you, too, by listening to the record of a voice, if the artist who made it was tired when she sang, or fresh, rested and vigorous. But it is just his ability to do these things that has enabled him to bring his great musical instrument, the phonograph, to such perfection that such things as my 'blindfold test' are possible."

BENJ. MOORE ACCOMPANIST FOR TITTA RUFFO

The many friends of Mr. Benjamin S. Moore, organist of Trinity Church, will be pleased to hear of his splendid success in New York, where he is spending the season. Mr. Moore is a member of the Bohemian and Family Clubs, and prominent as an organist and coach.

During the past month he has appeared in concerts in Washington, D. C., as accompanist for Titta Ruffo, the great baritone, and Kochanski, the Polish violinist, whose appearance in New York this season has been one of the sensations of the year. During the winter he has appeared with various other artists, among whom are Kathleen Furlow and Lucy Gates. The managers in New York have been most generous in their recognition of Mr. Moore's ability and he has been urged by them to return next season.

Mr. Moore is working with the Lhevinnes and is taking every advantage of the opportunities offered in the musical center.

ETHEL GERTRUDE CANNON

ARTIST-STUDENTS' PIANO COURSE

HIGH LIGHTS IN MRS. CANNON'S PRINCIPLES OF INSTRUCTION

VII.

Certainly lack of, or angularity of musical thought, produces like impressions upon the listener, consequently the study of the musical text, from a simple melody to the classics in large form, or from an elementary finger exercise to the rounding out of the parts of technique in exact difficult forms and rhythmic phrases should, when produced, be a living manifestation of correct musical thought processes.

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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Mme. Jomelli ranks not only as one of the world's foremost singers but she is also recognized internationally as a teacher of highest attainments and San Francisco can well be proud to have her as a resident. Owing to her strenuous teaching activities, Mme. Jomelli is not accepting any concert engagements at the present time. During the coming summer she will continue her teaching at the Hotel Richelleu, giving a special summer course in operatic repertoire.

SOLOISTS FOR BACH FESTIVAL
 Bethlehem, Pa., April 20.—Dr. J. Fred Wolfe, conductor of the Bach Choir, has announced the following soloists for the 1921 Bach Festival, to be held Friday and Saturday, May 27th and 28th, at Lehigh University: Friday at 4 p. m. and 8 p. m.—Soprano, Mildred Faas of Philadelphia; alto, Merle Alcock of New York; tenor, Nicholas Douty of Philadelphia; bass, Charles Trowbridge Titmann of Washington, D. C. Saturday at 1:30 p. m. and 4 p. m.—Soprano, Florence Hinkle of New York; alto, Mabel Heddee; tenor, Mr. Douty; bass, Mr. Titmann.

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MME. JOMELLI INCREASES OPERATIC CLASS
 That the recent engagement of the Chicago Grand Opera Co. has created a stimulus in the musical circles of San Francisco is indicated by the increased activities in the vocal studios.
 For one, Mme. Jeanne Jomelli, the celebrated grand opera star, has found it necessary to have an additional accompanist particularly to assist her in the training of her pupils for operatic roles. Mme. Jomelli is numbered as one of the five greatest operatic sopranos and has a repertoire of between forty and fifty grand operas. In 1906 Mme. Jomelli arrived first in America from Paris and made her debut as one of the leading prima donnas of the Metropolitan Grand Opera Company in the opera of Tannhauser. Alfred Hertz conducting. Sembrich, Nordica and Emma were at that time still with the Metropolitan, the four contemporary artists making a constellation of sopranos that has never been equalled.

The accompaniment for the singing of the Bach Choir of 300 voices and soloists will be furnished by members of the Philadelphia Orchestra.
 The program for this, the sixteenth Bach Festival, is as follows: Friday at 4 p. m., cantata, The Sages of Sheba, Suite in D, No. 3, Overture, Air, Gavotte; Bourree, Gigue. The Ascension Oratorio. Friday at 8 p. m., Motet, Come Jesu, Come, Suite in C: Overture; Courante; Gavotte; Forlano (Danza Veneziana); Menuetto. Bourree; Passopied; Cantata, Fraue Thou, Jerusalem, the Lord. Saturday at 1:30 p. m., Mass in B minor, Kyrie and Gloria; 4 p. m., Mass in B minor, Credo to end.

The 1921 Bach Festival will take place on Friday and Saturday, May 27th and May 28th, in the Packer Memorial Church, Lehigh University, Bethlehem, Pa. The choir, which will be under the conductorship of Dr. J. Fred Wolfe, consists of 275 voices, several soloists, orchestra, organ and Moravian Trombone Choir. The program for Friday, May 27th, will be the Cantata, The Sages of Sheba, Suite in D, No. 3 Overture, Air Gavotte, Bourree, Gigue. These will be given at the 4 o'clock program while at 8 o'clock of the same day the Motet: Come, Jesu, Come, Suite in C, Overture, Courante, Gavotte, Forlano (Danza Veneziana), Menuetto, Bourree, Passopied, will be sung. The Saturday program will include the Mass in B minor which will be given in two hearings. The first part will be sung at the 1:30 session, while the last half will start about the middle of the afternoon.

MARY GARDEN CHARMS IN MASSENET OPERA

Thais, Taken From the Book of Anatole France, Magnificently Staged and Sung by Garden, Lures Greatest Audience of Season

By CONSTANCE ALEXANDRE

One can hardly blame Selby C. Oppenheimer for the bright and happy smile which his face is wreathed in these days. Who is there who wouldn't be joyous as well as proud over a genuine success? No matter in what direction success comes it is always a personal satisfaction, especially so, when it comes through one's own hard and persistent work. Mr. Oppenheimer certainly deserves to be congratulated for the efficiency of his management of the Chicago Opera Company in San Francisco. To bring an organization of this sort to this city not only warrants a tremendous amount of financial backing but the keenest personal attention. That Mr. Oppenheimer gave every ounce of his life, ambition and careful thought to the most minute detail can be appreciated only by those who attended these performances during the past two weeks and witnessed the record-breaking attendance. The success of this engagement will most assuredly go down in operatic annals. I congratulate Mr. Oppenheimer upon the triumph he is now enjoying and hope that this will be but the beginning of many more.

Thais without a doubt does not exist. It is an opera which has never been very popular but owes its box office value to the drawing power of this star who has become so closely identified with the title role. Musicians will find a great deal of merit in this opera, for not only is it melodically and orchestric in character it is excellently scored and contains a certain amount of atmospheric charm. But, for the average opera-goer who seeks merely the enjoyment derived therefrom it does not appeal to or arouse in them any enthusiastic response. The first two acts are well building up and reaching any definite climax or its lack of outstanding arias. The real gem of the music is created in its orchestration and the singing, more declamatory in style, is somewhat within a framework, going on and on, without any real relief, except a truly monotonous. Therefore to make a real triumph in this work, it necessitates an artist who is both singer and actress, plus personality. There are many artists who can portray the first two acts, that of Thais the courtesan prior to her conversion, but few who can do so with the same effect. The latter appeal, unearthly aloofness and tenderness such as Miss Garden succeeds in accomplishing in the latter half of the opera. And it is in just these episodes that I believe Mary Garden attains the perfection of her art. For scenes which deal with the creation of characters of these idealistic types.

It is worth the admission itself to see Miss Garden's first entrance as she rushes upon the stage, throwing huge bunches of red roses. Throughout this and the following scenes she brings into play every bit of womanly charm and every alluring quality which this beautiful specimen of femininity has at her command. But where Miss Garden proves her rare taste is revealed in her ability to do away with vulgarity and not resorting to the coarseness which so easily take place. There is nothing that so delights the eye and soul as with Athanaël on the oasis, both from the picturesque and interpretative viewpoint. Her plastic poses are exquisite to behold. The resignation of all that is worldly, the gain of the spiritual over the material and her parting with the material world were never so effectively and imbued with a suggestion of pathos that pulled on one's heart strings. Miss Garden's singing is never better than in music of this sort for Thais is written within the very best portions of her voice and lends itself admirably to her presentation. Her voice is never better never forget the quality of voice in which she utters these last lines of her role at the end of the final scene, "Je vois le ciel, je vois Dieu." In this phrase Miss Garden conveys the impression of a soul already on its celestial journey. She uses a tone coloring of the most transcendent hues which seem to veil the voice so as to produce these cloudy effects.

Since Miss Garden first made her American debut at the Manhattan Opera House in Thais on November 25, 1907, fourteen years have elapsed. For those who say she maintains the same charm and personality as before of an actress and a great personality, just let me say that she manages to hold her public in the hollow of her hand without the slightest effort. There were 300 people who heard her on this occasion as Thais! Was it just to look at her or to hear her sing? Her magnetism and charms? To prove that Miss Garden enjoys greater popularity and wider recognition for her artistry remains in the fact that she can attract such a vast audience, especially if their claim is justified. Who is there who is not interested in her? None other to my knowledge, and why? Because Mary Garden does more with the vocal equipment which is hers than those who possess voices of far greater beauty. Because Miss Garden has the imagination, musical intelligence and the ability to create a magnetism to interest her audiences and hold them. That is why for fourteen years Mary Garden has held this unique position in the operatic field of America which is hers.

Her character was Hector Dufranne, whom we have seen in the character many times. He is the same conscientious and sincere artist that he ever was and it is this quality of absolute sincerity which stands forth in his conception of the monk. It is a part which is well adapted to be overthrown by him. Dufranne shows his mastery by refraining from being bizarre and grotesque. He expresses himself admirably through his excellent vocalization even though his voice is not quite as sonorous or as smooth in texture as of yore. Mr. Dufranne can always be counted upon to give a polished and well-conceived interpretation to his different character-

izations for he adheres to tradition besides using his own individuality.

Mr. Pelaccio conducted with his accustomed vigor and energy, putting new life into the music through his own personal musical judgment. Mr. DeLaney's intelligence was well played, receiving the usual amount of applause which this melody invariably brings forth. It was a superb performance of Thais which I doubt will ever be surpassed.

WAGNERIAN OPERA HEARTILY ACCLAIMED

Revival of Lohengrin in English Meets With Approval By Great Audience Who Welcome Its Return After Long Silence

By CONSTANCE ALEXANDRE

Many years have passed since San Francisco has had the opportunity of hearing a Wagnerian masterpiece in its entirety. It is only within the last year that our Metropolitan Opera managers decided to take several of the German scores from off their shelves and reopen them, much to the satisfaction of everyone interested in music as an art and as an education. As a result of the temporary abolishment of Wagnerian opera from the repertory of the Metropolitan and Chicago companies which have since proven not to be worthy of their presentation. These novelties, it is true, have been heard several times during the season and then quickly dropped which once more emphasizes that it is very difficult, if possible at all, to supplant the works of the older masters. Now that the old repertory has been resurrected we shall again hear Tristan und Isolde, and Der Ring des Nibelungen. If such artists as the Mozart operas require more emphasis than they are given by this younger generation who are musically inclined may revel in their classicism. I believe that the reason for our not hearing these Mozartian works is due more to the lack of qualified singers than to their German origin. The Metropolitan Opera Company has had The Magic Flute have been frequently performed in this country in Italian.

Speaking of the language in which the operas are being sung brings me to the point which is uppermost in the minds of many people here. Many are not hearing the foreign works in English and many do not believe in translations. Those who are not in favor of translation, maintain that it requires just as great a genius to re-write them as it did for the originator. Secondly, the artists singing in our language are very hard to find. It is difficult to sing in. This last complaint is more on the part of the American singers. And right here I wish to say that it is our own Americans whom we can understand the least. Is it because they imagine by being born Americans or English that they need not lay special stress upon the enunciation of their mother tongue? I have noticed that it is the foreigner, although they retain their native accents, who pronounce our language most distinctly and most carefully. It is for this very reason of having to be careful that a great many people misunderstand. They secure a coach, a man or woman who is well versed in English and speaks it purely and perfectly, to study with, in this manner they succeed in perfecting themselves as best they can. On the other hand, our Americans do not work as hard in their diction, thinking tone quality to be the only essential factor. In this last quality, and the result is a muzzling and chewing of their words. When it can be understood it is anything but a pure English. It seems easier for them to learn French, German and Italian because that does not come natural to them and they are to work to acquire a concise foreign enunciation.

At this performance of Lohengrin, which was sung in English, I had no difficulty at all in hearing and understanding every syllable said by Edward Johnson, who sang Lohengrin.

They tell me he is equally at home in Italian, which shows that he has made a special study of diction, and I assure you his singing shows it. It does not interfere with his tonal quality but on the other hand it only lends additional character to it and helps his singing to penetrate a great deal further. For Edward Johnson's voice is not what I consider voluminous. His aria in the final act, entitled, In Distant Lands, was given with the exact emotional interpretation and with musical discernment. He looked the character of the Knight of the Grail in the way in which French, Edouard Courten sang the role of the King Henry with distinction and dignity, even though his voice is not quite heavy enough for the role. It necessitates a basso with greater depth and resonance than that of the voice of Mr. Courten. However, his performance, from a musical and an interpretative standpoint, was thoroughly satisfactory.

Cyrena Van Gordon sang Ortrud and looked regal in her long, flowing gowns. I do not quite agree with her facial makeup, for Ortrud is a deceitful woman, a conspirator, one with harbors evil thoughts. Miss Van Gordon looked much too beautiful to the eye. A woman who is of the type of Ortrud would assume a fenshish

expression and a fierceness which Miss Van Gordon did not convey. While her voice was agreeable she could have sung in either Latin or Chinese, so loudly was her English pronounced. Unless she can understand our own and would accordingly act in our own language, in another language, for then I do not expect to be able to follow the libretto accurately. Miss Van Gordon, by the way, is American. She had better take more pains with her English enunciation.

Mr. Baklanoff gave a splendid delineation of Frederick Teitramund, and if one did not catch all that he uttered there is a plausible reason, for he is Russian and has not been in this country but a few years. There is no excuse though for Americans. Rosa Raisa was indeed ravishing as Elsa. She made Elsa an appealing, sympathetic and a person of an easy and independent. Her singing throughout, especially in the second act, when she sings her aria to the breezes, contained many of the ethereal characterizations and oftentimes she conveyed to the audience the idea of her being somewhat in a trance. She was easily understood and if she was not quite at her accustomed ease it may be that she was taking special care of her enunciation and was not quite mistress of her vocal resources.

It was indeed wonderful again to hear this fine and richly orchestrated score and for revealing the many beautiful episodes prevalent therein I owe a debt of gratitude to Mr. Gimini. He had a great deal of consideration for his soloists by keeping his orchestra well modulated, thus allowing them to sing and not shout. Wagnerian music can be sung at all times by artists who know how to conserve their voices. If one tries to scream over the orchestra this music will naturally prove disastrous to their throats, but if they take the vocal portions of these operas as an accompaniment to the orchestra rather than the other way around, they will succeed in singing as well as long as many of the world's famous Wagnerian interpreters, Johanna Gadski, Olive Fremstad, Lilli Lehmann, Jean de Reszke and his brother, Giuseppe, Edouard Goussier, Emma Eames and many others. It was a decided treat to hear this opera and it was one which enticed many of our musicians to attend. They did not hesitate to show their approval by enthusiastic and prolonged applause.

BOLM BALLETT AND LITTLE SYMPHONY

A rare combination of musical beauty is scheduled for presentation in the Greek Theatre tonight and at the Columbia Theatre tomorrow (Sunday) afternoon, under the management of Selby C. Oppenheimer. His concluding concert in his present tour of duty was in catering to the artistic taste of his clientele, Oppenheimer has selected Adolph Bolm, the famous male Russian dancer, and George Barrere, recognized as the world's greatest fustist, to present unusual programs of dance and music.

Bolm, who will be remembered as the star of the Diaghileff Ballet and who is famous as the producer of Coq d'Or, Petroushka and Birthday of the Infanta with the Metropolitan and Chicago Opera companies, will be surrounded by a group of half dozen graceful and beautiful maidens joining with him in the interpretation of some of the loveliest music ever played here.

The orchestral setting under Barrere's personal direction includes a little symphony of 14 chosen musicians, wonderfully adapted to the interpretation of the delicate music of olden days. The programs are divided into two parts in the first of which the Little Symphony is heard in seldom given orchestral numbers, including works by Grieg, Gluck, Widor, Pienne, Perihou, of the older school, and Henry Hadley and John Alden Carpenter representing the modern.

The dance programs consist of a dozen selections, each presented by Bolm and his assistants, and it is claimed that every number is a work of rare beauty and a joyful experience never to be forgotten. Oppenheimer has received hundreds of criticisms from other cities bestowing profound praise upon this combination and feels sure that he is providing San Franciscans with an unusually rare treat in bringing Bolm and Barrere to this city.

In addition to the concerts tonight and Sunday a farewell concert program will be given at the Columbia Theatre on next Sunday afternoon, May 8th.

ALEXANDER SASLAVSKY AT CALIFORNIA

The California Theatre tomorrow morning will present Alexander Saslavsky, Russian violinist, as the soloist at its Seventh Grand Sunday Morning Concert of the present season, offering Viennets' D minor concerto. Saslavsky began to study the violin at the age of ten, entering the Imperial Conservatory of Music. After graduating with honors, he went to Vienna, entered the Imperial Conservatory of Music and finished his studies with the great master, Jacob Grun.

He came to America in 1894, and after a successful concert program will be given at the Columbia Theatre in New York, joining the New York Symphony Orchestra—Walter Damrosch, conductor—shortly becoming its concert master and assistant conductor. He was also one of the organizers of the Russian Symphony Orchestra, serving as concert master for four years. Mr. Saslavsky has devoted much of his time to chamber music, being the organizer of the Mendelssohn Trio, New York Trio, the Saslavsky String Quartet and the Saslavsky Chamber Music Society.

The following numbers have been chosen by Director Helen Dreyfus for the orchestra: Concerto by Goyards, by Halvorsen, including Serenade by Moszkowski and Love's Dream After the Ball by Czibulka; Irish Rhapsody by Herbert and Rieni's (overture) by Wagner. Sibelius' Valse Triste is offered by Harvey as an organ solo.

Muriel Randolph Grant

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 "Marshall's 'Otello' debut great triumph." *Chicago Daily News*
 "Chas. Marshall scores hit in operatic debut." *Chicago Evening American*
 "Charles Marshall makes impressive debut in 'Otello.'" *Chicago Daily Tribune*
 "Marshall wins honors." Puts wealth of resources into role of Distracted Moor. *San Francisco Chronicle*
 "Marshall charms in Verdi song." *San Francisco Examiner*
 "Charles Marshall, Giant American Tenor, triumphs as 'Otello.'" *San Francisco Daily News*
 "Marshall as 'Otello', wins great audience." *Los Angeles Examiner*
 "'Otellos' like Charles Marshall are not made, they are born." *Los Angeles Times*



CHARLES MARSHALL

Chicago Opera Ass., the Sensation of the Season

Chicago Evening Journal—

By the end of the first act Marshall was a personage. He is a big artist, physically, vocally and temperamentally. If you care to see a striking, a really magnificent stage picture, go to "Otello" and watch for Marshall's entrance in the last act.

New York Evening Post—

Raisa and Titta Rufo, and a tenor unknown here yesterday morning but famous today, Charles Marshall, who in one evening planted himself firmly on a level with our leading opera singers.

Seeing and hearing him as "Otello" last night, nobody wondered that he made a sensation in Chicago. He did the same thing here. Countless and thunderous were the curtain calls for him.

Charles Marshall is, in stature and voice, a born "Otello." Big is his voice—big as Tamagno's and of much better quality. Some of his top notes were thrilling; they had a quality and a ring like Caruso's. Verdi would have liked his "Otello."

New York Morning Telegraph—

He possesses a live, robust voice which he directs with great agility and a fine dramatic sense. Marshall had control of his audience and his acceptance was assured. His powerful voice matches well with his physique and yet his tones were flexible and soft when occasion demanded. The lights and shadows of his work came well into play and when the curtain dropped the applause of the huge audience was deafening. So many were the curtain calls that we lost count, but Marshall was pronounced a success, and Rufo also came in for his share of the applause in this act with his beautiful singing of the "Crede."

Los Angeles Times—

"Otellos" like Charles Marshall are not made, they are born. He is a true heroic tenor with the physique and the voice to match everything that "heroic" in this instance implies.

San Francisco Chronicle—

Marshall Wins Honors.—Charles Marshall, who sings only this one role with the company this season, fully justified his choice for one of the most exacting parts ever written for a tenor. A robust and virile singer of Caruso-like physique, he conquered the difficulties of the score with a seemingly inexhaustible vitality.

San Francisco Examiner—

The sensational incident of Marshall's appearance as "Otello" in Chicago and New York and his triumph there had been heard of, but it hit San Francisco again with all the effect of a sudden storm. Of Marshall's histrionic ability there can be no question. He is an excellent continuer of the great tradition.

Los Angeles Examiner—

"Marshall's Triumph."—The singer won his audience from the first note and his role with its rising climaxes, both vocal and dramatic, his resounding volume of tone and his intensity of impersonation meet the highest expectations of the listener.

Chicago Evening American—

His voice has an individual clarity of tone quality quite out of the ordinary. The medium is of baritone warmth and volume and the upper tones all range clear, true, with remarkable firmness and carrying power throughout the range. Physically and histrionically he was well suited to his role.

New York Times—

He is well fitted by nature for the part, a powerful and heroic figure, overtopping the tallest of his companions on the stage. His acting denotes intelligence and experience. He is felicitous in bearing, gesture and facial expression. His singing follows the example of the most attention-grabbing representatives of the character, say Tamagno or Alvarez.

Mr. Marshall possesses a voice of great power.



Chicago Daily News—

There were ten curtain calls after the first act. He is a big man, with a phenomenal vocal endurance. He also has a robust, virile tenor voice, which has carrying power, if not great resonance, and it has also a high range. He played the part with dramatic illusion.

Chicago Herald and Examiner—

The biggest sensation of the present Chicago opera season was the instantaneous and complete success of Charles Marshall, American tenor, who made his American debut last night in Verdi's opera, "Otello," with Titta Rufo and Rosa Laus.

To count the curtain calls after the dramatic third act became at last wearisome, for the audience would not be denied. Marshall was engaged for one performance only. He turned the presentation of "Otello" last night into a personal triumph and electrified the audience with the power and beauty of his voice and the gripping intensity of his acting in the role of the fiercely jealous Moor.

Chicago Tribune—

A demonstration of appreciation that contained the elements of a riot greeted Charles Marshall. Olympian of stature and possessing a voice of incredible power, he was a magnificent compelling figure. Dramatic intensity lies heavy in his voice. In quality it tends toward a baritone. The richest, warmest notes lie in the lower and middle registers. It lends itself to vehement declamation or long sustained melodic lines. It comes from his throat like the blast of trumpet, and yet, with the exception of one or two high tones, one is given the comfortable feeling that he holds a wealth of volume in reserve. His intonation is entirely accurate.

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Third Annual Convention of California Federation of Music Clubs

Great Interest Shown by the Sixty Federated Clubs in Great Event Which Will Open in Los Angeles This Sunday, May 1st—Five Hundred Members and Visiting Delegates and Two Thousand Persons Are Expected to Attend—Complete Official Programs of the Four-Day Convention Are Interesting

By BRUNO DAVID USSHER
 Los Angeles, April 25, 1921.—The third Annual Convention of the Federation of California Music Clubs to be held next week, from May 1st to May 4th, in our city, promises to be one of the greatest events in the musical life not only of Los Angeles or the Southwest, but of the entire State. The local clubs under the direction of State President Mrs. Cecil Frankel, and Mrs. Gertrude Ross, program chairman, together with numerous committee members guided by Mrs. Grace Widney Mabee, have made extensive and unique preparations for a program which reflects well not only upon the Californian but the American musical life in general. The interest shown by the sixty federated clubs in the event can be measured by the fact that over 500 delegates and visiting members are expected. Altogether a total attendance of about 2000 persons is anticipated.

The program does merit such attention. It not only covers a very wide field, but contains features never offered before, of interest to performing musicians, composers and those interested in the theoretical and educational side of music great opportunities to receive and give. The program of church music will have a wonderful message. It should make for musical and denominational tolerance. In fact every day brings numerous significant program items. Perhaps two more program features may be mentioned specially, the two plays during the Tuesday evening program introducing the spoken drama, and the music-dramatic presentation of Cordelia Taylor's Hiawatha's Wedding Feast, on Wednesday night. The cast in the latter also is a notable one, Gaston Glass (Hiawatha), and Will Desmond (Lago), are well known actors. Harold Proctor will sing the tenor part. The part of the Chief will be played by an Indian Chief, who holds this office in actuality.

All the programs are open to the public free of charge. Only for the presentation of Hiawatha's Wedding Feast tickets will be sold, the purpose being to raise means for the educational fund, so that the performance has no commercial tendency but is given for a benefit.

The complete official program, as given in the following, shows that much, very much in fact, may be expected to happen in the realm of music at Los Angeles:

SUNDAY EVENING, MAY 1, 7:15 O'CLOCK
 Temple Baptist Church, Los Angeles
 Fifth and Olive Sts.

RECEPITAL
 Illustrating the HISTORY OF CHURCH MUSIC.
 Educational Department, Music Division
 Mrs. Grace Widney Mabee, State Chairman.

Temple Baptist Choir
 Emory Foster, Baritone and Director
 Dr. Ray Hastings, Organist
 Constance Balfour, Soprano
 Nell Lockwood, Contralto
 Clifford Biehl, Tenor
 Fred C. McPherson, Baritone

Assisted by **Pratt Brith Quartet**
 Myrtle Phyllis Colby, Soprano
 Mrs. Anna Runzema Sprague, Contralto and Director
 George Willets, Tenor
 Harold Ostrom, Baritone and Cantor
 Jessie Fisher, Soprano
 Robert Alter, Violin
 Edith Schaefer, Cello
 Rev. Henry Miles Cook, Reader

Program
 Early Christian—Shepherd of Tender Youth.
 Jewish Temple Service—Kadusha.
 Syrian Folk Song (violin)—Ancient Lullaby.
 Gregorian Chant.
 Transition—Come Let Us Reason.....Palestina
 Folk Song—Joseph, Tender Joseph, 14th Century (Contralto)
 Reformation—Behold I Stand at the Door.....Bach
 Eighteenth Century—Alleluia (Soprano).....Mozart
 Nineteenth Century—Sabbat Mater.....Rossini
 The New Formalism—The Tschaikowsky Twentieth Century Contrast—Hear, O Heavens.....Tchaikowsky

MONDAY MORNING, MAY 2, 9:30 O'CLOCK
 Ball Room, Hotel Alexander
 Mrs. Frankel and Mrs. Jones, Presiding.
 Assembly singing—America the Beautiful.
 Lewlyn B. Rice, Festival Director, C. F. M. C.
 Greeting from State President.
 Address by Sylvester Weaver, President Chamber of Commerce.

Response for Delegates, Mrs. E. E. Bruner, 2nd Vice-President.
 Report of Local Boards, Mrs. Grace Widney Mabee, Chairman.
Committee Reports
 Program, Gertrude Ross, Chairman.
 Credentials, Julius C. Treasener, Chairman.
 Greetings, Edward Pease, President State Music Teachers Association.
 Roll call of Clubs, Mrs. Mattison B. Jones, presiding.
MONDAY EVENING, MAY 2, 8:00 O'CLOCK
 Ball Room, Hotel Alexander
 Mrs. Frankel and Mrs. Ritchie, Presiding
 Report of Reception Committee.
Philanthropic Department
 Report Extension Fund, Mr. G. Vargus, Chairman.
 Demonstration, The Gypsy Fire Club, work by Eagle Rock Junior Musical Club.
 Special given by State Winners in Young Artists Contest.
 Violet Cosack, Pianist.
 Marian Nickerson, Violinist.

By BRUNO DAVID USSHER
 Zelia Yalvasado, Soprano.
 Gilbert Smith, Tenor.
 Address, Some Music Needs, W. L. Hubbard.
 Supplementing the program, Frank La Forge (operaticus).
 The Philomela Chorus, University of Redlands, Charles H. Marston, Director.
 Flinders Requiem.....Frank La Forge
 The Unknown.....Frank La Forge
 Around the Gypsy Fire.....Brahms

MONDAY EVENING, 8:15 O'CLOCK
 Ball Room, Hotel Alexander
 Reception to Officers and Delegates.
 Songs—
 The Lights of Home.....Linn Selzer
 Loves on the Highroad.....James Rogers
 Supplementing the program, Frank La Forge
 Miss Bell T. Ritchie, President Fresno Musical Club.
 Mrs. Hennion Robinson, accompanist.
SOREN, GOLD and DANCERS
 In a Demonstration of Eurhythmies Applied to Dancing.
 Helen Tappe at the Piano.

The Dancers
 Bertha Wardell, Ruth Wilton
 Sadie Hindman, Hazel Crist
 Martha Gill, Hazel Furl
 Grace Williams, Matilda Mayer
 Josephine Spies, Myrza Showalter
 Elizabeth Schreiber, Margaret Case
 Marion Wallace

Songs—
 Only Thine, G. Vargus, Oakland
 Let's Sing, words by David Lunsay, Clarence Gustlin, Santa Ana.
 O Golden Sun, Grace Adele Freaby, Leon Rice, Tenor.
 Composers at the piano.
TUESDAY MORNING, MAY 3, 9 O'CLOCK
 Normal Hill Center Auditorium,
 Fifth and Hope Sts.
 Educational Department
 Mr. Charles Wakefield Cadman, Director.
 Mrs. Frankel and Mrs. Emma Bartlett, Chairmen Public School Music, presiding.
MUSIC IN THE PUBLIC SCHOOLS
 PROGRAM

1. Inglewood Union High School Orchestra, A. F. Monroe, Director.
 (a) Prelude G sharp minor.....Rachmaninoff
 (b) To Spring.....Grieg
 Music in the Grammar Grades, Miss Kathryn E. Stone, Supervisor.
 Work illustrated by classes from the grades.

2. Elementary Schools Orchestra, Miss Jennie Jones:
 (a) March, American Union.....Mackie-Beyer
 (b) Overture, Gibraltar.....Al Hayes
 (c) My La Fontaine.....Chas. E. Lysherg
 (d) Our Boys and Girls of California.....Emil Ascher
 Written for and dedicated to the boys and girls of the Elementary School Orchestra.

3. Address, Opera in the Public School, Miss Ida E. Bach, Manual Arts High School.
 4. Selections from an opera given in the Public Schools:
MARRIAGE OF NANNETTE
 Libretto by Agnes B. Peterson.
 Music by Louis W. Curtis.
 Lincoln High School Glee Club, Louis W. Curtis, Director.

TUESDAY AFTERNOON, MAY 3, 1:30 O'CLOCK
 Normal Hill Center Auditorium,
 Fifth and Hope Sts.
 Mrs. Frankel and Mrs. Bruner, Presiding.
 Glendale High School Glee Club, Mrs. Dora Gibson, Director.
 (a) The Moon Drops Low.....Charles Gilbert, Cadman
 (b) Sweet, Sweet Lady.....Charles Gilbert, Spores

2. Address, Relation of the Private Music Teacher to the Public School Music Teacher, Earl Meeker, President Southern California Public School M. T. A.
 3. Polytechnic High School Boys Glee Club, Mrs. Gertrude F. Parsons, Director.
 (a) The Bells of Shandon.....Nevin
 (b) Lassic O' Mine.....Wall
 (c) Our Mary.....Arr.

4. Illustrated Talk, Teaching of the Voice in the Public Schools, Arnold Wagner, Public School Music Department, University of Southern California.
 5. Choral Club of Los Angeles High School accompanied by L. A. H. S. Orchestra, Miss Verna E. Blythe, Director:
 (a) A Song of Liberty, Mrs. H. E. A. Beach
 (b) The Landing of the Pilgrims.....Coorns

TUESDAY EVENING, MAY 3, 6:30 O'CLOCK
 Banquet, 2341 Club
 Roland Paul, Toastmaster.
 Followed by two one-act plays, staged by the Dramatic League Players, courtesy of Los Angeles Center Drama League of America, Elizabeth Eaton Burton, president.

BROKEN IDOLS, by Earl Melroy.
 La Mignon, a ballet dancer.....Glory Raye
 Marcel, her dancing partner.....Frederick Bond
 Captain in the Honorable John Francis Horton, E. A. her fiance.....Victor Rotman
 Lady Horton, his mother.....Margery Riley
 Carise, La Mignon's maid.....Margery Riley
 Scene—La Mignon's dressing room, Theatre Royal, Paris.
 Time—Soon after the close of the Great War.
 Directed by Author.

2. Songs—
 Cines, Mother Goose Melodies.....Bainbridge Crist
 Mrs. Lillian Birmingham, San Francisco Musical Club
 Charles Perry at the Piano.
 3. A BEAR, by Tchekhov.
 Translated from the Russian by Roy Temple House.
PEOPLE OF THE PLAY
 Helene, Ivanovna Popova.....Glory Raye
 Grigori, Ivanovna Popova.....Charles Mearls
 Louka, servant of Madame Popova.....Antrim Short
 Scene—A room in the house of Madame Popova.

THE WHITE CHRYSANTHEMUM
 (A Japanese Farce)
 Music by Josephus Crew Aylin of Berkeley.
 Libretto by Marlon Cumming.
 (Continued on Page 9, Col. 2)

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Merford, Calif.	Bellevue, Wash.	Helena, Mont.	Butte, Mont.
Eugene, Ore.	Seattle, Wash.	Billings, Mont.	Idaho, Nev.
Salem, Ore.	Spokane, Wash.	Cheyenne, Wyo.	San Jose, Calif.
Corvallis, Ore.	Aberdeen, Wash.	El. Collins, Colo.	Monrovia, Calif.
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ALEXANDER SASLAVSKY SCORES SUCCESS
 Distinguished Violinist Big Factor in Los Angeles Events—Los Angeles Trio Ends Its Season—Lena Frazee Makes Many Friends
 By BRUND DAVID USSHER

PERSONS IN THE PLAY
 Otsyu (Morning Dew), a Japanese girl.....Ellen Presley
 Maliku, her sister.....Marion Fisher
 Composer at the piano.....Lillian Birmingham
 Noda San, a gardener.....Luther Marchant
 Scene—a garden in Japan.
 Time—The present.

WEDNESDAY MORNING, MAY 4
 Ball Room, Hotel Alexandria
 Congress of American Composers, led by George Edwards, San Francisco, and Vernon Spencer.
 Program of American music by The Zoellner Quartet: First Movement Quartet, Op. 50.....Fannie Charles Dillon
 Gento Sostanato, Lyon to the Dawn.....Luther Marchant
 Greek Impressions, Op. 19.....Luther Marchant
 Pastoral.....Emerson Whiteburne, Cleveland, Ohio
 Elegy.....

WEDNESDAY EVENING
 Trinity Auditorium
 Benefit Educational Fund. Tickets \$1.00, at Birkbeck, Woman's Symphony Orchestra, Henry Schoenfeld, Conductor.
 Prelude and Ballet from Forest Play, Howard Hanson, Dean of the College of the Pacific, San Jose; Composer as Guest Conductor.
 Serenade Espagnole.....Schoenfeld
 Village Dance.....Burleigh
 Songs by American composers:.....Cadman
 (a) Oh, Bird of Flame.....Beach
 (b) Ah, Love but a Day.....Poster
 (c) Call of the Trail.....MacFadden
 (d) Spring Singing.....MacFadden
 Mme. Anna Ruzena Sprotte, Contralto.
HAWAIIAN'S WEDDING FEAST
 A Cantata Opera for tenor solo, orchestra and pantomime. The words written by H. W. Longfellow, the music composed by S. Coleridge Taylor. Staged by W. G. Stewart, organizer of the California Opera Co. Hans Linde, conductor. Accompanied by Woman's Symphony Orchestra.

Roland Paul's opera class has given a most pleasing performance of Cavalleria Rusticana on a professional basis, with complete stage settings. As the contralto was unable to complete the cut of the layout in time for this issue, we will include both in our next letter.

One of the most, if not the most, delightful concerts of the season by the organization did the affair prove to be, with the excellent interpretations of Alexander Saslavsky, the violinist, as a prime inspiration. The program was well selected, embracing the Charles Wakefield Cadman Trio in D Major, the Sonata in D Major by Harold Webster, both of whom are residents of this city; the Quartete in D Minor by Chadwick and the first movement from a Scottish sonata by Helen Livingston. Beside, a group of selected songs was effectively given by Mariska Aldrich, whose operatic experience lent dramatic attraction to these numbers. Her voice has bigness and power, which she uses with very convincing musicianship.

Cadman's Trio is not unfamiliar here, but its brilliant and characteristic beauties were well brought out by the ensemble. The Webster sonata is distinguished by most originality and romantic feeling—a very pleasing work. Miss Livingston's employment of Gaelic color in the sonata excerpt was very interesting, while the quartet in D minor by Chadwick revealed that composer's heroic vigor and his adept skill in the handling of themes. Robert Alter, cellist; Helen Lowry, pianist; Modesta Mortensen, violinist; Mortiana Fowler, pianist, and Hazel Lukagal, viola player, capably assisted Mr. Saslavsky in his attractive production of these worthy American compositions.

Alexander Saslavsky himself will be heard at the Sunday Morning Concert of the San Francisco California Theater May 1st, where he will play the Viextemps D Minor Concerto No. 4. His San Francisco appearance will be one of numerous engagements which will take him to Fresno, Seattle, Spokane, Crewe d'Alene, Wallace, Palmam and other communities of the Northwest. As last year, Mr. Saslavsky will again give a series of summer concerts in Denver, where his chamber music series are among the best attended events in the realm of music. In the Fall Concertmaster Saslavsky will resume his concert series here and at San Diego, including the neighborhood cities.

Just prior to his departure his advanced pupils will be heard in recital. The program includes a Vivaldi concerto for four violins, Symphony Espagnol by LaLo, Concert Militaire by Lipinsky, Viextemps D Minor Concerto, Fantasy Lombardie by the same composer, Concert Romantique by Godard, a list which reflects creditably on the work done in the Saslavsky studio. Among Mr. Saslavsky's students is Master Leon Burlet, who in spite of his mere nine years plays a De Bériot concerto well and gives fine promise for the future.
 (Continued on Page 10, Col. 1)

CAST
 Hiwathia.....Gaston Glass
 Minnehaha.....Melba Meisinger
 Pau-Puk-Ke-We.....Arnold Tamon
 Lago.....Will Desmond
 Nokomis.....Mrs. Charles H. Pohl
 Chiblahos.....Harold Proctor
 Stewart, organizer of the California Opera Co.
 Chief.....Edgar J. Hanson
 One of the Tribe.....By Himself
 Men and women of the Tribe.....Clarence Gustlin

The social side of the convention will be rich in charming events of entertaining nature. Prominent leaders of society and well-known clubs have already made arrangements to open their homes and to fill up their gasoline tanks in honor of the guests.

LOS ANGELES NEWS

(Continued from page 9, column 3)

Misu Lena Frazee was the highly successful soloist at the last Ebell Club Concert, when her well-trained contralto voice won her immediate applause... Her singing of old English songs and modern compositions, too, was delightful as to technique and expression.

A concert brought warm applause also to Conductor Poulin and Mrs. M. Hennion Robinson, the clever accompaniste. Of particular interest was The Song of the Camp, by the well-known San Diego organist and composer, H. J. Stewart, which is musically appealing and poses, H. J. Stewart, which is musically appealing and poses, H. J. Stewart, which is musically appealing and poses...

Rolling Down to Rio and the Thinker Song from Robin Hood were especially pleasing program numbers, showing the chorus as well drilled rhythmically. Other-gram's Handorgan Man sounds much easier than it is, for its counter rhythms and changing cues keep the various sections on the alert. It, too, had to be repeated. Other effective program numbers included, by Pecchio, On the Beach, Mendelssohn-Bartholdy, and Plainsman's Song, by Bliss. The Rhapsodie by Brahms sounded somewhat monotonous.

Specialty noteworthy was The Cherubic Hymn, taken by Greichmannoff from the requiem of St. John V. Wolfgang Amadeus Mozart, the ecclesiastic treatment of the voices. In this number and in Oh Earth, Thou Art Heavenly Fair, the boy choristers from St. Paul Cathedral participated, Choirmaster Ernest Douglas conducting. The boys have had good schooling, though their tone production and diction is uneven.

The Los Angeles Trio made many converts at their last concert in the Ebell Club House. They would bring many more into the fold of chamber music, for the end of the world of harmony and of it. May Macdonald Hope, pianist; Leon Goldwasser, violinist, and Ilya Bronson, cello, will find a large congregation awaiting them at the outset of their musical revival campaign next fall. There can be no doubt of it.

A spiritual message of lovelier musical language has seldom been preached here than during the performance of the Brahms B major Trio, opns 8. The Trio offered finely blended ensemble work. The playing had great strength and was well balanced in shading. The smiling melancholy of the Arensky Trio, also was well contrasted with winning delicacy of nuancing and beauty of phrasing. Both works were given with a technical eloquence that was sustained with depth of interpretation.

The violin and piano Sonata, opns 53, by Henry Schoenfeld, made a strong impression. Spontaneously the thematic development is natural and interesting. The movements are well contrasted and contain nothing alien to their humor. It is a sympathetic work, free from emotional pretense and devoid of mannerisms. Spontaneously through the generosity of its language. While not too difficult, it is grateful for both players.

Leon Goldwasser was never heard to better advantage. His mellow tone had warmth and a singing quality. Ilya Bronson again was in his element, playing with a keen, incisive, and invincibly winsky work. May Macdonald Hope did excellent work in all three program numbers. She is an exceptionally gifted chamber music player. Her fine adaptability to style of tone and phrasing marked her playing as demanding. The Los Angeles Trio possesses in her a trusty musical pilot.

On business and vacation President George J. Dowling of the Cable Company of Chicago is visiting in Los Angeles and staying at the Los Angeles Hotel. The Cable Company manufactures the Conover, Kingsbury and Wellington pianos and also the Solo-Emburs players.

Mr. Dowling is giving much of his time while here to Manager E. P. Tucker of the Wiley B. Allen Company, the Pacific Coast distributor of the Cable Company's products. He reports an increasing demand for pianos and musical instruments in general, both in the United States and foreign countries.

The advent of the Bohm Russian Ballet and the Barre-tittle Synchronic combination of the dance and instrumental music, May 3d, 5th and 7th, at Philharmonic Auditorium, is of special interest because of the fact that Bohm first brought the Russian ballet out of Russia to this country, and he is already a favorite locally from his excellent performances during the Dag-Heff ballet engagement, in which he was star solo artist and ballet master.

Ann Thompson, talented pianist, who has been soloist and accompanist for the Danishness concert dancers in their recent tour, will return to Los Angeles on 3d for three weeks. She expects to give a joint recital with Earl Mecker, baritone, before the Pasadena Shakespeare Club May 10th. Miss Thompson was received with enthusiasm in all the Northern cities and duplicated her splendid success here.

The Philharmonic artist course for next season will offer twelve famous recital artists on a series of Tuesday evenings, with the matinee series of previous years temporarily discontinued.

Among the artists scheduled are: Arthur Rubinstein, gifted pianist; May in Garrison, baritone; soprano, either Alessandro Bonci or Emmy Destinn; Renaro Zanella, baritone, and Grace Wagner, soprano, in joint recital; Helen Stanley, soprano; Pavlova and her company or a joint recital by Alma Gluck and Etlem Zimbalist;

Reinold Verrarauth, baritone; Vasa Pridoha, violinist; Sophie Braslau, contralto; Louis Graveure, baritone; either Percy Grainger or Yolande Mero, pianists, closing with the always welcome Angkor Fantasy. The Zoellner Quartet will close its Los Angeles concert series next Monday evening at the Ebell Clubhouse. As a quartet playing the highest type of music, reflecting exquisite polish and perfect balance, the Zoellners have enjoyed recognition and innumerable honors from coast to coast.

The program will include: Quartet in B Flat, Mozart; Quartet, opns 11, Tschaiakovsky, and a group of three numbers, including Minuet of Boccherini, Humming Bird by Sarah Braden (a first performance), and the Adagio, opns 64, No. 5, by Haydn.

Mme. Irene Pavlovksa, brilliant prima donna soprano, has been re-engaged by the Chicago Opera Company Association during Mary Garden's and Conductor Polacco's sojourn here. This will mean a most valuable addition to the Chicago Opera forces. Mme. Pavlovksa gifted singer, who is a most charming actress, spent four seasons already in the fold of the great association, but preferred to enter the concert field last fall, which proved a great success. Mme. Pavlovksa is equally as fine on the concert platform as on the operatic stage, as we complete set of articles acknowledge in these columns. The contract offered her by Garden and Polacco assures the singer important roles and an attractive salary. At the end of her present tour Mme. Pavlovksa will visit her family in Canada and then go East, where she will continue to make the same her fame, or, at least, her comrades at Chicago. Mme. Pavlovksa is of Polish descent, Canadian born and American, by marriage to George Carew, the gifted actor, who played the part Princivali in Monna Vanna with such success a few weeks ago in a Hedwig Reicher stage production.

William Tyroler, who is well remembered as the accompanist and coach of eminent singers, is on his way to Los Angeles, where he will open a studio and teach voice as well as repertoire and chorus study. Mr. Tyroler was here last with Amato, the famous baritone, to conduct a concert success to be shared fully. The well-known vocal coach has until recently been connected with the Metropolitan Opera in New York as coach, and is now planning to devote his unique experience to the upbuilding of an American school of singers.

MOTION PICTURE MUSIC

Music descriptive of visions and dreams was fascinatingly programmed yesterday morning at the Gramman Theater, where a capacity audience found much delight in following Conductor Gutterson's baton into the realistic phantasmal world. The fairy wonders of the Mendelssohn's Midsummer Night's Dream music were charmingly portrayed. The melodious Vision by Tschai-kowsky, and Imaginary Ballet by Coleridge Taylor also were played with good expression.

The phantastic nature of the program found its most realistic climax in the Dance of Death by Saint-Saens, which gave Concertmaster Jaime Overtonne occasion for a fine solo. In the Raindrop Waltz by Strass a pleasing anti-climax was offered, the program closing successfully with Poncelloni's Dance of the Hours.

Another program of outstanding distinguished contralto soloist, received cordial applause when singing "My Heart at Thy Sweet Voice," by Saint-Saens, and Dreams, by Wagner. Mme. Sprotte combines great artistry of expression and technique with much beauty of tone. Her singing of the two great operatic duets of excellent sense of style and taste made a profound impression. Incidentally, this was the third engagement of this artist at the Gramman concerts within this season.

At Miller's and California—What good scoring means was eloquently demonstrated by Carl Denmore in his musical setting to the religious film, Behold the Man, in which the dramatic effect was pictorialization of the Christ life, and, though not lacking in diversity, breathes always an atmosphere of great serenity. This expression has been well sustained in the score, which at the same time is built up with choicest tones from the famous music quartets, hence not lacking in variety of expression. Wagner is represented with Parsifal, Lohengrin and Rienzi. We find Tschai-kowsky, Handel, Rubinstein, Chopin, Wallace, Mendelssohn and Beethoven. The vocal solo (Handel, Bach-Gunod and Faure), too, were chosen with fine effect. Director Richard well at home at the new organ. The soloists, Miss Ruth Mitchell and John Westervelt, enter fully into the spirit of their presentation, so that a very harmonious effect has been achieved. At the California Mr. Elinor delights his hearers with a most captivating reading of the Carmen Overture, the orchestra finely responding.

PADEREWSKI PRIZES

Boston, April, 1921.—The New England Conservatory of Music Bulletin for April makes the following announcement which is of interest to American composers: "Mr. William F. Blake, surviving trustee of the I. J. Paderewski Fund for American Composers, offers to award prizes for the current year of one thousand (\$1000) dollars for a Symphony and one of five hundred (\$500) dollars for a piece of Chamber Music, either for strings alone or for pianoforte or other solo instrument or instruments with strings.

"The judges who have agreed to serve are Charles

Martin Loeffler, Wallace Goodrich and Frederick Stock. "The prizes are open only to American born citizens, or to those born in Europe of American parents. The pieces offered must never have been performed in public, or in any of the principal cities of America, and must not be more than 100 pages in length, and must be submitted to the trustees of the fund by the first of September at the latest. The trustees assume no responsibility for the loss of manuscripts while in transit."

"The pieces are to be sent to Mrs. Elizabeth C. Allen, Secretary for the Paderewski Fund, at the New England Conservatory of Music, Gainsborough Street and Huntington Avenue, Boston, between September 15 and September 30, and not earlier or later. The judges reserve the right to make no award if the compositions sent in do not seem of sufficient merit to deserve prizes.

"The decision of a majority of the judges is to be binding on all parties concerned. The trustees assume no responsibility for the loss of manuscripts while in transit."

M'MANUS-BEEL RECITALS IN BERKELEY

Three Beethoven Violin and Piano Recitals Elicit Enthusiastic Endorsement in College City— Both Artists Highly Praised

George S. McManus and Sigmund Beel, who have been giving sonatas in Berkeley during the winter months, have enjoyed unusual success and were enthusiastically praised by the critics on that side of the bay. The following paragraph is quoted from the Berkeley Times of March 23rd: "Last evening marked the commencement of the tenacious performance of complete set of piano and violin sonatas of L. van Beethoven, played by Sigmund Beel, violinist, and George Stewart McManus, pianist. From the standpoint of musical excellence the recital was all that could be desired and was worthy of the large Acollina Hall. The execution of other works, including a beautiful rendition of Beethoven, sane and free from the slightest taint of emotionalism which often beclouds true worth. From the Allegro Moderato of the G major sonata to the finale Allegro of the C minor sonata, the artists showed ease and mastery."

After the second recital the same paper stated the following: "The second concert given last night in Wheeler Hall by Sigmund Beel, violinist, and George Stewart McManus, pianist, fully sustained the excellent and interesting work already done by these two artists. In fact they gave a closer and more unified program than the first, and their playing was a steady ascending freedom of thought and expression until the third number Sonata in F major, the height of clarity of utterance and impersonal beauty was reached. Especially was the adagio movement of that number rendered exquisitely. The tenderness, grace and lucidity were of Beethoven, Beel and McManus were present appreciating the master with us. . . . Too much cannot be said in praise of the ensemble work of these fine musicians. The mellowness of Mr. Beel's playing forms a fine complement to the penetrating sonata sound prominently expressed by George McManus. It is a pity that more music lovers are not having the pleasure of hearing these events. The name, Beethoven sonatas, need not frighten away those who do not consider themselves technically cultivated in the study of a good program, but offer an unusual and stimulating interest in the unweaving melodies, the combination of sounds, the lovely movements. The weary person is rested by such an unfoldment. The musical person is delighted by it. It was a pleasure last night to note the audience was larger than that of last time."

The Berkeley Times of April 6th stated the following: "The third Beethoven concert given by Sigmund Beel and George Stewart McManus last night at Wheeler Hall closed the series of three concerts for this season. It was a fitting climax to the trio. Mr. Beel and Mr. McManus, if not so spontaneous as they were last Tuesday night, when they played quite out of themselves, were in usual fine form and their numbers moved with admirable ease, flexibility and spirit. The brilliance and finish of the piano work was especially notable in the allegro con spirito movement of the first sonata. In the second movement of the same sonata the crescendos were beautifully worked up and that movement melted graciously into the rondo of a charming playfulness. In that respect Beethoven's versatility has been a great surprise to those not closely familiar with his music. That he should have been so many moods, gay as well as more serious, enlarges one's concept of the scope of his work. In the second sonata the haunting melody and rhythm of the minuetto movements were particularly appreciated by the audience. Coming as it did in the middle of a long and vigorous allegro in which the piano responds to piano with Bach-like faithfulness, it formed a delightful and complete contrast to what had preceded it. Of course the gem of the evening was the performance of the famous sonata in A major, which, on a larger scale, had more variety of interpretation and more sustained ability than the other two, it was truly a thing of beauty and a joy forever. All the ripeness of Mr. Beel's work and the impersonal beauty of Mr. McManus' playing evidenced themselves in the final effort. It was magnificent."

Johanna Kristoff

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Assets	\$89,878,147.01
Deposits	62,328,147.01
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,840,000.00
Employees' Pension Fund	243,930.85

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ALCAZAR

Less than four months after Nancy Fair appeared as the star in *The Girl in the Limousine* on the road, she is to again take the leading part in that production, which has been secured by Belasco & Mayer for presentation at the Alcazar Theater beginning next Sunday matinee. This is the first time in the theatrical annals in this city where a star and a complete production have been presented at popular prices so soon after the road tour. Nancy Fair achieved a distinct triumph in *The Girl in the Limousine*, and the critics were loud in their encomiums after her appearance at the Curran last December. Her support at the Alcazar will, if anything, be superior to that she put out in the traveling company from New York.

The Acquittal is being well received at the Alcazar this week, where crowded houses are the rule.

CURRAN THEATRE

Beginning Monday night at the Curran Theatre, Al Jolson, the world's greatest entertainer, will be the attraction in the Winter Garden's mammoth musical extravaganza, *Sinbad*.

In *Sinbad*, there are fourteen glittering, gorgeous scenes, through which the formidable Jolson risks a riotous, capers and carols, producing gales upon gales of laughter. During the nine years

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that Jolson has been the star of the Winter Garden, he has never before had such an ample budget of corking new songs, and in the singing of comic songs Al Jolson leaves all others far behind. In *Sinbad* he impersonates Inbad, the porter, which gives him ample opportunity for the display of all his extraordinary powers. With such an entertainment, backed by a large company, there is little doubt that the Curran Theatre will be filled to overflowing at every performance.

Mary Nash, the gifted emotional actress, will conclude her engagement to-night in the Spanish melodrama, *Thy Name is Woman*.


THE OPERA
(Continued from Page 1, Col. 2)

performance of *La Tosca* was not one of the strongest productions of the season. Neither Rosa Raisa, nor Rimini, nor the orchestra, were at their best. The tempi were somewhat slow and the interpretation lacking in rhythm, accent and color. Edward Johnson was the best artist in the cast on this occasion and did some excellent work. In justice to Rosa Raisa, however, it must be said that she was called before the curtain time and time again and cheered to the echo by her vast audience. But the season was such a splendid one, everyone was so happy and there was such uniform satisfaction that we do not wish to mar our critical review with any severity. Let us conclude the season with a hearty word of endorsement and thanks to Mary Garden and her associates.

N. Y. PHILHARMONIC
(Continued from Page 1, Col. 4.)

Orchestra was a bitter disappointment to us.

A certain observing lady in the audience called our attention to the careless attire of the musicians in the orchestra. She thought it would have been far more respectful toward San Francisco to dress somewhat more uniformly and fashionably, instead of coming attired in sack suits of varying colors. However, we have since been told that the orchestra was in too great a hurry to get out of the city to bring along extra suit cases containing proper apparel.



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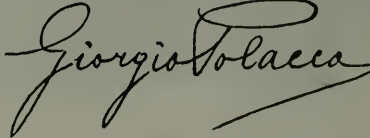
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YOUNG VIOLIN MAKER A GENIUS OF HIS ART

Alfred Lanini of San Jose Attracting Universal Attention Because of His Fine Craftsmanship

By EDWARD F. O'DAY

Has California a native-born genius who is worthy to be added to the roll of fame which is blazoned with the names of Stradavari and the Amati?

Perhaps a strange question to ask, and yet there is living and working at San Jose a young violin-maker whose instruments have won the prizes of the contestants.

It is the purpose of this article to make lovers of music acquainted with the name and work of Alfred Lanini, a young builder of fiddles.

Artist-craftsmen are essentially modest; they shrink instinctively from what is called "exploitation." They are content with their work, and care nothing for public applause. Perhaps they tell themselves that public applause for any kind of highly specialized accomplishment must be indiscriminating and therefore meaningless.

But the applause of music lovers for a violin-maker who excels in his craft is intelligent applause, and it is to win that sort of applause for Alfred Lanini of San Jose—provided he be found worthy of it—that he is to a certain extent "exploited" (horrible word, is it not?) in this issue of our paper. We want, besides, to deserve a part of the honor of discovering him.

Alfred Lanini lives and works in the Garden City of the Santa Clara Valley. A young man, he has already accomplished a great deal. He has a wife and an infant son. And he has made twenty-seven violins, five 'cellos and three violas. A very respectable achievement for a man who is just turned thirty!



ALFRED LANINI
The Native-Born Young Violin Maker Whose Fame Is Spreading From His Workshop in San Jose to All Parts of the Musicians World

To make twenty-seven violins argues enthusiasm for the craft, and also a steady application to the work bench. To make twenty-seven good violins means that one has added to the music values of the world. If among those twenty-seven there are some exceptionally fine violins, then the maker deserves to be acclaimed.

And experts of this city declare that Alfred Lanini has made some violins that are indeed exceptionally fine.

All of Alfred Lanini's years since childhood have been enthralled by the spell of violin-making. It is the life-work to which he has devoted himself. It is more than an avocation with Alfred Lanini. It is a passion.

Somewhere in the misty past the magic of the violin must have been glaucoured upon an ancestor of this young man. His parents are not accomplished in instrumental music. Giovanni Lanini, his father, and Carmela Badasci Lanini, his mother, were born at Frasco, in the Canton of Ticino, Switzerland. Neither had a musical education, but from girlhood Carmela Badasci had a fine voice and sang in the church choir of Frasco. So far as is known there was never a violin-maker in the family, and Alfred Lanini's early preoccupation with this craft must be set down as a mystery of heredity. For violin-making was a very early preoccupation with Alfred Lanini.

At the age of twenty (this was in 1876) Alfred's father Giovanni came from his native canton to Gonzalez in the Salinas Valley of California, and engaged in dairy farming. Ten years later Carmela Badasci followed him, and they were married on her arrival in Monterey County. Alfred, who was born in January, 1891, was the

youngest of their three children. He gave the average amount of attention to his studies at the Gonzalez public school, and all his spare time he gave to mechanical work.

"As long as I can remember," he told the present writer, "this violin has been my delight. It must have been the first instrument I ever heard. Living in the country I had few opportunities for hearing any instrument, and doubtless my first hearing of violin music made a profound impression. And still, I cannot recall that first experience, much as I have tried to do so.

"I wonder if on the occasion which I strive in vain to recall, something was said in my hearing about the mystery that lies hidden in the tone and the construction of the violin? Certainly that mystery has been an abiding wonder with me from the first dawn of consciousness thought.

"When I was ten years old I tried my best to penetrate that secret. I fashioned my first violin from cigar boxes."

The Laninis retired from dairy farming and went to live in San Jose. There Alfred attended High School, and studied the violin at the Conservatory of Music. There too he made his first violin worthy of the name. "This first violin," he says, "I made under the instruction of Dr. W. B. Hill of San Jose, an accomplished amateur of the instrument and a good craftsman."

"When I thought I had learned all I could from Dr. Hill, I tried to study under other violin-makers in this country. But I had no success. I found none that would accept me as a pupil. The invariable claim was violin-making could not be taught—that it was a gift. Some asked impossible sums for what they called their 'secrets.'"

"One day I had the good fortune to examine a Pres-

the surroundings are quiet, which is a great help in violin-making."

And now for a few hints about the technique of the craft. Here are Lanini's words:

"The best wood is native Italian for backs, and Swiss pine for the tops. I used the wood which I can get, but mostly Tyrone which is of very high grade. I have made very good violins of American wood, but it is hard to find suitable pieces, as there is no one that selects it in this country. I have never seen wood in California that would make a good violin.

"I use the Guarneri model a great deal, as I admire its boldness. When I want something different I follow Camilli—sometimes Stradivari or Guadagnini."

"I always make my own varnish, using a recipe given me by Antoniazzi, who claimed that it was Stiorion's own. Certainly it is a very superior varnish, and with age it acquires a rich gloss.

"It takes me two to three months to finish an instrument, depending on the weather. I average about twelve a year. That and repair work keep me busy."

Busy indeed—and it may be added, happy. And who would not be happy, conscious that he was adding, as Alfred Lanini adds, to the audible beauty of mankind?

MARDEN ARGALL SINGS AT MILLS COLLEGE

Gifted Young California Baritone Delights Large Audience at Lissner Hall, Fairmount College and Wins Brilliant Success

By ELIZABETH WESTGATE

About a year and a half ago I had genuine pleasure in writing for the Pacific Coast Musical Review a report of a recital given by a singer then not quite twenty years old. This young man, Marden Argall, sang at that time an exciting program disclosing a beautiful basso cantante organ, musical intelligence of a high order and a stage presence instantly winning by manliness, modesty and sincerity. And I advised readers to remember that name, Mr. Argall has spent the last year in New York, interrupting his college course for the time. He had lessons with Herbert Witherspoon, Ida Valeria, Tanara, former coach for the Metropolitan and Manhattan Opera Companies, and others of equal renown. And last Tuesday evening at Lissner Hall, under the auspices of the Mills College Musical Department, Mr. Argall sang the following program: Carò mio Ben (Giuseppe Giordani), When the Roses Bloom (Reichardt), Plaisir D'Amour (Giovanni Martini), Drink to Me Only with Thine Eyes (Unknown), Prologue, Pagine (Leonavallo), Chinese Mother (Georges Bizet), (Bainbridge Crist), Ave Maria (Bach-Gounod), with 'cello and violin obligato and piano and organ accompaniment; Eili-Eili (arranged by William Armes Fisher), Negro Spiritual, My Way's Cloudy (H. T. Burleigh). She is from the Land (Frank Lambert), Pleading (Edward Elgar), Calm as the Night (Carl Bohm), Nina (Venetian Dialect) (Tanara), At Dawning (Cadmán), There is No Death (O'Hara). It should be stated at the outset that the interpretations of all these varied songs was the singer's own. Possessing as a gift of heaven a voice perfect in "pitch" he has worked with his teachers on tone work exclusively. For that reason the artistic maturity of the conceptions revealed an unusual endowment.

The exquisite legato of the Carò mio Ben, the classic purity of the Reichard song, the velvet sweetness of Plaisir D'Amour, the aristocratic reticence of the Drink to Me Only, the exposition of all these attributes betokened not only innate taste but a promise scarcely measurable. The always acclaimed Prologue was given with a splendid abandon to the various moods depicted by the composer and with a richness of vocal material, a truly clever manipulation (if the word can be accepted in this connection) of the voice. For encore to this a delightful song by Lohr called The Ringers, was sung with unctious and a full and restrained appreciation of its intrinsic humor.

The Crist songs, miniatures charmingly good, were given with color and spirit and a most upsetting candor! Their wit is delicate, but it reaches. The young students of the college who assisted in the obligato and accompaniment, the Ave Maria, played well, and with sympathy, and assisted in making this an interesting portion of the program. I am not sure that it suited Mr. Argall's temperament so well as most of the other numbers did, but it nevertheless was well done. The magnificent Herbert Witherspoon played well, and with sympathy, and assisted in making this an interesting portion of the program. I am not sure that it suited Mr. Argall's temperament so well as most of the other numbers did, but it nevertheless was well done. The magnificent Herbert Witherspoon played well, and with sympathy, and assisted in making this an interesting portion of the program. I am not sure that it suited Mr. Argall's temperament so well as most of the other numbers did, but it nevertheless was well done.

After this group, Mr. Argall was obliged to sing twice, first complimenting his accompanist, Frederic Maurer, by giving his agreeable composition, I Would My Song Were Like a Star, and then Le Pontic's rollicking Irish name. With unabated enthusiasm, and after so exacting a list, the singer set forth the final three offerings. There is No Death was given with implicit conviction and ardor.

Again I adjure music lovers to remember a name! Mr. Argall has resumed his course at Stanford, but is anticipating further musical study next year. At twenty-one years of age to have accomplished so much is a feat not often duplicated.

Mrs. Samuel Savannah gave a very delightful musical at her home, 452 Pacheco street, Forest Hill, on the afternoon of April 23rd. Many guests were bidden to the affair and the program rendered was heartily appreciated by those present. Three very well known artists participated, namely: The famous song-writer, Miss Lena Frazee and Mrs. Samuel Savannah, and the numbers were excellently delivered, causing the guests to shower the artists with bursts of applause.



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AMERICAN PIANIST AT ORPHEUM

Daisy Nellis, American pianist of distinction, who safely may be compared with the very best of the day, is to play at the Orpheum next week. Her engagement opens on Sunday.

This young woman possesses great talent, but among other qualities she has a real enthusiasm and a charming personality which greatly endears her to her auditors.

Born at Kansas City, the daughter of an eminent surgeon, she began study of the piano at the age of five and continued to work constantly since, always holding her art above the pleasures which would turn her attention in another direction had she heeded.

Miss Nellis represents one of the American musicians who came to the front so rapidly that contemporary American artists have as much prestige as those of the old world. Her first musical training was obtained at home but she finished under the guidance of Rudolph Ganz.

The San Francisco Musical Club gave a lovely concert consisting of the works by modern composers on the morning of April 7th. Their next program will be on April 21st at Native Sons Hall and those participating will be Mrs. Umberto Rovere, Mrs. Anthony J. Silva, Mrs. Josephine Crew Aylwin, Mrs. Martha Drake Parker, Mrs. Arthur Hill, Mrs. Grace Jones, Miss Helene Allmendinger, Miss Dorothy Dukes, Miss Audrey Beer, and Mrs. Thomas Immen. The Annual Jinks is scheduled to take place on the evening of April 28th at 8:30 p. m.

Alice Davies Endriss presented a number of her students in a recital which took place at the Y. W. C. A. Auditorium, Oakland, on March 26th. The concert proved to be one of the most enjoyable of its type, for each of the many participating young violinists showed splendid training and unusual talent. The lengthy program was as follows: Scenes that are Brightest (Papini Op. 79), Fred Forward; Landler (Böhm), Gerald Billman; Twilight Meditation (Devaux Op. 23), Norman Marvin; Song of the Troubadour (Charles Morley Op. 89), Russell Morris; Miserere, from Il Trovatore (Verdi), Ruby Nash; Valse Caprice (Arthur Seybold), Robert Swanson; Gavotte (Gossecc), Amy Bourdieu; 5th Nocturne (F. Lye-bach, Op. 52), Winston Young; (a) Entracte, from Carmen, (b) Orientale (Cui), Grace Waldman; Scene de Ballet (De Berlioz), Raymond Ambrose; (a) Nocturne E flat major (Chopin), (b) Moment Musical (Schubert Kreisler), Lucille Cody; (a) To a Wild Rose (MacDowell), (b) Spanish Dance (Rehfeld), Albert White; Reverie (Vieuxtemps), Schon Rosmarl (Kreisler), Raymond

Harriet Pasmore, fourth daughter of Henry Blackford Pasmore, writing from Paris, reports enthusiastically about her singing and studying there. Her efforts in the latter direction are focused on French diction and repertoire while as a singer she is being warmly welcomed in the French salons as well as among the Americans. Miss Pasmore notes that German songs are being sung in Paris a great deal. Recently Miss Pasmore sang at the home of Mme. Duvergey, meeting there Louis Aubert, one of the leading French composers much in the public eye. Mr. Aubert was very enthusiastic over Miss Pasmore's singing, saying that her voice was just the one to succeed, not only for itself but because of its scarce variety, and offering to use his influence when Miss Pasmore felt that she needed it to get on in opera, which by the way is reported to be very difficult without heavy financial backing, and a very strenuous life when achieved. Mr. Aubert gave Miss Pasmore a private interview, going over many delightful songs with her and offering to give her pointers whenever she wished. Miss Pasmore finds that her ability to play her own accompaniments however difficult excites a great deal of amazement as does also her singing unaccompanied which she does informally in studios where no piano is available. So one learns that the musically singer is rare even in Paris.

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WEEK OF PIANO RECITALS IN NEW YORK

Samoroff, Cottlow and Novacs Attract Enthusiastic Audiences—Sophie Braslau and Galli-Curci Sing Before Crowded Houses—Schumann Club Gives Excellent Concert

By ROSALIE HOUSMAN

New York, April 16, 1921.

The National Symphony Orchestra is still holding its own at Carnegie Hall, and at its last concert featured Dobnanyi as soloist in the Emperor Concerto of Beethoven, and also programmed Smetana's overture "The Brethren," and Tchaikovsky's Fourth Symphony. What a relief it is to hear this so seldom played and interesting music. To me it is worth a dozen Pathetiques, and it was most beautifully played. And an enthusiastic audience greeted it noisily, proving their keen interest in it. I hope we will hear it more frequently on next season's programs. But the evening's important event was the Dohnanyi playing of the Beethoven Emperor Concerto. Here was an interpretation in a heroic mold, worthy of the divine inspiration, and the personality it most felt, and there is no one doing the Moussorsky songs, with her penetrating insight and passionate love of color. She well deserved the long and sincere applause of all her admirers.

Sophie Braslau filled Carnegie Hall the same afternoon with her annual recital. She has grown enormously, not only in her vocal equipment, but in imagination and the delicate subtleties of her interpretations. Her voice is one of the most remarkable of any of the present contraltos, with its power of infinite expression and color. Interesting in classic repertoire and in the more modern songs, yet in the Russian art songs she has the personality it most felt, and there is no one doing the Moussorsky songs, with her penetrating insight and passionate love of color. She well deserved the long and sincere applause of all her admirers.

Galli-Curci at the Hippodrome had about six thousand people to hear her that same evening, and at the Metropolitan the opera concert, in which fourteen stars appeared, drew a full house.

Monday night, the 11th of April, was eventful because of the second concert of the Schumann Club at which the prize-winning cantata was sung. It was a fantasia on a Russian folksong, by Samuel R. Gaines, and in its performance, lasting about twenty minutes, two violins and piano, as well as chorus, were employed. Taking it all in all, it was too long, and had low spots in its execution, but it is a well written work, and shows skill in the handling of voices. Of far greater interest was the setting of Pan, by David S. Smith of Yale, with a beautiful solo for oboe, and an expressive bit for solo soprano. The program was devoted to American music, and the New York Chamber Music Society contributed, to every one's delight, by playing the four delightful pieces of Deems Taylor, Through the Looking Glass. They show skill, imagination and a spontaneous sense of fun which is really refreshing. The singing of the club was on a par with its usual excellence, with accurate attack, an appreciation of the pitch and perfectly understandable English. Percy Rector Stephens is to be congratulated in having such a responsive choir, but they are more to be felicitated in having a director of the caliber of Mr. Stephens' musicianship and ability for their conductor. The unity of ideals between them is unusual and praiseworthy.

Samaroff has finished her series of eight recitals, having played all the Beethoven piano sonatas, and played them so beautifully. It was one of the most interesting events of a full season, and was well attended.

Pianistically the end of the week proved more interesting, with Augusta Cottlow's annual recital on Friday afternoon, April 16th, at Aeolian Hall. Her program was delightfully unconventional and unacknowledged, a relief to audiences and reviewers alike. She gave the MacDowell Eroica Sonata as the principal offering, and her playing of this glorious sonata was in every way worthy of the composition. The sincere and noble lines of the work were expressively played, and the tenderness of the second theme of the first movement stirred one deeply. MacDowell is America's pride, it is ours, that we have in Miss Cottlow an American who plays him so beautifully for us. There were also two of Chas. Griffes' concertos, her program—"The Vale of Dreams, and Night Winds, both mood music, and played with poetic insight. Frederick Ayers, of Colorado Springs, was represented by a clever piece called the Voice of the City, which has spirit and rhythmic interest. There were three choral preludes of Bach arranged by Busoni (whose pupil Miss Cottlow was), and a group of Chopin, including the Berceuse and the Barcarolle. And throughout its taxing length Miss Cottlow was always musically interesting, imaginative, and with a sense of power unusual in pianists, men and women. It was one of the most pleasurable of a full season's concerts.

Miss Gulomar Novacs gave her final concert at Aeolian Hall on Saturday afternoon, April 16th, with a full orchestra to capacity. And what a beautiful program it was! There was the Chopin B minor sonata, which, as far as I am personally concerned, no one plays as wonderfully, several short things of Albeniz, and a few of Debussy. There were many other things, and certainly the afternoon's tour-de-force was an arrangement of the Scherzo of Mendelssohn's Midsummer Night's Dream. Much as one deplores these transferred things, yet we must admit that to hear Miss Novacs subtly recall the maestro with her delicate touch is worth it, and it brought her the most pon-

taneous applause of the day. I have written before of her magnetism, her dynamic sense of rhythm and rubato, and each time I hear her I am more enthralled by these qualities in her playing, which make her unique among the many we hear. I was conscious of an orchestral wealth of color in this recital, and was interested to read Aldrich's comment to the same effect.

Boris Godonov was restored to the repertoire of the Metropolitan Opera House for one performance Saturday evening, with Didur in the title role and several changes in the long cast. It was exceptionally well sung, and as I have heard it countless times, I feel I can judge. Diaz as Dmitri, Jeanne Gordon as Marianna, were a few of the newcomers, and acquitted themselves splendidly.

Walter Damrosch, conductor of the New York Symphony Orchestra, has accepted an invitation from Lord Howard deWalden, president of the British Music Society, to conduct the London Symphony Orchestra for one of the concerts of the Congress of the British Music Society, to be given June 16th, when Mr. Damrosch will present American compositions. Mr. and Mrs. Damrosch with their two daughters, the Misses Polly and Anita Damrosch, will sail on the French liner, S. S. Lorraine, April 30th.

DELIGHTFUL OAKLAND CONCERT

The Joint Recital to be given on Thursday evening, May 5th, at Ebell Hall in Oakland, by Eva Garcia, pianist, and Grace LePage, Lyric Soprano, has already aroused considerable interest in the musical world of this Bay region, the music lovers one and all looking forward to this affair with the keenest of pleasure.

The following program will be rendered: Toccato and Fugue (Bach-Taubig); Eva Garcia; Polonaise, Mignon (Thomas), Grace LePage; Spring's Singing (MacFadden), The Bitterness of Love (Dunn), Grace LePage; Concerto (Daguin), Nocturne F Sharp (Chopin), Fountain (Doullet), Miss Garcia; St. Michamano Mini, from La Boheme (Puccini), Gracia, in Spanish, (Granados), Grace LePage; Scherzo, B flat minor (Chopin), Eva Garcia; A Fairy's Love Song (Spross), Homing (Del Rio), Rain (Curran), Grace LePage.

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SIGNIFICANT MUSIC

By ROSALIE HOUSMAN

Leo Sowerby

It is with positive delight that I take pen in hand to write about the music of this young American composer. His work bears the spark of real genius, going through, at present perhaps, its hour of exuberant vitality, but when he has found his true expression (and sometimes I am sure he has), he will be the most significant note in our newer American music. The characteristic note he has already sounded is aggressive strength and abundant vitality, and he says it with a positiveness which makes one pause and listen. His published list is not extensive, but very high in average. The first, certainly not the place one expects to find genius. But America is a land of contradictions, as Sowerby proves further by going to Chicago, studying there with that sterling organist, Eric Delamater, and becoming identified with the music of the Windy City. He became not only a skilled organist, but is also an accomplished pianist, as he recently played his own concerto with the St. Louis orchestra. This is the work heard here with Damrosch; the piano part was in the capable hands of Robert Schmitz. It was also an excellent work which we owe thanks for a hearing of the beautiful overture Come Autumn Time.

I have received a representative collection of Mr. Sowerby's works, many of which are still unpublished, and with the exception of a prelude for organ, and one of H. G. & Co., all I have seen comes from the Boston Music Co. Mr. Engel has told me personally that he firmly believes in Leo Sowerby's genius as an expression of the present day American life, and so we have the overture, the violin concerto, several anthems and piano music. More will, I believe, be published soon.

The Choral-Prelude is based on a melodic fragment from Palestine, and is for the concert or organist's repertoire. It calls for a 3rd and 4th instrument. The music is in the style of a prelude, and is a skilled organist, it is only natural that he will want his indications carried out. From the musical side it is colorful, rich in the weaving of the many voices, and takes advantage of the many possibilities of the instrument. I find it strong in its design and splendid in its music throughout. Though very young (Mr. Sowerby is now but 26), he has a complete mastery of material and knows what he wishes to say. And that is personal and worth saying. Mr. Sowerby is blunt, direct, but not always simple in expressing himself. But that again is a keynote of our period.

The Violin Suite challenges attention next. Here are four movements of the convention forms, a Gavot, Rigodon, Saraband, and Jig. Even in his spelling of these old dances Mr. Sowerby shows his freedom. It seems at first glance quite simple and unpretentious; look closer and you will find an untrammelled harmonic line, which has some of that acid sweetness characteristic of Maurice Ravel. I suspect a strong affection for this French composer and his work in Mr. Sowerby. Perhaps because he has to bear the name of the progressions and general outlines in this significant music show the same subtleties and niceties of style. The violinists' share abounds in modern devices and demands freedom and excellent bowing. I find the Rigodon absolutely delightful. It is perhaps the most courageous, but in its very freshness lies its greatest charm.

The Sarabande, with its fourths and other newer devices, has a broad flowing melody, showing us that though we may expect the most modern discords, we also have the plainest and the most beautiful. Sowerby's modernism is radical, but conscious, as it appears to be based on knowledge. The Jig will bear this out, with its hold progressions and strong rhythms.

To turn to another side of his work I want to call your attention to the three Anthems. The Lord Refresh, for mixed chorus and organ, is suitable, in the Biblical text employed, for synagogue as well as church use, and is a brilliant choral setting. As a finale number for chorus it is superb, and he has built a stirring climax. There is inspiration in these. The Lord and the Lord are fine music, but I prefer the third, I Will Lift Up Mine Eyes, with its alto solo. This is the simplest and the most beautiful, showing a deeply devotional spirit. In every way, to quote the "Musician," the composer has given us all something that is of the ordinary. The two piano pieces, the Mendelssohn and the Irish Washerwoman, are less significant, but interesting none the less. So far, the best of his for piano which I know of the concerto, and I wrote of that recently in discussing the New York premiere.

So to me there are a few words by speaking of the overture Come Autumn Time. This had the record of eight orchestral hearings in this one season alone. And it is deserving of it! It is scored for a full modern orchestra, including the usual number of horns, trombones and strings, woodwinds, timpani, and cymbals, tuned on f, a, d, and e—symbols, chromatic bells (which have a real melody assigned them), the tubula hula, harp, and celesta. This seems an exceedingly colorful aggregation, and Mr. Sowerby understands its many facets and plays upon it with a freedom and a purity that for its own sake, though this music is full of the joy of youth and at times threatens to go out of bounds. Mr. Sowerby, however, is always the complete master of his medium, and uses these many instruments effectively. The two overtures, the Mendelssohn and the Irish Washerwoman, are less significant, but interesting none the less. There is a praiseworthy economy of material here, which is not the case with the piano concerto. This is pictorial music, brilliant in hue and always a blaze of color. Its form is simple and direct, its style also simple and direct. It is well, as it is for its composer, a future of equal brilliance and splendor.



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Barrere and His Little Symphony Prove Unique and Entertaining Feature
—Bolm Ballet Exhibits Graceful and Varied Interpretations of
Tertschorean Art—Large Audience Enjoys Novel
Combination of Music and Dancing

By CONSTANCE ALEXANDRE

An attraction which caused this season's rich musical festivities to reach a most appropriate climax was the Adolph Bolm Russian Ballet and the Little Symphony of which George Barrere is the director. Selby C. Oppenheimer presented this unusual offering to this city's lovers of art at the Columbia Theatre on Sunday afternoon, May 1st. This is not the first time that San Francisco music patrons have had the privilege of hearing George Barrere, for it was only a season or two past that he, as a member of the Trio de Lintec, appeared here. If he succeeded in charming these music lovers then he more than repeated this accomplishment on this occasion. By this time everyone who is familiar with the name of George Barrere must surely realize that anything he is associated with artistically must be of the very highest standard in music.

This miniature orchestra, consisting of fourteen musicians, is characteristic for the absolute polish and the finesse it attains throughout its programs. Never attempting numbers but those which are absolutely suited to an orchestra of this size Mr. Barrere and his Little Symphony played for us several exquisite compositions, consisting of one of the older French masters, Gretry, a more modern composition by Gabrielle Pierne, and a delightful suite by the American composer and conductor, Henry Hadley.

This small body of players is absolutely qualified in every degree to reveal the delicacy and the beauty so prevalent in works of the early composers who wrote many more chamber music compositions than do our writers of today. The modernists are composing more for the augmented orchestra. So it was really a revelation to hear the lovely interpretation that Mr. Barrere and his men gave to the Gretry's Cephale et Proci. Gretry may be termed the French Mozart and there prevails in his music the same grace, spirit and pure melodious strain which stamped his works as being classic gems. Barrere attains a beauty of phrasing and tonal coloring which can scarcely be surpassed while the musical balance has never been approached by any other orchestra of this type. The Hadley composition is light but refreshing and melodious, absolutely representative of the subject the composer had in mind.

It would be mere folly to try to describe in words the gorgeous playing of George Barrere. This master of one of the most intricate instruments, the flute, can be appreciated only by those who heard him. They alone reveled in the perfection of his art. This artist has a tone of the most exquisite quality, vibrant, fresh and full. His art of coloring and shading is most alluring, for its warmth, mellowness and appeal. The extreme high tones that he produces with the instrument are not unlike the tones of the singer Tetravzini in their crystalline clarity and purity. The audience was spellbound during his solo work and then applauded Mr. Barrere vociferously.

Now that our ears were satisfied our eyes had to be recompensed. They, too, were rewarded with a feast of choreographic presentations. The dances arranged by Adolph Bolm and his Russian Ballet revealed in every detail of technique, stage settings, magnificence of costuming and lighting effects the master hand of a genius. Their repertoire is both novel and original while the interpreters consist of artists who have completely mastered the tertschorean art. Adolph Bolm never entranced to the admirers of pantomime and the artistic dance. He is more the athletic type of dancer than the poetical. There is a virility as well as masculinity in his plastic poses and his gestures.

His Spanish dances seemed to catch the fancy of the audience to such a degree that a repetition would have been more than welcome; however, Mr. Bolm reached a higher point in his artistry when he danced the Assyrian Dance, the music of which was written by Saminsky. This gave him the opportunity to develop many attractive pictures in harmonious positions and steps. There is slight wonder that Mr. Bolm enjoys the reputation of being one of the world's foremost male dancers, for when it comes to his conveying spirit, histrionic ability and authentic style I doubt whether he has a superior.

One of the most charming bits of dance



MISS DOROTHY HANEV
An Unusually Gifted Young Pianist Who Secured a Decisive Artistic Triumph at
the Italian Room of the St. Francis Hotel Last Monday Evening, May 7

was by Ruth Page, who was most effective in a waltz, the music of which came from the pen of Chopin. She was most spiritual to behold and the lightness and daintiness of the dance were beautifully personified through the grace of her steps. Enthusiasm reigned and applause poured forth during the afternoon in torrents. It was easily seen that the efforts of the Little Symphony and the Russian Ballet had been the source of endless pleasure and entertainment to all present. I am quite sure that many who were present will again avail themselves of another artistic feast by attending the next and last concert of this remarkable organization on Sunday, May 8th.

Mrs. Bessie Bartlett Frankel, State President, and Mrs. Belle Ritchie, Vice-President, Officially Open Session With Interesting Addresses at Alexandria Hotel—Concert of Church Music at Baptist Temple Church Crowded to the Doors

By BRUNO DAVID USSHER

Los Angeles, May 2, 1921.—The third State Convention of the California Federation of Music Clubs opened very auspiciously Sunday evening with a concert of church music at the Baptist Temple Church. Two thousand seven hundred people filled the vast auditorium to the last seat and listened with rapt attention to the sacred strains which were selected from the days of the early Church Fathers up to modern anthems. The illustrious program was a wonderful gift of the federated music clubs to the public of Los Angeles, who duly appreciated it. Altogether the program was a most fitting prelude to the convention of an organization as this, whose objects

a valuable and interesting program (see last issue of April 30th), very graciously handed the printed program to the president, Mrs. Bessie Frankel. Instead of a report, adding in the tersely humorous strain so typical of her, that "this is the report, 'subject to change.'" Among the other reports were those by the treasurer, Mr. Julius Seyler, and of Mrs. Mattison B. Jones, first vice-president and chairman of the extension work, who communicated that the federation had nearly doubled in size. Twenty-nine clubs had been added during the last year, bringing the total to 91 clubs.

Of special interest during the afternoon session were two motions presented by Mrs. Mattison B. Jones, which were both unanimously adopted. One calls for the incorporation of the State Federation under the laws of California. The other covers the acceptance of the amendments to the By-Laws as set forth in the Federation Bulletin for April, so ably edited by Charles Draa. Today's sessions were held in the Alexandria Hotel, where also tonight's reception will be given.

Behymer Improving

Manager L. E. Behymer is progressing excellently on the road of convalescence and will leave the hospital in about two weeks. I expect to have a chat with him this week.

Philharmonic Orchestra on Tour

Glowing reports are received here about the great successes of the Philharmonic Orchestra while on the road. The orchestra will play in Seattle on the 9th, the 10th at Spokane, the 11th at Missoula, Wash., the 12th at Deer Lodge, the 13th at Butte, the 14th at Helena, the 15th at Billings, Mont., the 17th at Fort Collins, the 18th at Greeley, the 20th at Colorado Springs, the 21st at Denver, Colo., the 23rd at Salt Lake City, the 24th at Ogden, Utah, the 25th at Reno, Nev., and the 26th at Fresno. It will reach Los Angeles the following day. While on tour Harry Bell, the publicity director of the orchestra, who also booked and arranged the entire tour, is acting as manager of the organization.

Richard Duhlig's Piano Class

Upon his return from the tour with the Philharmonic Orchestra of Los Angeles Richard Duhlig will conduct a class in The Art of Piano Playing in all its aspects of interpretation, style and technique, at 912 West 20th street, Los Angeles, Cal., during six weeks beginning Friday, June 3rd.

The course will comprise 12 sessions, on each Tuesday and Friday afternoon, from 2 until 6 o'clock, from June 3rd until July 12th. Active participants will be limited to eight players, each player to play once a week for an hour of individual instruction, besides being present at all other lessons, as all instruction will be in class. Non-playing listeners will also be admitted to the class, their number being limited to twenty-five. The choice of works to be played will rest with the players, but announcement will be made each time of the works to be played at the next session.

SAN ANSELMO CONCERT

A remarkable program of Russian and Spanish music will be given in Saint Anselmo's Auditorium on Sunday afternoon, June 12, at 3 o'clock. The following artists will participate: Mrs. John Rosseter, mezzo soprano; Myrtle Claire Donnelly, lyric soprano; Reverend Edgar Boyce, lyric tenor; Marie Hughes Macquarrie, harp; Esther Howells, flute; Louise Becker, cello; Uda Waldrop, piano. A short lecture will also be given by a scholar, the name to be announced later.

include the highest musical ideals for the State, the Nation and the world in general.

Suffice it to say in this advance report that the proceedings of the first day took a most satisfactory and harmonious course. The Monday morning session was devoted mainly to business matters, including a rousing welcome from the State President, Mrs. Bessie Frankel, an impressive reply from Mrs. Helle Ritchie of Fresno, vice-president at large, who spoke on behalf of the delegates, summing up beautifully the ideals of the federation, and of Mrs. Grace Widney Mabee, who as State Chairman of the Convention gave an excellent report. Mrs. Gertrude Ross, who surpassed herself in arranging

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TWENTIETH YEAR

JAN KUBELIK AS COMPOSER AND SOLOIST

Famous Virtuoso Presents Own Concerts and Interprets Program of a Conventional Character—Did Not Seem to Be in His Best Form

BY ALFRED METZGER

While the audience that attended the Kubelik concert at Civic Auditorium on Thursday evening, April 28th, would have crowded an ordinary theatre, the interest on the part of the musical public was not as great as it used to be. The truth of the matter is that Kubelik's artistic reputation was never sufficiently pronounced to justify anyone to place him in line with the really great ones of the world of music. His successes were due principally to the wonderful advertising faculties of his first manager, Hugo Goerlitz, and, secondly, to a brilliant technic and small but clean and "velvety" tone.

Kubelik never appealed by reason of temperament or emotionalism. His previous tours had all considerably below his first sensational successes. The fact is that technic alone is not sufficient nowadays to attract the great mass of music lovers. Leopold Auer turns out pupils almost every day who accomplish some astounding technical feats. We have heard some students right here in San Francisco who astonished us by reason of their technic. There is a possibility of conquering even though hampered with a small tone, for quality goes a long way to overshadow quantity—witness, for instance, Heifetz's success.

But Kubelik has not only failed to progress and expand since he was here last, he actually has retrograded, for almost throughout the rendition of his program last week he played off pitch, something of which we never thought him guilty. At times even his instrument—which, by the way, is one of the most beautiful violins we have ever heard—was decidedly out of tune. Such a persistent deviation from pitch is surely inexcusable in an artist, and it is a mystery to us that a virtuoso of Kubelik's reputation should offend to such a great degree in this direction.

The program began with a concerto composed by the artist himself. It is a work that can not be considered in any way original in thought or concept. It is written along conventional lines, very reminiscent throughout and does not leave any marked impression on your mind. It is dry and monotonous, lacking in the essentials of creative art; namely, the power to fascinate and thrill. Technically, wherein Kubelik used to overshadow his contemporaries, the artist made a very poor showing. His double stops were muddy, his accents and scales did not reveal that clarity of expression nor precision of accents and notes which one expects from a great artist. In short, Kubelik either was very sick on that evening or he has deteriorated to an extent the lack of which we have never observed in an artist before. The excessive nervous propensities of the Auditorium may also be responsible for the lack of true intonation.

Pierre Augieras, the accompanist, occasionally revealed some refined artistic shading and graceful technic, but occasionally he would obtain a tone of decidedly metallic stidency, at times drowning the soloist. Nevertheless Mr. Augieras seemed to be the more conscientious artist of the two. The complete program was as follows: Concerto C major (Kubelik), Jan Kubelik; (a) Romance G major (Beethoven), (b) Preludium (for violin alone) (Bach), (c) Introduction of Rondo Capric-

cioso (Saint-Saens), Jan Kubelik; Ballade F major No. 2 (Chopin), Pierre Augieras; (a) Spanish Dance No. 7 (Sarasate), (b) La Streghe (Paganini), Jan Kubelik.

DOROTHY BLANEY'S PIANISTIC TRIUMPH

Highly Accomplished Young Artist Entuses Large Audience at St. Francis Hotel With Her Electrifying Emotionalism and Technic

The Italian Room of the St. Francis Hotel was crowded on Monday evening, May 2nd, when Miss Dorothy Blaney, pianist, gave a piano recital under the auspices of the Alumnae of the School of Music of Dominican College. Sr. Rafael, of which institution Miss Blaney was a pupil and graduate before departing for the East to study with Josef Lhevinne. The writer was fortunate enough to hear Miss Blaney while she was still at the Dominican College, under the efficient care of the sisters, and we can notice her growth and intellectual expansion. Technically there was not much to improve, for she had been exceedingly well trained even at that time.

During the rendition of the Gluck-Brabant's Gavotte, possibly the least difficult of all the heavy works presented, Miss Blaney seemed to show a slight sign of indecision, but we only mention this accident here to emphasize the extent of her assurance which caused her to overcome the obstacle with an ease that left most of her hearers ignorant of her confusion. It was surely one of the clearest exhibitions of musical or artistic sangroid we have yet witnessed. The D'Albert Suite, Debussy's La nuit au cheveu de lin, and last but not least, the Lohanyani Rhapsodie, closed an excellent program presented in a manner most dignified and efficient, and prophetic of an enviable and brilliant future.

We sincerely congratulate Miss Blaney upon her unquestionable artistic triumph.

ALFRED METZGER

FLOWERS AND MUSIC

By SID GRAUMAN

Had God created this world a place of black and white, how much of its beauty would have been lost. For the loveliness of the flowers lies not alone in the delicate material of their leaves, but more, far more, in their varied colorings. The pulsive, wonderful beauty of the rose would be lost were it merely a black mass. The tinted tenderness of the pansy would be gone forever were we to hide its colors beneath a coat of black or white. The coloring that God has given to each of His wondrous creatures makes them seem to live and breathe.

A synonym—and yet, not a synonym: Music, say we, is to the moving picture flashed upon the screen but another likeness of the color and the flower. For what can so enhance the beauty and the theme and the heart of a photoplay as harmony, rightly played and rightly placed.

How many times have we attended the little show where a lone pianist sat at the keys, missing a phrase now and again, or even worse, striking the wrong notes continually, possibly making far more noise with her churning gum than the piano would ever be able to give forth. With a comedy-slapstick, if you please—this kind of music may be desirable. But with real pictures, never.

To Mischa Guterson, conductor of the Grusman Symphony Orchestra, goes the honor of arranging the musical score for the orchestra at each of the Grauman theatres. When, during a heart-rending scene, your mind is carried forth along by an intensely dramatic composition; or, when, during the breakneck race of the hero to save the life of his loved one, the music thrills with its speed and seems to aid him on his way; or when the orchestra, at the height of her might and breathless in his arms, a soothing harmony fills the air—these are the moments when we should appreciate more and more the coloring that the music lends to the photoplays.

MUSIC CLUBS BACK AMERICAN COMPOSERS

The following resolution was unanimously adopted at the Presidents' Conference of the California Federation of Music Clubs, thirty-nine presidents being present:

Whereas, We consider that the time has come when concerted action should be taken in recognition of the American composer and his compositions; and
 Whereas, The California Federation of Music Clubs is organized to promote and develop American Musical Art; therefore be it

Resolved, That we, assembled at the Presidents' Conference of the California Federation of Music Clubs, request the California Federation of Music Clubs organizations in the State (namely, Symphony Orchestras, Chamber Music Societies, Choral Clubs, Club Program Committees and Recitalists) to present on each and every program at least one American Composition of a recognized standard of excellence; and be it further

Resolved, That a letter be sent to each Club President advising them of this action and request them to use their influence with the musical organizations in their territory that this may be effectively carried out. Signed,

WA-WAN CLUB OF LOS ANGELES.

Unanimously adopted by the Presidents' Conference held at the Men's City Club, March 1st, 1921, in Los Angeles.

MRS. E. E. YOUNG SOLOIST AT CALIFORNIA

Mrs. Edward E. Young, San Francisco pianist, will play tomorrow morning at the California Theatre with Herman Heller's orchestra.

Mrs. Young received her training in San Francisco and has appeared as solo pianist and accompanist for Mme. Bernice Pasquali, Metropolitan opera star, in concert in the interior, and as her accompanist in recitals in this city. She has also accompanied Elsie Ruegger, distinguished cellist.

Mrs. Young has played also for the Saturday Club in Sacramento and three times for the Saturday Afternoon Club of Stockton, in addition to many other appearances.

Her number at the California Theatre will be Mendelssohn's Concerto G minor.

Director Herman Heller has chosen the following selections for the orchestra: Tannhauser (March) by Wagner, Symphony Pathetique No. 6 by Tchaikowsky, and The Bamboula (Rhapsody Dance) by Taylor.

As an organ solo Leslie W. Harvey will offer Meditation from Thais by Massenet.

BY WAY OF EXPLANATION

Owing to the crowded condition of our advertising columns this week, and to the lack of time to add any papers at the last moment, the Pacific Coast Musical Review is obliged to hold over a number of important reviews and news articles until the next issue. Among these are: the concert of the Pacific Musical Society, Recital of Mills College students, Recital by Elise Tricot, Meaning of Rhapsody Dance, Concert Tour of Chamber Music Society, Concert Tour of Louis Persinger, and a few other equally interesting events.

DAISY NELLIS PLEASES ORPHEMITES

Daisy Nellis, a clever young American pianist, who has an enviable concert reputation in her credit, appears at the Orpheum this week and has made a deep impression with her audience. She plays such excellent compositions as the MacDowell Sonata, an Irish Country Dance, Liszt's Campanella, and a pot-pourri containing the better known compositions, in a manner that justifies the enthusiastic applause that greets her at the conclusion of her act. Miss Nellis has a brilliant technic, an excellent taste for shading, and adds to this a charming personality.

AL JOLSON PACKS THE CURRAN THEATRE

The question of theatre prices and attendance has simply come down to the fact that people are willing to pay any price for that which they want, and are unwilling to pay anything for that which they do not want. Proof of this assertion may be obtained by attending the Curran Theatre this week, where Al Jolson is packing the houses with Sinbad. This clever comedian possesses the knack to make people laugh without effort and his remarkable voice is heard in songs that appeal to the masses. Al Jolson is today the most popular comedian on the musical comedy stage.

Al Jolson's own genius in the production presents many other delightful features. The costumes are magnificent, reminding one of the recent production of Chu-Chin-Chow, while there are numerous acts of a pleasing variety and excellence. Sinbad is a "production" and must be regarded from the ensemble standpoint. Individual efforts merely represent a part of the complete performance and as such are responsible for its excellence. The music is catchy and rhythmically effervescent, while scenery and other accessories are of the most artistic and colorful. There is no doubt on our mind but that during the two weeks of its engagement Sinbad will crowd the Curran Theatre at every performance.

Jack Edward Hillman, the well known California baritone, will sing at a benefit concert to be given by Mr. and Mrs. Mollenhauer, violinist and pianist respectively, at Sorosis Club Hall on Wednesday evening, May 11th. Mr. Hillman will sing the following songs: Chanson Triste (Duparc), Lied Maritime (Vincent d'Indy), Minnetto (Trindelli), Love Me, or Not (Sechly), Loraine, Lorraine, Loree (Spross), At the Last (Stone), The Muletter (Di Nogerio).

Iris Currie, the fourteen-year-old prima donna, scored a brilliant triumph on Sunday, April 26th, at Scottish Rite Auditorium. Words are inadequate to describe the artistic faculties of this youthful prodigy. She simply overwhelmed the audience in her remarkable interpretation of Charman Olsman from the Pearl of Brazil. Her success was so spontaneous that she was offered a lucrative engagement at one of the leading theatres, which, however, her teacher, Mme. S. P. Marracci, advised her to refuse owing to her tender years. Like a bird, singing seems to come to this young singer naturally. There is velvet in her voice, her technic is fluent, and she has so many qualities of natural talent that one may easily predict a brilliant future for her. In addition to her artistic faculties Iris is a modest child with pleasing and graceful manners.

JULIA CULP THRILLS NEW YORK MUSICIANS

Great Concert Singer Impresses With German Classics in Original Language—Kreiser, Bauer and Culp on One Program—Music Week

By ROSALIE HOUSMAN

New York, April 25.—New York has again celebrated a National Music Week, in which many artists contribute to the cause which is another proof of the awakening music spirit in our midst. Judging from the full schedule of concerts from best to worst, we have had an unusually full season, and this week was the crowning event, in which the city and public shared. There were innumerable free concerts in public places, and from the Academy of Music to the Metropolitan Opera House, and from the Metropolitan opera season, with the usual repetitions, and a gala bill of acts from several operas in honor of the visiting prince of Monaco. The final performance was Lohengrin, with the same splendid cast, starring Florence Easton. So far, Mr. Gatti-Gasazza has made no formal announcements, but it is generally known that he is again being re-engaged at a substantial increase. He and his wife, Gatti-Gasazza, are signed up, and so is Selma Kurz, who certainly will be a sensation. A revival of the Ring in the original is also hinted at.

Sunday last (April 17th) saw Carnegie Hall packed to hear the last big piano recital of the season, when Ossip Gabrilowitsch treated us to a wonderful all-Chopin program. The afternoon previous Miss Novace gave us the E minor Sonata, so it was in keeping to hear its mate, the B flat from Gabrilowitsch. There were ten of the preludes, the lovely E major Etude, op. 10, a nocturne, and other well loved things. As always, there was pure beauty for its own sake, simplicity and naivete in his interpretations, and in his introspective notes, which heightened and intensified everything he did. Being an orchestral conductor has not altered his piano playing, but perhaps he is such a remarkable conductor, because he is so sensitive a pianist, who can tell? I only know that he is one of the very few artists in the most restricted sense of the word, who has personality, style, and all the great things, and of whose infinite power to charm I never tire.

Tuesday evening, April 19th, was the last of the series of the Beethoven Association concerts, with a full-to-overflowing program. Bauer and Gabrilowitsch in the D major Mozart Sonata, for two pianos; Kreisler, who played the Chaconne, then Mme. Julia Culp in a group of Brahms, which she was obliged to increase, and as a final joy, Bauer and Kreisler added the Kreutzer Sonata. Three weeks before every seat had been sold, as the announcements read Kreisler and Rachmaninoff, though the latter was unable to appear, owing to acute neuritis. To criticize such a concert as this was an impertinence, but I wish simply to comment on Mme. Culp, who sang on this occasion for the first time in five seasons. She sang in the original German, and how the lovely Brahms melodies thrilled me again. It was as if one had not heard them since she was away, and they were even more wonderful than before. To me, her voice has a more rich and mellow quality than before, and her psychic power of interpretation still thrills and fascinates as always. Bos again presided at the piano, and shared her ovation. They were a most distinguished and musically representative audience present, and among them Dr. and Mrs. Hertz, to whom I spoke.

Announcement has been made that Henry Hadley and Victor Herbert are to share the Stadium concert season of eight weeks this summer, as conductors, and it is to be hoped that they will give as artistic and worthy programs as we had last season when Mr. Rothwell had the baton. I rather imagine they will be of more popular character, and it is a great deal in favor of the governing board that Americans are chosen.

Ellen Beach Yaw and her husband, Franklin Cannon, gave a joint recital Thursday (April 21st) at the Town Hall, and were enthusiastically received by a large audience. Miss Yaw still startles one with her phenomenal high tones, which she uses occasionally, and they were always on the pitch. She sings well, and commands a delightful style. Mr. Cannon showed himself a sterling artist, and in the varied program presented pleased as well as his wife.

Saturday afternoon, the 23rd, Dohnanyi was the guest conductor and soloist of the National Symphony, and will be again on Tuesday evening next, when I expect to hear the program and report on it. I can only quote from the Times in the meanwhile, and tell you that it was a remarkable concert, in which Brahms' Variations on a Haydn theme were played, and also the G major Mozart concerto, and a Suite of Dohnanyi's own.

In the evening Culp gave her only New York recital, sold out in advance, and it was one of old favorites, and in them all she made one's heart and soul rejoice. But it is her German songs that exert still a profoundest impression, and there was a cheering ovation.

Sir Henry Heyman had the honor of entertaining Joseph Stransky at dinner at the Bohemian Club on Sunday evening, April 24th, after the New York Philharmonic Orchestra concert, of which Mr. Stransky was the distinguished conductor. Sir Henry had planned an elaborate luncheon for Mr. Stransky, which could not be given owing to the limited visit of the noted master of the baton.

S. F. MUSICAL CLUB GIVES ENTERTAINMENT

The San Francisco Musical Club, of which Mrs. Edward Everett Bruner is the president, gave its annual links on Thursday evening, April 23th, at Native Sons Hall. This club is one which boasts of many of our well known musicians for its active members. For that reason it is always doubly interesting to attend these yearly entertainments and see how these serious-minded artists act when they shed their professional cloaks of dignity and become "just regular fellows." If I am not mistaken I believe that they enjoy these few hours of frivolity equally as much as those in the audience. The participants enter into the spirit of the occasion with a spontaneity and enthusiasm which naturally conveys a happy mood to every one present. And merriment surely did reign throughout the evening.

The program opened with a sketch in Pantomime, entitled the Immortal Lovers, which was adapted from the Chinese by Flora Bruner and set to music by Mary Carr Moore, who occupied the conductor's desk during its rendition. The setting given this playlet was Oriental and most attractive to the eye. Mrs. Bruner in her few explanatory notes on the program gave us a splendid idea of the text which enabled one to appreciate its significance. The music is prevalent with strains of the East and is rich with Oriental atmosphere. The story was interpreted by Roberta Stone, who took the part of the Girl, while the Boy was played by Ellen Pressley, Luther Marchant was the God of Wrath, and several

Florence Ritter; Rembrandt was the author, June Nahl; while the modern entertainers were Anna Short as the Jazz Queen, and she certainly did put some jazz and zipp into that class of hers and plenty of pep into her song. I have always felt that the Orpheum has lost a great attraction in Anna Short and she has missed her vocation in life. She with her Prince Jazz, Lowell Janes, would certainly be an excellent combination on any vaudeville stage, for their team work is splendid. Altogether it was a clever and most amusing play, and which seemed to capture the fancy of the audience.

From the Salon of the Seeress we went back again to China. How one does travel in the short space of a few hours, and how much one does see and hear! While we were in China this time, Paul Bliss wrote an operetta called The Feast of the Little Lanterns. Again Oriental coloring and atmosphere prevailed in the beautiful stage setting with richly embroidered Chinese screens and tapestries pleased the eyes from a pictorial standpoint, while catchy and tuneful melodies greeted the ears. The members of Princess Chan's household appeared in exquisite Chinese costumes while the Princess herself, better known to her American friends as Flora Bruner, wore one of the handsomest Chinese Mandarin cloaks and an ornamental hair dress. Not only was Mrs. Bruner most attractive to gaze at but she pleased tremendously with her musical accomplishments. I did not know that such lovely voices existed in China, and that the Chinese were so artistically gifted. Whether Princess Chan was taught by a Chinese vocal teacher or an American one I cannot tell, but I do know that her sweet and sympathetic soprano voice is well employed by its possessor. The Princess expressed herself admirably and succeeded in producing some charming effects.

Grace Molony as the Princess' Governess is a comedienne to the tips of her fingers and with her facial expressions and grotesque gestures and humorous singing she was the incentive for bursts of hearty laughter. After her first song she encored at least four or five times. Talent such as hers certainly should be developed for it is the means of giving endless pleasure and enjoyment in just such affairs. Everyone concerned in the success of this operetta deserves praise, for the chorus was well drilled and the orchestra and principals could not have been better. I thank the San Francisco Musical Club for the very pleasant and happy evening they afforded me.

C. H. A.

ALICE GENTLE MARRIES IN SANTA CRUZ

Alice Gentle, the well-known and beautiful mezzo-soprano whose fame and popularity reaches widely over the entire Pacific Coast as well as throughout the East, recently became the bride of Jacob Robinson Proebstel of Portland, Oregon. The marriage took place at the home of the bride's cousin, Mrs. Elder, in Santa Cruz, on Thursday, April 23th, with just a few relatives of the bride and groom being present. Mr. and Mrs. Proebstel expect to motor to Los Angeles, where they will spend their honeymoon, and from there the bride will go to Ravinia Park, Ill., where she will appear in grand opera for the third consecutive season. Mr. Proebstel is widely known throughout the country as one of the most capable of the younger managers. Among the many attractive artists which he will have to look after in the future will be the most important one of all (that is to him), Alice Gentle. Miss Gentle, as she will continue to be known in the operatic and concert field, will have some very interesting plans to disclose at the beginning of the new season which will please her many friends and admirers, who wish her continued success in her chosen career. The staff of the Pacific Coast Musical Review wishes Mr. and Mrs. Proebstel a very happy and prosperous wedded life.

Marie Hughes Macquarrie, whose exquisite harp-playing is attracting the attention of all our well-known music lovers, will charm the patrons of the Tivoli Theatre during the week of May 8th, when she will play the Flashman, the noted artist, will play the first movement of the Mozart concerto, with the accompaniment of full orchestra. No doubt his charming young artist will be the means of attracting many a large audience to this theatre.




MRS. E. E. YOUNG
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members of the club appeared as Maidens of the Temple. The artists were thoroughly familiar with their allotted roles, thus permitting the immortal Lovers to run with smoothness and finesse.

From China we were ushered into the Salon of the Seeress, where June C. Nahl's sketch called The Summons was rendered. The applicants succeeded in summoning many dead ones back to life, and according to the amount of humor and comedy they succeeded in creating they certainly seemed glad to be alive once again. The old timers who were resurrected were Bach, personified by Katherine Herzog; Beethoven, Olga Barrett; Chopin, Maybel West; Faust, Hazel Mackay, who was justly recalled for a repetition of her exquisite rendition of The Last Rose of Summer; Shakespeare,

ETHEL GERTRUDE CANNON

ARTIST-STUDENTS' PIANO COURSE



HIGH LIGHTS IN MRS. CANNON'S PRINCIPLES OF INSTRUCTION

VIII.

The actor forms his conception of his role, and then endeavors to project that conception out to his audience through the inflections of his voice, his facial and bodily movements assisting. With the other arts previously mentioned the same thought holds good—the something to express precedes the technique of expression. But, how often is the musical student led through a wilderness of technical exercises—and later masses of study—with no thought other than mechanical precision and many times without lacking progression towards any given point but the measure.

FURTHER ANNOUNCEMENT REGARDING STUDIO AND OPENING DATE WILL APPEAR LATER.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist centers honor upon the community in which he resides.

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with an oral synopsis of each opera by Mrs. Anna W. Hunt, and the G Minor Ballade, piano solo by the accompanist, Miss Winnie Westenkamp; Madame Foy delighted the audience with the small group, the high-water mark of which was reached in the Love of Poland, arranged by Saslavsky for her, and in which she gave poetic interpretation to that great national spirit in love of country which is characteristic of the Polish people. Madame Foy has fine stage presence, and in the opera arias she showed her artistic ability in dramatic interpretation as well as the large range and power of her voice, and she responded to a number of encores from a highly appreciative audience. She brought down the house when she graciously brought forward her accompanist to receive part of the honors of the evening's success.

The Palestine Daily Visitor wrote the following tribute: "Madame Foy, dramatic singer, delighted a large audience at the High School Auditorium Wednesday night in a classical repertoire. She has a wonderfully beautiful voice of strength and sweetness, and everyone who heard her was enthusiastic in their praise and many pronounced her recital as the best ever given here. Her costumes were superb and suited the crucial figure that adorned them. Madame Foy is an exceptional attraction."



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MADAME LEONORE GORDON FOY ON TOUR

The many friends and admirers of Madame Leonore Gordon Foy will be pleased to read about the success with which she is meeting during her present concert tour of the South. Madame Foy is now in Texas, already having appeared in Houston, Dallas, Fort Worth and Palestine. On her way into Texas, Madame Foy sang in many of the California interior cities, where she formed many new admirers.

During Madame Foy's visit in Palestine, the Daily Herald published the following paragraph: "A very artistic entertainment was given Wednesday evening at the High School Auditorium, when the American Legion presented in concert Madame Leonore Gordon Foy, dramatic soprano. The program consisted of a miscellaneous group of songs, with the Muette Waltz from La Boheme and Visi d'arte from La Tosca, Madame Foy being in costume for each of these numbers, together

MINETTI PUPILS IN SECOND RECITAL

Pupils of Giulio Minetti, the well-known violinist and pedagogue, gave the second recital of the season at their teacher's studio, 3225 Clay street, on Saturday, April 9th. The following program was interpreted in a manner that revealed excellent training and fine proficiency: A Winter's Day (Lairton), Douglas Her; La Cinquantaine (Gabriel-Marie), Jean Feldinger; Ca-

thedral Chimes (Devaux), Edward Brown; Concertino (Ortmans), Miss June Cummins; Concertino in A minor (Accoly), Miss Madeline Goldsmith; 2nd Concerto in D (Ortmans), Emmet Rixford; Souvenir (Drda), Miss Gladys Wisbel; Andante and Allegro (Allen), Miss Josephine Finnell; Romanza (Svendson), Miss Eunice Jurgens; Andante, from 7th Concerto (De Beriot), Winthrop Sargeant; Allegro, from 7th Concerto (De Beriot), Ben Rubin. The students were ably assisted at the piano by Mrs. C. W. O'Brien.

The Pacific Coast Musical Review is the only paper that covers the entire musical field. Subscriptions \$3.00 per year in advance.

L. S. SHERMAN'S 50TH BUSINESS ANNIVERSARY

(From the May "Harmony")

An event of supreme importance in the history of the House of Sherman, Clay & Company in San Francisco occurred seventeen months ago. To Mr. L. S. Sherman the affair was one of deep, heart-felt pleasure.

The celebration observed by Mr. Sherman was this: the golden jubilee of his own career as merchant, observed by the election of the son of his late co-worker as President of the House.

For it was on September 10, 1870, that Mr. Sherman, then a young man of twenty-three (he is now a young man of seventy-four) bought out his employer, A. A. Rosenberg, and went into the music business with his own name above the door.

Seven years later Mr. Sherman became associated with the late Major Clay, and they worked together as a splendid team for many years. But as the year 1920 approached, Mr. Sherman began to turn over in his mind a suitable method of celebrating his own half-century as a music merchant.

Mr. Sherman, at that time, had been president of Sherman, Clay & Co. since its first incorporation. Many

should have its chance. Sons of the founders, or old and valued employes who have made good, should rise to the high places. Maybe my example will suggest to the other presidents his plan of taking over the chairmanships of their Boards."

Mr. Sherman derives much satisfaction from the successful working out of his plan to have Mr. Clay succeed him to the Presidency of the House as a method of recognizing its fiftieth anniversary in the commercial world, and from the fact that the same celebration will continue as long as Mr. Clay occupies that chair.

PHYLLIDA ASHLEY DELIGHTS GATHERING

Excellent Pianist Creates Most Favorable Impression at First Concert of Series Which She is Giving at Palace Hotel

By CONSTANCE ALEXANDRE

At the Palace Hotel on the afternoon of April 26th, a large audience gathered to hear Phyllida Ashley, who gave her first public recital since her return to California. Miss Ashley is a young California girl who has spent some time in the Eastern musical metropolis where she devoted herself to serious study and later made frequent appearances in concert. Miss Ashley made quite a name for herself in New York where she earned the high approval of both public and the press. On this occasion she hadn't the slightest difficulty in living up to the reputation which preceded her here, while the splendid commendations passed upon her work are well founded and justified.

The program which Miss Ashley chose was rather a conventional one but new interest was added to it by the brilliancy and charm with which it was played. Where Miss Ashley found the most congenial environment was in the Beethoven Sonata Op. 53 (Waldstein). Her authentic Beethoven style, intellectual musical insight of her composition, devoid of all unnecessary flare and flourish but imbued with the most innate sentiments, were keenly appreciated. Her playing is distinguished by her phenomenal technical resources, brilliant tone and beautiful touch and the individuality which characterizes her many interpretations. In the Pastoral of Scarlatti, Miss Ashley showed herself to be a player of grace and poetic feeling. This young pianist, besides being unusually musical and technically equipped, gives one the impression that she has delved into the music of the older composers and succeeded in dissecting their ideas and messages. These she conveys most satisfactorily to her audiences. Miss Ashley has every gift of the truly rare pianist and it is with the greatest pleasure that one hears her.

CLOSE OF OPPENHEIMER SEASON

The close of the music season will be marked by the final performance here of the Adolph Bolm Russian Ballet and George Barrere's Little Symphony in a specially selected program at the Columbia Theatre tomorrow afternoon. No attraction of the year has so completely fascinated local music lovers and the unanimous opinion seems to be that the Barrere-Bolm combination is presenting the most interesting programs of dance and music given in San Francisco.

Bolm's organization consists of half dozen of the most talented choreographic stars of the Imperial Russian Ballet School, and the 14 symphonic players constituting Barrere's "Little Orchestra" are all artists of the highest caliber. The program, including extraordinary lighting, and altogether fascinating "tout ensemble" of the event will serve to crowd the Columbia Theatre tomorrow afternoon.

The complete specially arranged program, rich in gems of music and dance and including a number of last week's favorite productions as well as many new works, is as follows: Part I. Little Symphony—Les Fetes de l'Amour (G. Ph. Rameau), Two Aubades (Ed. Lalo), Poem (Charles T. Griffes), Georges Barrere; East and West (Charles S. Siciliano).

Part II. Ballet Intime—Deception (Schubert), Ruth Page, Amata Grassi, Caird Leslie; Mazurka (Chopin), Adolph Bolm; Serenade (Georges Hue), Little Symphony; Irish Dance (Grainger), Margit Leeras, Caird Leslie; Les Princeses, Bidoines (Prokofiev), Ruth Page, Adolph Bolm; Panaderos (Glazounoff), Margit Leeras; Fantaisie Choise (Seelig), Ruth Page, Caird Leslie, Serge Orloff, Senia Gluckoff; Torch Dance (Debussy), Ruth Page, Margit Leeras, Amata Grassi; Suggestion Diabolique (Prokofiev), Adolph Bolm; Menuet (Lully), Little Symphony; The Bee (Schubert), Ruth Page; Pavanne (Faure), Margit Leeras, Caird Leslie; Assyrian Dance (Lazare Saminsky), Adolph Bolm. Tickets can be secured at Sherman, Clay & Company this afternoon and at the theatre after ten o'clock tomorrow morning.

Not So Tunesful

Toinette—"I hear there was lots of music at Nellie's house last night!"

Tony—"Yes! Charlie proposed and gave her a brass band."—Rutgers.

Muriel Randolph Grant

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SIGNIFICANT MUSIC

By ROSALIA HOUSMAN

Songs of Harry T. Burleigh and the Music of A. Walter Kramer

These two names which I am coupling are really well contrasted and each has given us and American Music a splendid contribution. It is not out of respect to his age (as Mr. Burleigh is the older of the two men), that I mention him first, but just an agreeable accident. Mr. Burleigh has always been known as the musician-clarinet to bring the Negro Spirituals to our concert platform and no one is more qualified to do it than he. He has had training under Dvorak and other well known musicians, and as he is of the negro race it is fitting that he should be the authentic spokesman of the race. But to show his wider versatility, Mr. Burleigh sent me a number of other songs to discuss, not in any way based on negro melody. In all of them there is a melodic charm and fine feeling for the text, particularly in the Wood of Elvraza, to a poem of Arthur Symonds.

Here is a big, broadly thought-out art song, which is sincerely beautiful. It is dedicated to Mary Jordan, as are other things of his. I know she has introduced many of his songs (Deep River is also dedicated to her), and that they are felt by soloists at Temple Emanuel here. Fragments and Down the Stars are also emotional songs, and very grateful to the singer. Burleigh himself being a singer, naturally considers the artist. And the proof of it is, that they are constantly being sung. McCormack has used several—Little Mother of Mine, and Under a Blazing Star, and they are always in process with them. Were I a Star is frankly a love song with a direct appeal, simple to do. In Summer is a better, bigger thing, and is another art work, as we are proud to have from Mr. Burleigh.

Walter Kramer sent me a representative list of his work in being piano music, and there are a great many and numerous songs. These have been on countless programs in the East, but I believe are less known West, and it is to introduce these two men that this short article is written.

Let me mention the piano music first. Mr. Kramer's ideal is modern, yet not aggressively so. He has felt the trend of the times and taken to himself the best of it, and in giving it back to the world, has shown that his personal note, after all, is clear and distinctive. He understands the modern keyboard, and through this knowledge has made some of his loveliest effects. One is conscious of the piano as an instrument, as well as in the Intermzzo, and the Fragment, op. 4, Nos. 1 and 2. The latter has been appearing on all of Grainger's recent programs and was a success at the New York recital. I would class this piano music as mood paintings. There is such a strong feeling of color throughout. Harmonically, Mr. Kramer is very plastic, and that is one of the reasons why his music sounds so spontaneous, almost as if improvised. I do not mean to imply that it is formless, rather that it has an indefinable quality and freshness.

I feel this less in the Trio, but often in the songs. The two violin selections I have are the Eclogue and Chant Negre, which later appears as a piano solo also. Its chief charm is its naiveite, and it is subtly harmonized. The Eclogue, which has appeared on Kreisler's programs, is a miniature tone-poem, beginning with a soft, quiet, and ending with a strong feeling, as it takes in all the instrument. Nowhere is Mr. Kramer's warm, melodic gift more in evidence.

But it is the songs that are best known, and of them it is not easy to pick a favorite. There is the Last Hour, which has been widely sung; Allah, and Tears, each of which show their poetical, and dramatic qualities of all Mr. Kramer's music. Tears is not easy to sing, but I find it one of the very best, even more lovely than the Parting Dusk set to a poem of Louis Untermeyer's. Both in the poem and the music, a great deal is expressed by the simplest means—it is an adequate setting of the Teasdale poems. Swans and Joy, are again different, yet alike. Joy carries you on in its pulsing beat, strong and alive. This poem has had many musical govt's made for it, none fit it better than this. Of Swans I want to say that I like it best of them all. It is a true love song, and I feel that it is as one, either finds within bar limits. It is difficult to sing, and should be done by a high and lyric voice. There is a rich sense of color here—chords interweave and melt away, and the result is lovely. When one has heard it, one can't help but want to know more. One will also want to know other works, and you surely will find some to please every taste.

We can be very proud of both these Americans, whose work is so different, yet so American. These two names are frequently on the same programs, so they can stand together here. Get acquainted with their music, and remember the names, they are well worth it.

Sir Henry Heyman, one of the most beloved and oldest members of San Francisco's musical circle, has just been remembered by another very famous violinist and teacher, Leopold Auer. The remembrance came in the nature of a very wonderful book, so given by Mr. Auer, Sir Henry. The reason why Sir Henry is delighted with this token is not only because the book is of real musical significance, but also for the reason that it comes to him from a very dear friend of long duration. These two men have known each other for years and have enjoyed many an hour together, in which they have conversed upon the subject which is dearest to them both—the violin and its interpreters. While Sir Henry has been in the East for some time, he has met Auer upon several occasions, and there in his home met many of the most famous violinists of this decade.



L. S. SHERMAN

Chairman of Board of Directors of Sherman, Clay & Co. who celebrated his golden business jubilee, by the election of Philip T. Clay to the presidency of the famous music firm.

times he had urged Major Clay to take the title, but Major Clay had insisted on Mr. Sherman remaining at the head of the House he had helped to found, and Major Clay, as every member of the organization knows, passed away in 1906.

One day a plan occurred to Mr. Sherman. It struck him, as he humorously put it to Mr. R. T. Clay, that "a good way might exist to make one of the younger men President without waiting for himself to die." Why should not a new office be created, that of the chairmanship of the Board of Directors? This was in line with modern corporation organization, as is well known by the example of Judge Gary of the United States Steel Corporation and many other heads of businesses not so vast.

The president of a business house is a good deal like a field marshal in an army. Back in the nation's capital sits the commander-in-chief, the advisory staff, and the other counselors and students of battle strategy. But to the field marshal falls the task of actually supervising the campaign in the field. This is a work for a young man, ripe in experience but at the very top of his powers for energy and aggressiveness. And Mr. Sherman determined to make this position open for Mr. Philip T. Clay, son of the original Clay in the House of Sherman, Clay & Co.

This was accomplished at the annual meeting in January, 1920. Mr. Sherman, equipped by his long experience and his proved ability to be the chief counselor, the Chairman of the Board, saw the son of his own and well-loved associate become Sherman, Clay & Co.'s president.

Everybody congratulated the firm, at that time, on the choice of a field executive in Mr. P. T. Clay. But nobody realized that, back in his own heart, Mr. Sherman was holding a quiet little celebration that gave him the most satisfaction of all, because nobody realized it except himself.

He was making way for the second generation. He was doing something for somebody else. That was the way Mr. Sherman celebrated his golden jubilee as a music merchant. And why has he revealed it now?

"I have let the cat out of the bag because the example may help other young men to attain the positions we old fellows have been holding," he said recently. "There are other music houses in the country, as well as business firms of other kinds, where the second generation



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, May 2.—Estelle Heardt-Dreyfus, the much-admired contralto, celebrated her return from a tour around the world with a program of great artistic refinement. Few recitals have been given here in which vocal attainment, interpretation and selections were of such high standard and so closely balanced. Few artists indeed are able to build distinguished and distinctive programs as this singer does. Few can infuse their songs with emotion and renditions with so much personality without creating a disagreeable impression of premeditation. While all of Mrs. Dreyfus' work is letter-true, it is spirited and spiritualized, spontaneous to a degree which is proof of any danger of the "letter killing the spirit." There was much applause, many encores and floral tributes were exchanged.

Mme. Dreyfus was vocally at her best. She masters the production of tone with a leisuireliness which makes one forget technical difficulties. Her contralto is colorful and even in all registers, has breadth and flexibility. The notes are always well placed, round and clear. Her diction is perfect and the pitch not only true but captivating in its absolute purity, specially during the recital of the "The Song of the Lark" and "The Song of the Bird," which, being of folkore character, are supported only by a minimum of harmonization and piano accompaniment at times. One is almost grateful that the human language does contain consonants, for Mme. Dreyfus gains phonetic values in her songs which in other languages are musical. It merely depends on how they are sung.

The first groups of songs consisted of Nocturne (Chadwick), Where My Caravan Has Rested (Lohr), Songs My Mother Taught Me (Dvorak), Flower Rain (Schneider), My Spring (Grieg), The Mirror (Ferrari), I Passed by Your Window (Brahe). They had been selected by her and served as a prelude to an interesting vocal chapter of Spanish numbers, all of them new to this city, and gathered by the singer during her recent visit to Spain.

These songs were given in Spanish and in the mood and spirit of their native country. The chanting in the Watchman's song by Pedrell, with its religious note, was given admirably. There was an almost mystic undertone in the "Baby, call me," in these, as in "The Wayfarer," all three by the same composer, one had to admire the beautiful phrasing and tonal coloring with which the singer enriched the simplicity of the folkore themes. The Wayfarer is specially interesting, as the melody is based on mere syllables, not on words, which enhanced the charm of the singing voice. Lavanders' love song, The Driver, gave Mme. Dreyfus opportunity to produce high notes of color and limpidness, equal to those of the middle and lower register. In fact, her voice seems to have gained in the treble. Again in the Serenade, sung in two different versions by Hague and Nicholson, the Chula by the latter, Calleja's Farewell to the charming girls of Granada and Laparra's greeting to Sevilla, Mme. Dreyfus displayed a wealth of local color and enthusiasm. Her phrasing and rhythmic elasticity which made her singing delightfully appealing. Always, while striving for realism, fine discretion is used as to effects. She applies a specific portamento in the Spanish songs which in nowise infringes on the strict accuracy of her notes, yet which adds a touch of emotion that well fits these melodies.

Characteristic as the Spanish group were the Russian songs by Rachmaninoff (The Soldier's Bride), Gretchaninoff (Over the Steppes), Korsakov (Song of In-India) and Mussorgsky's Hopak. It was as if Mme. Dreyfus employed a different method of nancing the beauties of these yearning strains. The Hopak was enlivened with fine elan.

Of the three manuscript songs by Mme. Ariadne Romanova, the words taken from the Sanskrit, the one entitled You and I is musically most valuable. Her other songs, Sleep, The Weeping Plant and Gypsy song, contain much atmospheric value. Mme. Dreyfus' interpretation of "The Weeping Plant" was impressively as a composer of piano pieces Mme. Romanova is also typically Russian, but is less eloquent than as a writer of songs. Her piano works reveal little melodic strength. Undoubtedly Mme. Romanova is greatly gifted, though she seems influenced by the composers as Liadow. She is also a good accompanist.

All of the songs, with the exception of the Russian group, were accompanied by Miss Grace Andrews, who performed a feat of memory by rendering her part by heart.

Announcement that the California Opera Company is to have a two weeks' engagement at the Mason Opera House beginning Monday, May 23, has immediately attracted the attention of music-lovers. Mr. Wm. G. Stewart, managing director of the recent brilliant performances of Iolanthe, has kept his capable forces well intact, and is now even adding to their numerical, as well as their artistic strength for the forthcoming productions at the Broadway house.

Mr. Stewart has announced his intention to produce Firefly during the first week of the Mason engagement, and Fra Diavolo during the second half, but owing to a very general demand for another of the Gilbert and Sullivan works he has selected Mikado as the second offering of the first organization. This opera Mr. Stewart produced at the Academy of Music in Brooklyn two years ago, the production being acclaimed the most per-

fectly staged and finely sung performance of its kind ever heard there. It was presented upon a plane of equal beauty and artistic excellence at the Mason.

Roy Atwell, the eminent slinging comedian, who sang the role of Jenkins in the original cast assembled to produce Rudolf Friml's The Firefly, has been secured by Mr. Wm. G. Stewart for the production of that delightful opera at the Mason Opera House, the week of May 23rd. Mr. Atwell is one of the finest character singing artists of the day, and toured the large cities in the Friml opera with Emma Trentini. It is probable Mr. Atwell will also appear in the opera Mikado to be produced at the Mason by the California Opera Company during the second week of the forthcoming engagement. Atwell is a favorite with Pacific Coast audiences and has many admirers also in San Francisco.

It is probable the California Opera Company, states Business Manager Charles R. Baker, will be heard in several of the larger cities of the State following the Los Angeles engagement.

Brahm Van Den Berg, the eminent pianist, will appear in recital, Wednesday evening, May 11, at Trinity Auditorium. He has prepared a program of modern compositions which will include the Sonata by Leopold Godowsky, which is a most interesting work. It is described by the composer as being "autobiographical in character, but possesses a symbolism which is applicable to all." The Sonata is divided into five movements, the first being the tragedy of life as it seems to youth, the Second is tender and lyrical, the Third is the hurly-burly of life, its restless activity and hectic gaiety and finally its tragic assertiveness, the Fourth is life in its more affable moments. The final movement is the retrospect in which all of life is reviewed and in conclusion is the "Apothosis of life and of death, in which the uncertainty of the one and the inexorable certainty of the other find their balance in Nirvana." The complete program reads as follows: Sonata (Leopold Godowsky), Jardin du Vieux Serrail (E. R. Blanchet), El Puerto (L. Albéniz), Islamey (M. Balakirev), Etude No. 3 (Paganini-Liszt), Nocturne No. 3 (F. Liszt), Rhapsodie No. 6 (F. Liszt).

Students of violin welcome the return of Oscar Seiling, the well known artist and instructor. Mr. Seiling expects to present a number of his pupils in recital before long. His ensemble class is growing fast.

A cello and piano sonata evening by Ilya Bronson and May McDonald Hope is announced for June 9th.

MOTION PICTURE MUSIC

At Grauman's—Not only have the Sunday Morning Concerts at Grauman's maintained a fine standard as to playing and interpretation under the baton of Misha Guterson, but they have also featured definite programmatic ideas as described in the various reviews of the last month or two.

Yesterday Conductor Guterson took the subject of "Flowers" for his musical essay and achieved most pleasing orchestral descriptions. His method of holding a certain thought during the concert, varying it of course in duration, and the concert's instructive and decidedly attractive to the public as the crowded houses and applause indicate each time.

The program opened with Goldmark's overture-fantasy In the Garden, which with its beautiful garlands of melodies and rich bouquets of colorful harmonies found apt reproduction by the concertists. No doubt Goldmark will be played many years hence though he is not so well known in this country as he merits.

Then followed a musical flower show of "exhibits" by Bendix, Nevin, Lehar, Macbeth and MacDowell, charmingly displayed, with a freshness a flower garden demands. It was a program of numerous lovely miniature effects.

Even the soil by Miss Constance Balfour, the Flower Song from Gonnod's Faust and Violets by Ellen Wright were in keeping with the program. Miss Balfour possesses fine technique. Her notes are well produced, clear and reveal appealing expression.

The score to the picture What Every Woman Knows is a clever medley of Scotch and English airs interspersed with descriptive episodes of dramatic value and has much local color.

At the California—Jack London's new photo-drama, The Little Fool, current offering at the California Theatre, has been cleverly set to music by Carl D. Ellnor, of the California Concert Orchestra. It amounts to another of those refreshing scores he so often selects.

Mr. Ellnor has chosen several of the brightest numbers from Friml's You're In Love, the late comic opera triumph in New York. Alone With You is a very popular song, and Mr. Ellnor found it meritorious enough to use it as the theme for Paula and Evan, the two leading characters in the play. The maestro produces a very amusing effect where the girls in the story play "leap-frog" and indulge in other antics. He has enhanced these bagatelles by using Everybody Shimmies Now, and has introduced Lake's Love Song as the theme for Richard, another prominent character in the play.

Mr. Ellnor cleverly interprets the Stag Hunt scene in Merry England with musical accompaniment, opening with a quiet passage suggesting early morning, when the mists hang low over the mountain crags. The horns

(Continued on Page 5, Column 2)

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Islamey	M. Balakirew
Etude No. 3	Paganini-Liszt
Nocturne No. 3	F. Liszt
Rhapsodie	F. Liszt

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gram for June, as did the Santa Monica High School. Incidentally, Mr. Meecker is one of our vocalists here who did their bit during the war. One of his pupils, Gilbert Smith, tenor, won first honors during the Young Artists' Contest and will appear during the Convention.

Florence Middagh, whose beautiful contralto and fine art of singing has made her well known in spite of the shortness of her sojourn, sang again with the Chapin Trio during the Ambassador Hotel series last Tuesday. Miss Middagh's selections and performance were well liked.

are then heard. The jolly riders come up singing and hurry on to entrap their prey before it ventures from its lair. The chase follows and the dogs bark as they madly follow the horses and huntsmen.

Earl Meecker, successful baritone, is preparing for an extensive concert tour during next season together with Ann Thompson, the gifted pianist. Recently Mr. Meecker won much applause during his recitals at the San Fernando High School and at the Harvard School. On May 10th he will be heard before the Shakespeare Club of Pasadena. The Matinee Musical Club requested a pro-

In the Edison re-creations for this month are listed the records made by the Zoellner quartet of MacDowell's To a Wild Rose and the adagio cantabile from one of Haydn's quartets. The Zoellners make their bow to Edison owners with these selections, which are sure to be a splendid addition to any "record" library.

(Continued on Page 12, Column 1)

MYRTLE CLAIRE DONNELLY CONCERT

The spacious home of Miss Mary Louise Phelan, on Washington street, was the setting for the lovely program given by Miss Myrtle Claire Donnelly, soprano, in aid of the festival and carnival to be given for the benefit of St. Ignatius Church. The beautiful rooms and patio were gorgeously decorated for the occasion, recalling how music and springtime have been associated since the beginning of time. Miss Donnelly has one of those rare voices which once heard is not to be forgotten. The young artist is not only gifted with a beautiful voice, but is a favorite in society. She was received with genuine enthusiasm, and showered with congratulations. Her artistic rendition of her varied and well chosen numbers.

Miss Donnelly was assisted by Noel Sullivan, basso, and Gyula Ormay, one of the foremost of our resident pianists. The program was as follows: (a) Tre Giorni (Nina) (Pergolesi), (b) Papillons (Chabrier), (c) Minuet (Mannan) (Fuchs), Myrtle Claire Donnelly, (d) Berceuse de l'oubli (Rabey), (e) Donde te Hallas (Mexican Folk Song), (c) Supplication (Frank La Forge), (d) Cargoes (Dobson), Mr. Sullivan; (a) Wounded Birch (Gretschannoff), (b) Berceuse (Gretschannoff), (c) The Lass with the Delicate Air (Dr. Arne), Myrtle Claire Donnelly; Duet (Don Giovanni) (Gounod), Miss Donnelly and Mr. Sullivan; (a) Aria Romeo et Juliette (Gounod), Myrtle Claire Donnelly.

PROGRAM OF TRANSCRIPTIONS AT MILLS

The last of the series of Sunday evening organ recitals given at Mills College this year by Wm. W. Carruth, organist, was offered Sunday evening, May 1st, at 8 o'clock, in the Chancery campus. The program was unusual in that it was composed entirely of transcriptions. The use of transcriptions or arrangements on organ recital programs has been a subject of considerable controversy among organists and musicians. One side contending that for a most part, transcriptions are not artistic, and that so many beautiful compositions have been written for the organ that the organist does not need to resort to adaptations of vocal and instrumental music; and that furthermore, by their use, he is discouraging composition writing for the organ. The other side asserts that many compositions are more effective when arranged for the organ than in their original form, and that the public would much rather hear them than many of the "dry" compositions of Bach, Handel, Rheinberger, etc. The organist proclaims that the organ can take a large orchestra with an indefinite variety of tonal effects, and capable of rendering all kinds of music.

Mr. Carruth was assisted by two students of the music department, Miss Betty Harris, soprano, and Miss Anita Hough of Fruitvale, mezzo-soprano. The program follows: Piano transcriptions—Prelude in C sharp minor (Rachmaninoff-Lemare), Gavotte (Tours), Berceuse (Dreyschok-Homare), Song Without Words (Mendelssohn), vocal duet (Quis est Homo, from Rossini's Stabat Mater), orchestral transcriptions—Adagio, Minuet, from L'Arlésienne (Bizet), Pastorale Mystique (Massenet); vocal duet, Recordare from Verdi's Requiem; Operatic transcriptions—Hymn to the Sun from Le Coq d'Or (Rimsky-Korsakoff), Flower duet, from Act 1, of the same. Butterfly (Puccini), Grand March from Aida (Verdi).

CAILLEAU PUPILS SING AT PALACE HOTEL

An audience the size of which would have pleased many a full-fledged artist was the one that heard the pupils of Madame Rose Relda Cailleau at the Palace Hotel on April 28th. The huge ballroom was filled to its capacity by the many friends of the young vocalists, who considered the affair of sufficient importance to attend. Even though the concert was in the nature of a pupils' recital it was such that warranted the spontaneous and enthusiastic applause that was demonstrated. Pupils' recitals are more or less alike in one respect, and this concert did not prove the exception. The young singer who does exceptionally fine work in the studio is frequently so overcome with nervousness that her best efforts are handicapped as a result of this sudden attack of stage fright. On the other hand the one who sometimes causes her teacher a bit of uneasiness proves a general surprise.

There seem to be a certain stimulant which helps them through their ordeal and they come out flying a banner of success. At this concert several of the thirteen students who rendered the program of splendid selections earned for themselves fresh laurels, thus reflecting the attention and the excellent training imparted to them by Madame Cailleau. Owing to the length of the program and the great number of participants I regret that I can mention in detail but a few of those whose work stood forth as being special. Miss Kraysieva, soprano, this will be understood by the few whose efforts will have to be omitted in this review and that they will not think that the reason is lack of appreciation due to their singing.

Miss Madeline O'Brien's voice never showed to better advantage than in the singing of the Romeo and Juliet Waltz of Gounod's. Everyone who has ever laid eyes on the music must realize its tremendous difficulties, but they did not seem to hamper Miss O'Brien in the least. Her voice quality was of a lovely texture and specially adapted for the softer tones. She executed her phrases with skill and invested great amount of expression. Miss Blanches Kollman is always charming to listen to. One reason for this is due to her personal poise and bearing and the assurance of her delivery. Miss Kollman makes up the mind what she wants to do and she goes ahead and does it like a real musician and artist. Her voice is gaining constantly and her interpretations are backed with intellect and taste. She gave

a noteworthy performance. Richard Hunter sang a Spring Serenade and an aria from Rigoletto. Here is a voice of great promise for it is sweet, rich and pure, with a great amount of flexibility. For a voice of this type he has dramatic force and he made a distinct hit with his splendid singing. Corinne Keeler employs her fine mezzo voice with unusual discretion and sang her songs with style and emotional warmth. Lovell singing cannot be imagined than what Margaret Mack did. Her voice is clear and true and of a delightful timbre, which is remarkably even and flowing. She captured her audience by the way she sang the Madame Butterfly aria for it contained a depth of understanding and sympathy.

Mrs. E. Williams has an exquisite coloratura voice which carries exceedingly well to the farthest end of the hall. She displayed splendid vocal technique and her many coloratura phrases were richly colored and shaded. She sings accurately in tune and enunciates distinctly. Mrs. Williams has every qualification to become a very great artist and it will be most interesting to watch her artistic growth. Mrs. J. Golden sang the Cry of Rachel and the Seguidilla from Carmen, which served to reveal both the fine quality of her voice and her dramatic temperament. Her voice is so lively and vibrant and it is clear and true and of a delightful timbre, which is as clear as the notes of her piano, and with such ease as the lush tones of her contralto register.

Others on the program whose singing gave great pleasure were: Miss Margaret O'Brien, Miss Myrell Roscoe, Miss Margaret Lehman, Miss Helen Mauer, Miss Elizabeth Magee, and Mrs. Carolyn Graham. Mrs. J. Bauman again delighted with the excellence of her accompaniments, playing in a manner which bespoke unusual sympathetic understanding for the singer and displayed sound and tasteful musicianship. C. H.

BAKERSFIELD ENJOYS FINE RECITAL

Mrs. Dwight L. Clarke Gives Excellent Song and Piano Recital for Harmonia Department of Woman's Club of Bakersfield

Mrs. Dwight L. Clarke, formerly known to San Franciscans as Edna Willcox, gave a delightful song and piano recital before the Harmonia Department of the Woman's Club of Bakersfield at Castle Hall of that city on Monday evening, April 4th. The following review, which appears in the next paper, is evidence of the success scored by Mrs. Clarke:

"Typifying the spirit of spring in a costume of embroidered green tulle, Mrs. Dwight L. Clarke seemed more spirit than flesh in her recital last night at Castle Hall. There was not an available seat in the hall, and the crowd which came early and sat in tense silence throughout the evening testified to the ability of the musician and the high regard in which she is held by the people of Bakersfield.

"It is a great credit to Mrs. Clarke's credit that she does not hold herself apart from the community, denying herself and her talents to the people who are so eager for something really good in music. Once each year Mrs. Clarke gives a program of music for the Harmonia Department of the Woman's Club and the public. It is done without any thought of compensation—simply as her contribution to the musical department of the club.

"Too often the artist and the woman are two distinct personalities, but not so with Mrs. Clarke. She always is her own charming self. She catches the eyes of her audience and quick to recognize the interest and response. Mrs. Clarke's unusual ability as a pianist came as a surprise to many who had known of her only as a singer. Her work at the piano is brilliant. There is an assurance—readily understood—always comes with training, experience and character. The greater number of the songs were sung in English, much to the delight of the audience. The voice, now high, now low, now soft, now loud, was always clear as the notes of the lark.

In the song, 'Lo, the gentle lark,' the singer showed a remarkable control and variety of tone. Bon Jour ma Belle, was delightful. The thought in the little comedy was brought forward and the music was only the medium of expression. The French and Italian music found their places in offerings from Massenet, Gounod and Puccini. Miss Cortot certainly did not a little to the completeness of the evening, being more than satisfactory as an accompanist. Great quantities of flowers were received by the two musicians from the Harmonia Department and friends.

THE MOUNTAIN PLAY

More than usual interest is manifested in the annual Mountain Play, to be given in the wonderful amphitheatre on the slope of Mt. Tamalpais on Sunday afternoon, May 22nd, at 2 o'clock. This will make the ninth offering of the Mountain Play Association, an organization unique of its kind and now world-famous, and this year Tamelpa, a legendary play of Indian character by Dan W. Totheron, will be presented for the first time.

The natural settings of the outdoor stage have never been touched and this anxious care to preserve the

work of nature unspoiled, though ideal in character, makes the selection of plays an exceedingly difficult matter. No artificial lighting or effects can be introduced and the drama has an almost impossible task in measuring up to the magnificent stage setting which nature has provided.

Tamelpa will be the first original play to be enacted on the mountain, and has been especially written for the wonderful stage by one who has often acted there and knows the stage from the inside. The play has been prepared for the play by George B. Edwards, the well-known composer, the cast will be made up of the best players of the association, and Garnet Holme, as usual, will have charge of the production. The chorus and dances will be given by members of the Alpine Club, genuine mountaineers who always aid the Mountain Play Association.

Mrs. D. E. F. Easton will again manage the production. The officers of the Mountain Play Association include R. F. O'Rourke, president; John E. Catlin, first vice-president; William Kent, second vice-president; Leroy G. Harvey, treasurer, and Mrs. D. E. F. Easton, secretary-manager. The board of directors is composed of Miss Lulu J. Blumber, Miss Mabel O'Rourke, W. L. Courtwright, W. J. Dooliver, Will Falvey, Harold L. Wain, Spencer Kester, Milton John J. Maza, R. Radke, Edward Rabner, Henry Regan, C. F. Tunyon, Ralston L. White and Al. Pinther.

RICHARD STRAUSS TO VISIT AMERICA

An announcement which will be of intense interest to music lovers throughout the country has just been issued by the International Concert Direction, Inc., Milton Diamond, director.

Richard Strauss, the famous and universally known composer, conductor and pianist, will come to America under the auspices of this management, for a three months' tour beginning in October. His last appearance here was in 1904, when practically all his symphonic works were produced under his own baton by the Wetzel Symphony Orchestra at a "Strauss Festival" in Carnegie Hall. Since then he has appeared in almost every great city of Europe.

Here, it is announced that Mr. Strauss will conduct a series of orchestral concerts, three to be given at the Metropolitan Opera House, and a series of "Strauss Evenings" assisted by some noted singer, interpreting Strauss' compositions with the composer himself at the piano. There is a rumor of certain operatic performances as guest conductor of his own compositions, but of this the management remains silent.

The achievements of Richard Strauss are familiar to almost every musician and layman alike. He has conducted some of the greatest orchestras in Europe, and is a prolific and probably the most gifted composer alive today. He has written, besides numerous symphonies, operas and selections for nearly every instrument, a vast list of chorals, anthems and practically every variation for voice and instrument. Among his best known and most beautiful songs are Ständchen, Traum durch die Dammerung and Sehnsucht. Of his operas, Der Rosenkavalier—produced at the Metropolitan several years ago with great success—and Elektra are well known, and our own Mary Garden has made Salome a by-word.

Strauss' Legend of Joseph, a pantomime ballet first produced in Paris by the Russian Ballet in 1914, has recently been one of the big features of Berlin's Fashion Week.

Evelyn Phelan, a very brilliant young piano pupil of George Stewart McManus, played for Alfred Cortot recently in Stockholm and has received hearty commendation from the famous French pianist. Miss Phelan and Mr. Cortot played a suite for two pianos after which Cortot expressed great delight over the young lady's performance and pronounced for her a very promising career. Mr. Cortot spoke most enthusiastically about Miss Phelan's talents to many other well-known musicians. Mr. McManus has every reason to feel very proud over the success of his pupil.

Miss Ida Hjerleid-Shelley, well known in Sacramento as one of the foremost piano intructresses, is most fortunate in presenting before the musical public of that city very talented young pupils. Their successes reflect great credit upon the teacher who is responsible for the excellency of their work and whose splendid guidance their artistic careers are being attained. Edna May Will, the twelve-year-old child of Mr. and Mrs. S. E. Will, gave a piano recital recently at the studio of her teacher and was ably assisted by two of her fellow students, and rendered a very difficult as well as a beautiful program. The concert proved to be most successful and was enthusiastically appreciated by the large gathering who attended.

Henrik Gjerdrum appeared in a joint recital with Sophile Hammer, lyric soprano, on April 8th at Hotel Claremont. Sophile, under the auspices of the Scandinavian Club of the University of California, Mr. Gjerdrum was most enthusiastically received. He played several compositions of the northern composers, including numbers by Grieg and Olsen. Several engagements as accompanist have kept Mr. Gjerdrum busy. He has recently appeared recently with the Pacific Musical Society and on April 9th with the Scandinavian Singers at their annual concert.

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LOS ANGELES NEWS

(Continued from page 9, column 3)

A "full dress" operatic performance of Cavalleria Rusticana was given last Sunday by Roland Paul's Opera Class at the Egan Little Theatre. It was an operatic event of distinct artistic merits regarding solo and choral work. The presentation was given with professional endeavors and stood far beyond the usual amateurish display of artist's pupils. Roland Paul has assembled promising talent among the soloists and the chorus which showed excellent vocal training and dramatic understanding. Naomi Hoffman was the prima donna of the enjoyable performance. Miss Hoffman is a highly gifted soprano who some day will be found among the headliners. Her voice shows great range, beauty and clarity of tone and warmth of expression. Historically too she did noteworthy work. Clarence Norton as Alfio showed fine vocal means of much strength. His is a baritone of beautiful timbre which he uses well. The Turridu of Pat Hyland was specially pleasing during the Farewell song in which the young singer produced some top-notch notes that will single him out among the tenors of future days. Vivian Saunders Jones was a charming Lola and Minnie Marshall a characteristic Lucia.

The work of the chorus was excellent and compared favorably with that of professional operatic units heard here. The quality of diction and tone production among singers and chorus members was remarkably good and

Duke—Jack Graf, Jack Hallman, Pat Hyland; Madelena—Gertrude Baker, Fay Reynolds, Minnie Marshall, Ruth Cole, Mabel Roberts, Belle V. Catlin; Gilda—Helen Carlyle, Velda Cannon, Naomi Hoffman, Georgia Stark, Dorothy Whitcomb, Vivian Saunders Jones; Rigoletto—Winslow Fitch, Albert McMillan, Clarence Norton, Cashel Robinson, Joseph J. Johnson.

The sextette from Donizetti's Lucia di Lammermoor was rendered by:

Edgar—Jack Hallman, Pat Hyland; Henry—Albert McMillan, Clarence Norton; Lucia—Helen Carlyle, Velda Cannon, Naomi Hoffman, Georgia Stark, Vivian Saunders Jones, Dorothy Whitehead, Mabel Shaw; Bide-bent—Winslow Fitch, Cashel Robinson, Josef J. Johnson; Alice—Gertrude Baker, Fay Reynolds, Minnie Marshall, Belle V. Catlin, Ruth Cole, Mabel Roberts; Arthur—Jack Graf.

Roland Paul, who wielded the baton during the performances, was most heartily applauded and sincerely commended upon the splendid training his pupils revealed. Alma Stetler, his associate director, who assisted most ably, shared the success with him. Credit for the smoothness of the presentations must be given also to the pianists Thurza Strong and Rubert Holben who played the orchestra parts on two instruments. Anna Dowdall, ballet mistress, was successful in her choreographic directions. Oscar Selling added to the atmosphere of the presentation with his beautiful violin solo in the Intermezzo. Mr. Selling had to enquire the number in response to the insistent applause.

It is of interest to note that Mr. Paul's opera class is conducted on the "merit" plan. Whoever rehearses the

Compositions for voice, by Charles T. Ferry, the local composer-accompanist, appear more and more frequently on programs of successful singers.

News from Santa Ana, Calif.

The Ellis Club of Los Angeles will be heard in Santa Ana early in May for the benefit of The American Legion, who have just completed a drive for the Disabled Veterans of the World War, raising fifteen hundred dollars which will be sent to the Los Angeles fund for the new home which is being provided for their disabled men, and the funds raised by the Ellis Club concert which is being donated by them, are to go for Orange County disabled men. Santa Ana is certainly doing her share, and with a larger percentage per capita than Los Angeles.

The Los Angeles Philharmonic Orchestra closed the course of concerts of eight events which have been put on in the new High School Auditorium by the Santa Ana Musical Association of which Clarence Gustin is president.

Every seat in the auditorium was sold and a most enthusiastic audience greeted Rothwell and his men.

It certainly speaks for the musical taste and fine organization of these smaller outlying towns when Santa Ana and Ontario will attempt to bring the orchestra to their people, and also it is noteworthy that only an endowed orchestra could come at a price within the reach of these small communities.

Orange County is to have a chorus which will be composed of singers from every town within its confines. It has been organized within the last fortnight and has an enrollment of seventy-five voices to start with. It is called the Orange County Choral Union and under the direction of Ellis Rhodes plans to do serious choral works worthy of the concerted effort of the whole county. Mr. Rhodes is very active teaching voice at his Santa Ana studio.

SWAYNE PUPILS IN BRILLIANT PROGRAM

The most brilliant class musicale of the present season was held at Wager Swayne's Broadway studio on Saturday, April 23rd. Swayne's class numbers many exceptionally fine professional pianists who are filling important concert engagements in the near future and this program was largely made up of selections from the prospective programs of these brilliant artist pupils, which were played with splendid technical and artistic finish. The numbers were as follows: Reflets dans l'eau (Debussy), Polonaise (Chopin), Miss Josephine La Costa Nelson; Ballade (Chopin), Miss Ellen Swayne; Valse (Chopin), Mrs. George Uhl; Prelude (Debussy), Gigne (Loelly), Bavolet Flottant (Couperin), Jardin sous la Pluie (Debussy), Miss Elizabeth Simpson; Waltzes Poetiques (Granados), Etude (Chopin), En Automne (Moszkowski), Impatience (Moszkowski), Nocturne (Padrowski), Etude (Rubinstein), Elwin Calberg; Clair de Lune (Debussy), Capriccio (Scriabini), Miss Marion Frazer; Etude (Chopin), Etude (Rubinstein), Miss Lillian Frater; Mazurka (Chopin), Prelude (Chopin), Miss Audrey Beer; Polonaise (Chopin), Miss Clara Lentzky; Canzonetta (Schutt), Miss Esther Hjelte; Bagatelle (Beethoven), Nocturne (Chopin), King's Hunting Jig (Dr. John Bull), Miss Enid Newton; Ballade (Chopin), Nocturne (Chopin), Rhapsody (Liszt), Marche Grottesque (Sinding), Campanella (Liszt), Miss Ethel Denny.

S. F. MUSICAL CLUB HONORS NATIVE COMPOSERS

A splendid program which proved of exceptional interest to all San Francisco's music devotees was given May 6th at 10:15 a. m. at Native Sons Hall by the San Francisco Musical Club, of which Mrs. Edward Bruner is president. The program included works of composers of California. The club was represented by three of its composer-members—Mrs. Aylwin, whose piano numbers were played by Miss Marion de Guzman; Miss Frances Murphy whose work was sung by Jack Entwistle; There Cried a Bird, and In the Shade of the Trees, were sung by Mrs. Herbert M. Lee, with the composer at the piano; and by Mrs. Cecil Hollis Stone. Mrs. Stone's very beautiful songs, Remembrance, My Lady's Songs, and At the Last, were sung by Jack Entwistle. It was a great pleasure to hear Mr. Hillman's splendid baritone voice again, after his absence in New York, where he met with much success in the musical world. Mrs. Stone accompanied him.

Mrs. Swayne's crew Aylwin has called her piano cycle in Summerland. The number called Hamcock Musings was inspired by a poem by Bayard Taylor; The Campfire by a poem by John Milton, and a Moonlight Trail had its inspiration in a poem by George Darling. Domenico Brescia has written two numbers called Ritornelli and Tempo di Minuetto in violin and piano, which he won Peter Brescia played with his daughter, Miss Emma Brescia, at the piano. Miss Mildred Jones played two piano numbers by George Edwards. One is called Florence and the other Lulu, from Portraits, op. 13.

A double quartette composed of Messrs. Seifert, Wiltenberg, Mureck, Calame, William Molitor, Ward and Neilson of the Loring Club, under the direction of Wallace Sabin, sang a group of songs composed by Mr. Sabin and one by Miss Dorothy Hyde. Mr. Sabin's songs are A Spring Madrigal, the words of which were written by Homer Hensley. She Was in Beauty and the Long Road to Mrs. Horowitz. Stoll was at the piano. Mrs. Marguerite Raas Waldrop sang a group of songs by Uda Waldrop with Mr. Waldrop at the piano. The titles are Spray, A Fairy Lullaby, A May Night, The Dream Ship, Life Eternal and Indian Lament.



Gifted and excellently schooled principals of the noteworthy Cavalleria Rusticana production by Roland Paul's Opera Class at the Little Theatre. Upper row (left to right): Clarence Norton (Alfio), Naomi Hoffman (Santuzza), Pat Hyland (Turridu); Lower row (left to right): Vivian Saunders Jones (Lola), Roland Paul (who coached all the participants and directed the successful performance), Minnie Marshall (Lucia).

showed a pleasing evenness which may be explained by the fact that every member of the cast has studied exclusively with Mr. Roland Paul. This fact alone would lend to the production a unique nature.

After the Cavalleria performance the members of the cast appeared again and sang the great quartet from Rigoletto and the Sextet from Lucia in that same notable fashion which marked their previous work. Although none of the members of the cast appeared on the stage before they showed much ease of action.

The list of casts in addition to the soloists mentioned read for the opera:

Flower Girls—Gertrude Baker, Margaret Carlyle, Gladys Slater, Georgia Stark.

Carys—Jack Graf, Jack Hallman, Arnold Gregg, Albert McMillan, Cashel Robinson, Winslow Fitch.

Villagers—Velda Cannon, Helen Carlyle, Belle V. Catlin, Mary Cavanaugh, Beth Chittenden, Ruth Cole, Sarlette Mantey, Anita Newman, Elizabeth Perkins, Geraldine Fitzmaurice, Fay Reynolds, Gypsy Millette, Mabel Roberts, Rebecca Stern, Mabel Shaw, Dorothy Whitehead, Sammy Cohn, Owen Hale, William DaSienne, J. T. Williams.

The Intermezzo was played by Mr. Oscar Selling. Second Piano: Hubert Holben.

The quartette from Verdi's Rigoletto was sung by:

part best receives the "assignment." Naturally there is much eagerness among the students. Mr. Paul is planning presentation of Mikado, Martha, Merry Wives of Windsor and Aida with the final purpose of building up a professional company. In his opinion there is ample vocal material available locally to form an opera company. This is shown by the fact that he already has formed two casts each for Martha and Mikado. While so far the presentations have been given by his own pupils he is willing to open his operatic classes to students of other teachers.

At the Davis Musical College last Friday night students of the violin and saxophone classes were heard in a most successful recital, under the direction of Mrs. Theodocia Wessels, head of the violin department. Students heard were Misses Mary Dinning, Margaret Rollins, Helen Nash, Messrs. Lewis Wright, Lawrence Wright, George Head and Nevin Dietrich. At the close Mrs. Wessels in response to the numerous requests, played a solo, most ably accompanied by Dr. Eugene Davis.

Ruth Hutchinson, the soprano prize-winner at the last National contest held by the Federated Music Clubs, sang with distinct success before the Ebell Club, the Shakespeare Club here, and the Teachers Association of Colton,



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ALICE SECKELS' 1922-23 MATINEE PLANS

It will be a welcome bit of news to those who had the pleasure of attending the Matinee Musicales which Alice Seckels gave last season at the Hotel St. Francis, to read that she is contemplating giving another such series for the ensuing year. There was nothing given last season from both the social and artistic aspect that proved more popular and gained wider recognition. With each recital given by one of Miss Seckels' well-known artists the attendance seemed to grow, while the friendly and informal atmosphere which was felt at the very first concert of the series prevailed throughout the season. The subscribers to the course heard five recitals during 1920-1921, but next year, owing to the great success of this novelty and also to the growth of the subscription list, Miss Seckels intends giving six Matinee Musicales. Every day there are inquiries about these affairs, and no doubt if this interest continues to be manifested throughout the summer, by the time the new musical season starts the limit for subscriptions will be reached.

The first Matinee Musicale will take place some time in the early part of November, the artist giving the opening program being Arthur Hackett, the American tenor. Mr. Hackett will be recalled by those who heard him upon his last appearance here as assisting artist to Geraldine Farrar, as an artist of great distinction. His success then was emphatic, and it is expected that he will duplicate his triumph when he is heard again. Mabel Garrison, one of the leading coloratura sopranos of the Metropolitan Opera Company, and one who has received her education and made her reputation in America, being American through and through, will be the next celebrated star to appear on this course. Miss Garrison is a charming artist, with a personality that is winsome and piquant.

Helen Stanley, too, will be remembered by local music lovers, for she won their hearts at her last concert in this city, which was about two seasons ago. Miss Stanley is as well qualified as an operatic singer as she is as an interpreter of the lieder. One can anticipate an unusually interesting program from this delightful artist. Someone who is new to San Francisco, but an artist whose reputation has preceded him, in Vasa Prichoda, the violinist. He is a Czech by birth, but his fame has carried him into Italy, where he was a sensation, and last year he took New York by storm. This will be Mr. Prichoda's first trip west of the Rocky Mountains.

Miss Seckels could not please her subscribers more than when she decided to place one of San Francisco's finest artists in this series. Jerry Grainger, pianist and composer, needs no introduction here, for no pianist enjoys greater popularity than does this eminent musician. Sophie Braslau, contralto of the Metropolitan Opera Company and well known throughout the country in America, who has attained a most enviable reputation for herself as one of the most enjoyable concert singers, will return to San Francisco after an absence of two seasons. The rich, luscious tones of Miss Braslau's voice warmed the hearts of all who heard her, while the intensity of her utterances displayed her temperamental and emotional nature.

PACIFIC MUSICAL SOCIETY'S MAY PLANS

As this season's last attraction, the Pacific Musical Society offers a most unusual program which will take place on May 12th in the ballroom of the Hotel Fairmont. The participating artists are three of the finest musicians residing in California, so that a rare musical treat is being anticipated by all the members of the society. The vocalist of the evening will be Poul Bjornskjold, the noted Danish dramatic tenor, who already enjoys great popularity and artistic recognition in this community, where he has appeared on several occasions. The society is quite elated in securing the services of Mr. Bjornskjold as one of their final attractions.

The tenor will be assisted at the piano by another very well known musician, Frank Moas, whose solo work and art of accompanying entitle him to rank

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among the very best in that particular line. Miss Phyllida Ashley, a California artist who has also been acclaimed in Eastern cities where she appeared frequently in concert, will be the instrumentalist of the recital and will enthuse her hearers with the excellence of her pianistry.

On Tuesday evening, May 31st, in Scottish Rite Auditorium, the society promises its members a novel entertainment in the nature of a Jinks. They will present an Up-To-The-Minute version of The Song Birds, written by Victor Herbert.

John Whitcomb Nash has secured accommodations for his summer class at one of the most attractive outing spots in Northern California. There is a great deal of valuable time lost to students owing to the summer vacation, and yet, who can compute the value of a few weeks among the mountains and lakes at this season? It was this thought, emanating from certain of Mr. Nash's pupils in the first instance, that induced him to see what arrangements could be made which would give vacation privileges and at the same time offer opportunities for study. A schedule has been arranged so that all work will be completed by noon each day with the exception of an ensemble class one, or possibly two, evenings each week. While the accommodations are limited there are still vacancies, and a brief number will be admitted to the course.


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ALCAZAR

A delightfully mysterious drama based upon spiritualism and containing the favor of a detective story is *The Hole in the Wall*, by Fred Jackson, which will be staged at the Alcazar beginning with next Sunday's matinee. It will afford San Franciscans an opportunity of seeing Nancy Fair in a new role and one which gives her an opportunity of showing that she can fascinate as successfully in a serious part as she does as a comedienne.

The story deals with a girl falsely imprisoned in Sing Sing for a crime which she did not commit. She is released and determines to wreak vengeance on the society that has forced her to spend a long time in durance vile. She becomes involved with crooks and takes the place of one of their leaders who has been killed. Using spiritualism first to trap the unwary, she finally discovers that she has become a real spiritualist. Then comes a detective-reporter on the scene. She gives him a reading, and there is a wonderful surprise ending.

Dudley Ayres will have the principal male role, and every member of the Alcazar company is needed with several extra people. This week Nancy Fair is appearing as the star in her original part in *The Girl in the Limbo*, which is proving one of the Alcazar's most successful attractions. It is certainly the funniest farce of the season. Alcazar patrons are looking forward to the presentation of *Turn to the Right*, beginning May 15th.

MAX ROSEN TO TOUR EUROPE

In spite of the financial allurements of the concert field in this country, Max Rosen has decided to spend the next two seasons concertizing in Europe. He will sail May 24th on the Aquitania, accompanied by his father, who has constantly watched over the young violinist and shared his hopes and successes. This is their first return to Europe since Max's triumphant home-coming four and a half years ago.

Mr. Rosen has had an eminently successful season. Besides appearances with the Los Angeles Philharmonic and National Symphony Orchestras, and numerous solo recitals, he has toured jointly with Leopold Godowsky. His first appearance abroad will be in recital in London and he will tour England, Holland, France, Italy and other countries. Among the orchestral concerts already arranged are several at the Augusteo in Rome, under the direction of Molinari. Before sailing, Mr. Rosen will make a series of new records for the Brunswick Phonograph Company.

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Edwin H. Lemare, municipal organist, will give his 185th organ recital at 8 o'clock on Sunday evening at the Exposition Auditorium, his program being as follows: Prelude and Fugue, Great A minor (Bach); Allegretto Grazioso (Robert Fuchs); Clair de Lune (Lemare); Folk Song (Lemare); Ride of the Valkyries, from Die Walkure (Wagner), improvisation on brief theme; Concert Overture in C minor (Hollins).

MISS RICHARDES' SUCCESS

Miss Olive Richarades, the young and beautiful lyric soprano, has been accepted by Mr. Fortune Gallo to make her debut with the San Carlo Opera Co. next season. Mr. Gallo became enthusiastic over her pure lyric soprano voice, declaring the voice itself wonderful for one so young (18 years). Miss Richarades has been studying under the late Prof. Micelena and is now coaching under the celebrated opera star, Mm. S. P. Maracci. She is also an organist of merit. On Wednesday night, March 2nd, Miss Richarades was heard in a recital at the Arrillaga Musical College with great success.

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VOL. XL. No. 7

SAN FRANCISCO, SATURDAY, MAY 14, 1921.

PRICE 10 CENTS

LOS ANGELES ENJOYS MANY PROGRAMS DURING CLUB CONVENTION

Excellent Addresses By Officers—Delightful Banquet at Alexandria Hotel—Communication From L. E. Behymer Read at Banquet—Prominent Artists Delight Thousands of Music Lovers—San Francisco Selected as Next Convention City—Everyone Has Fine Time and Committees Receive Hearty Recognition For Fine Work Accomplished

By BRUNO DAVID USSHER

Los Angeles, May 9—The third State Convention of the California Federation of Music Clubs was a most impressive and convincing demonstration of the active, creative interest taken by the women of the Golden State in matters of music. It proved that our California women, like their grandmothers, have in them the pioneer spirit, the spirit which plants, cultivates and produces. The musical profession of the State and also of the country may well feel deeply indebted to the high purpose which enlivens this wonderful organization.

As reported in the last issue, the program of the opening night, Sunday, May 1, gave a musical-historic survey of Church music incorporated in the regular service of the Temple Baptist Church. The program (see reprint of complete Convention program in issue of April 23rd) was greatly enjoyed by a vast audience of about 2700 people.

It may be already stated here that most sessions of the Convention were enjoyed by large audiences, in several instances numbering 2000 listeners, so that the message of the California Federation of Music Clubs reached vast multitudes. The program opened with brief, cordial remarks by Rev. W. Brougher, the presiding pastor of the church, who was followed by Mrs. Bessie Frankel, the State president, Mrs. Grace Widney Mabbe, chairman for the Committee on Church Music,

that "there is no town too small to have its own musical club." The wonderful results of the extension work done under the indefatigable first vice-president, Mrs. Mattison B. Jones, was illustrated in a very minute report which culminated in the most gratifying announcement that the number of federated clubs in the past twelve months has been more than doubled. Twenty-nine new organizations actually joined the Federation, bringing the total to sixty-one clubs, which figure however will grow within a few days as fourteen applications are pending. The amount of work carried through by Mrs. Mattison B. Jones can be measured by the fact that 1015 pieces of mail have been forwarded by her in efforts to further the growth of the Federation.

The address of Mrs. Bessie Bartlett Frankel, president of the State Federation, was received with much appreciation. Mrs. Frankel welcomed the delegates and members cordially, giving the following resumé of the year's work:

"This Convention marks another milestone on our journey of progress. It ends a year devoted to serious endeavor and steadfastness of purpose. We find a few of our cherished desires realized, while others are in the formative stage, although we can visualize in the very near future their fulfillment. But most gratifying of all, is the fact, that in our Arch of Service to Amer-

the California State Federation at the National Board Meeting held at Akron, Ohio, the National President's home, in November. Called five consecutive Committee meetings; addressed the Public School Music Supervisors Annual Meeting in April at Sacramento; attended the Preliminary Contest of the Young Professional Musicians in Los Angeles and that State Contest held at Berkeley; written the usual number of letters, prepared six articles for our official bulletin. Assisted the Chairman of the Convention Program in every way possible.

"It has been a privilege to serve you and I have made every effort to represent you to the best of my ability, striving always to keep before me a vision of our high ideals and the thought so beautifully expressed by Shakespeare: 'To thine own self be true. And it must follow, as the night the day, thou canst not then be false to any man. In conclusion may I leave you with this thought, which you have heard me say so many times—and yet a thought so true, it should be the flaming torch in all our work. We get out of anything only that which we bring to it. Let us attend the sessions this week, with a receptive and an open mind, never with a sense of criticism but rather, as one great family—each bringing to the fireside the spirit of love, inspiration and harmony. May we take each hour as it arrives and as it departs, erase its failures from our memories



DELEGATES TO THIRD CONVENTION CALIFORNIA FEDERATION OF MUSIC CLUBS IN LOS ANGELES, MAY FIRST TO FOURTH

Front row—Sixth person left to right—Charles Dean, Director of Publicity; Mrs. Grace Widney Mabbe, State Convention Chairman; Mrs. Alexander Sadavsky, Chairman Printing Committee; Mrs. Gertrude Ross, Chairman Program Committee; Mrs. Bessie Bartlett Frankel, State President Cal. Fed. of M. C.; Mrs. Mattison B. Jones, 1st Vice-President; Mr. Julius Seyler, Treasurer; Mrs. Clifford Pysan, Recording Secretary; Mrs. Hazel Lamond White, Corresponding Secretary. Picture taken during "educational day" at Normal Hill Center, where school music demonstrations were given. Two of the most successful sessions of the convention in presence of large audiences formed by the general public.

Mrs. Mattison B. Jones, first vice-president, and Mrs. Gertrude Ross, the ingenious architect of the entire Convention program.

Although the program was of great diversity in style it was very impressively carried through by the following artists: Constance Balfour, soprano; Nell Lockwood, contralto; Clifford Ritchie, tenor; Fred C. McPher, baritone; Oscar Selling, violin; Robert Alter, cello; Bessie Fuhrer Erb, violin; Esther Rhoades, harp, and B'nai Brith Quartette—Myrtle Prybil Colby, soprano; George Willeys, tenor; Mme. Anna Ruzena Sprotte, contralto and director; Harold Ostrom, baritone and cantor.

Much credit must be given to Dr. Ray Hastings, whose organ accompaniments came in good stead in many of the selections. The splendid co-operation of the Baptist Church Choir under its Director, Emory Foster, also deserves special mention. It is of special interest to note that an Alleluia by Mozart seemingly made the strongest impression on the audience who insisted on its repetition. It was given by Miss Constance Balfour, soprano, accompanied by Bessie Fuhrer Erb, violin, Robert Alter, cello, and Esther Rhoades, harp. The Syrian Lullaby for violin and organ gave Oscar Selling good opportunity to produce beautiful phrasing and bowing combined with singing tone. Fine work also was done by the B'nai Brith Quartette under Madame Anna Ruzena Sprotte, the noted contralto.

The success of the Monday morning program also has been announced in the last issue. Mrs. Belle Ritchie, vice-president at large, who had come from Fresno to sound a tone progressive note, found warm acclamation when she closed her splendid remarks with the words

lean Music, we have cemented the Keystone of Loyalty and Unwavering Allegiance, so that in time to come the very unselfishness of its fundamental principles will stand as a protection against every destructive influence.

"The first half of this second term as your President has drawn to a close; it has been a year rich with opportunity for service, a year which has begun with enthusiasm and a keen appreciation of the problems and privileges pertaining to such an office. We have grown from the tender sapling to a staunch tree, deep rooted, whose massive branches, heavily leaved, extend their shelter and protection to our young and ambitious musicians.

"I attribute any success we may have enjoyed to the loyal co-operation of my Board of Managers, Chairmen and County Directors, who have always given so cheerfully of their time and have devoted themselves unstintingly to our work. But our efforts would have been fruitless had it not been for the sincere interest of our Club Presidents and through them, the other members of our united family.

"Our first regular State Board meeting of the year was held in the Los Angeles City Club Rooms, the first Wednesday in September. I have attended the regular monthly sessions following. Presided over four supplementary Board meetings in San Francisco with the members residing in the northern part of the State. Addressed the State Convention of the Music Teachers' Association at San Diego in July. Called and presided over our President's Conference held in San Diego in October. Two in Los Angeles in October and March, two in San Francisco in October and April. Represented

and register its success."

Monday afternoon was devoted both to business matters and art. The amendments as published in the bulletin for April were accepted and the proposal to incorporate the Federation under the laws of the State approved. The Philomela Chorus of the University of Redlands, consisting of about thirty well trained girls' voices, proved a fine musical organization. C. H. Marsh achieved brilliant results with his young singers, especially in Debussy's Mandoline, which is extremely difficult regarding intonation. The young ladies sing musically and with good coloring of tone.

Of the prize winners in the Young Artist's Contest only two were heard, Miss Viola Cossack, piano pupil of Olga Steeb, and Gilbert Smith, tenor, artist pupil of Earl Meeker. Miss Cossack possesses considerable technique and fine understanding. Her interpretations were poetic, revealing a strong musical personality. Mr. Gilbert is a very sympathetic singer, who uses his voice artistically. His tenor is of lyric quality, even and ample of range, productive of clear, appealing notes. No doubt, both victors will make good headway.

W. L. Hubbard, the noted music critic, spoke on "Some Music Needs," in which he warned against the tendency prevailing towards over-emphasis of the technical development in the training of young artists. He pointed out that the great need of the country as a musical nation is to develop poetic imagination on the part of the performer and greater receptiveness on the part of audiences. The program, which included community singing led by Llewellyn B. Cain of Fresno, the Festival

(Continued on Page 6, Col. 1)

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ALFRED METZGER - Editor
CONSTANCE ALEXANDRE - Asst. Editor
B. W. JELICA - Advertising Manager

New York Office, 139 West 80th Street
 Miss Rosalie Hausman in Charge

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TWENTIETH YEAR

CHAMBER MUSIC SOCIETY ADMIRER IN SOUTH

Owing to lack of courtesy extended by a Los Angeles musical club to the representative of this paper it was impossible to review the concert given by the Chamber Music Society of San Francisco in that city. However, we are pleased to record the fact that the organization met with well deserved enthusiasm and recognition. The members were not only the recipients of public commendation and applause, but they were also honored socially. Among these courtesies bestowed upon them none was more appreciated than a reception by the Noack String Quartet, at the home of Sylvain Noack, concert master of the Los Angeles Symphony Orchestra, and director and first violin of the Noack String Quartet.

Naturally there was an enjoyable program interpreted. The Saint-Saens String Quartet was played by Mr. Noack and his associates and after this artistic performance had been duly acknowledged by the San Francisco musicians, the Los Angeles artists asked the Chamber Music Society to favor them with an expression of their artistry. However, none of the players had his instruments with him, but upon being asked to play upon the instruments of the Noack Quartet Messrs. Persinger, Ford, Firsiroti and Bry, immediately responded, and notwithstanding the fact that their own instruments were of different style, make and tone, and being utterly unfamiliar with the instruments upon which they played, they succeeded in interpreting the Mozart E flat major quartet to such an extent and with such fine musicianship that they elicited the hearty and enthusiastic admiration of the members of the Noack Quartet, who thought it impossible for any quartet to achieve such a feat.

LOUIS PERSINGER WINS PRAISE IN NORTH

Louis Persinger appeared as soloist at the last concert of the Portland Symphony Orchestra which took place at the Heilig Theatre on Wednesday evening, April 20th, under the direction of Carl Denton. The artistic merit of Louis Persinger was duly recognized and his playing: We find the following expressions upon his playing:

Portland Organian—There was a good deal of curiosity expressed about the concert appearance of Mr. Persinger, who is concert master and assistant conductor of the San Francisco Symphony Orchestra, and by his brilliant violin playing in Bruch's concerto in G minor, op. 26, he fulfilled all the enthusiastic things said in advance about his artistry. A violin student of the great Eugene Ysaye and a graduate of one of the most famous musical conservatories of Europe, Mr. Persinger's violin art is remarkable for his splendid, shining tone, well grounded technic, gift of rhythm and fine, instant intonation. He played a concerto of tremendous difficulty, but did so quietly and easily. He accentuated and brought into being all the different voices that Bruch created to speak his impressive message, and made them all vocal. His interpretations also were noted for polish and finish. This concerto takes about 24 minutes to play, and all this time Mr. Persinger played so ably that he held the rapt attention of his audience. He is easily one of the best native-born violinists of this country. When he finished the concerto the audience gave him a hearty recall and his reply was "Prelude in G major (Bach), a selection that took some courage to play. Mr. Persinger could have played

several other extras, but contented himself with bowing his acknowledgments.

Portland Journal—In the hands of Louis Persinger the cherry stained Guarnerius that he plays becomes a soulful, living violin that breathes music noble, virile and immensely fascinating. Persinger is an American violinist, one of the greatest living, and Wednesday night he appeared at the Heilig Theatre as soloist with the Portland Symphony Orchestra, which gave its last concert of the season. He is concert master and assistant conductor of the San Francisco Symphony Orchestra. For conductor Alfred Hertz knows what a violinist should be and insists on having the best. A pupil of the great Ysaye and also a graduate of the Leipzig Conservatory, Persinger's tone has the silken beauty of the famous Belgian master combined with a power that can be traced to the influence of the German school. Bruch's concerto in G minor was the work chosen by Persinger for this occasion and it was played with such depth, brilliancy and exquisite nuances that, notwithstanding its great length, it seemed too short, indeed. The orchestra, conducted by Carl Denton, gave excellent support. The audience insisted on more from the soloist and he played the difficult Bach Prelude in G minor. Applause followed with such vigor that it was hard to see how Persinger could refuse, but he held his ground firmly and if more was wanted it will have to be at another concert appearance. Surely he will be warmly welcomed here in the future.

Portland Evening Telegram—Louis Persinger, violinist, appeared as guest artist, and gave a masterly rendition of the Max Bruch concerto in G minor. His tone is brilliant, and his playing has the finish of the French school. His interpretation of the concerto was interesting and rather original in certain passages. He was recalled many times, and finally played the Bach Prelude in G minor.

It will be interesting to music lovers of San Francisco to hear that they almost lost their concert master to Chicago, for, just after signing up with the San Fran-



JACK EDWARD HILEMAN
 The successful young California harpist who will sing at the California Theatre Tomorrow (Sunday) Morning

cisco Symphony Orchestra for another year, Mr. Persinger received an offer to become concert master for the Chicago Symphony Orchestra, which offer he was at that time unable to accept. Mr. Persinger will spend the summer at one of the Beach resorts in Southern California, but before leaving there for the summer he will go to Colorado Springs and Denver where he is booked for some concerts during this month. On Thursday, April 21st, Mr. Persinger scored a brilliant triumph in a joint concert with Lawrence Strauss at Astoria, Ore.

Of course Mr. Persinger will continue his splendid activity as director and first violin of the Chamber Music Society of San Francisco next season.

LA GAITE FRANCAISE (FRENCH THEATRE)

Andre Ferrier, the active director of the French Theatre, repeated the great success of Gringoire, the beautiful comedy by Theodor de Banville, played by Mme. Jeanne Gustin-Ferrier, Edith Solomon and Andre Ferrier in the leading part of Gringoire, in which he is excellent. **Alme Du Barley**, Chevalier Fallon, Louis Arnoux, H. Puttaert, Ed. Baron, J. Butners, Misses Henry and Bartheaux, yesterday (Friday, May 13th). There was also **La Grammaire**, a comic play by E. Labiche, played by Emilleme Pairrieres, Andre Ferrier, Gus. Lechtion, Puttaert, Ed. Baron.

A special performance will be given by A. Ferrier in honor of Chas. Gassion, a veteran, who came back from France last Sunday. Chas. Gassion was an active member of the French Theatre before the war. During his service he was wounded and gassed three times and

the French Government decorated him with the Croix de Guerre and Medaille Militaire. This performance will take place Wednesday, May 18th.

Emilleme Pairrieres will leave San Francisco for Paris; she will study dramatic art for a few weeks with a great actor from the Comedie Francaise, a friend of Andre Ferrier, and she will reappear on the stage of La Gaite Francaise next season.

Gladya M. Knowlton, an unusually successful and artistically proficient organist, who is becoming widely known in the Northwest, and whose home is Portland, Oregon, had the honor to be selected as the artist to open a new organ at the Vining Theatre in Ashland, Oregon. The Portland, Oregon, Telegram had this to say of the event: "Gladya M. Knowlton, the organist, in a series of short musical sketches, showed the range and use of the various stops of the organ one after another. After this feature of the program Mrs. Knowlton gave her concert, commencing with the Poet and Peasant overture, and following with several other fine selections, among which were some of the oldest melodies. The artist is completely at home at the organ, understands the technique and mechanism thoroughly and plays with a wonderful amount of feeling. Following her concert the photoplay *To Please One Woman* was thrown upon the screen, and for the first time the movie attendance really affected the music, coming from such a gifted musician as Mrs. Knowlton, could mean in connection with the picture."

The Philharmonic Trio, consisting of Orley See, violinist, W. Villalobos, cellist, and Wm. Caruth, pianist, appeared at Stanford University in Palo Alto on Tuesday evening, May 10th, before an unusually large audience. The numbers that this excellent aggregation of players rendered were the Mendelssohn Trio, op. 49 and the Smetana Trio, Op. 15. Mr. See played a group of solo numbers and was the recipient of hearty and well deserved applause.

John A. Patton, the well-known singer, will leave San Francisco shortly to teach at the States Teachers College in Greeley, Colorado, for the summer session of ten weeks. After this has terminated Mr. Patton will go East and later abroad for a period of at least two years, during which time he will devote himself to further serious study. During the last three months Mr. Patton enjoyed coaching opera with Mr. Alberti, one of Los Angeles' most noted teachers in that line. Meanwhile, prior to his departure, Mr. Patton will be found in his studios in the Kohler & Chase Building, where he has the distinction of being assistant instructor to Frederick E. Bickfeldt.

The San Francisco Music Teachers' Association met on Monday evening, April 25th, at 1721 Jackson Street, a large number of members being in attendance. Frank Carroll Giffen, president, was in the chair and sounded the E. B. slogan for the Music Teachers' Association as well as for Northern California. Plans for the impending annual State convention which will take place in Oakland during July were outlined and discussed. At the close of the business meeting the following delightful program was presented: Sonata C minor for violin and piano (Grieg), Mrs. Olga Block-Barrett and Arthur Conrad; Songs Come, My Beloved (Handel), Moonlight (Sumarno), Norwegian Echo Song (Thrane), Miss Ethel Johnson, soprano, Miss Eva Walker, accompanist. Dainty refreshments concluded the evening's social function.

Cecil Cowles, the brilliant and charming young California pianist, recently concluded a very successful concert tour of seven weeks through the Middle West. Upon her return she appeared at a private musicale in New York at the residence of Mrs. Alfred Baddestone, 270 Park Avenue. She also gave a most successful concert in Washington, D. C. The Composers' Music Corporation have accepted four of Miss Cowles' compositions, including Two Sketches—Persian and Chinese—and two Preludes. This exceptionally gifted and successful young creative and executive artist is also writing some very pretty songs which she expects to publish. Rudolph Ganz is one of the distinguished composers whose works are being published by the Composers' Music Corporation.

Mills College Students, members of the theory classes, gave an excellent concert of compositions, at Hotel Oakland on Thursday evening, May 5th. A large audience was in attendance and everyone thoroughly enthused over the work done on this occasion. A detailed review of the event will appear in the next issue of this paper.

Kajetan Attl, the distinguished Bohemian harpist, appeared at the recent Music Festival in Fresno and scored a brilliant triumph. The Fresno Republic of April 30th had this to say of him: "With home talent of 800 voices, a splendid orchestra, two able directors, a Spanish tenor, and host of all, the famous Bohemian harpist, Kajetan Attl, the California Ralsin Festival presented in the Civic Auditorium, yesterday afternoon, one of the largest, most musical performances ever witnessed in Fresno, surpassed only by the evening performance under the same auspices. Kajetan Attl of the San Francisco Symphony Orchestra has appeared in Fresno before on one occasion as soloist of the French Maid chorus, and while with a few remote exceptions the harp is not an instrument of greatest appeal to music lovers, the manner in which this particular artist handled it added much. In a few words, his playing of well selected numbers was superb, and his phrasing excellent beyond mention."

Gossip About Musical People

Albert Elkus, the well-known composer-pianist and one of the most intelligent and thorough musicians residing in the far West, left for London about a month ago and will return some time in September. We trust that Mr. Elkus will be able to tell our readers something about musical conditions abroad, either during his stay there or immediately after his return.

The Minetti Orchestra will give the second concert of its season at Scottish Rite Auditorium on Friday evening, June 3rd. The first concert was given at Golden Gate Commons Hall, but inasmuch as the attendance was so large that many people were unable to secure admittance, Mr. Minetti has been obliged to secure a larger hall. An excellent program has been prepared for this occasion, and there is no doubt that those interested in these concerts will enjoy a pleasant evening.

Miss Marion Frazer, the excellent young pianist and teacher, pupil of Wager Swayne, has moved her studio to 2598 Jackson Street, where she is instructing a splendid class of young students who thoroughly enjoy the lessons they receive from this capable artist.

L. E. Behymer, the distinguished impresario, who has been confined to the hospital for some time where he has undergone a serious operation, has been convalescing during the last few weeks and his kind friends are glad to hear that he is entirely out of danger. He is the recipient of numerous messages congratulating him upon his recovery and these hearty wishes come from some of the world's greatest exponents of the art. The Pacific Coast Musical Review, who was awarded the spot in its heart for the likable and indefatigable "Bee," cannot express itself too warmly regarding the fact that he has been spared to the community, thus continuing his wonderful constructive work in behalf of musical progress and expansion in the far West.

Fitzhugh Haensel, of the firm of Haensel & Jones of New York, which belongs among the leading managerial bureaus in the country, was in San Francisco recently, and was one of the callers at the Musical Review office. Mr. Haensel left with Schumann-Heink for the Orient, where he had booked an extensive concert tour for the eminent diva. Both Schumann-Heink and Mr. Haensel will be back in the United States early in the fall to begin the transcontinental tour of the great contralto, who will appear in San Francisco in January.

Artur Argiewicz, the well-known violinist and teacher, gave his first pupils' recital since being associated with the Ada Clement Music School yesterday (Friday) evening, May 13th. Participating in the program was Gaetane Britt, violinist, daughter of Mr. and Mrs. Horace Britt, who was assisted by Miss Ada Clement, pianist; Horace Britt, cellist; Artur Argiewicz, violinist, and Miss Kathryn Wolf, accompanist. The program consisted of: Double Concerto in D minor for two violins (Bach), Gaetane Britt and Artur Argiewicz; Introduction to Romance Capriccio in G major, for the violin (Bach); Miss Kathryn Wolf at the piano; Trio in G for violin, cello and piano (Mozart), Gaetane Britt, Horace Britt and Artur Argiewicz.

The San Francisco Art Association, conducting the Palace of Fine Arts, J. Nilsen Laurvik, director, gave a Memorial Concert in honor of Mme. Emilia Tojetti, under the auspices of the Women's Auxiliary of the Palace of Fine Arts, on Friday afternoon, April 22nd, in the Rotunda of that magnificent edifice. On this occasion a program by Arthur Mathews, one of the most eminent living American artists, was presented to the Museum by the Women's Auxiliary. The readers of the Pacific Coast Musical Review are so familiar with Mme. Tojetti's notable activities in behalf of music during her successful and useful life in San Francisco that further comment upon her work is not necessary at this time. The program was given under the direction of Miss Ada Clement, Redfern Mason and Albert Elkus. The program presented on this occasion was as follows: Orchestra—Oberon—Wagner; Orchestra—(a) Chanson Triste, (b) Romance (Tchakowsky); Violin solo—(a) Prelude in E major, (b) Gavotte (Bach), Lojas Fenster, Violet Fenster Blagg at the piano; Orchestra—(a) Pastoral, (b) Minuet (Bizet); Orchestra—Dance of the Hours (Ponchielli); Orchestra—Wedding Day (Debussy); Orchestra—Reverie (Debussy); Violin solo—(a) Old Refrain (Kreisler), (b) Minuet (Paderewski-Kreisler), (c) Oberstas (Wienlawski), Lojas Fenster, Violet Fenster Blagg at the piano; Orchestra—Dreams (Wagner); presentation by Mrs. Joseph Fife, president of the Women's Auxiliary, of a painting by Arthur Mathews to the Museum, as a permanent memorial to Mme. Tojetti; response on behalf of the San Francisco Art Association, Arthur Brown, Jr., president; acceptance on behalf of the Museum, J. Nilsen Laurvik, director; Orchestra—Merry Wives of Windsor (Nicolaï).

Alexander Saslavsky, the distinguished violin virtuoso, who scored such an artistic success at the California Theatre two weeks ago, when he was soloist at one of the Sunday morning concerts, also distinguished himself at the Raisin Festival in Fresno, where the Saslavsky Trio was the attraction, and scored a decisive triumph. After his California Theatre concert Mr. Saslavsky left for Portland and Seattle, where he has been engaged to give a series of concerts which extend throughout the Northwestern territory.

Albert King, the well-known pianist, together with his mother, left for Paris on Sunday, May 1st, by way of Canada and New York. He expects to arrive in Paris about the middle of June, and he will continue his studies with Ferruccio Busoni. While in New York he will play for Rachmaninoff and has been invited to meet several distinguished artists, among whom may be included Anna Fitziu. He will remain abroad for an indefinite period and this summer will travel through Belgium, Germany and Switzerland. Mr. King has promised the Musical Review to keep its readers informed of musical conditions abroad.

H. B. Pasmore, the well-known vocal pedagogue, gave an informal reception in honor of Mary Boyd Wagner at his studio, 506 Kohler & Chase Building, on Thursday evening, May 12th, previous to that young vocal artist's departure on an extended concert tour through the northern States which will terminate in New York. Mrs. Wagner has a high soprano of beautiful timbre and a flexibility that is very rare. Her scale is impeccable even in the most rapid passages. Mrs. Wagner has had the advantage of studying with several noted teachers and for the past year has taken a course in technic and interpretation with Mr. Pasmore, attaining most remarkable results.

Mrs. Alma Schmidt-Kennedy, the excellent pianist and pedagogue, gave two splendid musicales at her artistic studio at 1537 Euclid avenue, Berkeley, on the first two Sundays in May. On the evening of May 1st Miss Katherine Simon, Miss Doris Osborne and Miss Helen Margaret Rehora appeared in the following program: (a) Fantasia Impromptu (Chopin), (b) Scherzo E minor (Mendelssohn), (c) Norwegian Bridal Procession (Grieg), Miss Osborne; (a) Sonata E flat minor (Chopin), (b) Scherzo from F minor Sonata (Brahms), (c) Prelude G minor (Rachmaninoff), Miss Rehora; (a) Solfeggio (Ph. Em. Bach), (b) Preludes Nos. 14 and 18 (Chopin), (c) Etude de Concert (MacDowell), Miss Simon. The program was intelligently and artistically interpreted by these three well-prepared students.

On Sunday evening, May 8th, Miss Carrie Jones, pianist, and Horace Britt, cellist, gave the following delightful program: Sonata, op. 22, C minor (Schubert), Miss Jones and Mr. Britt; Sonata, op. 31, No. 3, E flat major (Beethoven), Miss Jones; Sonata, op. 40, A minor (Boellmann), Miss Jones and Mr. Britt. This event proved to be one of the most enjoyable concerts of the season and both Miss Jones and Mr. Britt excelled in splendid ensemble playing and fine shading. Mrs. Kennedy is deserving of great credit for arranging these events which give those who appreciate music most an excellent opportunity to enjoy an occasional event of the highest phase.

Miss Zella Vaissade, soprano, and Miss Marion Nicholson, of Berkeley and Oakland, respectively, won State honors in the contest conducted biennially by the National Federation of Music Clubs. The winners will next meet the contestants from the district of Western States and the winners in the district contests will attend the national contest which will be held in the East in June. Miss Vaissade will not be obliged to enter the Western division contest, as there are no vocalists contesting from other States represented in the district. Mrs. Vaissade is a pupil of Lawrence Strauss, and is soloist at the First Congregational Church in Berkeley. The contest between the residents of Northern and Southern California was held at the Berkeley Piano Club last month.

Mrs. J. E. Birmingham, one of California's leading vocal artists and teachers, has been elected as president of the San Francisco Musical Club for the ensuing term. Mrs. Birmingham has been prominently associated with club work for a number of years and has done some invaluable work in the way of education and specially of presentation of original and new operatic works. She is full of energy and enthusiasm and ought to make a fine executive officer.

Edwin H. Lemare, the distinguished organ virtuoso and municipal organist of San Francisco, announces a farewell series of organ recitals to be given at the

Exposition Auditorium beginning in July. These events are being given at the special and urgent request of a large number of admirers of Mr. Lemare, who resent the treatment he received on the part of politicians, and who wish to demonstrate that his efforts are thoroughly appreciated in this community. Mr. Lemare has prepared a series of matchless programs for this occasion and particulars will be announced in this paper beginning with next week.

Christian C. Holtum, basso, who left some time ago for the East to continue his studies, is succeeding rapidly in gaining experience and adding to his talent. He is studying voice with David Bispham and is also studying piano and Italian. He is singing with the New York Opera Society and has been attending numerous operatic concerts and operatic performances during the season in New York.

Miss Hazel M. Nichols, the brilliant young pianist, has been very busy of late. She won the piano contest recently given by the National Federation of Music Clubs. She played with enthusiastic response at the Fairmont Hotel for the To Kaloon Club on March 1st as soloist and accompanist on a program with Jack Moulthrop, violinist. She has accepted an offer as accompanist for a mixed quartet consisting of Carl Anderson, director and tenor; Lowell Redfield, baritone; Mrs. Brower, soprano, and Mrs. Anderson, contralto. Miss Nichols also played as accompanist for Mme. Stella Jelica on a program of the Scandinavian Singers at Scottish Rite Auditorium on April 9th and as piano soloist and accompanist with Mme. Jelica in San Jose on April 2nd. She appeared as piano soloist and accompanist with the California Mixed Quartet, Carl Anderson, director, at the Masonic Temple in Oakland, on April 16th. She also acted as accompanist for the same quartet at Hotel Oakland for the Lion's Club Luncheon on April 20th, and on Easter Sunday she played accompaniments for Edna Horan, violinist, at Ebell Hall in Oakland.

Miss Birdie Blye, one of the foremost women pianists of America, appeared as soloist at Notre Dame College, San Jose, on Tuesday, April 19th, and scored a brilliant success. Among other complimentary comments the Mercury-Herald of April 20th says of Miss Blye: "As a virtuoso she is admired for her faultless technic and the strength and vigor of her conception. There is a beauty and grace in her playing, and a delicacy and tenderness in expression. The program included works by Bach, Beethoven, Chopin, Rubinstein, Liszt and Paderewski. Miss Blye has been a visitor in San Francisco during the last week or two and may possibly arrange for a concert tour in California for either the next or following season. She is one of the Eastern artists who should receive opportunities to appear here."

Miss Elizabeth Levy of Salem, Ore., recently returned to her home after a sojourn in Europe, and the Oregon Sunday Journal of Portland, Ore., had this to say of her at the time of her return: "Miss Elizabeth Levy, violinist and teacher, has just returned to her home in Salem after an extended trip abroad. It was her good fortune to have had the privilege of becoming a pupil of the renowned Caesar Thomson, first teacher of the Royal Conservatory of Music, Brussels. Courses in the most modern normal methods, advanced technical studies and artistic interpretation were pursued by Miss Levy and the progress she made was most highly commended and praised by her distinguished teacher. Besides these splendid courses of advanced study, every opportunity to hear concerts, operas and oratorios was taken advantage of. Perhaps the greatest of these was

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to have heard William Mengelberg conduct his own orchestra in Amsterdam at the Concertgebouw and also when he conducted the National Symphony orchestra in New York. The concert master of the Amsterdam orchestra is a cousin of Miss Levy. On the return trip, several weeks were spent in New York City while the opera and concert season was at its best. Miss Levy heard the great artists in opera. Miss Levy was greatly honored by playing in the foreign cities, Brussels and The Hague, and at the Seamen's Charities concert given in the first-class lounge on the Imperator. Musicians of international repute contributed numbers and the collection brought \$3500. The place of honor on this program was given to Miss Levy. In New York City Miss Levy rendered soloa in Carnegie Hall preceding the first of a series of addresses given by Dr. Stephen S. Wise, and she was requested to appear at the second address of the series. This she did with repeated success."

last Tuesday afternoon. The lovely home of Mrs. J. W. Nixon was a very artistic setting for this meeting, and the decorations of beautiful spring roses, the exquisite costumes and the splendid music and appropriate readings were all in perfect blending. Mrs. J. G. Jury presided at the business meeting; Mrs. G. B. May was chairman of the program and also assisted the hostess in entertaining. Mrs. G. A. Penniman and Mrs. Jury assisted in serving the refreshments. Following is the program: Talk on Three Books for Musical Reference, Mrs. David J. Gairaud; Vocal solos—(a) The Lilac Tree (Gartian), (b) The Hand of You (Bond), (c) Roses of Memory (Hamblen), Miss Grace Pearl; Echoes from the Opera, Mrs. Maud Jury; Piano solos—(a) Lento (Cyril Scott), (b) Scotch Poem (MacDowell), Miss Bertie Schleuter; Poem, The Nightingale and the Organ, Mrs. George May; Vocal solos—Song of the Violin (Carrie Norton Jamison), The First Blue Bird (Carrie Norton Jamison), Miss Leonore Martin; Reading, How a Thanksgiving Dinner Was Given to Bach, Mrs. Walter Johnson; Vocal solos—Smilin' Through (Penn), Spring's a Loveable Ladye (Elliott), Miss Adele Lewis; Sayings from Henderson's What Is Good Music, Mrs. David J. Gairaud.



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Mme. Virginia Pierce Rovere, the well-known soprano soloist, appeared with much success before the San Francisco Musical Club on Thursday morning, April 21st, and sang with fine artistic effect the Casta diva aria from Bellini's opera Norma.

Phyllida Ashley, the brilliant and unusually accomplished young California piano virtuosa, is meeting with pronounced artistic success at her series of piano recitals at the Palace Hotel in San Francisco and Hotel Oakland, Oakland. We reviewed in last issue her first San Francisco triumph and this success was repeated in Oakland on May 3rd. Itedern Mason in his review of her San Francisco concert said that Miss Ashley "has realism of authentic fire, and the last movement of the Waldstein Sonata was played in a way only possible to a genuine artist." A more extensive review of the second San Francisco concert will appear in this paper next week. The second Oakland concert will take place next Tuesday, May 17th, while the third San Francisco concert will be given at the Palace Hotel on Tuesday afternoon, May 24th. Those fond of the best piano literature rendered in excellent fashion should not fail to attend these concerts.

Owing to the congestion of news matter some important concerts will have to be reviewed in the next issue.

Warren D. Allen gave the following organ recitals at Stanford Memorial Church of the Stanford University during the week beginning Sunday, May 8th: Sunday, May 1st—Cantat de printemps (Joseph Bonnet), Echoes of Spring (transcribed by Edward Shippen Barnes) (Rudolf Friml), May Night (Selim Palmgren), Spring Song (Mendelssohn), Faith in Spring (transcribed for organ by W. D. Allen) (Schubert), Rhapsody in D major (Rosseter G. Cole). Tuesday, May 3rd, above program repeated. Thursday, May 5th, at 4:15 p. m.—Bell Symphony (arranged for organ by Wm. C. Carl) (Henry Purcell), Arietta (Coleridge-Taylor), Mirage, The Old Mission (from Scenes from the Mexican Desert), Polk Song (E. H. Lemare), Choral Prelude, Rejoice, ye Pure in Heart (Leo Sowerby).

Ruth St. Denis and Ted Shawn, assisted by Ann Thompson, the brilliant and genial young pianist and accompanist of Los Angeles, appeared in a series of splendid events in San Francisco and vicinity during the last month. We shall publish a detailed account of these events in the next issue of this paper. The Chicago Grand Opera season and the Convention of the Music Club Federation has monopolized so much space in this paper that many important affairs had to be left out. As long as the profession does not appoint this paper sufficiently to publish editions large enough to take care of every event as it occurs, we must take recourse to postponement of publication, until the support is sufficient. We trust to be able to publish a large enough paper next season.

Grace Le Page, lyric soprano, and Eva Garcia, pianist, gave a joint vocal and piano recital at Ebell Hall, Oakland, on Thursday evening, May 5th, which was attended by a representative and appreciative audience and which proved a decidedly excellent event. The editor of the Pacific Coast Musical Review was present and will review this program in next week's issue.

Hotter Wismer, the successful and much admired violinist, will give a violin recital at Sorosis Club Hall on Monday evening, May 16th. The program which has been chosen for this occasion is a splendid one and is sure to attract a large attendance, as is always the case at Mr. Wismer's concerts. Frank Moss, the excellent pianist, will appear as soloist as well as accompanist. The two artists will play the wonderful Strauss Sonata, op. 18, for violin and piano. Mr. Wismer will perform the Spohr G minor concerto, only too rarely heard here, but full of beauty and extremely difficult. Frank Moss will play compositions by Debussy and Dohnanyi and a group of classic and modern violin solo will round out a fine program.

Mrs. David J. Gairaud and her pupils gave one of the most enjoyable entertainments of the San Jose Woman's Club at the residence of Mrs. J. W. Nixon in San Jose on Tuesday afternoon, April 26th. The San Jose Mercury-Herald of May 1st had this to say of the event: "One of the most enjoyable entertainments of the club year was given by Mrs. David J. Gairaud and her pupils, assisted by some of the club ladies,

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(Continued from Page 6, Col. 2)

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the problems confronting the American composers after which an interesting program was rendered by the well-known Zoellner Quartet. The selections included the first movement from a quartet, Hymn to the Dawn, by Panteo Charles Dilloo, Los Angeles; two movements from the quartet entitled Greek Impressions by Emerson Whitthorne of Cleveland, Ohio; one movement from a quartet by Lucile Crews, Redlands, and two descrip-

(Continued on Page 8, Col. 1)

LOS ANGELES NEWS

(Continued from Page 7, Col. 3)

five places for string quartet, The Humming Bird, by Sarah C. Bragdon, Pasadena, and Sunrise Song by Charles Skilton from the University of Kansas. Lawrence Tibbett sang a composition, Cain, by Rupert Hughes, and was, as the members of the quartet, richly honored by the audience.

Two announcements from the chair brought warm applause. Inasmuch as their official wording is of importance they are quoted in full. One is from the office of the Philharmonic Orchestra of Los Angeles, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, will donate to the Federation the three hundred dollars (\$300.00) which is to be given in 1922 as a prize for the best Chamber Music, the manuscripts to be submitted not earlier than December 1, 1921, and not later than January 1, 1922.

The other recorded:

"Mr. L. E. Behymer of Los Angeles will donate to the Federation the seventy-five dollars (\$75.00) which is to be given as a prize for the best words submitted for the song, and fifty dollars (\$50.00) for the best musical setting of these words, the poem to be in the hands of the committee not earlier than August 1st, and not later than September 1, 1921.

In closing the session, Mrs. Bessie Frankel, State President, handed a beautiful silver loving cup to Clarence Ostlin, as representing Orange County, the district which won this enviable trophy by bringing the greatest number of music clubs into the fold of the Federation during the past several months.

Wednesday afternoon was spent motoring and sipping tea at the lovely residence of Mrs. Dean Mason, president of the Los Angeles Symphony Orchestra Association, who welcomed the guests most charmingly. This evening the Los Angeles Symphony Orchestra celebrated a benefit performance of Hiawatha's Wedding, effectively staged at Trinity Auditorium by W. G. Stewart, Hans Linée producing the best results possible as conductor. Harold Procter gave a matured rendition of the great tenor solo. The augmented Woman's Symphony Orchestra and a selected chorus completing the musical cast. The performance was impressive and well planned, demonstrating again Mr. Stewart's remarkable qualities as an operatic producer. Preceding the operatic-pantomime performance were vocal and orchestral selections of the varied secret months.

Madame Anna Ruzena Sprotte, one of the most sympathetic singers we possess, captivated her audience with the apparent ease of her fine vocal technic, singing a new song by Homer Gunn, called Florine. Fay Foster's Call of the Trail and the Dawn on the Desert by Gertrude Ross, Mme. Sprotte's colorful, warm tones were enhanced with a depth of feeling that brought spontaneous response from the audience. She was given a greeting by her hearers which expressed eloquently the joy she afforded them. Mrs. Ross too was heartily applauded. The Woman's Orchestra, rendering the Prelude and Ballet from the Forest Fall by Howard Hansen, the gifted composer from San Jose, gained new laurels. Two numbers by Henry Schoenefeld, Air for the G string and Caprice Espagnol, also were well received by the concert audience.

Unofficial announcements indicate that next year's State Convention will be held in San Francisco, presumably about the same time as the one so successfully carried through in Los Angeles.

APRIL CONCERT, ALAMEDA COUNTY M. T. A.

The series of monthly concerts being sponsored by the Alameda County Music Teachers' Association, and given in Ebel Hall, Oakland, are meeting with much favorable comment and artistic success. These concerts are preliminary to the State Convention to be held in the Bay district in July, and are a means of arousing interest and increasing membership in this most worthy organization. It will be only through the heartiest co-operation of the May members that we will be able to make the most successful Convention possible, and if each branch of the Northern district can boast the same cordial spirit the Alameda branch now enjoys, the coming Convention will be loudly acclaimed. A most cordial invitation is being extended to all interested parties to lend a hand and to feel that on each member rests the responsibility.

The April concert had as honor guest Edward Pease, baritone, and State President of the Association; while Helene Allmendinger, contralto; Elizabeth Simpson, pianist, and the group of vocalists were the main contributors. Zue Geery Pease and Josephine Crew Aylwin were exceptional accompanists. Mr. Pease, coming to us from an extended illness, was not able to sing all his programmed numbers, but very effectively interpreted a number of "Whimsical Bowdells". Thy Beaming Eyes won much merit after the piano. Pease giving most excellent support to the accompanist.

Madame Allmendinger gave us very great pleasure in the Rossi, Ah! Rendimi and Mana-Zuca Rachen; successful of her vocal voice, and most gracious stage presence, Madame Allmendinger may be expected to meet with favor, Mrs. Aylwin proved, as always, a most capable and interesting accompanist.

Miss Simpson, so well known about the Bay, hardly needs comment from the writer, but suffice it to say, her usual success was enjoyed. The group of old classics, with Bach, Couperin and Beethoven represented, were, perhaps, the most successful. Miss Pangburn gave delight with a group of harp numbers, including an Atti arrangement of Schuecker's Mazurka, Op. 12, and

had to respond to an encore, being a very clever imitation of an old-fashioned music box, carrying one back to childhood and leaving a smile of appreciation with her auditors.

Madame Neustadt, in her charming manner, introduced the participants, and invited the audience to remain at the close to greet Mr. and Mrs. Pease. After the concert the bridge club, of which number they have joined the Association, and expressed a desire to assist, so we feel both enthusiasm and assurance in regard to the Convention: though each must do his full share toward its happy consummation. A. F. S.

HEARS DOHNANYI PLAY AND CONDUCT

Frederick Jacob's Poem, Eve of St. Agnes, Enthusiastically Received at Its First Performance—Alfred Hertz Applauds Heartily

BY ROSALIE HOUSMAN

New York, May 1, 1921.—There were but three important and interesting events at this stage of the season, the concert on the National Symphony where Dohnanyi conducted, played the Mozart concerto, and appeared also as composer with a suite, Op. 19. This was the second performance of the same program. I promised in my last to speak of this concert, which I did not hear before. In all three capacities he shone brilliantly. As a conductor he is virile, reticent of gesture, completely expressive of the composer's innermost thought, and also very experienced. He conducted the G major Mozart from the piano, and played it with a purity and perfection of tone I do not remember to have heard equaled. As an interpreter of classic music he is unexcelled, with the simplicity of manner and viewpoint only the very few and great can attain. As a composer I found the suite richly scored, melodious, without being banal, logical in form, and well written. I do not, however, rank him as high as a composer as I do as soloist, though he is a great and interesting creative musician. The audience went wild over him, according him an ovation as they have been giving Menzelsberg, and after the Mozart specially. The orchestra was reduced to the size of the older times and sounded well. I wish composers could speak in the same way of their work as means as Mozart did. It is far more beautiful, though very different from the tangle of tone we frequently hear.

Friday afternoon, the 29th, saw the first performance of Frederick Jacob's Poem, the Eve of St. Agnes, which was the center of the final concert of the National season. Michel Piastro was the assisting soloist, playing the Mendelssohn violin concerto. He is one of our best young violinists, who, besides his own high evaluation they receive as a beautiful style, accurate pitch, and a keen sense of the highest interpretation. The rest of the program was the Lohengrin Prelude and the Tannhauser Overture. Mr. Jacob's music was wonderfully played, and SOUNDED WELL. The scoring is colorful, expressive of the mood, and beautiful in the Keats himself, and say that "a thing of beauty is a joy forever." I sincerely hope San Franciscans will hear it next winter. Judging by Mr. Hertz' enthusiasm at the rehearsal and performance, I suspect it will be heard. The audience was more than enthusiastic, and recalled the composer to the stage frequently to express its approval.

Friday evening, at a concert at Carnegie Hall, given for the Boys Federation, a charity organization, three of our biggest artists participated. We had the rare pleasure of hearing Ganz and Spalding give us Frank's violin and piano sonata, each also in solo groups, and last night, expressive of the mood and beauty of the Keats, were songs and piano music by Richard Hammond, whose music I ran across in reviewing. It is well written imaginative music, with something to say. I remember the words of the sonnet for which is One Stein is also here, and admit liking the discordant music, as it was expressive, sincere, and well made. The audience liked Spalding's Etchings which he played well, and accorded Ganz an ovation for several of his shorter compositions. Honors were about even between all three artists, no gave liberally of their best.

IN MEMORIAM

In the passing of Oscar Weil a great musician has gone from us. It leaves a void in our city's musical community that can never be filled. Time only will show the loss of many of our best and truest friends. To say what knowing him has been to me, a pupil, is to speak of the holiest in art, for to have worked with Mr. Weil is to have known true beauty. His ideals were always of the highest, and it was an honor to work with him. He was the one who gave me his. His sincerity and artistic honesty, often caustically expressed, were stimulating beyond words, and it kindled in the student a worship of the best, which is his legacy to us. I know that his memory will always be fresh to me, for he was the torch that lit the star of highest beauty where all who serve Art may come.

Oscar Weil was always young in spirit, adventuring, so I used often to think, in fields which had never seen the foot of man before. One gladly followed his guiding

footsteps, whether they led towards music, poetry or art, and ahead and on. It was always in quest of a new expression of the beauty in life or nature. To think beautifully was his daily preachment, and to be true to your ideals his daily service. It is an artistic creed that we should always follow, always remembering him who taught it to us, remembering this, that he remained true in "carving out his ideals of sincerity, truth and beauty, we arc but keeping his spirit alive within us."

PACIFIC MUSICAL SOCIETY CONCERT

Margaret Jarman-Cheeseman, Mezzo Soprano, Brooks Parker, Flutist, Caesar Addimando, Oboist, and Chester Hazlitt, Clarinetist, Give Fine Program

By ALFRED METZGER

Although the recent concert of the Pacific Musical Society took place on Thursday evening, April 28th, when Kubelick appeared at the Civic Auditorium and the San Francisco Music Club gave a splendid Jinks at Native Sons Hall, quite a large audience witnessed the performance of the artists who interpreted a very interesting and musically program. The vocal soloist of the occasion was Mrs. Margaret Jarman-Cheeseman, mezzo soprano, who made her initial appearance before the Pacific Musical Society on this occasion. Mrs. Cheeseman sang the following vocal songs: Aria, Stella Vagante, from Verdi's "L'acrobate"; Cilea's "Aria Printemps" with accompaniment from Samson et Dalila (Sant-Saens), Mistrata (Trindelli), Night and the Curtains Drawn (Serrata), 'Al pleure en reve (Georges Hue), L'ultima canzone (Paolo Tosti), and Israel (Edgar Stilleman Kelly).

It was indeed enjoyable to listen to Mrs. Cheeseman, for she proved herself to be an artist who sings with depth of expression and intelligence of phrasing. Nowadays there is altogether too much concentration upon tonal beauty alone, without adequate attention being paid to exact enunciation and adequate emphasis of the meaning of a song. Mrs. Cheeseman, while possessing a big, resonant voice, nevertheless does not sacrifice diction and expression to tonal smoothness. Her vocal parts were of a dramatic nature, and she succeeded in attaining dramatic emphasis, at the same time toning down to lyric elegance when the necessity required it. We find in Mrs. Cheeseman a most gratifying addition to our vocal forces, and it is to be hoped that she will have the opportunities to display her art on many occasions during the next season.

Brooks Parker, flute, Caesar Addimando, oboe, and Chester Hazlitt, clarinet, with Gyula Ormay at the piano, played the following ensemble numbers: Suite for oboe and clarinet (Gabriel-Marie); Duos for flute and oboe and Pastorale par deux instruments (L. Fauré); Grande messe des sols (Hedwige Chretien); Trio for flute, oboe and clarinet, without accompaniment, Aubade (Paul de Wailly), Quartet for flute, oboe, clarinet and piano—Caprice—on Danish and Russian airs (Saint-Saens). All of these works were either entirely new or almost new to our musical public. Notwithstanding the fact that these musicians can hardly spare sufficient time to rehearse frequently they played well together and interpreted the difficult classics in a manner to exhibit thorough musicianship.

Some of our false artists gave evidence of seriousness and inherent artistry and they deserve the utmost encouragement. Tonal beauty, accuracy of intonation, spontaneity of attacks and ensemble work and intelligent expression are among the leading features of their work. They are all to be congratulated for their constant paying attention to this ensemble music and are given opportunities to display their merit. The Pacific Musical Society is entitled to credit for its judgment in selecting such numbers for its fine programs.

MRS. UDA WALDROP'S CONCERT ACTIVITIES

There is scarcely a young singer who enjoys wider popularity and whose art evokes greater admiration in San Francisco than does Margaret Raas Waldrop. Mrs. Waldrop appears very frequently in joint recital with her well-known husband, Uda Waldrop, who is appreciated equally for his many lovely song compositions and other works, as he is as an accompanist of the first rank. Recently Mr. and Mrs. Waldrop appeared for the first time at the Art Association in San Francisco, where they rendered a group of Indian music, including numbers of Mr. Waldrop and Charles Wakefield Cadman. An enthusiastic audience appreciated these very effective selections.

The last evening of the San Francisco Musical Club, the program of which was devoted to the works of California composers, Mrs. Waldrop again acquitted herself most brilliantly and reflected credit upon the excellent songs written for her by her husband. Mrs. Waldrop's voice exhibits many lovely qualities that cause us to be the more appreciative of the work she conveys many moods and various color modulations. Among her most impressive assets is her refinement of musical style and taste as an interpreter. The songs that she sang were all well suited to her voice, and one of the most delightful was the Fairy Lullaby which served to reveal her exquisite pianissimo tones. A May Night is a song characteristic of its bright and happy nature, while the Spray is a rather descriptive number which reaches a big and dramatic climax. Another delightful song is the Song of the Wind, which is sung to an unusual degree when he created it is the Dream Ship, which I can well imagine would be enjoyed and appreciated by a very young child. Atmosphere and color reign throughout the Life Eternal, which is an Indian song of most keeping with the title. All of the songs are very melodious and well thought out, and I feel very confident that Mrs. Waldrop will not be the only artist who will make excellent use of these numbers in their repertoires. C. H. A.

MILLS COLLEGE STUDENTS' CONCERT

Students of Mills College gave their annual concert at the Fairmont Hotel on Wednesday evening, April 22nd, in the presence of a large audience that occupied practically every seat in the spacious ballroom. The students presented were pupils of: Edward F. Schneider, piano, Frederick M. Higgenstall, piano, Henrietta Blanchard, voice, Elizabeth Mackall, voice, and William F. Lারা, violin. The accompanists were: Frances Kellogg, Anita Hough, and Doris Olson. As usual this event exhibited the unquestionable thoroughness of training and excellence of material associated with the music department of Mills College. The hearty recognition of the musical status of the event on the part of the audience proved further evidence for the artistic character of the occasion.

The opening number consisted of two unusually well rendered numbers, namely, La Colomba (Tuscan Folk Song), and Si mes vers avaient des ailes (Hahn) by Lotta Harris, Marlin Towt, Mona Wood, Anna Louise Elliott, Anita Hough and Bernice Tutt. Marian Handy played Parita, No. 2 (Bach), and D major Prelude (Bachmannhoff) with fine touch, clean technique, tasteful phrasing and faultless memory. Dorothy Hall sang Do Not Go My Love (Hageman) and At the Well (Hageman) with a clear soprano voice and distinct enunciation. Pearl Blake interpreted two Tschaiikowsky numbers—Troika and Scherzo Humeralis—most conscientiously and effectively, showing both artistic instinct and adaptability. Lotta Harris revealed a big soprano voice containing warmth of timbre and impressive volume. Her mezzo voice and diction were specially notable. Mona Wood employed a flexible tone and emotional coloring by interpreting two violin numbers—Romance (Widor) and Oriental (Liszt).

Bernice Tutt's fine contralto voice was heard to splendid advantage in Il mio bel foco by Marcell (1636-1739) and Voce di donna from Gioconda (Ponchielli). Her pronunciation was distinct and her expression decidedly painstaking and judicious. Meredith Elcheberger acquitted herself most creditably in the interpretation of two piano compositions—May Night (Palgman), and Caprice Espagnol (Moszkowsky), exhibiting grace and exceptional technical skill. Her staccato work and chromatic scales were negotiated with fluency and musicianly judgment and her rhythm and accents were decidedly enjoyable. Marian Payne sang Serenade by Strauss and My Lover He Comes on the Skee (Clough-Leigher) with a clear, bell-like soprano voice, investing these songs with warmth of reading and clarity of phrasing. Anita Hough showed more than ordinary musicianship in her interpretation of L'Heure Exquise (Poldowski) and Du Christ avec ardeur from La Mort de Jeanne d'Arc (Bemberg). She also proved the possessor of a mezzo voice of rich timbre and fine pliancy.

Frances Kellogg played Chopin's Ballade in G minor in a manner that proved her poetic instinct as well as her fine training. Her touch was limpid and elegant, her technique easy and fluent, and her conception intelligent. The six vocalists who sang the introductory number also concluded the program with The Hills of Dream (Forsyth), and Morning (Speaks). Thus one of the very best students' recitals we have heard during the season came to a happy conclusion. A. M.

ELISE TRICOU'S PIANO RECITAL

One of the most interesting and efficient student recitals given in some time was the one by Elise Tricou, pupil of John C. Manning, which took place at Sorosis Club Hall on Friday evening, April 29th. Miss Tricou is only in her thirteenth year and her excellent exhibition of pianistic art is exclusively due to the training she received from Mr. Manning during the last four years. The program, as may be seen by examining it later on in this article, consisted of works of great depth of solution by artists much more advanced in years than young Miss Tricou, but the latter's mentality fully justified Mr. Manning in presenting his young artist-student in this recital as to be gathered from the emphatic and decisive attitude of appreciation on the part of the audience evident throughout the rendition of the program.

The Pacific Coast Musical Review is specially interested in the praiseworthy efforts of young students who are beginning to enter a career, and even though Elise Tricou is still in the early stages of her education she gives such excellent evidence of natural artistic instinct and thorough training that her work should be heartily encouraged and her numerous qualifications fully emphasized. She plays unusually well for one so young in years and experience, her skill and ability manifesting themselves in effective concentration of mind, thorough understanding of that which she is playing and a poise most unusual even in older students.

The audience practically filled every available seat in the hall and proved by its insistent, frequent and spontaneous outbursts of applause that the finished work by this conscientious, sincere and unaffected girl went straight to the heart of those most competent to judge. Both Mr. Manning and Elise Tricou are worthy of the highest praise and commendation. The complete program rendered on this occasion was as follows: Inventions—E major and A minor (Bach), Capriccio (Scarlatti—Tartini); Sonatas—Op. 2, No. 1 (Beethoven); Butterfly—Lunch, Voyager, Birding, To Spring (Grieg); Etude—G major (Moszkowski); The Two Larks (Leshchetzky).

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NORMAL SCHOOL MUSIC

The Lily of Florida, by Mrs. John J. Cuddy, with music by Mrs. Mary Weaver McCauley, was presented at the Scottish Rite Hall, March 15, by children players from the San Francisco State Normal School, for the benefit of the Kindergarten Unit in France. This play will be repeated at the Imperial Theatre, Saturday morning, May 14th, at 10 o'clock. Doctor Frederic Burk, president of the Normal School, is willing to have the play given at the Imperial Theatre next Saturday morning because he believes it is the kind of play appropriate for the child, inasmuch as it expresses the emotions and interests natural to the child. Mrs. Cuddy has been assisted in the production of The Lily of Florida by the following staff: Staging and lights, Willard Beatty; costumes, Miss Pauline Pearson.

Mrs. Ann McCabe of the Imperial Theatre staff, has recently been put in charge of a Children's Hour to be held Saturday mornings at 10 o'clock at the Imperial Theatre. It is her desire to give clean and wholesome recreation to the children at that time. This attempt is new and in the nature of an experiment. Therefore the cooperation of the public is earnestly desired. The admission is fifteen cents, proceeds to go to the B. B. Campaign.

JACK EDWARD HILLMAN SOLOIST AT CALIFORNIA

A fine artist will be heard Sunday morning at the California Theatre's ninth Sunday morning concert of the present season, in the person of Jack Edward Hillman, California baritone who recently returned from a successful concert season in New York City.

Hillman has steadily improved in his art until today he is one of the ablest baritones in the country. He toured for two seasons with Tina Lerner, the noted Russian pianist, and was also on tour with Mrs. H. I. A. Beach, eminent American composer, appearing in all of the large cities of the country. New York critics were unanimous in praising his voice during his recent appearances there.

He has given two very successful concerts at the St. Francis Hotel and appeared at the Exposition in San Diego at one of the Sunday concerts with the outdoor organ. His voice, his enunciation and his artistic temperament blend to make him a pleasing singer.

Director Herman Heller will conduct the orchestra in the following numbers: Hymn to the Sun by Mascagni, including Celebrated Meneuet (Bocherini) and Pompee Valsant (Poldini), Symphony No. 2, Spring by Bell and In Spring (Overture) by Goldmark. California's organist, Leslie W. Harvey, will be heard in Mendelssohn's Wedding March.

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IRENE AT CURRAN THEATRE

Irene follows Al Jolson with Cinderella on Long Island at the Curran, beginning Monday night. Irene is a modern hearth wench. Being up-to-date, she goes from the kitchen to the king's palace, as in the fairy story which affords the motif, a consistently cleverly muscled and very agreeably song-danced and acted musical comedy.

The story concerns a young shopgirl who masquerades as a member of the most exclusive Long Island set. Some of the musical numbers are nationally popular. Irene enlists a rich young man's interest through her personality. He indulges in the extravagance of dressing her and two girl friends in the most fashionable clothes through the art of a modiste who is hitherto unknown. The adventures of Irene and her chums in blooded Long Island society form the basis of the amusing plot, which results in the young man falling in love with his own creation. The transition of Irene from Ninth avenue to Fifth avenue is accomplished through a made-to-order family tree, as well as her beauty and charm.

ALCAZAR

Turn to the Right, one of the greatest stage successes of recent years and considered by many of the New York critics as a classic, has been secured by Belasco

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& Mayer at great expense and will be presented at the Alcazar for two weeks, beginning next Sunday afternoon. It was only after repeated exchange of telegrams between the Alcazar offices and the New York producers that the rights to present this beautiful comedy were obtained and the Alcazar is paying for it the highest royalty in its history.

It was in Turu to the Right that Mike Donlin of New York Giants' fame toured the country last year in the role of "Mugs" one of the crooks who is reforming during the progress of the play. Turn to the Right is a story with the wholesomeness of the Old Homestead and all of the simplicity of Way Down East. The plot deals with the return home of a boy who had spent a year in prison unknown to his family. His jail acquaintances appear in time to save the homestead from the clutches of a modern "skinflint." Under the guiding hand of "Ma Bascom" a delightful role to be played by Emelle Melville, the crooks set themselves to marketing her peach jam, and the money begins to flow in.

The scenic inventure will be the most sumptuous of any recent production. The scene of the orchard in full bloom and the villagers at work picking the peaches is one not likely to be forgotten. Director Hugh Knox promises that the scenery will be all that could be desired.

Heading the cast of characters are Nancy Fair, who will play the childhood sweetheart of Ma Bascom's son, and Dudley Ayres as that young man himself.

Mrs. H. I. Kriek presented her pupil, Marjorie Stibbens, in a piano recital at the American Talent Club in Oakland on Friday evening, April 22nd. Miss Stibbens is a very talented little girl, eleven years of age, and is the daughter of Dr. and Mrs. F. H. Stibbens of Forest street, Oakland. She studied the piano during the last three years with Mrs. Kriek and has played in public a number of times. The following program was played from memory: Prelude, op. 28, No. 6 (Chopin); Prelude, op. 2, No. 1 (Leschetzky); Hexentanz, op. 17, No. 2 (Mozart); Polichinelle, op. 8, No. 4 (Rachmnninoff); Ventiennne Fourth Barcarole (Godard).



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Pacific Coast Musical Review

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VOL. XL. No. 8

SAN FRANCISCO, SATURDAY, MAY 21, 1921.

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PACIFIC MUSICAL SOCIETY'S FINAL CONCERT

Phyllida Ashley Receives Well Merited Ovation for Her Unusually Skillful and Artistic Pianistic Skill—Povl Bjornskjold, Noted Danish Tenor, Excels in Interpretation of Danish Folk Songs and Wagnerian Arias Ideally Interpreted

By CONSTANCE ALEXANDRE

The final concert of the Pacific Musical Society was held at the Fairmont Hotel on Thursday evening, May 12th, and I believe that Miss Lulu J. Blumberg, president, with the co-operation of her capable board of directors, succeeded in making it possible for the members to hear one of the rarest musical treats of their season. A finer combination than Miss Ashley and Mr. Bjornskjold can not be fancied and we can feel very proud to think that both these artists were secured from amongst our resident musicians. This ability of presenting before our musical populace the very best California talent available is only one of the many achievements we should be grate-

causes his stage presence to be most impressive. From his personal appearance one can easily imagine what a robust and heroic figure he is as Tristan or Siegfried in the Wagnerian music dramas. While Mr. Bjornskjold sings the leader with admirable lyric quality it is easily perceived that his forte lies in the operatic school. His songs were interesting and especially well interpreted was the Tears, by Dedekam, and a Polish Patriotic Song, by Gade, which displayed his inborn capacity for emotional expression, his intelligence and finesse. Nevertheless it was in his Wagnerian excerpts that I admired Mr. Bjornskjold the best. The Siegmund's Love Song, from Die

SEASON'S CLEVEREST MUSIC PLAY AT CURRAN

Irene, a Musical Comedy by James Montgomery, Joseph McCarthy and Harry Tierny, Delights Large Audiences—Dale Winter as Irene O'Dare Combines Humor With an Irresistible Personality—Excellent Stage Management and Exhilarating Music

By ALFRED METZGER

Those who were fortunate enough to attend the opening performance of Irene at the Curran Theatre last Monday evening received one of the genuine surprises of the season, for the production which is announced as a musical comedy comes nearer to a real comic opera than anything of this sort has approached this higher form of entertainment for a long time. The music is by Harry Tierny and it is not only catchy and melodious, but so skillfully arranged for the orchestra that at times it assumes most dignified dimensions. The orchestration in particular is exceedingly clever and effective. One song especially is deserving of comment for its fine counterpoint and rich while it is not artistically as fine as some

Irwin as Mrs. O'Dare was simply unforgettable. She succeeded in giving us a character portrayal of the highest artistic expression and naturalness. It was one of the high spots of the performance. Jere Delaney as Mme. Lucy must be seen and heard to be appreciated at his real worth. She is a He in the production and the impersonation is one of the most irresistibly humorous histrionic efforts we have yet witnessed.

Among the best vocal numbers is To Love You, by Henry Coote and Miss Winter. Mr. Coote possesses an unusually fine tenor voice which he uses with splendid artistic discretion and technical accuracy, and those fond of excellent vocal art will regret that Mr. Coote has



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Mr. Bjornskjold is without doubt one of the leading dramatic tenors before the public today. First of all he possesses a voice of great beauty, tremendous power and sonority. This is coupled with a virility and manliness of bearing which

Wiskure, sung in German, could not have been improved upon for it was enhanced by sheer tonal beauty, dramatic fervor, incisive diction, and he gave the text an understanding and praise-worthy reading.

Frank Moss assisted Mr. Bjornskjold at the piano and as usual played the accompaniments in his masterly manner, keeping in absolute harmony with the singer.

Miss Ashley is a musician and pianist of enviable requisites. She is a scholarly artist who has mastered the technique of the keyboard. She plays with brilliancy and fire but leans more toward the poetical and lyrical style than the dramatic. Her Beethoven Sonata was excellently rendered but it was the Pagodes of Debussy and the two numbers by Stojowski which enthused to the greatest extent. Tonal colorings existed in the Pagodes as well as the Debussyian at-

(Continued on Page 10, Col. 1)



DALE WINTER

The Effervescent and Charming Young Singing Ingenue Who Has Taken San Francisco by Storm with Her Impersonation in Irene at the Curran

scoring. It is entitled Sky Rocket, and of the other selections, its arrangement is unique and most effective.

The special feature of the production is Dale Winter as Irene O'Dare. If you want to know what is meant by personal magnetism, charm and effervescence you must see and hear Miss Winter, for she is not only good to look upon, but she dances most gracefully, sings with understanding and virility and acts intently. Indeed, it is a long time since we have witnessed the performance of a more gifted and electrifying ingenue or soubrette than Miss Winter. She belongs to that type of musical comedy queens who reach over the footlights and take their audiences to their hearts by storm. She received a genuine ovation on the opening night and no doubt will continue to reign as favorite throughout the engagement of this company.

Another surprise was the original and graceful dancing of Margaret Pidgeon and Erica Mackay, who as Helen Cheaton and Jane Gilmour, interpreted their roles with fine understanding and irresistible humor. Marjorie Dalton enacted the part of Mrs. Marshall with more than ordinary dignity and suavity. Flo

not more frequent opportunities to display his art. Howard Freeman as Donald Marshall and Robert Knight as Robert Harrison enact their roles quietly, naturally and unassumingly. Their ease of deportment is one of their strongest artistic assets and the ladies will enjoy their personal appearance.

The scenery belongs among the very finest equipments seen upon the Curran stage during the season. The costumes are clean, elegant and stylish and the dancing very original and cleverly designed. The stage management is thoroughly craftmanlike and precise, the changing of the various scenes being accomplished with an originality of design and effect somewhat on the order of that displayed during the performance of Chu Chin Chow. Finally it is but fair to add that, notwithstanding the many humorous situations contained in the story, there is not one vulgar situation, nor anything that even borders on coarseness. It is a chic, refined, sprightly and clean production with plenty of "pep" in which every character is sustained by an artist of the first rank, and where there is not one "stick" or superfluous part.

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TWENTIETH YEAR

ETHEL GERTRUDE CANNON'S PROFICIENCY

The readers of the Pacific Coast Musical Review will no doubt have scanned the advertisements that have appeared on page four of the paper during the last few weeks. We wish to add our emphatic personal endorsement to that which has been announced in the same. Mrs. Ethel Gertrude Cannon is a genius as a pedagogue, and while her name is not yet nationally or internationally known we feel that she has something to give to the prospective artists which we feel they ought to know. Mrs. Cannon will come to San Francisco in July to visit her daughter here, and her presence should be taken advantage of by prospective pianists who wish to learn something which they absolutely MUST know, if they desire to become more proficient in their art.

Mrs. Cannon does not claim that she has anything entirely new to offer. But she has a right to claim that she is able to bring out every possible artistic instinct or spark of genius that may be hidden in a promising student. No one can develop individuality and style in playing of his or her own accord. At the same time no teacher can teach anyone individuality or style. But there are a few pedagogues who are able to discover these desirable qualities and assist the students in bringing them out. Mrs. Cannon is specially fitted to accomplish this desirable aim.

If you follow the announcement on page four during this and subsequent weeks you will see that this distinguished and brilliant piano pedagogue has something to give you which you simply cannot afford to be without. Any communications regarding this splendid opportunity will be cheerfully forwarded by this paper.

HOTHER WISMER'S ANNUAL VIOLIN RECITAL

Hother Wismer gave his annual violin recital at Sorosis Hall on Monday evening, May 16th. As usual a large audience occupied every seat and the enthusiasm that prevailed throughout the evening gave proof of the enjoyment which the audience derived from every number. Mr. Wismer was in excellent form. He played with his well-known sincerity of style, his affectionate regard for the best in music, his enthusiasm to give pleasure to his hearers, and above all, his careful adherence to the most conscientious display of technique and tonal warmth. Every number on the program was interpreted in a manner to reveal his deep esteem and regard for the composer and his intuition of heart and soul into the work he interpreted.

Mr. Wismer was assisted by Frank Moss, pianist. We have never heard Mr. Moss to better advantage. His interpretation of the difficult Keltic Sonata, op. 59, by MacDowell, was a revelation to us. Technically as well as musically he seemed to grasp the innermost thoughts of the composer. He alternated the tenderest sentiments with the most vigorous and dramatic spirit. He overcame the technical obstacles with an ease and judgment rarely heard upon the local concert platform. He understood the spirit and atmosphere of MacDowell like few other pianists we have heard seemed to understand the same, and he revealed himself as a pianist of the first rank. We trust that Mr. Moss will be heard more frequently next season than he has in the past.

The complete program was as follows: Sonata in E flat, op. 18, for violin and piano (Richard Strauss), Hother Wismer and Frank Moss; Violin-Fugue, in A major (Bartini); Concerto, G minor, op. 28 (Spohr); Hother Wismer; Piano Solo-Keltic Sonata, op. 59 (MacDowell); Frank Moss; Violin Solos-Slavonic Dance in G (Dverak-Kreisler), Inspiration (Edwin H. Lemare), Andante (for violin alone) (Haydn-Leonard), Meditation (Tschakowsky), Hother Wismer.

ALFRED METZGER.

PHYLLIDA ASHLEY'S PIANISTIC TRIUMPHS

Brilliant Young Pianist Demonstrates Her Artistry by Means of Individualistic Style and Brilliant Technical Skill

By ALFRED METZGER

The second of a series of three piano recitals was given by Miss Phyllida Ashley at the Palace Hotel on Tuesday afternoon, May 10th, and we feel compelled to state that these events belong among the most artistic and most finished piano recitals we have heard for some time. Miss Ashley, above all, possesses style and assurance. She plays as if she knew what she was about, and she distinguished her playing by accentuating the compositions in a manner to enhance and emphasize their inner meaning. On this second occasion Miss Ashley played a group of Chopin works. Here she seemed particularly at home. Her light, singing touch, her brilliant technical execution, and her intellectual grasp coupled with a fine sense of poetry and sentiment made her specially fitted to interpret these works. The program was an exceptionally taxing one. It included the following works: Fantasy, op. 49; Etude-C minor, G sharp minor, C sharp minor; G flat; Nocturnes—E major, F major, D flat major; Ballade—G minor; Waltz—A flat, op. 42; Berceuse; Ballade A flat. In these works all the varying moods of the Chopin music are revealed. Miss Ashley was singularly happy to extract from them their most charming. Her cantabile playing is simply exquisite. Her tender expression in the quieter moods of the composer are redolent of emotional color. Her fine shading of runs and chromatic scales is proof of her musicianship. Indeed, Miss Ashley is a pianist of the rarest type, and she could meet with that success which true merit is entitled to.

The third and final event of this series will take place at the Palace Hotel next Tuesday afternoon, May 24th, and the following program will be interpreted: Prelude, Choral and Fugue (Cesar Franck); Pagodes; Jardin aux Lilas; La Colonne (Grieg); Grand Caprice, in Autumn (MacDowell); At Sunset (Mason); Theme and Variations (Schelling); Vers l'azur, Vers la tombe (Stojowski); Nocturne (Paderewski); Rhapsodie No. 10 (Liszt). Surely no genuine music lover can afford to miss hearing such a program so excellently interpreted as Miss Ashley interprets it.

This same program will be given in Oakland on Tuesday afternoon, May 31st, at Hotel Oakland, and the concertgoers and students of Oakland ought to make it a point to crowd the Blue Room to the doors to show honor and recognition to a young pianist of unusual skill and temperament.

AN EXEMPLARY PUPILS' RECITAL

Vocal Students of Mme. Carrington-Lewys and Piano Students of Emlyn Lewys Render Excellent Program According to High Artistic Ideals

By ALFRED METZGER

One of the very best pupils' recitals we have attended for a long while was the one given by Mme. Abbie Carrington-Lewys and Emlyn Lewys, which took place at their residence studio on Friday evening, May 6th. The participants were: Miss Lillian Laneer, soprano; Miss Edith Nichols, soprano; Ben Holladay, pianist; Miss Marion Johnson, pianist; Miss Gertrude Zimet, pianist, and Robert Carmany, pianist. Mme. Lewys gave an interesting talk on vocal training, illustrated by Miss Nichols, and Mr. Lewys closed the program with a musically and thoroughly artistic interpretation of Tremolo Etude (Gottschalk) and Mildred Gavotte (Pfefferkorn).

The principal feature prevalent among the piano students was the thoroughness with which these young musicians had been prepared. It is evident that Mr. Lewys does not permit his students to appear before audiences until they are thoroughly prepared technically. Each one played with ease and confidence and, what is most important, each knew what he or she was playing. An unmistakable element of intelligence was noticeable in the performance of these students. Mr. Holladay played the Beethoven Sonatas and the Henselt Etude in a manner that impressed his grasp of these works. He phrased with a certain musicianly style that gave emphasis to his performance. Miss Johnson interpreted the Lack valse and Gottschalk's Solitude with graceful sentiment and limpid touch. Miss Gertrude Zimet accentuated the Chopin and Gottschalk numbers with judicious emotional phrasing and Robert Carmany played the Scherzo and valse numbers with unusual insight into the musical and artistic values.

But what impressed us more than anything else was Mme. Carrington-Lewys' instructive and convincing talk on vocal training with illustrations of technique by Miss Edith Nichols. Here was an original idea of giving a vocal lesson before and after a piano demonstration, beyond the slightest doubt that the instructor knew what she was about. There are very few teachers who would dare or who would have the courage to give a lesson in public. But Mme. Lewys need not be afraid to do so. She gave positive evidence that she is a com-

petent vocal pedagogue. She showed how voices are properly placed. She gave emphasis to the adequate development of tones in the various positions—high, middle and low. She showed how vocal notes are ruined or prevented from developing properly if adequate placement; how the concentration of effort upon high notes prevents the development of the middle and low tones; how adequate training brings out the development of the low and middle tones and at the same time invigorates the high tones. How rational care is being applied to tone production, thus causing the vocalist to sing with heart as well as head. It was one of the most interesting and instructive discussions of vocal culture I have ever been our pleasure to hear. And evidently the audience was equally interested for the applause was genuine and enthusiastic and not in the least perfunctory.

In Miss Nichols Mme. Lewys had an excellent disciple for her ideas. The possessor of a healthy, vigorous and resonant dramatic soprano that has been thoroughly trained and has been given sufficient time and study to develop. Specially delightful was Miss Nichols' breath control, her exquisite shading, her application of accents and color at the right time, her fine enunciation and her authoritative expression. She sang an aria from Trovatore by Rossini and Cowen's Snowflakes, two contrasting compositions, with a fine sense of musical proportions. Miss Lillian Laneer possesses a voice of a distinctly lyric type and sings with a fine intonation and a thorough comprehension of clear, distinct and flowing colorature technique. She uses her voice easily and sings with understanding and apparent affection for her work. Of such material true artists are made.

The complete program was as follows: Sonata Pathetique (First Movement) (Beethoven); Etude II, Werra Bird (Henselt); Ben Holladay; Valse Arabesque (Lacki); Solitude (Gottschalk); Miss Marion Johnson; vocal solo—'So sssraa rose (Arditi); My Morning (Denza); Miss Lillian Laneer; Grand Scherzo (Gottschalk); Valse A feu (Chopin); Mildred Gavotte; Zimet; talk on vocal training with illustration by Edith Nichols; Ben Holladay; Mme. Carrington-Lewys; aria—'Facea la notte' (from II Trovatore) (Rossini); Snowflakes (Cowen); Miss Edith Nichols; Polish Dance (Scharwenka); Humming Bird Fantaisie (Mayo); Robert Carmany; Tremolo Etude (Gottschalk); Mildred Gavotte (Pfefferkorn); Emlyn Lewys.

GAETANE BRITT'S SPLENDID DEBUT

Gaetane Britt, violinist, pupil of Artur Arglewicz and daughter of Horace Britt, the distinguished 'cellist, made her debut at the Ada Clement Music School, 3435 Sacramento street, under the direction of her teacher, on Friday evening, May 13th. The spacious rooms of the school were crowded to capacity, many standing up, but no one leaving until the final notes of the program had been played. Miss Britt proved to be one of the most accomplished and capable young musicians it has ever been our pleasure to listen to. Her playing was exceptionally assured and confident. Her training revealed the thoroughness and judgment of one far ahead of her in years and experience. She played the vivace and large movements of the Bach Double Concerto in D minor for two violins with her teacher, Artur Arglewicz, extending the same to a degree of depth and intelligence of execution which is rarely found in a young musician of her age. Had it not been for a tone which naturally was limited on account of physical reasons we could easily state that her interpretation was in every way artistic and proficient, comparing well with the efforts of many a professional artist we have heard.

Her interpretation of the Saens Introduction and Rondo Capriccioso was so astonishingly skilful, technically as well as emotionally. Her technique here exhibited a brilliancy and clarity that simply could not be improved upon. At times we could hardly believe we heard a youthful exponent of violinistic art, so clean, rippling and exact were the intricate technical passages. Miss Kathryn Woolf played the accompaniments most commendably.

The Mozart Trio in G for violin, 'cello and piano was interpreted by Miss Britt, Horace Britt and Ada Clement. Here again the young violinist astonished her hearers with the facility and insight with which she interpreted the Mozart music. Here again there presented themselves two musical difficulties even for some most matured musicians, and one could hardly believe one's ears to find that Miss Britt negotiated these amazing passages with an ease and nonchalance that one could hardly believe possessed by one so young. There were times during the presentation of this Trio—especially during the Andante movement—when upon closing one's eyes one would have wagered that an experienced violinist of advanced years were interpreting them.

Under such conditions it is no exaggeration to say that Miss Britt possesses the material which should assist her to make a mark in the world. Whether she will eventually develop into the ranks of a virtuoso, or whether she will become a musician of intelligence and judgment only, time alone will tell, for this depends upon how easily she will apply herself to practical experience and how her mind will grow and broaden. But one thing is sure, she possesses extraordinary talent, she has been thoroughly and skilfully trained, she is in the most favorable position as to surroundings and atmosphere on account of the artistic efficiency of her father, and she evidently possesses individuality, taste and ambition. Nothing is impossible to one thus situated.

ALFRED METZGER.

JACK HILLMAN SINGS AT CALIFORNIA

Jack Edward Hillman, the well known California Sunday morning concertist at the California Theater baritone, appeared as soloist at the California Theater and scored a splendid personal triumph. He was recalled eight times after his introductory solo entitled *Vision Fugitive*, from Massenet's *Herodiade*. As encores he sang *Waters of Minatona*, by Liszt, with harp and piano obbligato, and *Les Femmes de Bon-Son*, by Novello, son of Clara Novello Davies, with whom Mr. Hillman studied in New York.

Mr. Hillman's principal claims for public recognition may be sought in a big, robust voice, which he uses with every ounce of dramatic expression, although he obtains splendid effects for lyric shading. His enunciation is excellent and his personality aids him not a little in gaining the favor of his hearers. His popularity was attested by the stormy ovation given him after the conclusion of his songs.

Herman Heller and the California Theater Orchestra delighted as usual with a number of wisely chosen compositions which, under the direction of the noted California Theater conductor assumed artistic proportions. It was one of the finest programs given under Mr. Heller's direction.

The soloist for tomorrow (Sunday) morning will be Catherine Carver, a twelve-year-old child pianist who has gained a number of well merited successes in California, and who will play Liszt's *Fantasia* with orchestra.

Mr. Heller has prepared a specially interesting program for this occasion and the usual three thousand people will no doubt pack the theater.

Gossip About Musical People

Mary Garden announces that Wagner's *The Master-Singer* will be presented during the ensuing season for the first time in Chicago by the Chicago Opera Association. It is probable that George Baklanoff will sing the role of Hans Sachs, one of the most magnificent yet difficult roles in the operatic repertoire.

Paul Steindorff, the able and distinguished pedagogue and conductor, announces a summer course in grand opera and oratorio which began last Monday, May 16th, and which is being attended by a large and intelligent array of young students. There is no one better qualified to instruct in the standard operatic repertoire in all the various languages than Paul Steindorff, who during a number of years has given evidence of his efficiency in various ways. His practical experience has enabled him to acquire a knowledge that is invaluable and his students will have an opportunity to benefit through his remarkable experience.

Eugene Field Musser, head of the piano and organ department of the College of the Pacific, announces that he will conduct classes in both piano and organ at Stanford during the months of July, August and September. This announcement will no doubt create a widespread interest in musical circles as Mr. Musser has made a most favorable impression as an artist and teacher since coming to the College of the Pacific last fall from the East, where he was a member of the faculty of the Bush Temple Conservatory, Chicago. Critics in the East were unanimous in their praises of his appearances in concert there.

Uda Waldrop's music will be the theme of a program to be given in Saint Anselm's auditorium, San Anselmo, on the evening of Tuesday, May 31st. This concert will prove of great interest to all lovers of good music as Mr. Waldrop's music must be included among the best, and is found on the programs of many great artists. Besides Uda Waldrop, a native of France, who will interpret his music: Marguerite Raas Waldrop, Joelle Raas Allen, Charles Bulotti, Rudy Seiger, Marion Vecki, Austin Sperry, Harry Perry and Harvey Orr. This event will be invitational and cards may be obtained from Father Boyle in San Anselmo, Marin County. A second concert will be given at Saint Anselm's auditorium on Sunday afternoon, June 12th, and the program will consist of Spanish and Russian music. The artists will include: Mrs. John Rossetter, mezzo soprano; Myrtle Claire Donnelly, lyric soprano; Amelia Ferrer, Spanish guitar and Spanish folk tunes; Patricia Cavagnat, pianist; The Trio Moderno, harp, flute, cello. Tickets may be obtained at Sherman, Clay & Co., or from Father Boyle in San Anselmo.

Warren D. Allen, organist of Stanford University, will give two excellent programs at Stanford Memorial Church during the week beginning Sunday, May 22nd, as follows: *Fantasia and Fugue in G minor* (Bach); *Largo from the New World Symphony* (Dvorak); *Gavotte in F (Padre Martini)*; *Andante from the String Quartet* (Debussy); *F Tocata in F from the 1st Symphony* (Widor). Tuesday, 4:35 p. m., May 24th, program repeated. Thursday, May 26th, 4:15 p. m.: *Sonata, No. 2, in C minor* (Mendelssohn); *Andante Cantabile from the String Quartet* (Tschakowsky); *Gavotte Moderne (Lemare)*; *Postidium Circulaire* (Harvey B. Gaul).

Mrs. John Charles Rohlf's will make her debut before a San Francisco audience when she will appear in recital at the Fairmont Hotel on the evening of May 26th. Mrs. Rohlf, a native of France, sang with great success at the Opera Comique, Paris, and at the Concert Lamoureux and Concert Colonne. Mrs. Rohlf has a lyric soprano voice of great beauty and possesses a wealth of dramatic ability. Her reputation as an exponent of the modern French school is of the very best

and at this recital she has placed on the program some of the most beautiful of these French songs. Her other numbers will include several of the older classics as well as operatic arias. Frederick Maurel, Jr., will play the accompaniments and will have ample opportunity to display his pianistic technic with the final number, which will be Isoldé's *Love-Death*, from Wagner's *Tristan and Isolde*.

Mary Garden was presented with the distinction of the Legion d'Honneur while a speaker at the recent luncheon given her by the Chicago Association of Commerce. The emblem, made of platinum and diamonds, was purchased by subscription by the members of the Chicago Opera Association, of which Miss Garden is the general director. It was Lucien Murators, world famous tenor and member of the organization, who had the honor of fastening the pin on the prima donna's breast. M. Didot, French consul of Chicago, announced that this great honor had been conferred upon Mary Garden as a reward for her artistic achievements and in recognition of her many services to France and French art.

Alexander Saslavsky, the distinguished violin virtuoso, is concertizing in Oregon, Washington, British Columbia and Idaho, and is meeting with great success everywhere. Mr. Saslavsky has had a splendid season this year in Los Angeles and other cities of California and may be in San Francisco more frequently next season than he was last.

Louis Graveure, the eminent baritone, will not visit Europe this summer and will be available for concert engagements throughout the season. Mr. Graveure has had the most successful season in his brilliant career under the management of W. H. C. Burnett, and is looking forward to next season with greater anticipation than ever. He will appear in California during January.

Miss Ethel Palmer and Miss Hazel Nichols, both members of the faculty of the Ada Clement Piano School, 3435 Sacramento street, gave a piano recital on Saturday, May 7th, which represented the regular monthly concert for the pupils. The program was dignified and well chosen and made an excellent impression on account of the artistic expression obtained by the two artists.

Estelle Gray-Lehvinne and her husband have recently concluded a tour of ninety joint recitals, which proved to be the most successful in their career. Both artists will return to California to spend the summer immediately after the conclusion of the music season.

MILLS COLLEGE THEORY CLASS CONCERT

One of the most interesting and most unique as well as instructive concerts, and possibly the first one of its kind ever given in California, was presented by Mills College at Hotel Oakland on Thursday evening, May 5th. The spacious ballroom of the magnificent Oakland edifice was crowded to the doors, many standing on this occasion. The concert was given by members of the theory classes who are instructed by the following capable faculty members: Miss Alice A. Bumbaugh, harmony; Wm. W. Carruth, introductory orchestration; Wm. J. McCoy, counterpoint and composition. The choruses were rehearsed by Mrs. L. V. Sweeney, director of the school music department.

The string orchestra, which was under the direction of Mr. McCoy, consisted of the following members: First violins—Mena Wood, principal, Mildred Hughey, Faith Van Horn, Helen Chakurian; second violins—Ernestine Haley, principal, Marn Jensen, Sara Champion, Dorothy Thomas; viola, Frances March; cellos—Glady's Washburn, principal, Lucie Warren, Mary Bent; bass, Violet Stockholm; piano, Anita Hough; accompaniste, Olga Scheurman.

The compositions rendered were all written by students and showed an unusual facility as well as thorough training. While most of the works were of a lighter nature, there was some really serious work ac-

complished, and among the latter a trio for violin, cello and piano of two movements. The first movement, an andante, was composed by Glady's Washburn, while the second movement, an allegro con spirito, was written by Violet Stockholm. Both young ladies are entitled to hearty commendation for their excellent work. It was evident that they had been instructed by competent teachers and that they have grasped the knowledge that has been imparted to them. The composition is written according to classical sentiments and contains a very pleasing strain of melody. It was interpreted very musically by Faith Van Horn, violin; Glady's Washburn, cello, and Olga Scheurman, piano. The genuinely enthusiastic applause that greeted the participants and composed at the conclusion of the work was ample evidence for the impression the work left upon the hearers.

The choruses sang splendidly both as to intonation and phrasing, while the soloists acquitted themselves most creditably, teachers and students being entitled to equal praise. We would be only too pleased to be able to give space to every composition and student, but it is obviously impossible to do so. However, we like to mention the students who participated as well as the young composers who proved so successful. The composers were: Bernice Starrett, Frances Murch, Glady's Washburn, Violet Stockholm, Anita Hough, and Connell Keefe. The executants were: Mildred Hughey, Faith Van Horn, Glady's Washburn, Olga Scheurman and Anita Hough, Mona Wood, Glady's Washburn and Faith Van Horn also played obligatos. Mariquita Darby, Ruth Fergusson and Marjory McCullough, students of the English Department, wrote excellent pieces to three of the songs.

It is interesting to add here that Dr. Hollis Dann, for many years head of the music department of Cornell University, who was recently appointed head of musical education for the State of Pennsylvania, came directly to California where music in high schools has such a great reputation and spent a week in the schools of Oakland, visiting the normal and theory departments of Mills College. He expressed himself as astounded at the work done there and pronounced it as being the best done anywhere. As an evidence of his sincerity he offered to take all graduates available for normal work in Pennsylvania.

The only ones ready at this time are Misses Mildred Hughey and Glady's Washburn, who were engaged on the spot at a salary of three thousand dollars a year to prepare teachers for the Pennsylvania schools. Dr. Dann repeated his enthusiastic statements at the last annual banquet given him and more recently at the National Supervisors' Congress at Kansas City. Dr. Heacock, head of the theory department at Oberlin College, Ohio, at a recent visit to the music department of Mills College, made the public statement that "the theory and composition work at Mills cannot be excelled anywhere." Wm. J. McCoy is the head of the theory department, teaching counterpoint, form, composition and advanced orchestration. Miss Bumbaugh teaches harmony and musical history. Wm. W. Carruth instructs on the organ and introductory orchestration, and Mrs. L. V. Sweeney is head of the school music department and choral work.

The complete program rendered on this auspicious occasion was as follows: (a) Chorus—September Night (Bernice Starrett), (b) Song—The Woodland Paths (Bernice Starrett) (violin obligato, Mona Wood), Mildred Hughey; String Orchestra—(a) Gavotte (Frances Murch), (b) On the Campus (with four part imitation) (Frances Murch); Chorus—(a) The Greatest of These (Glady's Washburn), (b) Imagination (Mariquita Darby) (Glady's Washburn) (cello obligato by the composer); Trio for Violin, Cello and Piano—(a) Andante (Continued on Page 5, Col. 1)

Johanna Kristoffy

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Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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MILLS COLLEGE CONCERT
 (Continued from Page 4, Col. 3)

(Gladys Washburn), (b) Allegro con Spirito (Violet Stockholm), violin, Faith Van Horn; cello, Gladys Washburn; piano, Olga Schueneman; Songs—(a) Temple Garland's (Anita Hough), (b) Tears, Idle Tears (Anita Hough) (violin obbligato, Monna Wood), sung by the composer, String Orchestra—Minuetto (with canon) (Anita Hough); Songs—(a) Treasures (Connell Keefe), (b) Bird on the Wing (Connell Keefe), Mildred Hughey; Chorus—(a) Honeysuckle (Ruth Ferguson) (Violet Stockholm) (violin obligato, Faith Van Horn), (b) Storm and Sunshine (Marjory McCullough) (Violet Stockholm). ALFRED METZGER.

LE PAGE-GARCIA CONCERT IN OAKLAND

One of the most enjoyable concerts heard this season in the bay region was the joint vocal and piano recital given by Grace Le Page, soprano, and Eva Garcia, pianist, at Ebell Club in Oakland on Thursday evening, May 5th. The popularity of the two artists was evidenced by the good-sized audiences that attended on this occasion and that demonstrated by its frequent and spontaneous outbursts of approval that the efforts of the artists were thoroughly appreciated. Mrs. Garcia is a pianist of unusual facilities. Her technique is clean and dependable, and her expression is the result of thorough study and intelligent observation. In her opening number, Toccata and Fugue in D minor (Bach-Tausig), she had an opportunity to reveal the intellectual side of her art, and she certainly succeeded in taking splendid advantage of this opportunity. She proved that she understood what she played. Later she also proved that she is capable to emphasize the more poetic or "lyric" side of piano literature, for her Chopin interpretations were negotiated with excellent sentiment and with fine touch and clarity of expression. As accompanist, too, Mrs. Garcia proved herself a first class artist. Miss Le Page possesses a genuine coloratura soprano of a light, but round and well carrying quality. She sings true as to pitch and negotiates even the most intricate coloratura passages with ease and conciseness. There is buoyancy in Miss Le Page's voice which she utilizes to an unusually effective degree and the hearty ovation accorded her by her audience was ample evidence for the attitude of her hearers. Miss Le Page, in addition to her brilliant coloratura singing, also succeeded in interpreting lyric compositions like an aria from La Boheme and a Spanish song with ex-

cellent judgment and taste. Indeed both artists gave a concert of the most pleasing nature and no doubt they will continue to gain recognition as two of the best equipped concert artists before our public.

The complete program was as follows: Toccata and Fugue in D minor (Bach-Tausig), Eva Garcia; Polonaise Singing (MacFayden), The Bitterness of Love (Dunn), Grace Le Page; Le Concoeur (Daquin), Eva Garcia; F Sharp (Chopin), The Fountain (Douillet), Eva Garcia; Si, mi chiamano Mimì, from La Boheme (Puccini), Grace (in Spanish) (Granados), Grace Le Page; Scherzo B flat minor (Chopin), Eva Garcia; A Fairy's Love Song (Spross), Homing (del Rio), Rain (Curran), Grace Le Page. ALFRED METZGER.

THE CHORAL ART ASSOCIATION CONCERT

The first concert to be given by the Choral Art Association will take place at the Sorosis Club Hall on Wednesday evening, May 25th, and will be under the supervision of Henry L. Perry. An unusual and interesting program has been selected for the concert and will be rendered by a chorus of thirty-five mixed voices. The following comprises the program: Bridal Chorus (Rose Maiden) (Cowan); Ave Maria (Arcadelt) (1490-1556), Legends of the Rose; Lo, How a Rose (Practorius) (1571-1621), When Christ was Young (Tchakowsky) (1840-1893); Piano Solos—Romance d'Amour (Schuetz), Scherzo (F minor sonata) (Brahms), Rachel Elder Ward; Land Sighting (Greig), soloist, John M. Teel; Deep River (William Armes Fisher), Duet, Trust Here and There (Messenger), Barbara M. Blanchard; Advice to Singers (Dr. H. J. Stewart and Harold M. Teel, (first time in San Francisco); Bylinka (Russian Folk Song) (Kaalsky) (first time in San Francisco), Liturgical Hymn (Appolito-Ivano), Glorious, Forever (Rachmaninoff), Director, Henry L. Perry. Accompanist, Colburn Elder Ward.

Miss Helen Catherine Heath, one of San Francisco's most popular vocalists and teachers, gave a very successful students' recital at her studio on Saturday afternoon, May 7th. Her most attractive home was artistically decorated for the occasion and her music rooms were filled to their capacity by the very large and appreciative gathering. Everyone present seemed to thoroughly enjoy the work of the young scholars, many of whom show remarkable promise through their carefully trained voices, their musical understanding and personal poise. The pupils were well accompanied by Mrs. Jarboe, and the following program was rendered:

Piano solo—Transcription to Evening Star, Tannhauser (Wagner-Liszt), Alice Meyer, pupil of George Kruger; (a) Slave Song (Del Rio), (b) Connais tu le Pays (Thomas), (c) A Dusky Lullaby (Gilbert), Miss Leone Summerfield; (a) In the Time of Roses (Reichardt), (b) When Love is Gone (Hawley), Miss Juanita Gomez; (a) My Little Love (Hawley), (b) The Swallows (Cowan), (c) At Dawning (Cadman), Miss May Dearing; (a) Folk Song (Brahms), (b) The Brook (Heilmann), Miss Florence Onyon; (a) Aria from La Tosca (Puccini), My Birthday (Woodman), Miss Ethel Ryan; Duets—Morning Glow (Tschaiikowsky), Miss Helen Heath and Miss Barbara Robb; (a) Ouvre tes yeux bleus (Massenet), (b) Pale Moon (Logan), Miss Dorothy Wolfe; (a) Die Lotushblume (Schumann), (b) Pastorella (Wekerlin), Miss Alice Meyers; (a) Pastorella (Bizet), (b) Il Baccio (Arditi), Miss Evelyn Mack; (a) Ici-bas (D'Hardelt), (b) Sapphic Ode (Brahms), (c) Gypsy Love (V. Herbert), Miss Barbara Robb; (a) Chant Hindou (Bemberg), (b) O! Si les fleurs (Massenet), (c) Wake Up (Phillips), Miss Genevieve Granger. Mrs. Paul Jarboe at the piano.

A delightful musicale was given at Wager Swayne's studio on Saturday, May 5th, by advanced and professional pupils. The program was exceptionally brilliant and representative, and was splendidly played with a high degree of technical and artistic finish. The numbers were as follows: Reflets dans l'eau (Debussy), Miss Josephine La Costa Nelson; Pas de danse (Debussy), Valse (Chopin), Mrs. George Ul; Valse (Mozzkowski), Polish Dance (Scharwenka), Miss Ellen Swayne; Sonata (Beethoven), Nocturne (Chopin), Miss End Newton; Papillons (Grieg), Miss Clara Lenfesty; Impromptu (Schubert), Miss Hazel Land; Etude (Chopin), Ballade (Chopin), Rhapsody (Liszt), Miss Ethel Denny; Nocturne (Chopin), Etude (Chopin), Campanella (Liszt), Miss Lillian Frater; Cathedral Engluette (Debussy), Nocturne (Paderewski), Scherzo (Chopin), Bird Song (Palmgren), Mr. Elwin Calber; Rhapsody (Brahms), Miss Audrey Beer; Canzonetta (Schuetz), Miss Esther Hjelte; Rhapsody (Liszt), Miss Maye Carroll; Romance (Schumann), Scherzo (Chopin), Toccata (Saint-Saens), Miss Elizabeth Simpson.

Sigfried Wagner, son of the great Richard Wagner, who expects to visit America this coming season, will tour the United States as guest conductor of many of our leading symphony orchestras. Among the orchestras that have already secured his services is the Detroit Symphony.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, May 16, 1921—This will be a letter of apology to the "dear Editor," the still dearer reader, and foremost to the artists, for the brief letter. The reason is that your article has been appointed publicity manager for Los Angeles Music Week, beginning May 29th, and he is confronted with a big task. Our Music Week will have a program of more than one thousand distinctly different events. And to feature but a few of them in detail, and to mention as many weekly publications is work without end. We have had a fair number of worth-while recitals which will be described in these columns next week.

Miss Winifred Hooke and Axel Simonson gave a joint piano and 'cello recital, entirely modern, and very fine finished.

Brahm van den Bergh, the excellent Dutch pianist, scored a big success, artistically and as to size of audience, with a program of contemporaries.

Our picture houses are anticipating music week with splendid programs. Misha Guterson proved his fine sense of style in the all-Spanish program last Sunday, when Mme. Estelle Heart Dreyfus sang Spanish songs with orchestra and piano accompaniment. She was very well liked. Conductor Guterson and Orchestra Manager Michael Elsoff had big plans for the Grauman Symphony Orchestra. Next week will bring a Polish-Bohemian program. During Music Week five of our foremost singers here will appear under Guterson's baton in operatic excerpts.

The California Theatre, too, is perpetuating its high musical standard under Mr. Elinor's regime as conductor.

Both the California and Miller's Theatre will have special orchestral features during Music Week, while a prominent pianist will be heard in a concerto with orchestra at the California at every performance, I am told by Manager Charles E. Baker, who is also guiding the destinies of the California Opera Company.

A program which is attracting considerable attention is that announced by the eminent Russian basso, Vasia Anikeeff, together with the gifted composer-pianist, Thomas Vincent Cator, next Tuesday at the Gamut Club Auditorium. No one less than Redfern Mason, of the San Francisco Examiner, has paid both artists most emphatic tribute. It is right that Los Angeles should, therefore, welcome them cordially.

Numerous inquiries have reached Manager Behymer's office regarding the piano master class by Richard Buhlig, who is appearing with distinct success with the Philharmonic Orchestra while on tour with the latter. The orchestra is reaping rich honors wherever it appears, to judge from newspaper clippings received here.

William Tyroler, now on tour and on his way to Los Angeles, will be at the Picture House, Washington at a musicale and was honored with an autographed picture by President Harding. This fine vocal coach is opening a studio here this month.

The opening of the California opera season is anticipated with keen pleasure by local music lovers. W. G. Stewart has an excellent cast at his disposal which is equally much the good-will of the public, who in a growing degree believes in a Western opera company.

The Firefly, perhaps the nearest approach to grand opera of any of the lighter music dramas, is the first of two big offerings by the California Opera Company in a fortnight of song which opens at the Mason a week from next Monday night. Rudolf Friml, composer of this now world-famous score, came to Los Angeles eight or nine years ago, a pianist. One day he drifted into a prominent Broadway music house, seated himself at a new instrument of famous make, and began to play. Before he realized it the entire working and sales force was standing agape at his wonderful mastery of the keyboard. His nimble digits were doing things to which even their trained and sensitive ears were unaccustomed, and they were staggered at the mastery of his technique.

But for Friml's leanings for composition it is believed by many he would be the world's master pianist today, but he soon realized that he could not tour and compose at the same time, and become a success at both. Friml remained in Los Angeles for only a short time, but he came back, visiting the Coast from season to season, until about five years ago he was called upon to compose the Firefly score when other and very capable writers fell down on the job. Today its melodic beauty is familiar throughout the world, the Symphony song and the Firefly song being hummed, sung, played and whistled in every country. Emma Trentini was first selected by Arthur Hammerstein to sing the leading feminine role, and Roy Atwell, eminent singing comedian, played opposite her. It has always been a fifty-fifty proposition as to which made the other famous—Trentini or the music.

Irene Pavloska, the grand opera soprano, sang the role with the Municipal Opera of St. Louis with bril-

liant success last season. The beautiful songstress has been secured to sing it with the California Opera Company at the Mason, with the same Roy Atwell in the cast as Jenkins.

Rolf Sedan, the well-known singing comedian, Marie Horgan, contralto, remembered for her brilliant work in Iolanthe recently; John Westervelt, tenor; Philip Ryder and Lawrence Tibbit, baritone; Suzanne Keith, Ethel Jenks, Sybil Bacon and Ethel Atwell, sopranos, and Fred Holmes, comedian, will be in the cast of Firefly—an assemblage of stars ample in keeping with the importance of the work.

For the second offering of the newly-formed Los Angeles operatic organization Mr. Wm. G. Stewart, managing director, has selected the Mikado, and in addition to the artists named, has secured Lady Lo Wah, the Chinese soprano; Mr. Edwin Stevens, comedian, the Lord Chancellor of the Iolanthe production, and Mr. Barthelemy, the bass.

With two such splendid works to be heard, the two weeks' season of comic opera appears rich in promise for music lovers. The seat sale opens next Thursday.

Last, but not least, Manager L. E. Behymer is progressing on the road to health daily, and will soon be able to leave the hospital.

SAN FRANCISCO MUSICAL CLUB CONCERT

The last meeting of the San Francisco Musical Club, which was the last program given by the club this season, took place Thursday morning, May 19th, at 10:15 a. m. at Native Sons' Hall. The program was devoted to the works of American composers and featured operas by American composers. Mrs. Edward Everett Bruner sang the big soprano aria from Cleopatra's Night, by Henry Hadley. This opera was put on at the Metropolitan Opera House and met with a big success. Miss Adeline Wellendorf accompanied Mrs. Bruner. Mrs. Eva Gruninger Atkinson sang the Spring Song of the Robin Woman from Cadman's beautiful opera Shanewis. John Seifert, the Eastern tenor, whose voice was so effective in the Stabat Mater when it was last given at the Grand Theatre, sang In My Dreams, from Natoma, by Joseph Redding; the Serenade from Robin Hood by Reginald DeKoven and I Have Seen the Great Brigade, from Narcissa, an opera telling of an Indian story and composed by Mary Carr Moore Duclos, who is now residing in San Francisco. Mrs. Lola Gwin Smale was at the piano.

Mrs. Bruner and Mr. Seifert sang a duet from Narcissa. Mrs. Olga Block Barrett played the Indian Suite for piano by Homer Grunn. This is Mr. Grunn's latest composition and he has called it Zuni Impressions. These numbers are called The Flute God, The Rainbow Spring, The Mysterious Story and Kor Kokoshi Dances.

Mrs. Glenn Woods, a member of the program committee, sang Cupid and I, the waltz song from The Serenade, by Victor Herbert, and Pale Moon, an Indian song dedicated to and sung by Rosa Raisa of the Chicago Opera Company. This song was written by Frederick Knight Lorenz and the lyrics are by Jesse G. Smith of San Francisco. Mrs. Horatio Stoll will accompany Mrs. Woods.

The San Francisco Musical Club, believing it to be the right and meritorious thing to encourage and give to the public the best in American music, devoted its, last two programs this season to the compositions of Americans.

Miss Alice Frisca, the young California pianist, who is Europe's artistic triumph in Europe, recently appeared with the Queen's Hall Orchestra, London, and the direction of Sir Henry Wood, and received a number of excellent comments in the press. Not one of the least is this from the Musical Standard, written by Leigh Henry, late director of music in the school for the Art of the Theatre in Florence, Italy: "The Miss Alice Frisca is a young musician of dual intelligence cannot be denied after hearing her concert with the Queen's Hall Orchestra. What one does feel dubious about, however, is as to whether or no the one type of brilliance which she displays may not eventually destroy the other. Her program was arranged with an acumen and almost cynical insight into popular taste very rare and very diverting in a girl still in her teens. From the musical point of view her own concerted contributions, the Grieg and Liszt concertos, were far and away the best things. Her encores, again evincing almost caustic sharpness, included the latter composer's Liebestraume. Putting aside this cleverness in catering for her public, however, Miss Frisca revealed the makings of a very considerable artist. She has a clarity of touch and a mastery of sonorous tones which never become either dry or ponderous respectively. Her treatment of the lighter passages of the Grieg revealed a sense of fantasy and a humor very grateful to note, and her playing of the 'poetic' passages was commendably free from over-stressing or sentiment. One would wish to hear her in works where her very evident personality would have freer play, and where her particular qualities would have more precise expression—say, in the Preludes of Debussy. Here her markedly developed capacity for tonal gradation and rounded technic showed certainly fine notable renditions of a composer whom few interpret adequately."

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MUSIC WEEK IN SAN FRANCISCO

During music week in San Francisco a Luncheon rally will be held under the auspices of the Community Service Recreation League at the Hotel Fairmont on May 26th, to which all musicians are cordially invited, to attend and give their support. During the luncheon several prominent speakers will address those present.

Miss Helen Colburn Heath, whose lovely soprano voice was heard as the leading soloist at the First Unitarian Church for the period of twelve years, is now occupying a similar position at the Grace Pro-Cathedral. Miss Heath is thoroughly at home in all oratorio work and her voice is unusually adapted to this style of singing. Besides the mixed choir, there is a boys' chorus of twenty-five voices and the very excellent organist is Wheeler Becket, so that Miss Heath states that she is tremendously happy in her new surroundings. Besides her large class of vocal scholars and her church work, she is fulfilling many engagements and is most active in all club affairs. At the Pacific Musical Society Jinks, which is scheduled to take place at the Scottish Rite Auditorium, on May 31st, Miss Heath will again take one of the principal roles.

GOUNOD'S FAUST AT STANFORD UNIVERSITY

The climax of Stanford University's musical year will be reached on Tuesday evening, May 31st, when the University musical forces, augmented by professional soloists and by the San Francisco Symphony Orchestra, will present Gounod's Faust in concert form at the campus Assembly Hall.

San Francisco is much interested in the announcement that Miss Maude Fay, of that city, formerly leading soprano at the Munich Royal Opera, and now rapidly attaining "honor in her own country," is to sing Marguerite. Alexander Bevani will make an interesting Mephistopheles, and Mr. Robert M. Battison, who has sung Faust with Bevani in opera, will take the title role. Two exceptionally able Stanford students, Mr. Marsden Argall and Mr. Henry Titus, will sing Valentine and Wagner, respectively.

The orchestra of fifty will be a unique combination of professional and amateur ability, as it will be composed of members of the Stanford Orchestra and of the San Francisco Symphony organization. A chorus of one hundred and fifty voices has been recruited from University and local talent, made up largely of the excellently trained University chorus which University Organist Warren D. Allen has been developing during the past year.

The Stanford Symphony Committee, under whose auspices the opera is to be presented, is congratulating Mr. Allen on securing such a cast, and in making such a noteworthy contribution to the University's musical achievements. The cast will include: Marguerite, Miss Maude Fay; Siebel, Mrs. Nona Campbell; Faust, Mr. Robert M. Battison; Mephistopheles, Mr. Alexander Bevani; Valentine, Mr. Marsden Argall; Wagner, Mr. Henry Titus; Musical Director, Warren D. Allen, University Organist.

RECREATION LEAGUE ACTIVITIES

The opera school of the Community Service Recreation League of San Francisco gave the first public performance by members of their class very recently at the auditorium of the Emporium. The production, which was *Widows Bewitched*, was under the supervision of Miss Marie Withrow, and the cast was composed of Constance Reese, Laura Fairhurst, Beth S. Pleasants, A. J. Furnell and Andrea Jovovich.

Alexander Bevani gave a talk on routine and opera experience and had two of his pupils illustrate his remarks. Miss Mildred Erickson sang the Shadow Dance from *Dinorah*, while Edna Leopold sang an aria from *La Boheme*. At another meeting Frank Glen was the speaker and his subject for discussion was on Community Opera and he presented as soloists Marjorie Sayles, Pearl Katzenstein, Charles K. Henry and Walter Barnau.

THE MOUNTAIN PLAY

The players who are to take part in the open-air production of the new Indian legendary play, *Tanigals*, by Dan W. Totheroh, on the slopes of Mt. Tamalpais, Sunday afternoon, May 22, will go to the amphitheatre Thursday morning and rehearse in the open for three days prior to the production. Garnet Holme, whose specialty is productions of this kind, is delighted at the work of the cast, and he and Mrs. D. E. F. Easton, the secretary-manager of the Mountain Play Association, promise the finest performance yet given by the organization.



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There will be over one hundred people in the production, including the members of the Alpine Club, sturdy mountaineers who always aid the Mountain Players, and who will play Indians and evil spirits. All of the characters are Indians and Ada Beveridge, who made such a delightful Rossini last year, will play the titular role, *Tamelpa*, a mountain siren. May O'Keefe will be *Abshawnee*, the witch of the mountain, and Dorothy D. Heitman will be *Tamelpa's* companion, *Wana*. Morris Ankerman will be *Pi Ayutema*, an Indian brave, and Miss Katherine Edson will play his mother.

LORING CLUB CONTEST

The Loring Club announces the fourth concert of its forty-fourth season for the evening of Tuesday, May 24th, at Scottish Rite Auditorium with an attractive program of compositions for men's voices. Among the more important numbers are two scenes from Max Bruch's *Friithjof Saga*, in which four members of the club will sing the solo parts, the leading part of *Friithjof* being assigned to W. J. Mollitor. This setting of the *Friithjof Saga* (from Norse legends of the 13th century) is one of Bruch's notably beautiful compositions for men's voices, and, on this occasion, it will have the accompaniment of strings and piano.

Among the other compositions for men's voices with strings and piano included in this program are the Spanish *Serenade* Open Thy Heart by Bizet (the composer of *Carmen*), *From Norway* by Ballad, arranged for men's voices by Wallace A. Sabin, Arthur Sullivan's *The Bequeathed*, Lachner's *Evening Peace* for bass solo and chorus of men's voices, and Engelberg's *On Upper Langbatshe*, which, in addition to the chorus, requires four solo voices.

One of the unaccompanied numbers will be John Dyett Brewer's *Stars of the Summer Night*, which on this occasion will be sung for the first time in San Francisco. Frederick Maurer will be the pianist and William F. Larkin the principal violin. The concert will be directed by Wallace A. Sabin.

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NEW YORK PRESS COMMENTS

American (Max Smith):

Mr. Jacobi, who, by the way was born in San Francisco thirty years ago, deserves to be ranked among our first composers—certainly after a hearing of his symphonic prelude, the Eve of St. Agnes, produced for the first time anywhere. His latest venture not only reveals remarkable skill in construction, and in instrumentation, but poetic feeling, imagination, and spirit. From a technical point of view the symphonic poem is not only admirably wrought, every detail falling cleanly and coherently into a well-knit and finely co-ordinated artistic whole.

After the performance, brilliantly carried

out under Bodansky's stimulating direction, the young composer was called repeatedly to the stage to acknowledge the prolonged plaudits of his admirers.

Herald (Henderson):

The symphonic poem is in itself well constructed; it has some pith and point, and some imagination. If Mr. Jacobi has not quite found his own idioms, nor proclaimed his emotions in an overwhelming manner, we must remember that he is still young and has time to acquire mature independence.

Times (Chase):

Mr. Jacobi's musical evocation of the famous poem of Keats gave evident pleasure.

The winter night, the distant revel, perhaps echoing Strauss, the Debussian ghostly dream, then the ardent love scene and eloquent were treated with much skill in colorful detail.

Tribune:

His tonal picture of winter is adroitly painted, and there are romance and color in the scenes that follow. The piece is effectively orchestrated.

Sun:

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Herbert Jaffe, pianist, pupil of the Ada Clement Music School, gave a pianoforte recital on Saturday evening, April 30th, and interpreted the following representative program in a most praiseworthy manner: Mozart—Concerto in D minor, orchestral accompaniment at the second piano played by Miss Clement; Mendelssohn—Songs Without Words, Venetian Boat Song, Hunting Song, Spinning Song; Mendelssohn—Rondo Capriccioso, Chopin—Waltz in A minor, Schumann—Novellette in B minor, Tschaiakowsky—Humoreske, Rachmaninoff—Prelude in C sharp minor.

Audrey Beer presented some of her pupils at a very delightful recital at her studio in Oakland on Saturday afternoon, April 30th. An interesting program was enjoyed by a large number of guests who thoroughly appreciated the splendid tonal and technical work for which this capable teacher has become so well known. Miss Beer's Marin County pupils will be heard at recital on Saturday, May 21st, in the spacious music room at the residence of Dr. and Mrs. O. W. Jones in San Anselmo. The program given in Oakland in which the pupils were ably assisted by Wesley Heidt, 'cellist, was as follows: Duet, Rhapsodie Hongroise, No. 2 (Liszt), Emily Jones, Miriam Linnell; Sur La Glace (Crawford), Music Box (Poldini), Anne Mair; Berceuse (Liljinsky), Polonoise Militaire (Chopin), Josephine Anderson; Valse (Chopin-Cosnet), Fluttering Leaves (Kolmejer), Elizabeth Canuel; To a Star (Pennington), Tarantella (Spindler), Esther White; Oriental Dance (Victor Herbert), Melody (left hand alone) (Mere), Dance of the Fireflies (Pennington), Evelyn Revo; Souvenir (Maxim), In an Alabama Cabin (Cadmam), Delbert Freeman; Flatterer (Chaminade), L'Amour (Beaumont), Agnes Rose; Fleurette (Wellesley), Catherine Howatt; Andante Finale (Lucia di Lammermoor) (left hand alone) (Leschetzky), to Spring (Gounod), Alice Mahoney; Rain Patters (Dutton), Consolation (Mendelssohn-Spalding), Mildred Wagner; Gavotte (Gaynor), Menuet in G (Beethoven), March of Fingall's Men (Reinhold), Wade Thomas, Jr.; Intermezzo Orientale (Rogers), Hungarian (McDowell), Emily Jones; Good Night Song (Brown), Humoreske (Dvorak-Spalding), Maxine Maderia; Butterfly (Grieg), Valse Caprice (Newland), Helen Heidt; Au Printemps (Grieg), Rustic of Spring (Sims), Elsie Pope; Prelude (C sharp minor) (Rachmaninoff), Valse (D flat major) (Chopin), Miriam Linnell; Cello—Melodie (Ball), Berceuse (Joclyn) (Godard), Wesley Heidt; Valse (C sharp minor) (Chopin), On Wings of Song (Mendelssohn-Liszt), Intermezzo in Octaves (Leschetzky), Mr. Harry Wiley.

Ruth Viola Davis presented her pupils in a piano recital at Century Club Hall on Thursday evening, April 28th, when the following extensive program was capably presented: The Wind (Alice Wing), Bertha Burgh; In the Garden (Gurilt), Peggy Burgh; Etude (Wesley), night Song (Brown), Kathryn Vensano; Dolly's Dream (Oesten), Margaret Vanderburgh; Duet-March (Gurilt), Bertha and Peggy Burgh; (a) Dance on the Lawn (Kullab), (b) Etude (Heller), Julia Dodd; At the Ball (Lange), Maude Blair Somers; Balmorale (Wachs), Gladys Gillig; Elfentanz (Spindler), Minuet in G (Beethoven), Evelyn Dodd; Goblin's Frolic (Heller), Ruth Russ; Curious Story (Heller), Marian Knight; On the Meadow (Lichner), Verdelde Russ; (a) Sonatina, op. 49, No. 2 (Beethoven), (b) Impatience (Heller), Gladys Thea-willa; Wordless Duet—Melody (Heins), Ruth and Verdelde Russ; Etude (Heller), Jane Lee; Song of Dawn (Lack), Lucille Chekanowsky; Minuet (Mozart), Margaret Geldert; Venetian Boat Song, Consolation (Mendelssohn), Alice Lyser; Etude (Heller), Valse Papillonette (Friml), Fern Marie Schraner; Prelude, op. 28, No. 7, Prelude, op. 28, No. 20, Waltz, op. 84, No. 1

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Mrs. H. I. Krick presented her pupil, Marjorie Stibbens, in a piano recital at the American Talent Club in Oakland on Friday evening, April 22nd. Miss Stibbens is a very talented little girl, eleven years of age, and is the daughter of Dr. and Mrs. F. H. Stibbens of Forest street, Oakland. She studied the piano during the last three years with Mrs. Krick and has played in public a number of times. The following program was played from memory: Prelude, op. 28, No. 6 (Chopin), Prelude, op. 28, No. 7 (Chopin), Morceau Caracteristic, op. 23, No. 1 (Wollenhaupt); Voices of Spring, op. 32, No. 3 (Sinding), Melodie in F sharp minor (left hand alone) (Eggeling), Les Deux Alonettes, op. 2, No. 1 (Leschetzky); Hexvntanz, op. 17, No. 2 (MacDowell); Polichinelle, op. 3, No. 4 (Rachmaninoff); Venitienne Fourth Barcarole (Godard).

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PACIFIC MUSICAL SOCIETY (Continued from Page 1, Col. 2)

muspheric characteristics, while her reading of it conveyed the subtleties prevalent in his works. By the Brookside, by Stojowski, served to reveal her limpid touch and the accuracy of her fingers for the number was performed with a grace, a spritlike swiftness and lightness that made the many delicate trills and intricate runs fairly sparkle. Besides these many artistic attributes Miss Ashley is minus all unnecessary mannerisms and on the contrary is endowed with a seriousness and sincerity which causes her work to take on an added charm.

Mrs. Helen Young and Miss Marjorie E. Young presented several of their piano students in a recital which took place at the Sorosis Club Hall, on the evening of May 14th. A very select program of piano literature was chosen for the event and the work of the young piano aspirants was highly commented upon by everyone present, which was most satisfactory to their excellent instructresses. The following numbers comprised the program: Lily Bells (Lawson), Lois McMillan; Wreath of Roses (Streabog), Mildred Wolowski; Spinning Song (Elmenreich), Edna Gaylord; Over Rocks, Over Hills (Jenkins), Pixies' Waltz Song (Brown), Robert Milligan; General Bumbum (Poldini), Queen of the May (Hatch), Jean Milligan; Pixies' Good-night Song (Brown); At the Mill (Beavers), George Furness; Duet—Barcarolle

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Evelyn Sreosovich Ware has issued invitations for piano recitals to be given by her pupils on Thursday evenings, May 13th and 26th, at Sorosis Club Hall. Excellent programs have been prepared for these occasions and those who attended these events in the past will know that they are anticipating a program of unusual interest presented by capable young students.

Mrs. Olga Block-Barrett, the well-known pianist and teacher, has issued invitations to a pupils' recital to be given on Monday evening, May 23rd, at Sorosis Club Hall, 536 Sutter street, in which she herself will also participate. The young students who will present the program include: Marie Cannon, Phyllis Meyer and Mary Campbell Rixford. The compositions to be interpreted will be by Reinecke, Bach, Beethoven, Krause, Grieg, MacDowell, Spross, Chopin, Sinding, Schubert and Mendelssohn.



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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XL. No. 9

SAN FRANCISCO, SATURDAY, MAY 28, 1921.

PRICE 10 CENTS

SWAYNE PUPILS GIVE IDEAL PIANO RECITAL

Thirteen Genuine Artist Pupils Prove That They Are Neither Superstitious Nor Lacking in Technical and Musicianly Qualifications

By ALFRED METZGER

The terms artist-pupil and musicianly recital could not be better illustrated than by the program interpreted at Wager Swayne's studio, 2404 Broadway, on Saturday afternoon, May 21st. Thirteen gifted and ideal-prepared pianists appeared in a selection of representative compositions and demonstrated the truth that a combination of adaptability and training will invariably result in artistic performances. Wager Swayne is simply a genius as a pedagogue. He knows how to teach. And this is the strikingly revealed at every one of the concerts given at his studio.

The pupils play for one another. There is hardly ever any outsider admitted to these events. And these pupils only applaud when the performer deserves the applause. When a mistake is made, or when a performance is up to any great extent, there is no applause. When an interpretation is somewhat "shaky" the applause is only feeble. It is a students' recital in the real sense of the word, and taken as a whole these events are among the best, if not the very best, of their class the writer witnesses during the course of the season.

On this recent occasion Mrs. George Uhl opened the program. She played Paeasepied by Delibes with light and free touch, bringing out the technical and sentimental phases gracefully and accurately. E. Cahberg played a group of four works including: Nocturne (Paderewski), En Automne and Impromptu (Moszkowski), and Scherzo C sharp minor (Chopin). Mr. Cahberg has broadened intellectually. He was able to emphasize the various musical characteristics of the four compositions he interpreted. He felt at ease in every one of the works and played with authority, comprehension and artistic judgment.

Miss Elizabeth Simpson once more distinguished herself with her musicianly comprehension of genuine piano classics. She played Cradle Song (Brahms), Bird Sermon (Liszt), and Scherzo (Chopin), as only one thoroughly familiar with the technical and expressionistic requirements of piano literature is able to play these works. Miss Simpson's pianistic art always reveals the thoroughness of the student and the facility of the born artist. On this occasion she only strengthened the good opinion which her hearers already had formed of her.

Miss M. Brousseau received hearty and well deserved applause for her intelligently rendered interpretation of Glinka-Balakirew's L'Alouette. Miss E. Newton gave a most enjoyable rendition, both technically and musicianly, of Beethoven's Sonata, op. 31, No. 3. Miss E. Swayne gave a craftsmanlike and artistically as well as a digitally well-thought-out impression of Moszkowski's Waltz d'Amour and Scharwenka's Polish Dance. Miss L. Frater was simply delightful and exceptionally romantic in her fine tone color effects which she extracted from Debussy's La fille aux cheveux de lie and Minstrelle. She also played a Chopin Waltz most tastefully.

Miss Marion Frazer added to her well deserved artistic laurels by interpreting Scarlatti's Capriccio and Rachmaninoff's Prelude with an individuality of style and refinement of artistic phrasing that only one born an artist and trained by an expert is able to attain. Miss Ethel Denny revealed a delicate nature and an easy pianistic adaptability by rendering Rubinstein's Barcarolle, Schytte's Sur les steppes and Raff's Rigaudon, much to the gratification of those in attendance, emphasizing the romantic and rhythmic characteristics of the works. Miss C. Lowrey played Grieg's Papillon and the first movement from one of the standard Beethoven Sonatas with a ready grasp of the musicianly depth contained in these works. Miss M. Carroll gave a vigorous and technically smooth rendition of Liszt's Rhapsodie. Mrs. Sampson gave evidence of careful study and fine affection for her art by interpreting a Chopin Ballade very gracefully. Miss Esther Helte interpreted Schutt's Canzonetta with fine emotional sense and correct digital facility.

Harring incidents natural on an occasion of this kind, an event proved one of the most pleasing and most artistic recitals of aspiring pianists we have heard in months.

PACIFIC MUSICAL SOCIETY JINKS

Unusual interest is being manifested in the annual jinks which the Pacific Musical Society will give at the Scottish Rite Auditorium next Tuesday evening, May 31st. The performance this year will be an up-to-the-minute version of The Song Birds, which is a travesty on opera singers and their operatic trials and tribulations. The play, which was originally given at the Lambda Club, New York, is from the pen of V. Hobart, while the music was written by Victor Herbert. The more up-to-date and modern touches have been added to the text by Lulu J. Blomberg, president of the

society. George Lask, the well-known stage director and coach, is in charge of the production, while the orchestra and chorus is being trained under the supervision of Harry Wood Brown. The different important characters are in the hands of several of the club's leading artists, namely: Orson Adams, Mrs. Ward A. Dwight, Miss Augusta Hayden, Miss Ileen Heath, Miss Sallie Benfield, John B. Seifert, A. Levin, Horace Hirschler, Robert D. Lowery, Mrs. Alfred Hilback, W. L. Newmeyer, H. I. Mitholland and others of equal importance.

For the accommodation of those who are not members of the Pacific Musical Society and desire to witness this clever travesty a number of seats have been placed at Wiley B. Allen & Co., and these can be secured up to the day of the performance. Admission tickets will also be sold at the door on the evening of the performance.

HEMPEL SAILS TO SING ABROAD

Miss Frieda Hempel sailed on the Aquitania, May 24th, to spend the summer in Europe, and during her stay will sing a special performance in San Sebastian before the King of Spain. Before beginning her engage-

brilliantly. Inter Nos, by MacFayden, was sung with dramatic intensity, backed by a super amount of human soul that immediately won for the artist a stupendous amount of applause. Miss Gentile's other song was MacDowell's Thy Beaming Eyes, which was another exploitation of perfect vocal control and finished art of interpretation. Miss Gentile was the recipient of a huge ovation and graciously responded to the audience's enthusiasm with numerous encores.

At the piano Frank Moss once again displayed his powers as an accompanist. He furnished a sympathetic artistic background in the tone pictures of the soloist. Other well known artists who contributed to the success of the concert were: Charles Bulotti, tenor; Frank Wigton, bass; Lillian Bianci, soprano; Marie Hughes Macquarrie, harpist; the Bohemian Club duo; Rudy Seiger, violinist, and Uda Waldrop, organist. The Lehigh quartet, consisting of Charles Bulotti, Grace Le Page, Belle Jacobs and Jose Corral, with Mrs. Robert T. Grubb at the organ, also added to the afternoon's program.

MUSICIANS CLUB ENDS SEASON BRILLIANTLY

The final meeting and dinner of the season was enjoyed by members of the Musicians Club at Louisa Fashion Restaurant last Saturday evening. The largest attendance in months was present and Vincent Arrillaga, under whose energetic and enterprising administration the club has forged ahead in leaps and bounds, had reason to feel gratified with the number and the standing of those who expressed their gratification of his efforts by their presence. About forty leading musicians were in attendance and the addresses made were as interesting as they were timely.

Mr. Nelson, a member of the committee appointed by the San Francisco Chamber of Commerce, to aid in the "Booster Campaign," told the club something about how to gain recognition for San Francisco. A number of members of the club, including Robert T. Tolmie, Redfern Mason, Elias Hecht, Sigmond Beel, John Harraden Pratt, Vincent de Arrillaga and others suggested that the commercial bodies of San Francisco have hitherto not taken the interest in art and its promoters which their cause required. Mr. Peary told the club something about professional ethics.

Julius R. Waybur spoke briefly but effectively of the good work achieved by the University of California Extension Course among the Interior California communities, where people hitherto were unable to listen to good music because of lack of financial support. Mr. Waybur maintains that these concerts arranged by the extension course are educating the public to a love for music so that in time more adequate remuneration may be offered to resident artists.

Mr. Arrillaga, the president of the club, aroused the interest of the members by hinting that there was a possibility for the club to meet in its own headquarters when it convenes next September, but said he would rather act than talk, and when he had secured the room or rooms he would simply lead the club to it. The announcement was greeted with enthusiasm. It was one of the biggest and most enthusiastic meetings in the history of the Musicians Club and such credit is due to Mr. Arrillaga and the Board of Counsellors.

THE 1921 BACH FESTIVAL

Bethlehem, Pa., May 21.—More than sixty cities and towns ranging from New England to West Virginia and westward to Minnesota will be represented by music lovers at the Bach Festival at Lehigh University next Friday and Saturday. Philadelphia leads with about 200 ticket holders. New York has nearly as many. Other places having good-sized representation are Boston, Baltimore, Brooklyn, Newark, Cleveland, Washington, Buffalo, Providence, Wilmington, Hartford, the Oranges, Montclair, Mt. Vernon, Harrisburg, Allentown, Reading, Easton and Lancaster. Among distant towns which will send several persons are Duluth, Minn., Yale and Ypsilanti, Mich., North Adams, Brookline and Wellesley Hills, Mass., Jamestown, N. Y., Maassillon and Port Washington, O., and Glen Jean, W. Va.

Lehigh University, host for the festival, will extend a special welcome to educators who will come from the leading colleges and universities, including the University of Pennsylvania, Princeton, Harvard, Columbia, Yale, Amherst, Haverford, Johns Hopkins, Lafayette, Muhlenberg, Bryn Mawr and Wellesley. All seats for the Saturday sessions of the Bach Festival have been taken and the sale for Friday afternoon and evening closed anything in the history of the festivals. The inevitable financial deficit, met by Charles M. Schwab and other guarantors, will therefore be smaller than in previous years.

As has been customary at the Bach Festivals since 1900, each of the four sessions will be announced by chorales played a half hour before opening, by the Moravian Trumbone Choir, stationed on the lofty tower of Packer Memorial Church.



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The Eminent Danish Tenor Who will be the Soloist with the California Theatre Orchestra, Herman Helles, Director, Tomorrow (Sunday) Morning.

ments, the prima donna will do considerable climbing in the Alps, making her headquarters at St. Moritz.

In Copenhagen, she will have several appearances with the Tyvoll Symphony Orchestra, there will be a concert in Ostend, and as guest prima donna, she will be heard on the continent in La Traviata and other operas in which she is world-famous. On a trip to Sweden, she will visit the places associated with the life of the Swedish Nightingale, whose memory she will honor the coming season in a series of Jenny Lind concerts. Before returning to New York in the fall, Miss Hempel has been invited to sing at the La Scala Opera House with Toscanini conducting. Miss Hempel's husband, W. B. Kahn, accompanied her. Pitti, the Italian Spitz she brought to America in her muff, embarked with her for his seventeenth trip across the ocean.

ALICE GENTLE ENTHUSES AT BENEFIT

A more popular artist or one of greater artistic attributes could not have been chosen to sing at the St. Ignatius benefit carnival than Alice Gentle. At the Civic Auditorium on Sunday afternoon, May 22nd, in capacity audience greeted this famous mezzo soprano of the Metropolitan Opera House and once again they were captivated by the sheer beauty of her voice and by the radiance of her personality. On this occasion Miss Gentle chose for her numbers the Floods of Spring, which revealed the quittance of her voice, the richness of its timbre along with its flexibility and

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Moment Musical, Op. 94, No. 3.....Schubert Played by OSSIP GABRILOWITSCH	Reverie Improvisation.....Granados Played by ENRIQUE GRANADOS
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TWENTIETH YEAR

ARTHUR P. SCHMIDT DIES IN PHILADELPHIA

Arthur P. Schmidt, one of the foremost music publishers in the world, and one of the best liked among the representatives of the music trade in the United States, died in Boston on Thursday, May 8, much to the sorrow of thousands of singers who knew him from the Atlantic to the Pacific Coast. Mr. Schmidt had been suffering from heart trouble for a number of years and during the past year had had several severe attacks. He was confined to his bed for about a week before his death. Mr. Schmidt was born on April 1, 1846, thus being seventy-five years of age at the time of his demise. He had retired from active business about five years ago, but the firm of Arthur P. Schmidt had been so well established that his successors were able to continue it under the same fine policies which he had inaugurated. Mr. Schmidt leaves a widow. A daughter, Miss Mathilda Schmidt, died several years ago.

One of the leading Boston papers published the following well merited tribute to the memory of the famous Boston publisher:

Arthur P. Schmidt lived to see great changes here in the business of publishing music. He was largely instrumental in effecting these changes. Beginning modestly, by his fair dealing and foresight he established a house that has won an international reputation. Cautious in some respects, he had faith in the American composer, when some other publishers were unwilling to run the risk of pecuniary loss. Mr. Schmidt did not consider this loss as of the first importance; he was willing to publish compositions of long breath for which he knew there would be no adequate return. He lived to reap the reward for his courage. He took a pride in his catalogue. He admitted to it the names of foreign composers, at the time comparatively or wholly unknown, who now have widespread and honorable reputation. While he was diligent in his business, he was interested in art, literature and world affairs. A German by birth, he was a German of the old school, abhorring Prussian militarism and Prussian arrogance. In the great war he was wholly American in feeling and in speech. A man of strong convictions and decided opinions, he was at times aggressive in the expression of them, so that those who did not know him well took a wrong view of his character; for at heart he was sympathetic and generous. His purse was open to any appeal for the unfortunate deserving. His advice was ready and helpful. To many he was a loyal friend.

QUARTET HEARD AT CENTURY CLUB

That delightful aggregation of women's voices, which consists of four artist pupils of Mrs. M. E. Blanchard, again met with a most meritorious triumph when they appeared before a very select and appreciative audience at the Century Club, on Wednesday afternoon, May 18. The possessors of these naturally lovely voices are Miss Augustina Hayden, Mrs. Ward A. Dwight, Mrs. Alfred Hibach and Mrs. Harold Olsen. What causes their work to be most distinguished is their richness of tone, their marked sense of rhythm and their allied expressiveness. Their quartet consisted of "The Song of a Spring Song," by Gabriel Marie, which was imbued with so much spontaneity and brilliancy that they ac-

complished their desired effect by conveying a joyous and happy mood to their hearers. The other number was June Rhapsodies by Daniels, and once again an excellent ensemble was attained by these singers who, in the most minute detail display the musician's taste and artistic finish. The sympathetic and accurate accompaniments of Mrs. Blanchard greatly assisted in attaining the perfect balance which was demonstrated throughout the performance. C. H. A.

CHAMBER MUSIC IN THE CITY

The Chamber Music Society of San Francisco, which is making a triumphant tour of California, under the management of Jessica Colbert, now that the San Francisco series is ended, is having interesting experiences in the various towns where it is appearing, and many of the newspaper criticisms are most delightful in their nature, and will be seen from the following tribute from the Watsonville Evening Pajaronian of April 1, 1921:

"We were present at the concert given last evening at the High School auditorium by the San Francisco Chamber Music Society.

Now, what we don't know about music would fill a book as big as Webster's dictionary. We've never had more than a speaking acquaintance with a fat major, outside of 'Major' Judd, and from the way he 'hollers' sometimes about increasing taxes, the Lord knows he's fat (broke) enough! The only minors we know, outside of C. Sharpe Minor, the organist at the California Hotel, are the posty minors that gather in front of our office evenings and keep us on the qui vive, lest they break one of our plate glass windows.

"Therefore why should we attempt to learnedly discourse on last evening's concert, and thereby expose our ignorance?"

"Our youngest granddaughter, who is some 'musical-cancer' herself, says it 'was heavenly' and that goes with us!"

"However, we sat in the auditorium last evening and listened with keen pleasure to the sweetest concord of beautiful music we've ever heard. Those composers, in the unpronounceable manner that threw those notes together, must, in many instances, have heard the strains in visions, or sought out the silvery-throated feathered songsters of leafy glades, for their inspiration."

"And as we sat there listening to the beautiful music, we rendered our grateful acknowledgments to the ladies and gentlemen, whose enterprise in bringing this musical attraction to Watsonville gave us an opportunity to enjoy such a treat.

"And we wished we were rich enough to provide a fund whereby such uplifting attractions might be brought here three or four times a year, and get us away from the commonplace stuff that we are constantly hearing."

"The playing of that string quartet last evening shows what constant practice accomplishes. They have been playing together for years. Sometimes the concord of sweet strains sounded like a beautiful sounding organ. And we are interested in a note's appearance. We knew Ida over in Hollister years ago, when she announced her future career and started out to achieve it. Had not heard her sing before; consequently was greatly interested in her appearance here. She justified the encomiums passed upon her at other occasions and proved herself to be a well-trained, clear, rich, melodious voice. Three selections towards the end of the program were gems and she richly deserved the numerous recalls she received."

"The audience last evening was large and representative of the music-loving portion of the community. They were an enthusiastic audience, too. Encore after encore had to be responded to. They got their money's worth out of the musicians. There were but eleven numbers scheduled on the program. Insistent encores brought the number up to nineteen—so it will be said the audience was pleased."

"Again we thank the patrons of the affair for the enjoyment we got out of last evening's concert."

CALIFORNIA CLUB CHORAL CONCERT

The California Club Choral, of which Homer Henley is the able director, gave a concert at Scotland Rite Temple on Thursday evening, May 19. The choral was assisted by Hildred Hansen Hostetter, soprano, Elvira Swain, harpist, Lincoln S. Batchelder, pianist, and Edmund Cowles, basso. The accompaniments were played by an orchestra of ten able musicians including Wyn F. Carala, H. Mundelevich and R. Lamin, violins; Theopold, Edmund Parlow, M. Honey, (Frank Lynes), and The Wish (Charles Wakefield) (adman), the choral showed its versatility of expression by emphasizing pathetic as well as numerous phases of interpretation, the altos and sopranos showing fine contrapuntal style of singing. The concerting number of the program consisted of a delightfully presented interpretation of Mrs. H. H. A. Beach's cantata, The Sea Fairies, during which Grace S. Le Page, Mrs. V. P. Aronson and Mabel Gordon McCurry sang the solos

most effectively. Here the dramatic virility of the choral had an opportunity to assert itself.

Miss Elvira Swain distinguished herself by playing Zabel's Am Spring brunnen, showing fluent technique and fine tone. Hildred Hansen Hostetter was heartily applauded for singing a group of songs consisting of: A Burst of Melody (Edwin Steyer), By the Waters of Minnetonka (Laurance), and Ah! Je veux vivre (Gounod). The orchestra, under the direction of Homer Henley, played Chanson d'Amour (Louis Victor Sanr) and Pouppe Valsante (Poldini) much to the delight of the audience. Edwin Jean Cowles revealed an excellent bass voice and splendid interpretative faculties in a group of three songs as follows: Invictus (Bruno Huhn), Gypsy Love Song (Herbert), and Armorer's Song (De Koven). Lincoln S. Batchelder delighted his hearers with a most judiciously interpreted and technically exacting execution of Arabesque (Leschetzky), Nocturne, for the left hand alone (Scriabine), and Tolomaise in A flat (Chopin).

The California Choral and Homer Henley are entitled to great credit for the splendid success and unquestionably artistic character of this event. A. M.

ELSIE COOK HUGHES' PIANOFORTE COURSE

Piano teachers in California will have an opportunity this summer to improve their technique and to learn principles of teaching that are being taught to others. A six weeks' course of lectures and piano lessons will be opened in San Francisco on June 27th, closing August 6th. The course will consist of three lectures a week and one private piano lesson a week. They will be delivered by Mrs. Elsie Cook Hughes, recently of London, England, who has been appointed Professor of California by Tobias Matthey, of the Tobias Matthey Pianoforte School of London. This gives Mrs. Hughes the exclusive State rights to propound Matthey's principles. She was the first medalist of his school, in 1909, and is also a Licentiate of the Royal Academy of Music, London, England.

Through her personal connection with the Matthey School, Mrs. Hughes receives a constant supply of the latest musical publications of London, her students thus being enabled to keep in close touch with all that transpires in the European music world. The course will help not only with the technical of teaching but will help teachers to overcome their own technical difficulties. Mrs. Hughes will analyze such topics as The Relaxation Principle, Relaxation Exercises, Muscular Discrimination, Forearm Rotation Principle, Lateral and Rotary Flexion, on the Flexibility of the Hand, Enumeration and Classification of Touch, Problems of Agility, Piano Talent, How to Overcome Nervousness, Instrumental Analysis.

These topics have been selected from M. Matthey's work on The First Principles of Piano Playing, all of which are important excerpts from his more comprehensive work on The Art of Touch. M. Matthey, who is also a Fellow Professor and Examiner of the Royal Academy of London, is high in authority and he points with special emphasis to the necessity of every pianist and teacher understanding the mechanism of the instrument in order that interpretation may reach its highest development. Mrs. Hughes is thoroughly equipped to transmit her knowledge, being, herself, a teacher and pianist of attainment on two continents.

Warren D. Allen, organist of Stanford University, will give the following recitals during the week beginning May 29th: Memorial Day program—In Memoriam (Arthur MacFarlane), The Death of a Hero (Beethoven), Elevazione (Rossi), Piece Herolque (Cesar Franck), Tuesday, May 31, 4:15 p. m., Sunday program repeated. Thursday, June 2, 4:15 p. m.—Introduction to Faust (Gounod), Prayer and Cradle Song (Gulmiant), Caprice in B flat (Gulmiant), Adagio from the Sixth Symphony (Widor), Toccata (Bartie).

Richard Strauss and Vincent D'Indy, both noted composers, pianists and conductors, will be among the European geniuses who will visit American shores next season. Strauss, whose operas Sapho and Rosenkavalier, have been frequently performed at our local opera houses and whose Don Juan, Death and Transfiguration and many other tone poems have found their rightful places upon symphonic programs in this country, will conduct orchestral concerts consisting of many of his works. He will be guest conductor with our leading orchestras. Mr. Strauss will also appear as pianist and a well known singer whose name as yet has not been disclosed, when they will give what will be called Strauss evenings. The singer will devote herself to the interpretation of his songs. Those who had the privilege of hearing Elena Gerhardt, the famous German singer, singing in her own language, will recall these exquisite numbers with joy and rapture for their magnificence and dramatic emphasis. Vincent D'Indy, whose orchestral work Istar has popularized the composer in this country, will conduct the Cincinnati, New York, Boston and Philadelphia orchestras in his own compositions, and he will also appear as pianist. Will San Francisco have the opportunity of hearing the great Richard Strauss, Germany's foremost living composer, and Vincent D'Indy, one of France's most noted modernists?

Margaret Matzenauer, the Metropolitan contralto, who charmed the musical lovers in San Francisco recently, was among the song birds who sailed for Europe recently to be gone during the summer. Madame Matzenauer will spend most of her time with her mother, who is reported to be in very poor health.

Gossip About Musical People

Dr. H. J. Stewart, official organist of San Diego, left for his last week, after receiving a telegram from the City Chamberlain of New York, inviting him to play a recital in the great hall of the City College on June 5. On the eve of his departure, May 14, Dr. Stewart played a farewell program at the Spreckels organ in Babcock Park, San Diego, which was thoroughly enjoyed. In addition to his appearance in New York, Dr. Stewart will dedicate the new outdoor organ of the University of Virginia which will celebrate its centennial at Charlottesville beginning May 31. Dr. Stewart will on this occasion play before one of the most distinguished audiences ever assembled at an open air concert.

Mrs. William P. Caubu, pupil of Mrs. A. F. Bridge, was the vocalist at the convention of the United Christian Churches held in this city on May 17. Mrs. Caubu possesses an exceedingly delightful soprano voice which she uses with intelligence and artistic judgment.

Mr. and Mrs. Horace Britt and their daughter Geatane Britt, left San Francisco on the Overland Limited for New York early last week, where Mr. Britt will become a member of the Letz Quartet. No doubt the many admirers of this exceptionally fine musician will watch his career with great interest and have confidence in his musicianship to a sufficient degree to realize that he will continue to make a mark in the musical world.

Mrs. Olive Reed Cushman, the well known vocal teacher of Oakland, introduced Miss Erna Seeger, contralto, at a charming recital, given at the Merriman School, Oakland, on Saturday, April 30. Miss Seeger was assisted by Miss Vine Lowry, pianist, pupil of Miss Elizabeth Westgate. The program was as follows: Voice—(a) Dream Tryst (Gadman); (b) Waters of Minnetonka (Lisurance); (c) A Song of Sleep (Lord Somers). Piano—(a) Lishestraum (Liszt); (b) Nocturne (Chopin); (c) Hindoo Slumber Song (Ware); (d) Spirit Flower (Campbell-Tipton). Piano—(a) Valse E Major (Moszkowski); (b) Fantasie Impromptu (Chopin). Voice—(a) When to Thy Vision (Faust) (Gounod); (b) The Bitterness of Love (Dunn); (c) If I Could Know (Elizabeth Westgate).

Miss Elizabeth Westgate, the prominent piano pedagogue and composer of Alameda, presented some of her pupils at an excellent program given in her studio, 1117 Paru street, Alameda, on Saturday, May 31. With the exception of Miss Garrett, the pupils were all of high school age. The program was as follows: (a) The Fair (Gurlitt); (b) The Chatterbox (Leslie); (c) March of the Guards (Krogmann); Grace Garrett; (d) Etude (Heller); (e) Au Matin (Gode); (f) Etude in C (Roman); (g) Marche (McLean); (h) Etude (for left hand alone) (Foot); (i) The Pipes of Pan (Godard); (j) Funeral March of a Marionette (Gounod); (k) Le Colibri (Carrillo); Marion Vaughan; (l) Gigue (Bach); (m) Menuet a l'Antique (Faderewski); (n) Prelude in C (Bach); (o) Marche (Schumann); (p) Juliette Weinstock; (q) sharp minor (Richard Strauss); (r) Wedding Day at Troldhaugen (Grieg); Kathryn Kilbourn; (s) Solfeggio (Bach); (t) March of Dwarfs (Grieg); (u) Valse Caprice (Grunn); Helen Faull; (v) Fantasie Impromptu (Chopin); (w) Valse in E major (Koszewski); (x) Valse (Chopin). The entire program was played from memory.

The Senza Ritmo Club of Oakland gave its seventh annual concert at Ebel Hall, 1440 Harrison street, on Tuesday evening, May 14. The following program was artistically presented: Concerto for two violins (Bach) (1685-1750); Miss Josephine Holub, Miss Marion Nicholson, Miss Joyce Holloway, accompanist; piano solo—(a) Pastorale (Scarlati) (1653-1725); (b) Sonata in D minor (Beethoven) (1770-1827), allegro, Miss Grace Hjelle; soprano solo—(a) L'Andante in G major (Handel) (1685-1759); (b) Aria from H. P. Pastore (Mozart) (1719-1791), violin obligato, Miss Nicholson; Mrs. Miriam Elder Selander, Mrs. Rachel Elder Ward, accompanist; duet de concert for harp and piano (Oberthur) (1816-1895), Miss Bess Pangburn, harp; Miss Esther Hjelte, piano; piano solo—Tanzella, from Venezia e Napoli (Liszt) (1811-1886), Miss Mildred Randolph; soprano solo—(a) The Röss Enslaves the Nightingale (Korsacoff) (1844-1908); (b) Life (Curran); (c) Mood (Barnett); Miss Ellen Alameda Pigcott; Miss Joyce Holloway, accompanist; piano trio—(a) Elegia (Arensky) (1862-1906); (b) Bacchanale (by request) (Glazounov) (1865); Miss Margaret Avery, cello; Miss Josephine Holub, violin; Miss Joyce Holloway, piano.

On May 14 the Senza Ritmo Club gave a program of compositions of the middle nineteenth century, the following works being represented: Trio—Pilgrim's Chorus (Wagner); Kamenoi Ostrow (Rubinstein); Josephine Holub, Margaret Avery and Joyce Holloway; soprano—Dedication (Franz); Almond Tree (Schumann); Disappointed Serenade (Brahms); Miss Mildred Randolph; piano—selected; Miss Esther Hjelte; soprano—Heard Ye His Voice (Rubinstein); Love Song (Brahms); Miriam Selander, accompanied by Rachel Ward; violin—Sonata Appassionata (Vieuxtemps); Josephine Holub, accompanied by Joyce Holloway.

Alma Schmidt Kennedy, the well known and successful pianist and teacher, gave two of her delightful musicales at her studio, 1537 Euclid avenue, Berkeley, during the first half of May. On Saturday afternoon, May 7, the participants were the following young pian-

ists: Miss Ellen Wood, Miss Alice Reinhart, Miss Shirley Smith, Miss Carol Jackson and Miss Marcella Gump. The following program was intelligently interpreted: (a) Minuet—G major (Beethoven); (b) Theme and Variations—G major (Beethoven); (c) Sonata Op. 28 (Scherzo) (Beethoven), Miss Carol Jackson; (a) Sonata—G major (3rd movement), (Haydn); (b) Two Waltzes—A flat major (Schubert); (c) Mazurka—Op. 7, No. 1 (Chopin), Miss Marcella Gump; (a) The Night-

Dance (Földini), Miss Elisabeth Schneider; (a) Prelude No. 4 (Chopin); (b) Lishestraum (A flat major) (Liszt); (c) Valse G flat major (Chopin), Miss Hazel Stewart.

Col. E. F. Payson, president of the Emerson Piano Co. of Boston, was one of the most prominent attendants at the annual convention of the National Piano Dealers' Association in Chicago last week. It was the twenty-eighth convention which Colonel Payson has so far attended. He never looked nor felt better in his life. Mr. Payson has always taken a deep interest in musical affairs, even outside of his business, and is an enthusiastic music patron and music lover.

George R. Hughes, secretary of the Wiley B. Allen Co., and president of the Music Trades Association of Northern California, R. A. Wise of Clark, Wise & Co., Charles Maury of Bryson Maury, and Walter S. Gannon, representative for the Coast of the Kohler Industries, were among the San Francisco music dealers who attended the annual convention of the Music Industries Chamber of Commerce which took place in Chicago May 9th to 12th.

Senor Mora, the well known Spanish tenor, is at present on a California concert tour of thirty-one concerts in the South and Southwest. Recently he appeared with brilliant success at the Raisin Festival in Fresno. He is making the trip in his Cadillac and is with his wife. Mr. Payson has always taken a deep interest in musical affairs, even outside of his business, and is an enthusiastic music patron and music lover.

Eugenie Kazan, soprano, is meeting with gratifying success in a series of concerts which she is giving in interior California cities, under the management of Chas. H. Kleiser of San Francisco. Miss Kazan possesses a voice of dramatic timbre, has appeared in opera as early as the age of sixteen, and studied with Josiah Zuro of New York, Edith Haines of Boston, George Bowden of London, and Frank Carroll Giffen of San Francisco. She has appeared before many prominent musical clubs and is justly entitled to her artistic triumph.

Miss Zella Vaisade, a young artist pupil of Lawrence Strauss, was the winner of the first prize in the final contest of the State Federation Music Clubs of California. This honor is a distinct tribute to the many artistic qualifications of the young soprano and it also reflects great credit upon the excellence of her vocal training. Miss Vaisade is at present occupying the position of soprano soloist at one of the leading churches in Berkeley. On Tuesday evening, May 24, the singer appeared in Alameda for the Alameda County Teachers' Association and on one of the recent programs of the Pacific Musical Society. Miss Vaisade made a most decided impression with her lovely voice and delightful manner of singing. In June Miss Vaisade will go Evanston, Iowa, where she will compete with the various winners in this contest.

Lawrence Strauss, the very brilliant and popular tenor, appeared in joint recital with Louis Persinger, concert master of the San Francisco Symphony Orchestra, before the Astoria Musical Club in Astoria, Ore. Mr. Strauss substituted for Emilio de Gorgezo, who at the last minute was unable to fill that engagement. That Mr. Strauss was heartily appreciated by the members of the club, which boasts of a membership of over eight hundred, can be readily understood by all who are familiar with the artistry of this young musician.

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Miss Myrtle Leonard, the charming young contralto soloist, who spent the entire concert season East, returned after a number of genuine artistic triumphs. In New York Miss Leonard sang with the New York Symphony Orchestra, under the direction of Walter Damrosch, at one of the Festival concerts and also at the performance of the Midsummer Night's Dream. Miss Leonard also sang in Havana, Cuba, under the direction of the Havana Musical Bureau, who also manages such artists as Frieda Hempel, Rudolf Ganz, Jacho Helfetz, Josef Hofmann, John Philip Sousa and other artists of equal distinction. Since it is now the vogue to sing in leading moving picture houses Miss Leonard sang at the Branford Theater of Newark, N. J., a magnificent million dollar amusement palace, seating 3000 people. On all these occasions Miss Leonard scored a genuine artistic triumph, adding to her laurels. She possesses a rich, warm and flexible contralto voice of unusual range, which she uses with refinement and artistic taste and which will contribute greatly toward making a lasting reputation for her. It is to be hoped that Miss Leonard will be heard on various occasions while in this city during the summer.

Evelyn Sresovich Ware gave the first of two annual pupils' recitals at Sorosis Club Hall on Thursday evening, May 19, in the presence of an audience that crowded that auditorium. Every one of the participants showed natural ability and excellent training and was heartily applauded by the enthusiastic gathering. The complete program was as follows: Little Waltz, C major (Gurlitt-Faeltens), Mary Elizabeth Lacy; Santa Claus Guards (Krogmann), The Swallow (Dutton), Elizabeth Grady; The Hoppe-Toad (Cramp), in Early Spring (Jenkins), Susanne Conlio; Dance Lightly (Gaynor), A Serenade (Gaynor), Alma Bicalgupi; Tarantella (Rogers), Arpeggio Waltz (Crawford), Barbara Lynch; The Fairy Haunted Ruins (Kern), Prelude in C major (Bach), Evelina Saitch; Eltentanz (Grieg), The Witch (Feldin), Billie Melcher; Little Sarabande (Florida), Chasing Butterflies (Lemont), Virginia May; The Merry Farmer (Schumann), The Wild Horseman (Schumann), Witche's Revels (Schytte), Marjorie Fontana; Tarantella in A minor (Plezconka), Francis Violich; Haachmann (Schytte), L'Avalanche (Heller), Sonatine No. 6 (Diabelli), Marie Becker; Menuet from Don Giovanni (Mozart), The Fountain (Schytte), Robert E. McGraw; May Morning (Heller), Edna Soracco; Barcarolle—left hand (Turner), Arsgoalsis from Bal-

let “Le Cid” (Massenet), Catherine Conlin; Menuet (Paderewski), Etude No. 1 A flat major (Wollenhaupt), Ethel Blake; The Mill (Jensen), Romance (La Forge), Helen Lynch; Elfin Dance (Jensen), Poupes Valente (Feldin), Marie Luiza Warren (Schumann), Barcarolle, June (Tschakowsky), Philomena Nicola; Song Without Words (Saint-Saens), Sonata No. 1, C major (Mozart), Eunice Barg; Melodie (Chant du Voyageur) (Paderewski), Robert Frank; Menuet E flat major (Beethoven), Margaret Reverisco.

George Edwards has come prominently before the public of late. As mentioned in this edition he wrote the incidental music to a fantasy entitled The Hidden Pool, Chinese in character, which was presented at a Spring Jinks program in Berkeley May 13th. Among the numbers presented by Ruth St. Denis was Mr. Edwards' incidental Egyptian music to her play Ramati at the Players' Club. Mr. Edwards also wrote the Indian music for the Mountain Play presented on Mount Tamalpais last Sunday, and the Chinese music for the Los Gatos Pageant to be presented in June. Evidently Mr. Edwards believes in internationalism, as far as music is concerned.

Mrs. Edward E. Bruner has just ended her two-year term as president of the San Francisco Musical Club. During her reign at the head of this splendid musical organization the club has made some rapid strides. The retiring administration are very gratified over the financial conditions and also with the increase of their membership. The programs which have been under the personal supervision of Mrs. Horatio Stahl have been of the very highest artistic standard so that the work performed during the last two seasons has been most commendable in every respect. At the last meeting of the San Francisco Musical Club, Mrs. Bruner was one of the soloists, rendering as her principal selection, the aria of Henry Hadley's latest opera, Cleopatra's Night. Mrs. Bruner sang with that exquisite smoothness of legato, lovely tonal quality and clear enunciation which always characterizes her vocal work. Mrs. Bruner was the recipient of a hearty ovation, not only for the excellence of her artistry, but also in appreciation for the many services she has performed for the welfare of the club which she headed.

Virginia Pierce Rovere gave a house party and matinee musicale at her summer studio, La Boheme, which is situated on the Russian River, not far from Healds-

burg. Many friends and pupils attended the affair, which took place on May 22nd, and they arrived from Santa Rosa, San Francisco and the different bay cities by way of motors. The recital was a great success and the program rendered was as follows: Trio—Alcant (Metcalf), Mrs. Akard, Miss Lancaster, Miss Nordlund; Aria—O Mio Babbino Caro (Puccini), Miss Stidger; Songs—Voi che Sapete (Mozart), Pale Moon (Logan), Miss Tickner; Solo—Ave Marie (Teresa del Riego), Mrs. Akard; Aria—Connais tu le Pays, Mignon (Thomas), Miss Booth; Songs—I Love But These (La Forge), A des Oiseaux (Hug), Les Cloches (Debussy), Mrs. Stenton; Duet—O That We Two Were Maying (Neidlinger), Miss Williamson, Miss Stidger; Song—Slumber Boat (Gaynor), Miss Sauter; Songs—Winter Lullaby (deKoven), Sunrise (Ernst Selst), Miss Nordlund; Valse—Romance and Juliette (Gonod), Miss Tickner; Songs—Indian Lyric, Garden of Kama (Woodford-Finden), Wiegand (Brahms), Miss Lancaster; Songs—Charmant Oiseau, Perle du Bresil (David), Down in the Forest (Ronald), Miss Williamson; Songs—Sylvia (Oley Speaks), Truly (Carrie Jacobs Bond), Mrs. Sobey; Duet—Lakme from Act I (L. Delibes), Miss Nordlund, Miss Tickner.

Suzanne Pasmore Brooks gave an informal pupils' recital in her studio Saturday afternoon, May 21. On this occasion she presented her youngest pupil, Master Leon Strauss, son of Lawrence Strauss, the eminent singer, and of Mrs. Sallie Ehrman Strauss, violinist. Master Strauss being but eight years old has not as yet progressed beyond the beginner's stage. Mrs. Pasmore Brooks also presented her professional pupil, Eva Mary Walker, who is herself a teacher, accompanist and until very recently pianist of a prominent ladies' orchestra. Miss Walker has studied with Mrs. Pasmore Brooks for the past six years, and took a course in pedagogics and in rudimentary harmony with her regular piano work. The list of pupils who were to have appeared follows. Several, however, were prevented from playing by illness: Adine Halman, Elizabeth Ruben, Carol Ruben, Billy Sargent, Isabelle Henderson, Blaise Aizenburk, Charlie Miller, Thomas Cameron, Paul Wilson, Ruth Citter, Sadie Trager, Miss Le Baron, Miss Audrey Sheen and Evin Mary Walker. Mrs. Pasmore Brooks plans to give a musical tea in the near future exclusively for the young matrons and young ladies who are studying with her, for the purpose of acquainting them to playing before others, beginning in a very small way.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

The Firefly, one of the prettiest and most successful of all modern light operas and sung by a cast of metropolitan character, is the offering of the California Opera Company at the Mason tonight. There will be eight performances, namely, Wednesday and Saturday. A week from Monday night The Mikado, Gilbert and Sullivan's world-favorite comic opera, will be put on. The California Opera Company numbers 100 members and has upon its roster of principals many world famous and grand light opera stars.

William G. Stewart, managing director of the organization, was for several years producing manager of the famous New York Hippodrome, and later at the Capitol Theater, New York, and has wide experience in staging big musical attractions. Charles R. Baker, for ten years business manager of the San Carlo opera, is associated with Stewart. It is proposed later on to tour the principal cities of the coast, and perhaps a number of important eastern musical centers.

A chorus of sixty and corps de ballet, with orchestra of twenty-five, are noteworthy features of the organization. The leading roles will be in the hands of Irene Pavloska, the popular grand opera soprano, and Roy Atwell, former co-star with Trentini in the original "Firefly" company. The cast is splendidly balanced. Hans S. Linne is musical director.

Mrs. J. Spenser-Kelly, newly elected president of the Matinee Musical Club, and her husband will go to Arrowhead Springs Monday night to put on a song recital for the boys in the government hospital. Many are the similar programs these artistic Los Angeles singers have given from time to time for men either now in service or disabled in the war. A week ago Mr. and Mrs. Spenser-Kelly gave a delightful program aboard the U. S. S. Mississippi in the harbor. With a singer and musician of Mrs. Spenser-Kelly's ability and energy at the helm, the continued success of the Matinee Musical Club is assured.

Advance copies of Sid Grauman's latest song, Sweet Little Bon-Bon, which is about to be released in musical circles throughout the United States and England, arrived here last week. It is regarded as one of the best of Mr. Grauman's musical productions. While for the past several years, Mr. Grauman has composed extensively as a hobby, it was not until the present instance that publishers were successful in persuading him to issue his work professionally. The words of Sweet Little Bon-Bon were written by Harry D. Kerr. It is being published by Shapiro, Bernstein & Co. of New York.

Mme. Anna Sprotte has been engaged to sing Delilah in "Samson and Delilah," which will be given at Ontario and Claremont May 31 and June 3. She will sing June 1 for the disabled soldiers at the Crocker street hospital. She will give an informal party for her pupils at her home June 5, the close of Music Week.

Miss Adelaide Trowbridge of the piano department, College of Music, presented Miriam Rooser Ronkin, a gifted little pupil of eight years, in a piano recital at the Norma Gould School for Dancing, on the evening of April 23rd. The child displayed unusual poise and careful attention to detail of phrasing and tone, and gives promise of a bright musical future. Talented children from Miss Gould's classes appeared in characteristic dances. June 4th, from 10 to 12, there will be held at the College of Music, 3201 South Figueroa street, a demonstration of the work of the children's department. Miss Dorothy Jackson, Miss Elizabeth Mattern, Miss Maude Nelson, Miss Jeanette Jessurun, pupils of Miss Lillian Backstrand, will be heard in English Suite (Bach), Dance Negre (Cyril Scott), Miss Katherine Seward, The Two Larks (Leschetzky), Miss Gladys Cline; Prelude and Serenade from Carnival Scenes (Schutt), Miss Alberta Metzler; soprano: Evening (Ronald), The Last Hour (Kramer), Miss Dorothy Jackson; Sarabande and Rigaudon from Holberg Suite (Crige), Miss Marguerite Hauber; The Elf (Phillip), Miss Rose Waldron; Nocturne No. 3 (Liszt), Soaring (Schumann), Miss Jeanette Jessurun; Scherzo in B minor (Mendelssohn), Waltz in E minor (Chopin), Miss Emily Miller; Ladies' trio: The Indian Bride (Fletcher), Miss Elizabeth Mattern; Maude Nelson, Jeanette Jessurun; Barcarole in G minor (Rachmaninoff), Marche Grottesque (Sinding), Miss Helen Herlocker; The Snow is Dancing (Debussy), Intermezzo (Schumann), Miss Ivy Goade; Scherzo in B minor (Chopin), Miss Rebecca Quinones; Spirit of the Woods (Phillip), Mrs. Lois Waltz. The assisting singers are students of Miss Lillian J. Backstrand.

Miss Rebecca Quinones, a talented piano pupil of Miss Adelaide Trowbridge will be heard in recital early in June. Miss Quinones has been in the great demand as soloist and accompanist during the past winter.

Miss Adelaide Trowbridge, piano, Mr. Davol Sanders, violin, and Mr. Antonio Raimondi, clarinet, will play a Schumann trio on the program of June 4th in the College of Music series being held daily during Music Week.

With hundreds of people in attendance, Sid Grauman started the work on his Hollywood Theater at Hollywood boulevard and McCadden place last Saturday at two o'clock with preliminary making of music and speech making of a high order. Arthur Wenzel, director of publicity for all the Grauman theaters, was master of ceremonies. Judge Bledsoe, the first speaker, dwelt with sincerity on the beneficent effect that such an enterprise would have on the city, making it a feature of the future of the Southland. With feeling regret he spoke of the absence of his "dear old friend, D. J. Grauman, who did so much to bring about this event. He has been called to his final rest, but his enthusiasm, his interest in all that pertains to this occasion remain with us," he said.

Sir Gilbert Parker, revealing that he was one of the oldest Hollywood residents, because it was in 1885 that he first came to Southern California, said: "And I came back because I believe that the film is one of the greatest social and artistic agents of modern life." Sir Gilbert said it was entirely a matter for the public itself to dictate the quality and beauty and moral cleanliness of the film. "Whatever you demand in those details the producer will give you," he argued. After a song by Miss Constance Balfour, acting Mayor Workman spoke, telling of his appreciation of the theater.

Claire Case of the battleship New York gave a cornet solo of marked beauty, and then Daniel Frohman told the multitude, "The Judge and Sir Gilbert have been talking to you like native sons, but I want to tell you I was here forty years ago, before there was any Hollywood; further than that, I am responsible for the present Hollywood. I used to bring theatrical companies to Los Angeles forty years ago, and in 1901 I had a young actor of the name of Cecil De Mille; he liked it so much here that later, when he joined Jesse Lasky in the motion picture profession, he insisted on his studio being placed here."

The Metropolitan Quartet, with Miss Mabelle Burch, sang happily in Miss Burch, in a solo number, made some of the old-time opera goers prick up their ears. Miss Burch in coloratura quality is a most remarkably gifted singer. Rev. Frank Roudenbush, answering the call of the "Community Spirit," said: "As a representative of the mother of all arts and sciences, I want to assure you that in all that is honorable and true and beautiful, you are sure to have the backing of the church." A song by Mme. Anna Sprotte and one by Miss Guyette preceded call for Sid Grauman, who said: "It always has been my dream to have a theater in Hollywood. I believe Hollywood soon will have a population of 100,000, Miss Lois Wilson was presented.

And the American Legion band played the "Star Spangled Banner." Moving pictures were taken of the proceedings and airplanes hovered over the scene. The actual work on the theater began this week.

A joint recital that is bound to attract much interest is that of Vasia Anikeeff, Russian basso, and Thomas Vincent Cator, composer-pianist, which will be given next Tuesday evening at Gamut theater. Mr. Anikeeff will sing a group of Russian songs to which Mr. Cator has arranged his accompaniments. He will sing a group from Rachmaninoff and Mme. Ariadne Roumanova will have two of her shorter songs represented, for which she will play the accompaniments. Mr. Anikeeff's voice is said to be of exceptional timbre and used with artistic merit. He is one of the youngest Russian singers in California. Mr. Cator was a pupil of Leschetzky and Ignace Friedman. He is the composer of Music of The Soul of the Sequoia, presented in California at Woodland Park in 1912, a choros of The Red Fawn Drinks at the Stream, from his Indian opera music. The program promises to be one of the most artistic and interesting in caliber of the season.

Reports concerning the "most distinguished assemblage of musicians that have toured the northwest" come in from various sources. The Philharmonic orchestra of Los Angeles, under the splendid baton of Walter Henry Rothwell, has been giving over thirty concerts west of Denver and as far north as Victoria and Vancouver. After the concert in Seattle the Seattle Symphony Association invited the orchestra members and those connected with it as an art concert, which leading citizens showed their appreciation of the coming of the Los Angeles organization and requested advice as to how Seattle could go about completing its symphony organization.

In Victoria the Canadian Choral Club played the organ and harp under the same baton and also gave a social reception and supper after the program. At Deer Lodge a free afternoon concert was given in the prison theater to the prisoners of the Montana penitentiary. The concert was given in the auditorium presented by W. A. Clark, Jr., several years ago, with the provision that any musical or other organization using it for a public concert and charging admission at night should give a free entertainment to the prisoners—a provision which has brought many wonderful entertainments before these men.

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The impressiveness of the music was enhanced by the enjoyment and sentiment inspired by the surroundings as well as by the spirit which prompted the generosity of the musicians and the management of both orchestra and prison. It was an epochal event in the life of those who had the privilege of normal life for months or years, and in one or two instances for nearly half a century. The orchestra presented one of its best concerts. A large body of Butte citizens motored over to Deer Lodge to welcome Clark and the organization. The following afternoon a concert was given at the Butte high school for students, and in the evening another at the Broadway theater. This was the first introduction of the orchestra and Conductor Rothwell in the city in which it is the moving spirit in business, social and artistic life.

Significant Music
 BY ROSALIE HOUSMAN

Tibetts From Various Publishers
 In the great mass of new music recently published, one finds every variety, good as well as bad, exemplified. Voice and piano predominate, then choruses, secular as well as sacred, with violin music well in the foreground. As I am also observant of the interesting organ material like the American Organ Monthly, issued by the Boston Music Co. This publication appears monthly, except July and August, and is now in its first year. I find the contents of those numbers I have seen most interesting and the music also. In the October 1920 issue is a splendid article by one of our best known and most capable composers, Mortimer Wilson, on technical foundation of composition. It is comprehensive, easily grasped and a sane exposition of harmony per se.

Referring to the different organ selections to hand, Schirmers send quite a little. I think they are the most progressive firm for organ music in the country. Anton Gilezter, whose name I never saw before, has some fine music to contribute. The American Organ Monthly well made music, interesting to listen to by the average, as well as musical audience, and register well. The fugue theme of the first, an Andante, leans on our old John Sebastian, yet it has a sturdy progression for all of that. It is developed for four voices with interesting work for the pedals. It should be serviceable in church use as well. And also want to mention it splendidly made (and well registered) transcriptions in a new first series—these are edited variously. There's D'Ambrosio's Canonetta, and Arensky's two songs, both under any organist's investigation. They would sound well on our San Francisco Municipal organ. I hope Mr. Lemare will play them.

The Boston Music Co. has some new Episcopal service music in its sacred lists—a Te Deum of G. Scott-Hunter; simple and direct, rather austere in mood; his Kyrie Eleison in the E communion service is strong and deeply felt. And the Sanctus is fine part-writing with simple triads.

They are also publishing Dunkley's arrangement of Selma Palmgren's ever popular "My Night, for organ, as an effective concert number. A sacred piece, Howard Fisher called Look down, dear Lord, will answer any church solo needs, and can even be sung in synagogues; its line is unpretentious, vocally and musically.

Carl Engel has arranged Bach's wonderful arioso, My Heart is Fixed, for violin, piano and voice, with or without obligato, and also for organ, though this detail has been entrusted to Edward S. Barnes. There is no lovelier sustained melody than this, and it is beautifully and reverently treated. It will appeal to all who love and appreciate Bach. The text is by Isaac Watts; whether it will be heard in concert, hall or church, it will surely be welcome and always verdantly beautiful.

They publish four delightful songs by Paul Katwyk, who, I believe, is American, though he sounds Dutch. He certainly writes delightful and effective songs, with a progressive teacher should be glad to use. My Own Love (Burns), with a folk-song quality; Row Gentry (Moore), which we know in the Schumann setting, is good and so are the other two, Heart Be Still, and the Dusty Miller are also not to be passed over.

In the Carl Fisher lists are three songs, which have been sung by and are dedicated to Caruso, by P. A. Trindelli, a well known vocal teacher. English translations are provided. They are typically Italian in melody line, without pretentious harmonic background; are good concert material, and of course are best for male voice. There is hymn to Love, one to Love and Faith (the beat, I judge), and Rapture. Caruso's picture on the cover will help them sell, I am sure, Godowsky

has been again transcribing and arrangements, in spite of his many concert dates. He is a many-sided marvel. This time he has given them to Carl Fisher's, a post-humous valve (Chopin D flat), Schumann's Du bist wie eine Blume and Bobm's Still wie die Nacht. The two songs he has kept in the list and simple (for Godowsky, I mean), and in the Chopin he has made a concert piece of great technical difficulty, not always true to Chopin, but a good technical nut to crack.

I find the Ditaos also devoting a book to organ, this time a technical work by Gordon Blitch Nevin on awell pedal technique. It is eminently a practical work by one who is well known in organ circles. It contains 12 sections, with registrations and explanations. This explores a new field, opened by the development of the mechanism of the instrument.

I find I have unintentionally overlooked several of Schirmers' organ publications, an arrangement of the pedal technique of the Beethoven fifth, Bizet's Adagio from the Arielsene Sulte, which are in the Adlerington series of which I spoke earlier in these notes, and last, but by no means least, a symphony in C by Albert Renaud, in six parts, each issued separately, which is dedicated to Dr. Wm. Carl; this is serious, well made concert music, with a melodic line, classic form and a free use of all the organ's possibilities. It ought to be a welcome addition to the repertoire.

POVL BJORNKJOLD SOLOIST AT CALIFORNIA

Wagner's music will predominate at the California theatre tomorrow morning when Povl Bjornkjold, distinguished Danish tenor, sings with Herman Heller, the California orchestra. His numbers will be Schimmund's Love Song from Die Walkure, and By Silent Hearth from Die Meistersingers. Harvey, at the organ, will offer an organ solo, The Evening Star from Wagner's Tannhauser.

Bjornkjold has a high reputation in European musical circles, having sung many Wagnerian roles, and since coming to this country has created a fine impression. His only previous appearance in this city was made last December when he pleased a large audience at the Scottish Rite Auditorium and aroused great enthusiasm with his singing. In reviewing his program at that time the Pacific Coast Musical Review said: "Judging from the salvos of applause that punctuated the conclusion of each number, this truly intelligent singer delighted his hearers with the fervor of his art and the depth of his interpretation." Mr. Bjornkjold belongs to the intellectual class of artists. From a musical standpoint we must count Mr. Bjornkjold among the very best dramatic tenors we have ever heard."

Herman Heller will direct his orchestra in the following numbers: March Heroique by Saint-Saens, Ansgelus by Hadley, Hungarian Rhapsody No. 2 by Liszt, and Phedre (Overture) by Massenet.

EXPOSITION AUDITORIUM

At his organ recital on Sunday evening at the Exposition Auditorium, beginning at 8 o'clock, Edwin H. Lemare will present a Memorial Day program, as follows: Fugue on a Trumpet Fanfare (Lemmens), Marche Funebre et Chant Seraphique (Guilmant), War Melodies, 1861 to 1898 (Lemare), Sonata No. 6 (Mendelssohn), War Melodies, 1914 to 1918 (Lemare), Funeral March, from "Gottterdammerung" (Wagner).

A brilliant and musical audience will greet Mr. Ida Waldrop and his artists on Tuesday evening, May 31st, in the auditorium of Saint Anselm, San Anselmo. The evening will be devoted to this young composer's music, and Marin County is highly complimented in having such a unique concert given for its music lovers. Town folks take 7-15 Sausalito ferry and get off Manor train at Bolinas avenue station. Train back to town at 10:20 p. m. Admission by invitation from Father Nylic, San Anselmo.

Evelyn Sresowich Ware has issued invitations for piano recitals to be given by her pupils on Thursday evenings, May 19th and 26th, at Sorosis Club Hall. Excellent programs have been prepared for these occasions and those who attended these events in the past will know that they are anticipating a program of unusual interest presented by capable young students.

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CHARLES CARVER TRIUMPHS ON GREAT TOUR

Star Pupil of Frank La Forge Receives Universal Praise From the Leading Critics of the West During Matzenauer Tour

Charles Carver, the extraordinary bass soloist, star pupil of Frank La Forge, who was associate artist of Mme. Margaret Matzenauer during her recent transcontinental tour, received universal praise from the leading critics of the West, as may be seen from the following reviews taken from a large number, too great to quote at one time:

San Francisco Chronicle, April 11, 1921: A voice of exceeding promise. It is powerful and excellently intoned. Its subtone plunges are not mere rumblings, but are clear and vibrant.

San Francisco Examiner, April 11, 1921: Matzenauer introduces new basso—at once a privilege and an ordeal—Carver came out of it with credit. He will go far.

San Francisco Call and Post, April 11, 1921: Charles Carver, who created a considerable stir on the transcontinental tour of Mme. Schumann-Heink, was received with enthusiasm.

San Francisco Bulletin, April 11, 1921: It is a basso with the upward range, virile and with a charm of flexibility, not the monotonous, limited basso. He created a furore all his own.

Oakland Tribune, April 8, 1921: The possessor of a voice of power and of descending reaches magical. He displayed as well a musicianly understanding that made his singing more than a mere subterranean tour. It was always expressive, always artistically controlled and guided.

Palo Alto Times: Charles Carver is a real basso. In spite of the depths of Carver's voice, there is not the feeling of monotony often shown in the work of the basso profundo. Under the excellent tutelage of Frank La Forge, he has retained a naturalness and spontane-

ity that are refreshing, and in his higher register the tone is so colorful that he sounds like a baritone.

San Diego Union, March 31, 1921: Another achievement of Mr. La Forge for which the musical world will be grateful, is the discovery of the young basso, Charles Carver, who sang last night with the ease and finish of a veteran of the concert stage, and gave the audience the thrill of hearing a voice of remarkable range and tonal richness, which is in the ascendant, and may easily become one of the great voices of the time. Not only did Mr. La Forge discover this talented young singer but he has also given him his entire training.

San Diego Tribune, March 31, 1921: Charles Carver, young basso, scored a decided hit with his splendid rich voice of admirable range and color.

San Diego News, April 1, 1921: With a voice of exceptional range, rich and resonant, Mr. Carver possesses a gift and training to produce enunciation that is a delight. He is a musical find as well as a pupil of Frank La Forge.

Arizona Daily Star, Tucson, March 29, 1921: It is not the deep growl of the bass, but the rich perfect tone of the baritone with a marvelous range. He has the temperament in singing of the great artist. Perfection of tone quality, immaculate diction.

Portland, Ore., Journal, April 1, 1921: Carver is a tall, thin, thin nose tall, and is making rapid ground in concert artistry.

Portland Oregonian, April 14, 1921: Mr. Carver made a fine impression with his singing. Mr. Carver stands six feet four inches tall, and is making rapid ground in concert artistry.

Tacoma Times, April 21, 1921: Carver's resonant, powerful yet highly flexible voice and his engaging personality won him an ovation. Perhaps the most interesting number was the "Tales of Hoffman," the fifth group in which Mme. Matzenauer and Mr. Carver sang together. The two fine voices were blended beautifully in Rubinstein's Wanderer's Night Song and the popular barcarolle from The Tales of Hoffman.

Tacoma News Tribune, April 21, 1921: Charles Carver, the young basso-profundo, was given a warm reception. His remarkable voice was well handled, its deep organ tones ringing and vibrant.

Tacoma Ledger, April 21, 1921: Charles Carver, a tall, lithe young basso, proved a sensation.

Seattle Times, April 23, 1921: Carver's powerful, resonant voice and his engaging personality won him an ovation.

Seattle Post-Intelligencer, April 19, 1921: An impression instantly favorable was made by the singing of Charles Carver, a basso of extraordinary endowment. Mr. Carver's bass, a voice of truly fine quality, was admirably blended with Mme. Matzenauer's contralto in two duets.

LA FORGE ARTISTS QUARTET TRIUMPHS

The La Forge Artists Quartet, consisting of Hazel Silver, soprano, Dorothy George, contralto, Sheffield Child, tenor, and Charles Carver, basso, with Frank La Forge, composer-pianist, scored two distinct successes under the management of the Bradford Mills Concert Direction during the early part of May. On both occasions the artists were the recipients of splendid press notices and criticisms, and both times the following excellent program was presented: Quartet from "A Garden Garden (Lichman); Quartet: Come Beloved (Handel); Love is a Bauble (Old English); Chanson Du Tambourinier (Old French); Mr. Carver; I Came with a Song (La Forge); Expectancy (La Forge); Song of the Open (La Forge); Miss Silver; Sanctuary (La Forge); Flanders Regent (La Forge); Supplication (La Forge); Aria from Tosca (Puccini); Mr. Child; Romance (La Forge); Etude de Concert (MacDowell); Mr. La Forge; Wanderer's Night Song (Rubinstein); Barcarolle from The Tales of Hoffman (Offenbach); Miss Silver and Mr. Carver; Aria from Samson and Delilah (Saint-Saens); Dorothy George; Quartet from Rigoletto (Verdi); Quartet.

MUSIC CLUBS ESTABLISH ARTISTS' BUREAU

The Pacific Coast Musical Review is in receipt of the following interesting communication from Mrs. Charles S. Ayres, assistant chairman of the committee in charge of the Young Artists' Registration Bureau of the California Federation of Music Clubs:

In order to encourage young American resident musicians, and to help prepare them for the larger field, the California Federation of Music Clubs wishes to announce that through its department of "Young Artists' Registration Bureau" it will recommend twenty-four artists to clubs for programs for the season 1921-22. Twelve of these artists will reside in the district north of Fresno and twelve south of Fresno. These young artists will be selected by seven representative musical judges at an audition to be held at Ebell Auditorium, Oakland, at 10 a. m., on June 16.

We ask you to interest your artist pupil in this hearing. Urge them to prepare group or costume programs where it is possible—something a little different from the ordinary recital. We hope in this way to raise the standard of musical programs, especially in clubs in the smaller towns and cities not visited by the greater California and visiting artists, and to assist the serious gifted young musician who is ready for the larger field.

Following are the requirements:

(a) The applicant must be an American and a resident of California.

(b) He must have had at least one year's study with a California teacher. We require this in order to emphasize and bring into prominence the worth of our California teachers.

(c) He must have the endorsement of two recognized musicians as to his superior musical attainments and guarantee the following characteristics and equipment, acceptable personal appearance and stage deportment, good voice, and necessary poise and perseverance, and good character.

(d) The work must come up to a certain standard of excellence established by the judges.

(e) The minimum fee charged by the artist must be \$25.00.

(f) Those wishing to be at this audition must communicate with the association chairman not later than June 13.

May we hope for your co-operation in this good work? Yours very sincerely,

MRS. PERCY BROWN, Chairman,
Hollister Terrace, Ocean Park, Calif.
MRS. CHARLES S. AYRES, Associate Chairman,
1118 Union street, Alameda, Calif.

EXCELLENT PROGRAM RENDERED IN BERKELEY

A concert of unusual interest was presented in Berkeley at the Garrett Theater on Friday evening, May 13. The event was entitled Spring Jinks, and the program created quite a sensation, especially the Chinese music, The Hidden Pool, presented by the Players' Club, to which George Edwards had written the incidental music. The entire program presented on this occasion, of which every number was enjoyed, was as follows: (a) Allegro Appassionato, (Saint-Saens); (b) Ave Marie (Schubert); (c) Romance, from suite for 'cello and piano (Maurer); Miss Grace G. Becker, violoncello, Frederick Maurer, piano. Vision Fair, from the opera Herodiade (Massenet), H. N. Benjamin, Frederick Maurer, accompanist; The Hidden Pool, a Chinese fantasy by Charles Caldwell Dobie, founded on La Revolté de Tai-Pou by Henri Regnier, presented by the Players' Club of San Francisco—Reginald Travers, stage director, George Edwards, musical director; place a corner of Tai-Pou's garden a long time ago, in which the characters are: the emperor, Carl Krenschke; the prime minister, Wm. Benjamin Purrington; Chang, the emperor's favorite, Richard Leonard; guard, Morris Ankrum; guard, J. T. Van Renassler; incidental music by George Edwards. Duet (a) Su l'aria, (Noce de Figaro) (Mozart); (b) Flower Duet (From Madame Butterfly) (Puccini); (c) It was a Lover and His Lass, (Richard Watweh). Mrs. Arthur Rickard, Mrs. Henry May; Mrs. Grace W. Jones, accompanist. The Tragedian (Tchekoff); Charles D. von Neumayer. Recitative—A Dream of Wild Bees, (Oliver Schreiner); musical setting by George Edwards, Louis Piccirillo; Frederick Maurer, accompanist.

Charles O. Henley, brother of Homer Henley, has become a member of the selling staff of Kohler & Chase, being associated with the Ampico department. Mr. Henley in making his announcement says: "It is with pride, wholesome sincerity and genuine enthusiasm that I declare the Ampico one of the world's innovations in creative genius." Mr. Henley no doubt will make many friends for the house with which he has become associated.

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Scene from D.W. GRIFFITH'S "Dream Street"

**Fine Music and Irresistible Enchantment in D. W. GRIFFITH'S
"Dream Street"
BEGINNING AT THE
Curran Theatre, Sunday, June 5th**

Music and Enchantment are among the irresistible features of "Dream Street," the magnificent pictorial creation which D. W. Griffith will present at the Curran Theatre, beginning Sunday, June 5th. Mr. M. G. Branbille, a distinguished musical director, will be at the head of a large orchestra of picked musicians, and will interpret appropriate and representative music, specially fitted to the action of that wonderful spectacle. Mr. Griffith has always earned the gratitude of the musical public by insisting that the music accompanying the picture should be just as artistic and finished as the picture itself, and so the musical public, in addition to the enjoyment derived from witnessing "Dream Street," will have an opportunity to revel in the beautiful and effective musical setting.

"Dream Street" is the latest screen effort to come from D. W. Griffith. It is a tale of romance and love and laughter, symbolized with Good and Evil influences lending an enchantment rarely seen in such cinema productions. The ideas are Griffith's while the characters are taken from two stories of Thomas Burke known as "Gina of Chinatown" and "The Sign of the Lamp." The locale is set in Limehouse, London. Although it might be said to encompass the world, when it comes to the final analysis of the human who trip easily through the several scenes of dramatic effects directed by Mr. Griffith.

A trilogy of characters in the persons of a young girl, Gypsy Fair, "Spikie" McFadden and his brother, are the youthful creatures around which is woven a romance of dramatic love filled with poetic visions and governed by the Good and Evil influences of the world symbolized in two remarkable characters. They are Good, embodied by a street preacher, and Evil, portrayed by a street urchin. They seem to set the men of this world against each other, and to bring about the ruin of our little people fitting through this street of dreams and gaining a goal which is paradise even on this earth. Mr. Griffith has assembled a cast of picked artists to play the roles of "Dream Street." Carl Dempster is the Gypsy Fair, the "Spikie" McFadden, and Edward Bell is the street urchin. Ralph Graves while his brother "Billie" is portrayed by Charles Emmet Mack, Thorne Power is the symbolized street preacher for Good and the Evil one is the street urchin done by Morgan Wallace. W. J. Ferguson plays Gypsy's father and the great Easy Way, of Chinese noble birth, is impersonated by Edward Bell.

PEDAGOGY OF MRS. ETHEL GERTRUDE CANNON

Our readers, who have read the interesting announcement of Mrs. Ethel Gertrude Cannon, the distinguished piano pedagogue, who after conquering for herself an enviable reputation in other parts of the country, will spend the summer in San Francisco and vicinity, and who have possibly a curiosity in learning more about this remarkable woman, should read the following letter written by a faculty member of a leading musical conservatory of the Northwest, the original of which was seen by the writer:

Portland, Ore., April 15, 1921.

My dear Mrs. Cannon:

I am glad to be able to write you a letter of appreciation because I know you to be a truly great teacher, as rare a thing, it seems to me as truly great artist. This means a combination of many qualities; inextinguishable scholarship in one's field of work, an understanding of human nature, unlimited powers of self-expression, the patient ingenuity of a scientist, and the vision of a poet. I have found you lacking in none of these qualities.

In my whole experience with musicians and teachers, I have known no one with so clearly defined an idea of those things which bridge the gulf between mere adequacy and virtuosity, no one so well equipped to convey these ideas to others, and no one who besides knowing in detail what the artist does, could show others how to do it.

Since studying with you I have exchanged a vague feeling of what is artistically right for an intelligent certainty. I came to you with a technical mechanism which was weak and imperfectly controlled. Now, at the end of the year, I play with perfect ease, and a daily increasing vitality and endurance. You have developed within me the capacity to criticize myself and to correct my own errors. Through your inspired and scholarly reading of the Chopin Etudes and the Grieg Sonata, I have learned the minute study necessary for the finished interpretation of a master-piece. The work of such visiting artists as Hofmann and Lhevinne has been like a finished illustration of the things which you give your students to do every day.

EDWIN H. LEMARE GREATLY IN DEMAND

Under the direction of the Board of Education and the Teachers' Association of San Francisco, Edwin H. Lemare, municipal organist, gave a recital for ten thousand students from the upper grades of the high schools on Thursday afternoon, May 26th, at 2 o'clock, in the Civic Auditorium. The recital was under the direction of Estelle Carpenter, supervisor of music in the public schools, who arranged it as a part of the

training in musical appreciation in co-operation with Mrs. Marjory Stuart, president of the Teachers' Association. Permission for the use of the Auditorium was granted by Mayor Rolph and the Auditorium Committee. The following program was played: Thanksgiving March (Lemare), Salut d'Amour (Elgar), Menuet in A major (Boccherini), Fugue in la Gigue (Bach), Andante in D flat (Lemare), Improvisation, Hallelujah Chorus (Handel).

Edwin H. Lemare, whose term as municipal organist expires with the close of the fiscal year, has engaged the Civic Auditorium for all the Sunday afternoons in July and August and those of September 4th and 11th for his own series of farewell recitals. September 6th he will go to Honolulu to give recitals in that city and to act in an advisory capacity with the promoters of a proposed open-air organ for the Hawaiian capital. Upon his return he will resume the series of recitals here, continuing until the close of the year.

Lemare has been offered a five-year contract to take charge of an organ in a New England city, the home of one of the yearly musical festivals.

OLGA BLOCK BARRETT PUPILS IN RECITAL

Olga Block Barrett and some of her pupils gave a piano recital at Sorosis Club Hall on Monday evening, May 23rd, before an audience that crowded every seat and showed by its frequent and spontaneous outbursts of applause that the program was rendered in a manner conformant to the taste of fastidious music lovers. The program consisted of ensemble numbers, that is to say, duets, as well as solos. The participants were Miss Marie Cannon, Miss Phyllis Meyer and Miss Mary Campbell Rixford. Miss Cannon displayed a fine sense of rhythmic values and also a fluency of technical expression which earned for her a well merited recognition on the part of her hearers.

Miss Meyer, whose charm of personality blended with her artistic and musicianly accomplishments, delighted her hearers with her fine shading, her easy expression and her velvety touch. Miss Rixford revealed intellectual power and a fine sense of artistic proportions which enabled her to accentuate emotional contrasts and emphasize tone color and technical intricacies. Mrs. Barrett, who played in the duet numbers as well as gave the concluding number on the program, as usual distinguished herself as a musician of rare attainments whose poetic instinct and virile romantic phrasing add lustre to any program in which she may participate.

The event was one of the most enjoyable of the season and the complete program was as follows: Op. 40, No. 1, Allegretto (Beethoven), Marie Cannon and Mrs. Barrett; Invention—two voice No. 8 (Bach), Sonata, op. 10, No. 1, Molto allegro (Beet-

hoven), Phyllis Meyer; Sonata, op. 12 (Krauss), Valse (Grieg), Arietta (Grieg), Tarantella (MacDowell), Marie Cannon; Valse Caprice (for two pianos) (Spross), Phyllis Meyer and Mrs. Barrett; Fuga a tre voce C minor (Bach), Improv. No. 1 (Chopin), Mary Campbell Rixford; Nocturne No. 2, E flat (Chopin), Voices of Spring (Sinding), Phyllis Meyer; Mazurka Nos. 13, 20, 30 (Chopin), Soirée De Vienne No. 6 (Schubert, Liszt), Mary Campbell Rixford; Concerto G minor—Presto (for two pianos) (Mendelssohn), Miss Rixford and Mrs. Barrett; Etude, op. 25, No. 1 (Chopin), Scherzo B minor (Chopin), Mrs. Barrett.

Emma Mesow Fitch of Fresno introduced her pupils at the Harvester Theater of that city in an old fashioned concert on Monday evening, April 11th. The program consisted of "Songs of the Days." The participants appeared in costume, and were assisted by Mrs. Isadore Lesser of Fresno, and were accompanied on the piano by Mrs. Lucile W. Lovel. The complete program was as follows: Prologue—Polyannas Lesser; Songs My Mother Used to Sing, Goryannas Fitch; Katie's Letter, Katie May Harp, Jerry, Jeremiah French; Hostess of Surprise Party, Mrs. Melissa Jane Tennant. Opening chorus—(a) Jingle Bells, (b) Oh! The Bulldog on the Bank, (c) My Old Kentucky Home, The Last Rose of Summer, Bonnie Eloise Lang; (a) Carry Me Back to Old Virginia—Chorus (Hummel), (b) Old Blue Joe, Chorus, Humming, (c) Low Back Car, Uncle Joshua Hendricks; (a) Last Night, (b) O Dear, What Can the Matter Be, Nancy Lee Tennant; (a) Mary of Argyll, (b) Cherry Ripe, Emmy Lou Betty. Duets—(a) Whispering Hope, (b) Dixie, Polyannas Lesser and Goryannas Fitch; (a) Drink to Me Only With Thine Eyes, chorus, (b) Humming, (b) Old Oakken Bucket (parody), Ezekiel Knoll; (a) Sweetest Story Ever Told, (b) Good-bye (Tosti), Sarah Jane Ianssen; (a) Tenting on the Old Camp Ground, (b) Juanita, (c) Old Folks at Home, (d) Santa Lucia, (e) Good-night, Ladies, male quartet; piano solos—Polyannas Lesser; (a) Comin' Thru the Rye, Katie May Harp, Goryannas Fitch; (a) Battle Hymn of the Republic, Ezekiel Knoll and chorus, (b) Yankee Doodle, St. Perkin Weist and chorus, (c) Silver Threads Among the Gold, Jeremiah French and chorus, (d) Polly Wolly Doodle All the Day, Uncle Joshua Hendricks and chorus; (a) Gentle Annie, (b) Comin' Thru the Rye, Katie May Harp, (c) Far Away (b) Mrs. Hooligan's Christmas Cake (Irish Comic), Jeremiah French; Alice Ben Bolt, Priscilla Von Glahn; Kathleen Mavourneen, Mrs. Melissa Jane Tennant; Genevieve, Marla Kathleen Neeb; (a) Rocked in the Cradle of the Deep (b) Captain Jinks, St. Perkin Weist; (a) My Blue Bird, (b) The Geese and the Gander, (c) I Love a Lassie—In Scotch (Costume), Bonnie Eloise Lang; Love's Old Sweet Song, Nancy Lee Tennant. Closing chorus—(Round) (a) Three Blind Mice, (b) Auld Lang Syne, (c) Home, Sweet Home.

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MINETTI ORCHESTRA TO PLAY

The student orchestra of which Giulio Minetti is the conductor will give their last concert of the season on June 3rd, in Scottish Rite Hall. Engaged as soloists will be Alice Figone, interpretive dancer, and Barbara Merkle, harpist. The purpose of this orchestra is to train young musicians in symphonic playing and to familiarize them in orchestral compositions. On this occasion the orchestra will play, among the other numbers, Schubert's "The Swan of Tuonela." Mr. Minetti, who for several years past has occupied the first desk of the second violin section of the San Francisco Symphony Orchestra, has resigned that position to devote himself entirely to his own orchestra and to teaching. Mr. Minetti will be greatly missed in the orchestra but we will have the opportunity of hearing this excellent artist when he resumes his chamber music concerts next season.

PHILHARMONIC TRIO PLEASES

The Philharmonic Trio, which consists of three well known musicians of San Francisco, appeared at the Little Theatre of Stanford University, Palo Alto, on the evening of May 10th and succeeded in completely captivating the musical public of that city. Orley See, violinist, Wendell Villalpando, 'cellist, and William Carruth, pianist, played the Mendelssohn Trio, op. 49, as well as several other ensemble numbers. Mary Jane Clark, critic of one of the Palo Alto papers, expressed herself regarding the work of the trio as follows:

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"Mr. See and Mr. Villalpando were already familiar to campus concert-goers, having appeared at Stanford with the San Francisco Symphony Orchestra in its concerts here this season and in their work last night they maintained the reputation which they already held both here and in the bay region, as musicians of the first rank. The three finished musicians, possessing thorough artistic skill and full understanding of their music. Their ensemble work shows perfect ease and assurance without at the same time overlooking the individual instrumental interest. Their playing is a harmonious unit, this effect being sustained in alternate instrumental movements as well as in the playing of the three artists as a whole."

IRENE AT THE CURRAN

"Irene," which begins its third and final week in the Curran Theater Sunday night, continues to be one of the outstanding musical comedy successes of the season. Whether by sheer chance or carefully laid plan, James Montgomery, author of the book, has created in his character of Irene O'Dare, charmingly played by Dale Winter, a fairy princess in every fact, for the way things are running now and the way things are likely to keep on running, this musical romance of a New York shop girl, bids fair to make everybody connected with it independently rich, and everybody who has the good fortune of meeting the lovely Irene extremely happy. To Montgomery a shabby little wage-earner from Ninth avenue, New York City, appealed in terms of high romance; to Joe McCarthy, the same little wage-earner appeared as a beckoning muse, and for her and to her and about her he wrote a baker's dozen of the happiest lyrics. Last, but of equal importance, Harry Tierney wrote the musical score and he wrote it so well that now "Alice Blue Gown" and "Castle of Dreams" and "Sky Rocket," to mention only three of the dozen, are being whistled and sung through the town. Besides Dale Winter, the cast includes Jere Delaney, Howard Freeman, Henry Coote Knight, Gerald Gilbert, Carl Haydn, Earl Redding, Erica Mackaye, Margaret Pidgeon, Marjorie Dalton, Beatrice Burrows, Flo Irwin, Jane Kearney and a youthful chorus of forty Broadway favorites.



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VOL. XL. No. 10

SAN FRANCISCO, SATURDAY, JUNE 4, 1921.

PRICE 10 CENTS

LOS ANGELES ENJOYS BUSY WEEK OF MUSICAL ACTIVITIES

Brahm Van Den Berg Gives Third Piano Recital at Trinity Auditorium—California Opera Company Meets With Success—Zoellner Quartet Gives Fine Closing Concert—Philharmonic Orchestra Returns from Triumphant Tour—Behymer Convenes.

By BRUNO DAVID USSHER

Los Angeles, May 30, 1921.

The brilliant technic of Brahm van den Berg was brilliantly displayed in the third recital of grand dimensions given by him before a good-sized audience at the Trinity Auditorium. The two preceding programs had been devoted to Chopin and Liszt exclusively. The last program was dedicated to contemporary composers with the addition of the Campaella, the Love Dream and the Sixth Rhapsody by Liszt. Mr. Van den Berg's program was specially noteworthy as it brought us three "premieres." These were the E minor sonata by Godowsky, a very elaborate work requiring fifty minutes to play, further Au Jardin du Vien Serail from the Turkish Suite by the Swiss composer Blanchet, and El Puerto from the Iberia Suite by the Spanish writer Albeniz. Both the Blanchet and the Albeniz are of fascinating brilliance, modern in theme and harmonization. Mr. van den Berg played with fine elan and good tonal coloring, meeting with warm applause.

tucked away. However, it is to be assumed that the general public realizes that a performer has to know a work by heart anyhow to play it in public. Percy Grainger and Olga Samoroff recently have resorted to the printed copy in order to avoid practicing anew and public and we feel that Mr. van den Berg served the musical ideals of the West well by doing likewise.

Much has been written in these columns about the work of this pianist who combines excellent technic with keen musical discrimination. Suffice it to say that this program represents a distinguished page in our local records of musical history.

The California Opera Company under W. G. Stewart is heading for new successes in their second week, presenting the Mikado, with the opening performance due tonight.

On June 6th the Company, with Charles R. Baker as their successful business manager, will pull new laurels in San Diego. Firefly will be played June 6, 7 and 8 at the Spreckels Theatre, while the Mikado is to be performed at the Isis Theatre from June 9 to 11. The remaining weeks will be filled with engagements at Santa Ana, Riverside, San Bernardino, Long Beach, Pasadena, Santa Barbara and Redlands. Encouraged by the great local success the company will return to the Mason then for a second Los Angeles season opening July 4th and to last from four to six weeks.

The closing concert of the Zoellner Quartet revealed the fine accomplishments of this remarkable organization. The excellent musicianship, fine technic and convincing interpretation led to highly engaging renditions of the well varied program. The quartet played: Quartet B flat (Mozart), Quartet Op. 11 (Tschakowsky), Minuet (Boccherini), Humming Bird (Sarah Bragdon), Adagio Op. 64, No. 5 (Haydn). The composition by Bragdon is true to its title, a graceful and clever tonal picture, scored effectively. Incidentally, the records made by the Zoellners for the Edison are proving anew the popularity of this ensemble. Jan Kubelik recently was the guest of honor at a reception given by the Zoellners at their hospitable home.

While the social side of these affairs is always very charming the Zoellners never let their guests depart without some exceptional musical presentation having culminated the evening. This time it was Kubelik playing first violin with the Zoellner quartet, to whom he paid high tribute. At the request of the great violinist the quartet then rendered several modern works, among them Sketches from the opus 15 by Goossens and the Monquet Quartet opus 3, both of which had been introduced to American audiences by the Zoellners, whose pioneer work on behalf of modern writers is well known. Mr. Kubelik was pleased to hear the two new works which were unknown to him, which proves that he had to come from Budapest to Los Angeles to hear the latest in chamber music.

A program of great artistic merits was given at the Matinee Musical Club by Mr. and Mrs. J. Spenser-Kelly, whose fine vocal art brought them warm applause from the audience. The work of both artists is distinguished by fine command of technic and interpretation of very appealing nature.

Mr. and Mrs. Spenser-Kelly, who had to give many encores, had selected the following program: Let Me Love Thee (Luigi Arditi), A Spirit Flower (Campbell-Tipton), Her Rose (C. Whitney Coombs), Mr. J. Spenser-Kelly; Ah, Love but a Day! (Mrs. H. H. A. Beach), The Joy of Spring (R. Huntington Woodman), Sacramento (James G. MacCredent), Mrs. J. Spenser-Kelly; In Felice! E Tu Credevi (Giuseppe Verdi), Donna, Vorrei Morir (F. Paolo Tozzi), Over the Steppes (Alexandre T. Gretchninoff), Eastern Romance (Nicola Rinksky-Korsakoff), Mr. J. Spenser-Kelly; Love Laid His Sleepless Head (Victor Herbert), Time Enough (Ethelbert Nevin), Patter of the Shoon (Bryceson Treharne), Mrs. J. Spenser-Kelly; Calm as the Night (Carl Gotze), Mr. and Mrs. J. Spenser-Kelly. They were ably assisted by Miss Doris van Loan, accompanist.

Roland Paul, the well-known teacher of voice, presented several of his students in recital. As remarked on a similar occasion, Mr. Paul's pupils reveal fine qualities of tone-production, good sense of style and well-named expression. Moreover it would seem that exceptional care had been taken to select the individual numbers

of the students in harmony with the timbre of their voices, a consideration often overlooked by professionals.

The following program was presented: Under the Greenwood Tree (Buzzi-Peccia), The Nightingale and the Rose (Thompson), Georgia Starke; The Mermaid's Song (Haydn), Amy's Song (Adman), The Bird of the Wilderness (Horaman), Lella L. Sullivan; Come dal ciel precipita, Macbeth, (Verdi), Deep River (Burleigh), Banjo Song (Homer), Albert Mc Millan; Rest Thee, Sad Heart (Del Riego), The Wind (Spross), O mio Babbino Caro (Seour Angelica), (Puccini), Augusta Freeburn; The Cry of Waters (Campbell-Tipton), Sylvellin (Sinding), Secee and Arla, from Traviata (Verdi), Dorothy Whitehead; My Little Love (Hawley), By the Waters of Minnetonka (Leurance), Love is Just Like a Tameless Bird, from Carmen (Bizet), Belle V. Catlin; Bianca Luce Silente, from L'Oracolo (Leon), The Last Hour (Kramer), Georgia Shropshire; Aria, Celeste Aida, from Aida (Verdi), Fat Hyland; Porgi Amor, from Le Nozze di Figaro (Mozart), The Lass With the Delicate Air (Arne), Caro Nome, from Rigoletto (Verdi), Naomi Hoffman.

These days are busy days for Estelle Heart-Dreyfus. She sang before the San Bernardino Women's Club with Mrs. E. R. Roberts in a reading "The Pageant of San Bernardino," which Mrs. Roberts had written. She appeared before the Beverly Hills Women's Club in a talk, "My Trip Around the World." Madame Dreyfus will sing The Battle Hymn of the Republic, arranged by



WALTER HENRY ROTHWELL
The Distinguished Conductor of the Philharmonic Orchestra of Los Angeles, Which Has Just Returned From a 5000-Mile Spring Tour on the Pacific Coast.

The fifty-minute sonata of Godowsky's seems to take considerably more time to listen to than to play it. Godowsky himself had written a synopsis of this work which occupies a page and a quarter of the program. The composer confesses therein that the work in five movements forms a musical "autobiography." It would seem that this is the case of most real compositions. Mr. Godowsky opens his commentary with the following paragraph: "This Sonata is intimately autobiographical in character, but aside from its purely intimate significance it possesses a symbolism applicable to all."

The remainder of the synopsis is equally non-committal, which seems often characteristic of the composition itself. The sonata shows highly accomplished workmanship of writing technic. It is free in form and written with a sympathetic unconcern for what is generally considered effectiveness. There is more sincerity than winsomeness about the work which one would like to have heard from the master-pianist himself in order to obtain a complete insight into its intrinsic values. The work is eclectic, specially the first movement reminds one of Chopin. There are frequent sunnier moments which are of decided charm, specially in the third movement, with a serious, meditative sentiment prevailing in the other movements. The fifth and last movement consists again of five sections.

We are grateful to Mr. van den Berg for having acquainted us with the difficult work. We also acknowledge his artistic sincerity of having the music of Godowsky's on the stand in order to meet honestly the taxing intricacies of the work. Maybe it would have looked better to some unthinking people if the music had been



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Blanche E. Seaver and the Memorial Day Service of the Hollywood Woman's Club. She will also be one of the soloists at the Music Week celebration of the Gamut Club with a group of Spanish songs assisted by Miss Grace Andrews, accompanist.

Patrick O'Neil, Irish tenor, presented four of his artist pupils in recital. Miss Gladys Chambers, mezzo soprano, sang in superb voice Cadenas' The Moon Drops Low and several songs by Lewis Kerwin and Kate Beltrino O'Rourke.

Miss Conchita Chavez, talented coloratura, sang the Caro Nome from Rigoletto and the Ah fors fu! from Traviata with a lovely clear vocalism which indicates splendid grand opera material.

William Linaweaver, tenor, sang the La Donna Mobile from Rigoletto and Che de ti Manina from La Boheme with a voice well produced and with clean-cut tone and volume. Popular ballads, including The Sunshine of Your Smile and Dear Old Pal of Mine were sung with charm by another promising tenor, Herbert Lee.

Hubach and Riggie, concert managers, are now completing bookings for several extensive concert tours throughout the Pacific West which will bring leading Los Angeles artists before many new audiences.

(Continued on Page 6, Col. 1)

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TWENTIETH YEAR

L. A. PHILHARMONIC SCORES IN SAN JOSE

Splendid Symphony Organization Under Direction of
 Walter Henry Rothwell Enthusiastically Re-
 ceived in Representative Program

By ALFRED METZGER

Having been informed that the Philharmonic Orchestra of Los Angeles was to appear at one of the programs given during the Pacific Festival of American Music which took place at the College of the Pacific in San Jose on May 22, 23, 24 and 26 we regarded the event of sufficient importance to journey to the Garden City and listen to the Los Angeles orchestra. Incidentally we had an opportunity to chat with some of the musicians prior to the concert and were delighted to hear of the success which the orchestra achieved on its tour. In our Los Angeles letter this week Mr. Usher speaks in more detailed terms of this trip and we can only add that W. A. Clark, Jr., Walter Henry Rothwell, L. E. Behymer, and Los Angeles have every reason to be proud of the record established. This was the first time that a symphony orchestra, whose home is in the far West, has ever made a tour through the Pacific Coast States, and it is something to feel much gratified over to have established such an enviable reputation at the very first trip. The experiment is thus no longer, as it has been an established fact. And we sincerely trust that the Musical Association of San Francisco will summon up sufficient pride and ambition as well as enterprise to give the San Francisco orchestra the same opportunities.

After listening to the San Jose concert we can well imagine the reason why the Philharmonic Orchestra of Los Angeles was received with such open arms everywhere. The program was as follows: Suite op. 48, Indian (MacDowell), Dirge, Village Festival; Comes Autumn Time, a program overture (Leo Sowerby), Symphonic Rhapsodie (Howard H. Hanson), composer conducting; Flaming Concerto in A (Liazi), Richard Buhlig; Prelude and Love Duet from Tristan and Isolde (Wagner), Caprice Espagnole op. 34 (Rimsky-Korsakov). As will be seen this program was in keeping with the spirit of the festival which was intended to emphasize the merits of works by American composers.

Owing both to its novelty as well as to the fact that its composer is a resident of California and also a member of the faculty of the College of the Pacific, Howard H. Hansen's Symphonic Rhapsodie was of especial interest. The artistic and musically character of the Philharmonic Orchestra of Los Angeles may be better understood when it is known that this composition was played after his own preliminary rehearsal. The orchestra having arrived in San Jose that afternoon could not devote much time to rehearsing. Nevertheless the composition which in some respects presents unusual technical difficulties was interpreted with precision, uniformity of phrasing and adequate rhythmic accentuation. It certainly did not appear as if the work was played for the first time.

Regarding the work itself there is much pleasing material in the same. Mr. Hansen evidently understands the art of composition, scoring and thematic treatment. We would not regard the work as distinctly or purely symphonic, although it attains at times atmospheric dimensions. It seems rather descriptive than impressionistic

and reveals notably rhapsodic tendencies. It does not lay claim to special intellectual profundity, but possesses sufficient emotional material and expression of distinct sentiment to entitle it to a worthy position among the best literature of our resident composers. The first line was surely entitled to the enthusiastic ovation which the audience was happy to bestow upon it and we rejoice with him in the evident triumph he attained.

Notwithstanding the tiring trip which the orchestra undertook we were pleased to note marked improvement in its musical and artistic expression. Mr. Rothwell has surely done wonders with this splendid body of musicians. We heard the orchestra last November in Los Angeles and we noted an improvement in tone quality, shading, interpretation and spontaneity that surely surprised us. This was especially true in the Sowerby work and the Tristan Duet. In the latter the brass section acquitted itself nobly and we do not hesitate to assert that there is no finer brass section in any orchestra we have heard. We congratulate Mr. Rothwell and his associates upon the splendid artistic results achieved on this occasion.

There is much vitality in the Sowerby work. We would prefer an idea of attaining a climax toward the end by gradually working up toward the same, from a pianissimo in the beginning. At least the poem would impress us as endeavoring to suggest such a climax. The first line being now when the time of fruit and grain is come, the audience is happy to use the optimistic and almost presto character which the introduction assumes, while the last line "behind her banners burns the crimson sun." Justifies the most powerful expression of emotion. However, the work is most skillfully, even eloquently, scored and beyond a question reveals genius of a high order. It was evidently a most intelligently as well as tastefully conducted and interpreted.

Richard Buhlig gave a musicianly and serious interpretation of the Liszt concerto, overcoming technical obstacles with ease and precision. This second concerto of Liszt is not often played and has not attained the popularity of his first. It is evidently a reason. It seems to be endowed with a certain monotony of development and a sombre atmosphere that does not lend itself to brilliant technical displays nor to melodic flights. Nevertheless it is a work of the utmost importance and Mr. Buhlig is entitled to much credit for including it in his repertoire. As regards the pianist, an artist whom one delights to listen to and who never fails to gain the unconditional surrender of his audience which always betrays upon him the full measure of its enthusiasm.

The concluding number was Rimsky-Korsakov's Caprice Espagnole op. 34 with its sprightly dances and fervent accents and rhythms. The orchestra, under the brilliant direction of Mr. Rothwell, succeeded in getting every effect from this popular work and the audience was so delighted that it would not leave until the orchestra had played two or three encores. Although we had to make the trip in record time, and did not return until early in the morning, we were glad we went and want to thank Mr. Clark, Mr. Rothwell and the orchestra as well as the authorities of the College of the Pacific for giving us the privilege of hearing this concert.

MRS. JOHN CHARLES ROHLFS' CONCERT

One of the largest and most fashionable audiences ever assembled at a concert of a resident artist practically filled the spacious ball room of the Fairmont Hotel on Wednesday evening, May 25th, when Mrs. John Charles Rohlf's, lyric soprano, presented a program of the first class variety and of high artistic proportions. It was a program which any other lyric soprano would have approached with fear and trembling for it contained such dramatic works as an aria from La Tosca, an aria from Louise, and last but by no means least, an aria from Tristan and Isolde. Indeed, the last five numbers on the program consisted of dramatic arias from well known operatic works.

But evidently Mrs. Rohlf's possesses that courage which most lyric sopranos lack for she succeeded in singing all these arias in a manner to please her audience to such an extent that they applauded with an enthusiasm that impressed one with the conviction that the work was not have minded. If Mrs. Rohlf had sung every one of the arias over again.

The first part of the program consisted of more lyric works including such composers as Giordani, Haendel, Mozart, Gluck, Cesar Franck, Debussy, Grieg, Fouldrain, Duparc and Georges Hue. In these works we believe Mrs. Rohlf's have been at her best. Her mezzo voce is the most artistic expression of her voice which is notable for its quiet, pliable and resonant. In her vocal production Mrs. Rohlf's reveals an individuality of style all her own. She evidently possesses the courage of her convictions and does things somewhat different to conventional ideas displaying an originality of conception rarely witnessed on the concert platform.

In one respect Mrs. Rohlf's is indeed unique inasmuch as her own tones at times attain a certain "baritone" quality which lyric sopranos rarely possess. One thing is absolutely certain, that Mrs. Rohlf's possesses a most remarkable memory, for to sing the twenty compositions of intricate and at times almost unsurmountable difficulties requires a degree of unusual intellectual grasp and art training to retain fixed ideas.

Mrs. Rohlf's also exhibited poise and personal charm in her appearance. She gave evidence that she is an experienced artist who has frequently appeared before the public and who does not possess any visible degree of nervousness. We would not always agree with her manner of tone production or enunciation, but these are matters that can not be settled from one hearing. It is

very likely that future appearances will enable us to change our attitude in this respect. In an event from the standpoint of the audience Mrs. Rohlf's scored a genuine personal triumph, for the enthusiastic applause was supplemented by the presentation of truly magnificent floral offerings.

The program was as follows: Carro Mio Ben (Giordani), Zarzuela (Haendel), Le Nozze di Figaro (Mozart), O Sleep, Why Dost Thou Leave Me (Haendel), Alceste (Gluck); La Procession (Cesar Franck), L'Enfant Prodigue (Debussy), A Swan (Grieg), A Dream (Grieg); Chan Son Norwegianian (Fouldrain), Extase (Duparc), Jan Pleure en Reve (Georges Hue); Invitation Au Voyage (Duparc), Carnaval (Fouldrain), Aria from Tosca (Puccini), Aria from Louise (G. Charpentier), Aria from Herodiade (Massenet), Aria from The Persian Garden (Liza Lehmann); Tristan and Isolde (Aposthese), (Richard Wagner).

ALFRED METZGER.

SCHUMANN-HEINK BLAZING TRAIL IN ORIENT

When the notice first appeared in the papers last fall that Mme. Ernestine Schumann-Heink would leave in the spring for an extended tour of the Orient, musical circles were aroused by the unusualness of the announcement and many were the conjectures raised as to the artist's real standing in the United States. It would be received in a land whose musical standards are so entirely different from our own. Now all these speculations may be set at rest. The results have exceeded the most rosy expectations.

Mme. Schumann-Heink sailed from Vancouver on April 28th, opening her tour at the Imperial Theatre in Tokyo, Japan, the middle of May. While the applause of her first appearance was still ringing in her ears, the cables were busy conveying the news of her triumph to America—"tremendous success" was the way the message read, transmitted by Mr. Yamamoto, the distinguished director of Japan's greatest playhouse, where Mme. Schumann-Heink sang. And under date of May 23rd this message was elaborated upon in another cable received from the Flowery Kingdom: "Madame Schumann-Heink had greatest success of career. Many honors and presents. Won heart of Japan. Voice and spirits as of old."

"The greatest success of her career!"—When one stops to consider even a moment what the greatest successes of her long career before the musical public have been, then the full significance of this message coming from far away Japan may be realized. But then, too, there is another side of the matter to consider. What new successes will Mme. Schumann-Heink attain in the Orient hereafter? What other artists from America will follow in her footsteps? Mr. Fitzhugh W. Haensel, of Haensel & Jones, Madame Schumann-Heink's managers, met this question before sailing with the party for the Orient. When interviewed, he expressed the greatest enthusiasm for the subject.

"We consider Mme. Schumann-Heink's Oriental tour one of the most important undertakings our firm has ever engaged in. Of Madame's personal success there is absolutely no doubt. Advance reports from Japan would indicate that her success is going to be even greater than we anticipated. What her triumph—which has since been confirmed by cable as above—will lead to is the question. The greatest standing of well-known artists under our management who are anxious to follow her lead. One of my main objects in accompanying Mme. Schumann-Heink to the Orient is to thoroughly investigate local conditions with a view of taking advantage of the precedent that her tour will establish in the Orient hereafter. What other artists from America will follow in her footsteps? I am most enthusiastic."

Mme. Schumann-Heink from Japan goes to Java, which is the next link in the chain of concert dates which have been arranged for her.

PERCY RECTOR STEPHENS TO ARRIVE IN JUNE

Studying with a master is a privilege that comes but rarely. For the second time Mrs. Schumann-Heink is to have a summer course of vocal study, conducted by Percy Rector Stephens of New York City, whose classes, anxiously awaiting his arrival, will open on the twenty-seventh of June, and continue for seven weeks. A recent communication from Percy Rector Stephens to Mr. Stephens tells us that regular bookings are nearly closed, and by way of personal interest, that the majority of enrollments are being made by teachers and teachers-singers, including his enthusiastic singers of last summer's season. Mr. Stephens seems to be fond of California, and California people and regrets that he will be his last visit to the Pacific Coast. By special arrangement, Mr. Stephens will teach for four weeks in Portland, Oregon, at the close of the San Francisco season, and from Portland returning directly to New York, where his work will begin September 19, in his "new house" at 36 West 73rd Street.

Miss Harriet Leach, a pupil of Mme. Jomelli, left last week for the North where she has been engaged for a series of concert appearances. Miss Leach will sing in Portland, Pendleton, Tacoma, Seattle and Vancouver.

George Edwards, the well known composer and teacher, will leave on June 15th for an extended tour of the East. While away Mr. Edwards will give a part of his time vacationing in the beautiful Minnesota lakes. Upon his return from the East on September 15th Mr. Edwards will immediately take up his teaching activities at the Jomelli Studios, Hotel Richelieu.

What Music Week Means to Los Angeles

Special Contribution to the Pacific Coast Musical Review by Impresario L. E. Behymer, the Leading Pioneer for Music in the West

Music Week should mean to the public of Los Angeles a leveling socially of the lines laid down by the musicians of the city and the surrounding country, the bringing together of church organizations in a spirit of unity, the elevating of the amateur into the professional ranks, the exemplification of what music is accomplishing in the public schools, the bringing forth of the best in the choirs of the various churches, the uniting of the orchestra forces, and through these ramifications of the musical life of the city cause the commercial, the political, the financial bodies of this great commonwealth to find through these mediums the soul of Los Angeles.

Music Week should be an incentive for choral organizations to meet in a spirit of unity and on a friendly basis of competition to show the public that we have in the Ellis, The Orpheus and the Lyric Clubs, the Los Angeles Oratorio Society and all the various similar organizations a musical proficiency and comradeship not found elsewhere in any city of similar size in the United States.

Music Week should allow the public who are not acquainted with the fact that we have in our public schools one hundred and eighty organizations of glee clubs, orchestras and bands under the supervision of most competent teachers, but musical organizations that are almost professional, in many instances, in their ability. It is to be hoped that this week will bring visitors to all the schools so they can understand that our music department is not a so-called section of public instruction but a reality, that it is not only commendable but so valuable that it cannot be overlooked.

It should bring forth in the windows of the various music stores an exemplification of the kind of stocks carried in organs, pianos, Victrolas and small goods, and demonstrate that the eight and one-half millions of dollars' worth of business carried on through the ramifications of music in this city yearly is an essential factor in the commercial and financial life and growth of Los Angeles.

Music Week should demonstrate, whether in the Bowl in West Hollywood, in Pershing Square, in the very heart of our pulsing metropolis, or at Exposition park, that we have community singing sections of one thousand and two thousand voices, well trained, able to take part in any civic program, any fiesta or any charitable event with such a vital force as to command the recognition of the entire city.

Music Week should demonstrate that in the Wa-Wan Club, the Matinee Music, the Wednesday Morning Club, the St. Cecilia Club, the musical sections of the Friday Morning and Ebell Clubs, The Dominant Club and similar ones that we have in our semi-social and semi-musical organizations unequalled in ability and able to give for forty weeks during the year from eight to ten programs of convincing character, very often including the prize works of our local composers, which, excepting through these mediums, would not be heard in public.

Music Week should show a betterment in program selection and execution by the various orchestras of the city; organists and pianists employed by 119 motion picture houses which use music of some kind to assist in enlivening and elevating their programs. It is a fact that the high grade music is found in the motion picture houses in Los Angeles more than in any other city in America, excepting possibly the larger houses of New York and Chicago.

Music Week should call attention to the fact that in the Philharmonic Orchestra of Los Angeles, founded by W. A. Clark, Jr., and conducted by Walter Henry Rothwell, we have an organization consisting of 96 picked musicians selected from the various symphony orchestras of the United States, costing \$300,000 a year to promote, every dollar of which remains within the city, excepting the small amount expended for additions to the library. This orchestra gives twenty-eight symphony concerts and fourteen popular concerts yearly, presenting in Southern California an additional twenty or more concerts each season—an unequalled organization west of Chicago, and which has just completed a tour of five weeks in the Northwest.

Music Week should call attention to the fact that for twenty-eight consecutive seasons the Woman's Symphony Orchestra of Los Angeles, under the direction of Henry Schoenefeld, has been one of the vital musical forces of the Southwest—the only organization of its kind in America.

Music Week should call to the attention the fact that there exists in this city a Flute Club of twenty-eight members, fostered and cared for by Harry Knox, and pronounced by George Barrere as the only organization of its kind in the world, excepting one founded by him in Paris.

Music Week should awaken latent interest in the various church bodies connected with the churches, and through friendly competition, bring forth a superior class of programs than heretofore used, secure the engagement of a better class of soloists, and give to the members of the churches a keener interest in church music and choral as well as congregational singing. The foundation of music is harmony. Music Week should promote that friendly feeling, and add to it a cultural feeling that should be brought out in a most pronounced manner, which would enhance the musical value of the

community and the union of musical organizations, and a closer affiliation in the exchange of courtesies, all of which would eventually redound to the civic life and social as well as musical life of this section.

The one big lesson that Music Week should teach in the visit of the instrumentalists and vocalists to the poorer quarters of the city, the hospitals, the city and county institutions, the massed community singing, the exemplification of the music of the schools, the churches and even the homes, is that music is an essential; that it is an asset and not a liability; that it is the great assistant for charitable work, and that it is just as vital a force in a community as commerce, finance, politics or any other civic factor.



OLIVE RICHARDES

The Gifted Young Lirio Soprano, Pupil of Mme. S. P. Marraconi. Who Will Give a Concert at Sorosis Club Hall on Wednesday Evening, June 9th.

Music Week will undoubtedly acquaint the public with the fact that Los Angeles is the home of many western composers whose compositions are played not only throughout America but well known in Europe and foreign countries. Carrie Jacobs Bond, Charles Wakefield Cadman, Walter Henry Rothwell, Henry Schoenefeld, Gertrude Ross, Fannie Dillon, Grace Adele Freebey, Charles E. Pemberton, Homer Grunn, Blanche Robinson, Blanche Ebert Seaver, Mrs. Loretta Poyson, Mortimer H. Mason, and many others are included in the list.

Music Week, when it brings forth the vocalists and instrumentalists who are taking part during the week, showing the proficiency of the students in the schools and universities, bringing out the larger number of club memberships, the strength of the choral societies, the orchestral organizations, and the tremendous interest shown in the homes of the entire Southwest, should demonstrate to the newspapers of Los Angeles and vicinity that anything pertaining to music is news and should be treated as such; that music has become such a

prominent factor in the civic life that the newspapers should recognize it as much of an essential as the baseball news, the motion picture reviews or the dramatic writeups, and establish a musical section in each paper with creditable critics, and give to the public what sooner or later they will undoubtedly demand—a daily music page.

ELSIE COOK HUGHES' PUPILS RECITAL

Several San Francisco musicians were present on Saturday afternoon, May 21, at a piano recital given by the students of Mrs. Elsie Cook Hughes at Palo Alto. The Woman's Club of Palo Alto provided the auditorium of their club house and the hall was filled with an attendance comprising many of the best known families of the University town. The players included children of eleven and twelve years, besides those in their own 'teens, the oldest performer being but little past twenty years. Noticeably, all were equipped with a technique which plainly makes for clarity and expression. The younger ones showed dexterity in keeping with the years, the older pupils exhibiting a facility of fingering and a style not often to be observed in a pupils' recital.

A very promising boy is John Jago, aged 12, who played Beethoven's Andante in F major. His interpretation and ease in playing were especially noticeable. He is deeply engrossed in the study of Beethoven and is giving serious study to the piano to become a professional performer—and his talents, as exhibited last Saturday, warrant that devotion. John also played with his sister, Beatrice, in the Schubert ballet music from Rosamunde, the two giving a delightful rendition, for Beatrice is also gifted in music. The two are the children of Mr. and Mrs. John Jago of Palo Alto, and are niece and nephew of Miss Sallie Benfield of this city. John substituted at the last moment for his cousin, Adalbert Benfield, who was unable to be present.

Eleanor Chabot, who has studied but three years, gave a more than acceptable recital of the Liszt Rhapsody Hongroise, No. 12, an heroic undertaking, but one accomplished with verve, accuracy and much expressiveness. Richard Malaby played the Liszt Etude in D flat major with the ease and fluency of maturer years. His touch is delightful and wholly romanticism is embedded within him, that trait colored Malaby's playing without running away with judgment of interpretation. Eljah Barricklow played MacDowell's Witches' Dance with facile fingers, and though this young girl failed momentarily, it was to the great credit of her teaching that her brain was cool and able to recover the lightsome passages with scarcely a break.

Eva Hall gave Mendelssohn's Hunting Song with a piquant show of temperamentalism which will always please with its spontaneity so long as the player observes the guidance of her instructor in holding to a well balanced performance. The absence of Jacqueline Bugge was regretted by those who have heard her work. She is a well qualified young player who was programmed for Twilight, composed by Cora W. Jenkins. The list also contained the following players: Pas-torale Enfantine (Chaminade), Marion Humphries; Bunte in G major (Eck) Ruth Scott; Tarantella (MacDowell), Beatrice Jago; The Whirlwind, A Merry Heart, Song of the Rushing Stream, (Cora W. Jenkins), Maribel Brown; Invention, C major (Bach), Allegro from Sonata in C (Mozart), Marcella Brown; Autumn (Chaminade), Geneva Hall; Eroticon (Sjogren), Novel-ette (MacDowell), Ruth Collyer; Scherzo, C sharp minor (Chopin), Margaret Ball; Etude, E major (Chopin), Lento (Cyril Scott), Mrs. Jaans.

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EVELYN SRESOVICH WARE'S PUPIL RECITAL

Evelyn Sresovich Ware, the able and well known piano pedagogue, gave the second of two annual piano pupils' recitals at Sorsola Club Hall on Thursday evening, May 26th, in the presence of an audience that crowded every available seat in the hall and even had to accommodate standing room. Among those in attendance were several of San Francisco's prominent musicians who expressed themselves as surprised and delighted with the work of the young pianist. Mrs. Ware is one of the most conscientious and most serious of our teachers. She insists upon her pupils knowing the works they interpret thoroughly before permitting them to appear in public. She does not make them extravagant promises but insists that they study their compositions in a manner so as to obtain the finest artistic results in their interpretation. In this manner those who attend Mrs. Ware's pupils' recitals, as this most recent one, become convinced that she understands thoroughly how to instruct and how to obtain the most from the material she has at hand.

Every one of the students who interpreted the excellent program which will be quoted presently showed that she or he had been trained thoroughly, that whatever intelligence or musicianship was present Mrs. Ware discovered, so that technically as well as musically the interpreters proved most satisfactory disciples. The pupils as well as Mrs. Sresovich Ware have every reason to feel proud of the achievements recorded on that occasion as well as of the hearty endorsement of the audience. The program was as follows: Menuet, E flat major (Mozart-Schubert), John Doelger; Bourree (from Third Suite for 'Cello) (Bach), La Lissoira (Chaminade), Mary Caplana; La Danse des Demoiselles (Friml), Ruth Violech; Romance, D flat major (Sibelski), Esther Widling; Erolk (Grieg); Silver Spring (Bendel), Elizabeth Coffinberg; Impromptu, A flat major (Chopin), Sonata, Quasi una Fantasia No. 2 (Beethoven), Alberto Firenze; Melodie (Mozkowski), Verna Cadworth; Etude (La Fleusse), (Rafal), Marche Mignonne (Poldini), Giacomina (Luzzi); Sonata No. 4 (Mozart), Nachstuck (Schumann), Zorka Spring; Bagatelle, E flat major (Beethoven), To Spring (Grieg), Esther O'Keefe; Impromptu, Opus 142, No. 3 (Schubert), Prelude, C sharp minor (Rachmaninoff), Claire Ferguson.

DELIGHTFUL CONCERT IN SAN ANSELMO

A concert which attracted the musical populace of the entire Marin county was the one which Marguerite Raas Waldrop, lyric soprano, Joelle Raas Allen, mezzo soprano, Charles Bulotti, tenor, and Uda Waldrop, pianist and organist, gave at the Orpheus Theater, San Rafael, on Tuesday evening, May 24th. This concert, which was in the nature of a benefit for the San Anselmo Presbyterian Orphanage, proved to be a great success financially as well as artistically. As a result of this affair the amount of one thousand dollars was donated to the institution. The concert was largely attended and the audience received the keenest enjoyment therefrom.

The program opened with two duets by Marguerite Raas Waldrop and Joelle Raas Allen and once again these two sisters disclosed their perfect sense of musicianship, splendid ensemble work along with the harmonious blending of their lovely voices. This was followed by solos by Joelle Raas Allen, whose rich and luscious mezzo tones were revealed by a splendid vocal technique. She, like her sister, Mrs. Waldrop, sings with a notable enunciation and polished style. Charles Bulotti was the next artist to arouse the admiration of his hearers by the dramatic manner in which he rendered the Vesti la Gialla aria from Leoncavallo's Pagliacci. His voice in operatic excerpts, like in the simpler lyrics, retains that smoothness, sweetness and vibrancy which at all times characterizes his artistry. The climax of this magnificent aria was attained without the slightest vocal effort while the ringing high notes, which this work necessitates, rang out in all their splendor and were always under the perfect control of the singer. His audience rose to a high pitch of enthusiasm.

Marguerite Raas Waldrop sang two groups of songs, consisting of French and English selections. Mrs. Waldrop has long been recognized for her mastery manner of interpreting the modern French lyrics. She possesses every essential for this type of song singing, a splendid vocal equipment, coupled with idealistic imagination and intellectual and musical discrimination. It is always a pleasure to listen to this gifted and charming artist for she never fails to give her best, which is of the very highest in vocalism.

Uda Waldrop, as organist and pianist, proved to be an artist far above the average. He played with breadth of style, warmth of expression and with brilliancy of execution. Mr. Waldrop is an accompanist of distinction and charm whose work lends additional beauty to that of the soloists.

LORING CLUB ENDS A SUCCESSFUL SEASON

In the Scottish Rite Auditorium, on Tuesday evening, May 24th, the Loring Club of San Francisco gave the fourth concert of their forty-fourth season. It was the last appearance of this exceptional aggregation of singers for this year and both the chorus and its director, Wallace A. Sabin, were the recipients of an ovation which contained the very highest degree of warmth. The reception was such as to inspire an unusually effective and moving interpretation of the program, especially two scenes from Max Bruch's Frithjof-Saga.

It was in this work that the wonderful chorus of quality as well as quantity succeeded in accomplishing some of the finest work of the evening. It is a chorus of excellently trained voices and one which is so alive and alert that the slightest suggestion from the director is immediately responded to with spontaneity and enthusiasm. In sharpness of attack, clearness of tone, various shadings and expressions the ensemble was indeed delightful. Too much can not be said about the concise and distinct enunciation which was disclosed throughout the various selections. This was the source of great joy and pleasure to everyone for it instilled character and background to a type of work that otherwise would be apt to become a trifle monotonous and lagging in interest. Another exquisite effect that is attained by Mr. Sabin is the reducing of the enormous volume of tone to the softest pianissimo, the carrying quality of which is so fine that the result is that of one voice. During the entire concert such demonstrations of approval were displayed that several of the numbers had to be repeated.

The soloists of the evening were P. H. Ward, bass, who exhibited a voice of splendid timbre and was greatly admired for his powers of interpretation and his underlying feeling for the true spirit of the texts. William F. Larra, violinist, enthused his audience with his technical assurance and clarity of tone. His work leans more toward the poetical and delicate style of playing than works which demand vigor or demonstrations of depth of emotion. Frederick Maurer, Jr., once again proved that he is an artist in the true sense of the word. His playing with the orchestra as well as in the accompaniments to the soloists displayed his conception of musical intelligence and splendid pianistic taste.

C. H. A.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

(Continued from Page 1, Col. 3)

Returning from his successful tour as soloist with the Philharmonic Orchestra, Richard Buhlig is now making arrangements to open his master class in piano playing about the middle of this month.

Oliver Wallace, well-known Los Angeles theatre organist, has been chosen to open the Granada Theatre in San Francisco. Mr. Wallace is now playing at the Rialto. He opened the California Theatre in Bakersfield with a special program last week.

Raymond Harmon, tenor, has returned from a concert tour through the Middle West. He spent some time in Chicago coaching with his former teacher, Lucille Stevenson. Since his return he appeared before the Glendale Tuesday Afternoon Club, assisted by Charles T. Ferry, composer-pianist, whose songs were well received. Mr. Harmon will sing the tenor solo in Haydn's Creation to be given by the University of Southern California, June 22nd.

Florence Middaugh, successful contralto, was one of the soloists at the great festival given by the Federation of Women's Clubs in the Yosemite Valley. She will be heard in the Elijah performance next Sunday given by the Los Angeles Oratorio Society under John Smallman at the "Bowl" in Hollywood.

There seems to be a "concert season" twelve months in the air for Olga Szech, the famous pianist who scored a tremendous triumph at Long Beach a few days ago. Her piano class at the College of Music is attracting pupils from as far east as Kansas City.

Manager Selby C. Oppenheimer paraded his new straw bonnet in Los Angeles. Our Bruns Brumels took due notice. We have always measured Manager Oppenheimer from the shoulders up and the mention of his smart headgear is only incidental.

Impresario L. E. Behymer is improving rapidly and has been able to sit up for a considerable period at a time.

The Apollo Club's last concert for this season will be given on June 6 at the Woman's Club House when perhaps the finest program of the year will be offered. Eleanor Bryant will be soloist. She is now in New York City but is well known in Hollywood where she studied for a year with Hugo Kirchhofer. In the eastern metropolis she has been a pupil of Arthur Alexander, under whose leadership she has gained a reputation for one of the best contraltos of the year.

William Tyroler, former assistant conductor at the Metropolitan Opera in New York, is opening an opera class in San Diego in addition to the one conducted here. His San Diego Class is being sponsored by the Woman's Club. The operas Aida, Cavalleria Rusticana, and Pagliacci will be studied with open air performances as final goal.

Shibley Boyes, a pupil of Thilo Becker, the pianist, was heard in recital at the Gamut Club. His program is as follows: Fantasia in C Minor (Bach), Caprice, Sur l'Alceste (Gluck-Saint-Saens), Tambourin (Rameau-Godeaux), Sonata in B minor, Opus 58 (Chopin), Ordine (The Water Sprite) (Debussy), Volles (Vells), Le Vent dans la Plaine (The Wind on the Plain), L'Isle Joyeuse (Debussy), Au Bord d'Une Source (At the Spring) (Liszt), Sonetto del Petrarca (Liszt), No. 123, Etude No. VI. (Paganini-Liszt).

A remarkable concert was given yesterday morning at the Grauman Theatre when the first day of Music Week and the Anniversary of the foundation of the Grauman Symphony Orchestra was solemnly celebrated. Tremendous crowds thronged the outer lobby of the theatre while every foot indoors including standing room was packed. Arthur Wenzel, publicity director for all the Grauman theatres, was master of events. Greeted by the assembled orchestra and the huge audience, Meredith P. Snyder delivered the opening address, paying sincere tribute to Sid Grauman and his father, the late Daniel Grauman, the man to whose foresight more than 250,000 Angelenos enjoyed orchestral music on Sunday mornings during the past year. Carl Bronson, equally noted as music critic of the Evening Herald as well as author of books of advanced thought and lofty ideals, was the second speaker. He sounded a fine keynote speaking of the spiritual mission of music and the life on realms subtler than that of this physical plane. There was markedly prolonged applause after Mr. Bronson's words which seemingly had made a deep impression on the vast audience.

Then followed an attractive program played in a fashion worthy of the late Misha Guterson, the popular director, presented Schubert's Military March, Festival Overture by Schumann, Andante Pathetique by Godard, Mendelssohn's Midsummer Night's Dream Scherzo, Tschakowsky's Capriccio Italien, and Elgar's Pomp and Circumstances. Every number brought Conductor Guterson warm response from the public who took great delight in his appealing interpretations.

Mr. Guterson had chosen an elite of soloists for the day: Madame Anna Ruzena Sprotte, Miss Constance

Balfour, Mr. Earl Alexander, Signor Ettore Campana, and Mr. Gage Christopher, who sang the Sextet from Lucia and the Quartet from Rigoletto with orchestra. Sid Grauman addressed a few words of appreciation to the public in the form of an envoi to the program. Mr. Grauman wrote:

"Upon this great day, the Anniversary of the Grauman Symphony Concerts and the opening day of Los Angeles Music Week, I wish to thank the music loving public of Los Angeles and Southern California for the wholehearted support and liberal patronage they have bestowed upon the fifty-two concerts presented in the past year.

"Without your love for the highest class of music and your desire for the artistic in life, these Sunday morning concerts would not have been successful.

"It was in the face of predictions of friends and theatrical men that this new venture would be a failure that my dear father and I created the Grauman Symphony orchestra and inaugurated Sunday morning concerts. We were told that the higher ideals in music would not be supported by Los Angeles. But Los Angeles has proven that it does like the better class music and is second to no city in America as a musical center, perhaps with the single exception of the great city of New York. For your future enjoyment, programs that will be even bigger, better and more beautiful than those I know you have enjoyed in the past, will be presented.

"Again I tender my heartfelt thanks to you; to Mischa Guterson, the brilliant conductor of the orchestra who has worked so hard and so artistically to help make these concerts a success, and to every member of the orchestra."

Next Sunday Mr. Guterson will present an Irish-Scottish program with Earl Alexander as tenor-soloist.

Carl Elrino has written a truly remarkable score to the picture Wet Gold, using many classic compositions conveying the mood of the sea.

Gregory Kreshover, who is arranging the scores at the Mission Theatre, showed fine sense of humor and the brilliance in the music to the Pickford picture, Through the Back Door. Mr. Kreshover is meeting with regular applause as Assistant Conductor at the Mission.

Sidney C. Hamilton, the well-known organist of the Euclid Theatre in Cleveland, is in town and has filled a number of successful engagements at Miller's Theatre.

Returning from a 5000-mile spring tour of the West, the Philharmonic orchestra of Los Angeles rolled into the Southern Pacific station last Friday with banners fluttering from its five private cars. Besides the 65 member orchestra there accompanied the party W. A. Clark, Jr., Walter Henry Rothwell, Caroline E. Smith, secretary-treasurer of the orchestra, Harry W. Bell, acting manager, Elizabeth Rothwell and Richard Buhlig, soloists. Harrison Post and Mrs. Sylvain Noack, wife of the concert master of the orchestra. Concerts were played in 30 cities. "We have had a most successful tour in every way," said Mr. Rothwell. "The interest in our concerts seemed to be cumulative. The further we went the better the audiences became and the more enthusiastic was our reception." The Philharmonic Orchestra has already announced the enlargement of its plans for the coming season in Los Angeles. There will be 14 pairs of symphony concerts on alternate Friday afternoons and Saturday evenings and 14 popular Sunday afternoon concerts at Philharmonic auditorium. The orchestra reassembles for rehearsals early in October.

At Salt Lake City, May 24, the Salt Lake Tribune spoke glowingly of the efforts of the orchestra. "Salt Lake music lovers in large numbers last night gave the Philharmonic Orchestra of Los Angeles a true and hearty welcome, conductor, soloists and personnel coming in fast recall after recall whenever opportunity was afforded," said the Tribune. "The instrumentation is nicely balanced, the players are clearly capable men of unusual ability and careful training, well evidenced by the ease with which they handled the heaviest program that it has had the city's good fortune to hear in several years. Of Sylvain Noack, concert master and violin soloist of the evening, much was naturally expected by reason of his previously attained prominence in eastern musical centers, and it is but simple justice to say that Mr. Noack went beyond the expectations of even his most sanguine local admirers."

The Desert News said glowingly: "It may with reason be asserted that the east can claim no particular superiority over the far west in orchestral performance. The recent visit of the New York Philharmonic and the Los Angeles Philharmonic orchestras in the laboratories before 2500 delighted people has made this evident. Both organizations gave a generous space on their programs to Russian music and as to which presented it the most attractively might be a question of individual taste, but if there is any difference in effective presentation the palm may justly rest with the Los Angeles organization."

Among the special features which have been arranged for the charity programs for Music Week, is the appearance of Erhard van den Berg, the eminent pianist in a recital at the Crocker Street Hospital on Sunday morning, May 29, at eleven o'clock. This program will mark the opening of a series of programs

(Continued on Page 7, Col. 2)

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(Continued from Page 6, Col. 2.)
 which will be given at hospitals, orphanages and homes for the aged, under the direction of the committee of programs and talent, of which Chas. Draa is the chairman and Winifred Wilney Vance is the vice-chairman.
 Helen Klokko, whose splendid dramatic interpretations have won her great favor here, appeared in a program of spoken songs which were set to music by Monimia Laux Botsford, who appeared as her accompanist at the last meeting of the season of the MacDonell Club. The songs presented were: Fairy Days, by Thackeray; The Mystic, by Calo Young; Rice, The Old Trundle Bed, by James Whitcomb Riley; Tramped It, by Frank Eagan; and the House O' Dreams, by Kendall Bannin. Miss Klokko will give a program of delightful children's selections at the Los Angeles Orphanage on Saturday afternoon, June 4th, and will also appear in several informal affairs during the Music Week.

Three Vocal Quartets by Mrs. Norton Jamison were sung at the last program of the M. T. A. Mrs. Jamison's own quartet, consisting of Pearl Haasler, first soprano, Hazel Anderson, second soprano, Edna Voorhees, second alto, Daisy Fricoux, second tenor, sang The Rose and the Moth, Toto-san (poem by Ida Maude Brown), When de San' Man Comes (poem by Virginia Burton Bradley), with the composer at the piano. Singers and compositions have genuine artistic and human appeal. The quartet, well balanced vocally, pleasing in tonal quality, and possesses that amount of training which gives to the renditions charming ease and warmth of expression. Mrs. Jamison's four-part compositions are melodious, fluently written, and grateful to sing. They add the right emphasis to the words. Toto-san, a Chinese poem, is harmonically especially effective.

The same program featured one of the most successful song-cycles by an American composer—In a California Garden, by Frank Colby. Why these sympathetic, spontaneous songs are not heard more frequently is hard to tell. Frank Colby has fought so many battles with his editorial pen on behalf of American and specifically recital artists, that they might well remember his creative muse, particularly as these delightful songs fully warrant their selection from a mere musical standpoint. Incidentally, Mrs. Myrtle Prybil-Colby sings these songs very happily. Two sacred compositions by John Beilin for vocal quartet showed good constructive material and strict style.

Patrick O'Neil, tenor, and Lewis Kerwin, pianist, announce a joint reception for June 11 from 3 to 12 p. m. at their studio in the Majestic Theatre Bldg. There will be an excellent musical program by the two artists assisted by advanced pupils, after which a reception and dance will take place. Owing to the large number of friends of the concert-givers expected the reception will be given in Morosco Hall on the eighth floor of the building.

Mr. O'Neil made two successful appearances this week before the City Club and the Glendale Tuesday Club. He will sing for the Highland Park Ebell Club next week.

Charles E. Pemberton, violinist and composer, will present his preparatory pupils in a recital tomorrow evening at the home of Mrs. Elizabeth M. Gilmore. The following will take part: Vernon Green, Stanley Lewis, Virginia Abbott, Roland Holdrede, Gretchen Lyon, Lloyd Harter, Jane Layton, Starr Devel and Markes Markson.

Carolyn Alden Alchin, musical theorist, formerly of this city, has been in the East introducing her work on harmony at a number of important musical meetings. Chief among these was the national gathering of supervisors at St. Joseph, Mo., the Ohio State Music Teachers' Association convention; the eastern conference of supervisors at Boston, and the State Music Teachers' Association of Michigan. Besides this, she made several public appearances in New York City. She has also had numerous invitations to hold summer classes next year at universities.

The first act of the light opera, Oh, That Spanish Flamingo, written and directed by Elizabeth McCabe Gilmore, and with music by Sol Cohen, Vincent Rose and Charles Pemberton, will be presented June 10. The operatic production is to be followed by a baritone solo by Amon Dorsey Cain, whistling selections by Miss Hazel Stallings, and a reading by Helen Chalmers Kingston.

William Tyroler, who was here as accompanist for Pasquale Amato early during the musical season, has returned to Los Angeles with the view of establishing a school for grand opera and concert work, specializing in choral work. Mr. Tyroler was engaged at the Royal Opera House in Munich for eight years, and at the New



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York Metropolitan from 1908 to 1920. He has acted as accompanist for a number of musical artists including Geraldine Farrar, Olive Fremstad, Alma Gluck, Schumann-Heink, Margarete Matzenauer, Rosa Ponselle, Enrico Caruso, Mr. Amato, Charles Hackett and Antonio Scotti.

Musical lovers of the city will undoubtedly be greatly interested in the project for a bond issue for a new library building to be voted on June 7 in the city. The public library has been circulating music since 1890, and has a section devoted entirely to the art, containing about 50,000 sheets of music ranging from the great symphonies to the popular melodies by Carrie Jacobs Bond. The specially designed cases and covers for sheet music, it is said, have been copied by many large libraries of the United States, and the libraries of Manila and Stockholm. It is estimated that nearly 4500 volumes of music are in circulation each month.

That the activities of the Federation of Music Clubs have not ceased with the closing of the convention, was clearly demonstrated Wednesday when the regular business meeting was held. Mrs. Cecil Frankel, president, presided, and the following directors attended: Mrs. Grace W. Mahoe, Mrs. Emma Bartlett, Mrs. Alfred Bartlett, Mrs. Hazel White, Mrs. Clarence Gustlin, Earl Bertin, Chas. C. Draa, Julius Seyler and Miss Jennie Winston. The Federation has a membership of 15,000 and is constantly growing; the Tuesday Music Club of Pasadena, the Rotary Club Quartet of Santa Ana and the Bella Musica Junior Club of Logwood being the latest to enroll. Mrs. Alfred Bartlett, chairman of legislation, emphasized the need of concentration on county music supervision and urged the passage of the Smith-Turner bill. Many plans were suggested to prevent clubs and societies from engaging artists without recompense.

Harmony courses conducted by the aural method will be offered in the music department of the State University summer session by Franklin Whitman Robinson, head of the aural theory department of the Institute of Musical Art, New York University chorus.

(Continued on Page 8, Col. 1.)

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(Continued from Page 7, Col. 3)

high school music and compositions are titles of the courses to be given by Edwin E. Towner, director of music, Fresno high school and junior college. The university chorus will comprise ensemble singing, solfeggio, ear training, dictation and practice conducting. In the course in composition not less than two songs and two compositions in some other form will be written by each student during the session. Miss Grace Gall Giberson, director of music, state normal school, Eau Claire, Wisconsin, is to give work in elementary music education and in solfeggio. The latter course, combining the elements of ear training, sight singing, dictation and music writing, is aimed to be of value to all who pursue music in any form as teachers, professionals or music lovers. A series of music appreciation lectures will be delivered by Miss Douzella Gross of the educational department of the Victor Talking Machine Company. She will illustrate each lecture with appropriate selections performed by famous musicians.

One of the most charming musical events planned to honor a great artist was the reception given by the Los Angeles Flute Club to its honorary member George Barre, the master-flutist. It was an exceptional gathering of people inspired by ideals of the highest order. Barre himself graced the program with several solo accompanied by our leading pianist, Olga Steeb. A remarkable feature of the program was the fine attainments of Master John F. Knox, son of George C. Knox, Registrar of the Flute Club. Master John was pronounced a promising member of the musical profession by Mr. Barre and Miss Steeb. The event opened with an address of welcome to Mr. Barre by Manager L. E. Behrmer, another honorary member of the club. The musical numbers played were: Trio for flute, violin and piano—Menuet (from First Symphony) (Georges Valensin), John F. Knox, violin, (9 years old), Harry C.

Knox, flute, Mrs. Harry C. Knox, at the piano; Flute Solo with piano—Sonata VI., (G. Haendel), George Barre, Olga Steeb at the piano; Quartette for four flutes—(Op. 77), George Barre, Sydney T. Exley, Harry C. Knox, Geo. C. Moore; Piano Solo—Prelude C minor (Rachmanninoff), Country Dance (MacDowell), Olga Steeb; Presentation of two vols. Debussy Preludes to Olga Steeb as a token of appreciation and esteem by the Los Angeles Flute Club; Flute Solo with piano—Cantabile et Presto (Georges Enesco), George Barre, Olga Steeb at the piano; Trio for three flutes—L'Étranger (Leonardo DeLorenzo Op. 31), Leonardo De Lorenzo, George Barre, Joseph De Lorenzo; Story of his travels—George Barre; Flute Solo with piano—Romance (Saint-Saens Op. 37), Nocturne (E sharp major) (Chopin Op. 15, No. 2), Olga Steeb at the piano.

The Flute Club is well known for its artistic programs and hospitality. Little need there be said therefore about the reception following the musical offerings.

The nearing completion of the new organ now being installed in the auditorium of the University of Southern California promises to give to the West an exceptionally fine instrument. Mr. Edwin Lemare from San Francisco has been invited to play at the inauguration concerts on June 21 and 23.

The organ will be the largest in the Southwest and one of the largest on the Coast. It will have 67 straight speaking stops. Thirteen of these are borrowed and extended in the pedals, making a total of 80 registers. It will have nearly 5000 pipes, about 600 more than the next in size in Los Angeles. It will also have 34 couplers, 42 pistons and 6 pedals for throwing combinations of stops. 4 swell pedals—a grand total of 175 movements. The main organ will be divided and placed on both sides of the stage with an echo organ in the ceiling toward the rear of the auditorium. Almost the entire organ will be placed in concrete swell boxes, giving an unusual power of expressive contrast. Different swell pressures will be used—3½, 6 and 15 inch, the latter for the heavy stops of the solo organ. There will be five divisions or separate organs played from four keyboards. The console or key desk will be movable. There will be many unusual and beautiful stops chosen from some of the most available in the world. Many of these have probably never been duplicated in this country. It will be built by the Robert Morton Company of Van Nuys and will be installed ready for use immediately upon the completion of the building.

OSCAR SEILING RETURNS AFTER EIGHT MONTHS

Well Known Los Angeles Violinist Talks Interestingly of His Experience in Vienna—East—Is Glad To Be Back Home

By BRUNO DAVID USSHER

"Eight months' time is long enough for a concert tour," sighed Oscar Seiling, well known violinist and instructor, after bidding good-bye to the last pupil at the end of a perfect day of busy teaching.

"Mrs. Louise Gunning, otherwise Mrs. Seiling as you know, and I have given seventy recitals, touring between New York City and St. Louis. In reality these concerts took place in less than six months, as we took a vacation of about eight weeks before going on tour. "We spent much of our leisure time in New York City which is no longer a strange place for Angelenos, for so many Western artists are living there now. We met Mary Tiffany, Arthur Alexander, Claude Gotthelf, Edward Lebegott, Mrs. Blanche Ebert Seaver, Mme. Heart-Dreyfus, Olga Steeb, Mme. Carrie Jacobs-Bond, Adolf Tandler, Marquis Ellis and many others. Just before leaving for the West we met Mengelberg, one of the most charming men and a powerful personality. I have never heard Dvorak and Beethoven played truer to spirit than by the National Symphony Orchestra under him. We also met Arthur Bodanzky, Dr. Frank Crane, Madame Hempel, Anna Fitzh, Secretary Josephus Daniels, Mrs. Charles Hughes, George Creel and, last but not least, Marguerite Clark, the famous screen star.

"Perhaps one of the most interesting experiences I had were the making of phonograph records for a 'phone laboratory' in New York City. This firm, which will soon bring a new invention on the market and is not to be mentioned by me has a new way of making test records. The test room is about 25 by 40 feet, all padded with an aperture about 2½ by 4 feet wide in the middle of one of the walls, high above the floor. Behind this opening stand the receiving machines, which unlike those used mostly are constructed without a receiving horn, yet are sensitive enough to record and to reproduce the slightest dynamic change. By removing the receiving or as they should be called, the recording instruments, a fair distance from the player or players, two great advantages have been gained over the old

method under which the music had to be played in a certain fixed position close to the recording instrument.

"One advantage is that in the case of an ensemble, such as of a singer and piano, or violin and piano, as in my instance, a more blended effect was obtained. The violin and piano tones could assimilate themselves to each other, blend into each other before they reached the recording instruments in the next room. The result was that the piano did not predominate nor sounded it thin. Also I was at liberty to emphasize certain tonal nuances by either stepping closer to that aperture or to draw away from it, thus avoiding the need for extreme pressure with the bow during loud effects which often sound rough or impure on the record. In short this arrangement was away with so much of the strain that accompanies the old method of recording music where artists have to remain as if petrified for long periods at a stretch.

"The padding of the walls prevents even the most imperceptible echo and adds to the blended quality of the tone. On the other hand every unnecessary sound is avoided, specially after the recording machines are set for action. All orders are then given with colored lights. White stands for "get ready," a blue light means "silence," and the third signal "red" calls for the start. Claude Gotthelf who was out here with Anna Case a few months ago was my accompanist.

"Yes, I am glad to be back," concluded the well-known violinist, "but, for the size of my classes I may say in all modesty that my pupils must be glad about it too. This is gratifying, is it not? We are working pretty hard here, for we are getting ready for a pupil recital. I lay great stress on tone-quality and color. Of course they are worthless without clean cut technique. I demand all three qualities even in mere finger exercises, for if they are not played like a piece they have no purpose at all and are mere scraping."

Miss Elizabeth Westgate, of Alameda, presented Mrs. Lloyd Swayne, pianist, at a recital in her studio, 1117 Paru Street, Alameda, on Saturday morning, May 28th. Mrs. Swayne is an advanced pupil of Miss Westgate's and played the following program artistically as well as technically, with unusual intelligence: Piano—Carnival Franks (Schumann); Voice—(a) Lusingue plu cas (Haendel), (b) Aria from Il Re Pastore (Mozart); Piano—(a) Liebestraus (No. 3) (Liszt), (b) Etude, Opus X, (No. 12) (Chopin); Voice—(a) The Rose Enslaves the Nightingale (Rimsky-Korsakoff), (b) Home-land (Gretschmannoff), (c) Winds of the South (John Prindle Scott); Piano—(a) Fireflies (Porter Steele), (b) Melodie (Rachmanninoff), (c) Polichinelle (Rachmanninoff). Mrs. Swayne was ably assisted by Mrs. Miriam Elder Seliander, soprano.

P. W. Hurdall, an exceptionally skillful piano tuner, is meeting with fine success since he has gone into business for himself. Mr. Hurdall has had long experience in his craft, having been employed by Steinway & Sons as traveling tuner for some of the greatest pianists. He was during twelve years shop foreman and concert tuner for Sherman, Clay & Co., and during five years outside tuner and player piano tuner for Kobler & Chase. Mr. Hurdall takes pride in the fact that he is able to restore to its original beauty of tone, action and case any high grade piano.

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BETHLEHEM BACH FESTIVAL

Bethlehem, Pa., May 27.—Music lovers from more than sixty cities and towns ranging from New England to West Virginia and westward to Minnesota are in attendance at the annual Bach Festival which opened this afternoon at Lehigh University. Every seat in Packer Memorial Church is taken for all sessions and many have been turned away. Under the direction of Dr. J. Fred Wolfe, conductor, the Bach Choir, a community chorus of 295 men and women, this afternoon sang a cantata and an oratorio, and tonight will give a motet and a cantata of Bach. The program for tomorrow's session is the Mass in B minor, probably the most difficult choral composition ever written, which Dr. Wolfe's choir sang in 1900 for the first time in America and is now rendering for the fourteenth time.

The accompaniment is furnished by T. Edgar Shields, organist, and members of the Philadelphia Orchestra, who are also playing two of Bach's instrumental numbers. The soloists are Florence Hinkle and Mildred Faust, sopranos, Merle Alcock and Mahel Beddoe, contraltos, Nicholas Douty, tenor, and Charles T. Tittmann, bass. Each of the four sessions of the festival is announced by chorales played from the ivy-covered Gothic tower of Packer Church by the Moravian Trombone Choir, an organization whose line extends back in Bethlehem's history to 1755. The Bach Festival is as much a series of religious services as a musical event. The congregation joins the choir in the singing of chorales.

Attendants at the festival include Governor Wm. O. Spruel, Charles M. Schwab, who is president of the Bach Choir, Edward K. Bok of Philadelphia, Mrs. Theodore Roosevelt, professors from the University of Pennsylvania, Princeton, Harvard, Yale, Lehigh, Cornell, Amherst, Haverford, Johns Hopkins, Lafayette, and other institutions, and special correspondents of fifteen magazines and newspapers of New York, Philadelphia and Boston.

COMMUNITY MUSIC AT NORMAL SCHOOL

"Democratic Music" is for the first time in California recognized by an institution of higher learning through inclusion of a community music course in the plans for summer of the San Francisco State Normal School, according to the Community Service Recreation League, which is co-operating with the Normal School in providing the services for this purpose of Alexander Stewart, music representative for California of National Community Service, Inc.

"To understand the value of Community music in the broader aspects as a social as well as cultural force in the life of the community and nation will be the purpose of this course, and the training of leaders for community music work in San Francisco and surrounding cities will be the result," according to Mr. Stewart. For four weeks, commencing June 27th, on Mondays, Wednesdays and Fridays, this course will be given at the Normal School. An evening class will also be instituted if enough students desire. It will be free, with only a fifty cent charge for music used. Non-residents will be welcomed.

Among the subjects to be taken up are: the meaning and function of community music; the social value of music; music in industry; a study of the people at a community sing; the value of community music in citizenship work; the organization of a community music program; how to organize a community chorus, band or orchestra; community opera; community music in its relation to the professional musician; a community music survey; organizing a music week; public school music and its place in a community music program.

There is no special requirement for enrollment, no technical experience is necessary and a certificate for song leading will be presented to each student satisfactorily completing the course.

CALIFORNIA THEATER CONCERTS

Povl Bjornskold, soloist at the Sunday Morning Concert of the California Theater last week, scored another brilliant triumph before the three thousand music lovers that assemble at that popular theater, and his virile and effective interpretation of the Wagnerian arias

elicited the utmost enthusiasm resulting in numerous recalls. There is no question in our mind but that Mr. Bjornskold is the foremost Wagnerian tenor in the United States today. Herman Heller and his orchestra interpreted a program of five compositions with that impressive and rhythmic style which is so attractive to the thousands of people who attend these concerts.

The special attraction for tomorrow (Sunday) morning will be the Stanford University Glee Club, Warren D. Allen, director, and Marsden Argall, baritone, who will be the soloist. The Glee Club appeared at the California Theater a short time ago and scored a declamatory triumph well justifying its re-engagement. No doubt hundreds of people who heard this organization before will be glad to do so again. Mr. Argall is a baritone of unusual qualifications. His voice is smooth and flexible and his intonation intelligent and musically. The California Theater Orchestra, under the direction of Herman Heller, will also render some excellent compositions, and the complete program for the occasion will be as follows: Coronation March (Meyerbeer), (a) Serenade a Columbine (Pierne), (b) William Ratcliffe Intermezzo (Mascagni); Ballet Music from opera Prince Igor (Borodin); (a) Land-Sighting (Grieg), Stanford University Glee Club, Warren D. Allen, director, Marsden Argall, soloist; (b) Prologue I Pagliaccio (Leoncavallo), Marsden Argall; Hamlet (Overture) (Tschaikowsky).

MISS OLIVE RICHARDES CONCERT

Miss Olive Richarades, a very accomplished pupil of Mme. S. P. Marracci, and a lyric soprano possessed of an excellent voice and taste, will give a concert at Sorosis Club Hall next Wednesday evening, June 8th. Miss Richarades sang for both Luisa Tetrazzini and Alessandro Bonci when these artists were in the city recently, and was highly complimented by both. Mme. Tetrazzini wrote to Mme. Marracci: "After having heard your pupil, Miss Olive Richarades, sing, I can say that her voice is fine and a lyric soprano. She possesses musical taste and will surely make a rapid progress."

Mr. Bonci wrote to Miss Richarades: "With great pleasure I wish to tell you how delighted I was to hear your beautiful voice. Without hesitation I predict a brilliant future for you. Your knowledge of music clearly shows in your singing. You certainly have a good teacher in Mrs. Marracci." Miss Richarades has prepared an excellent program for this occasion.

CHORAL ART ASSOCIATION MAKES DEBUT

The Choral Art Association of San Francisco, of which Henry L. Perry is the director, gave its first concert at Sorosis Club Hall on Wednesday evening, May 25th. Those who had no opportunity to witness this artistic event surely have something to regret for the concert belongs among the very best we have heard in this city in the way of choral events. The mixed chorus was well trained, consisted of fine, young voices, and included singers whose enthusiasm and musical energy is at their height. Mr. Perry is surely entitled to great credit for his evident concentration of mental energy to bring this organization to its present state of unquestionable artistic efficiency.

The program was exceedingly tasteful and musical. It was also historic in character. It contained old as well as modern works, as will be seen by further examination later on. The remarkable feature of this event was the uniformity of phrasing, the accuracy of intonation and the evenness of tone quality throughout. But even more remarkable than all this was the clarity and briskness of the enunciation, every word being understandable without any degree of effort on the part of the listener. This is an achievement that can not be praised too highly and for which we are indebted to Mr. Perry.

The soloists included Rachel Elder Ward, who is also the accompanist and who revealed easy, fluent technique and a musical understanding of the works she interpreted. John M. Teel exhibited a bass voice of fine timbre and resonance, giving depth and coloring to the songs he interpreted. Barbara M. Blanchard, soprano, and Harold M. Teel, bass, also acquitted themselves with an adherence to the best vocal principles. Their voices sounded smooth and even in all positions while they, too, showed the splendid training of Mr. Perry in the way of enunciation and shading.

The Choral Art Association is deserving of every possible success, and we shall be glad to go into more detail regarding its work, members and officers in a future issue. The program was as follows: Bridal Chorus (Rose Maiden) (Cowan); Ave Maria (Arcadelt) (1490-1556); Legends of the Rose: Lo, How a Rose (Practikovski) (4571-1621); When 'Christ Was Young' (Tschalkowsky) (1840-1893); Piano solos: Romance d'Amour (Schuett); Scherzo (F minor Sonata) (Brahms); Rachel Elder Ward; Land Sighting (Grieg), Solo by John M. Teel; Deep River (William Armes Fisher); Duet—Trot and There (Messager); Barbara M. Blanchard and Harold M. Teel; Advice to Singers (Dr. Humphrey J. Stewart), (First time in San Francisco); Bylnka (Russian Folk Song) (arr. by Katsalki), (First time in San Francisco); Liturgical Hymn (Ippolitt-Ivanoff), Glorious, Forever (Rachmaninoff). ALFRED METZGER

Madame Rose Reida Cailleau gave her monthly studio recital on Saturday afternoon, May 28th, and on this occasion presented nine pupils before an audience who seemed to thoroughly enjoy the endeavors of the young vocalists. Four singers who have never been heard at Madame Cailleau's recitals and who sang themselves admirably and created a most favorable impression. Miss Eleanor Stratteger is the possessor of a voice which will develop into an organ of unusual loveliness, for its velvety quality and rich timbre is already greatly in evidence. Miss Marion Dunn has a voice of many pleasing qualities and on this occasion exhibited tones which are excellently placed and she rendered her songs with charm. A young singer whose work will be interesting to watch is Jane Gallagher, whose voice while not large in volume is rare in its sweetness and purity. It contains much resonance, a delightful, carrying quality and she uses it most judiciously. Martin O'Brien is a very young man whose baritone voice was heard to advantage in two songs and in these simple ballads he succeeded in retaining the attention of his entire audience, for he is gifted with an unusual amount of expressive powers and his voice contains tender and sympathetic qualities. At the end of the program Madame Cailleau thrilled her hearers with an operatic excerpt in which her exquisite voice, charming style and intelligence, along with her pronounced personality, was an added attraction to an already attractive program. Mrs. J. Baalman accompanied throughout the recital in her usual artistic and sympathetic manner.

Professor Kaun of the University of California will give a talk on Russian music at a brilliant concert of Russian and Spanish music which will be given in Saint Anselm's Auditorium, San Anselmo, on Sunday afternoon, June 12th, at 3 o'clock. In addition to the interesting talk by Prof. Kaun there will be a program of excellent compositions rendered by such prominent artists as: Mrs. John Rosseter, Myrtle Claire Donnelly, Amelia Ferrer, Marion Patricia Cavanaugh, Marie Hughes Macquarrie, Grace Becker, Uda Waldron, and Christine Howells. A crowded house is assured. A series of interesting concerts are being arranged by Father Boyle for the summer season and some of the programs already planned include music of Italy, Germany and the United States.

John W. Metcalf, the well-known composer-pianist and pedagogue, is spending the summer vacation at Wawona, Mariposa County, California. Mr. Metcalf belongs among the most noted of California's musicians and he no doubt is gaining inspiration for new songs and instrumental pieces which he will add to his already gratifying list of creative works.

Mrs. Olive Reed Cushman, of Oakland, presented her pupil, Miss Erna Seeger, contralto, at a recital given at the Merriam School, Oakland, on Saturday evening, May 28th. Miss Seeger was assisted by Vine Lowry, pianist, pupil of Miss Elizabeth Westgate. The program was as follows: Voice—(a) Dream Tryst (Cudman), (b) Waters of Minnetonka (Lieurance), (c) A Song of Sleep (Lord Somerest); Piano—(a) Liebestraum (Liszt), (b) Nocturne (Albeniz), (c) Prelude C Sharp Minor (Rachmaninoff); Voice—(a) Hindoo Slumber Song (Ware), (b) Spirit Flower (Campbell-Tipton); Piano—(a) Valse E (Moszkowsky), (b) Fantasia Impromptu (Chopin); Voice—(a) When To Thy Vision (Faust) (Gounod), (b) The Bitterness of Love (Dunn), (c) If I Could Know (Elizabeth Westgate).

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GAITE FRANCAISE PERFORMANCES DREAM STREET AT THE CURRAN

During the month of June Director Andre Ferrier has arranged a specially attractive program for the performances at the charming Gaité Française. The attraction for this month is Les Trois Bossus, an opera bouffe in three acts by Ed Missa, which had a sensational success in Paris, being presented not less than 500 times in succession. The first presentation took place in San Francisco at the Gaité Française, 1470. Washington street, on Friday evening, June 3rd.

The participants include Marion Vecchi, baritone; Jeanne G. Ferrer, soprano; Andre Ferrier, tenor; Leonie Perrine, Yvonne du Parc, Constance Moncla, Dubarley and Frediani. The performance will be repeated on the evenings of June 10th, 17th and 24th, and there will be a special matinee on Saturday, June 25th. Tickets are for sale at La Gaité Française and at Sherman, Clay & Co. Scenic effects and costumes are especially tasteful and effective.

PACIFIC FESTIVAL OF AMERICAN MUSIC

The College of the Pacific, Dean Howard H. Hanson, director, gave a Pacific Festival of American Music at the college in San Jose, on Sunday, Monday, Tuesday and Thursday, May 22nd, 23rd, 24th and 26th. The event deserves so much more space and attention than we have at our disposal this week—most space being occupied by Los Angeles and its music week—that we feel it only just to return to this subject in our next issue.

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Warren D. Allen, organist of Stanford University, will give the following organ recitals during the week beginning Sunday, June 5th, at Stanford Memorial Church: March from Die Meistersinger (Wagner); Three Pieces (Alexander Borodin); Scherzo from the First Symphony (Louis Vierne); Nuptial Postlude (Alexander Guilmant). Tuesday, June 7th, at 4:15 p. m. the Sunday program repeated. Thursday, June 9th, 4:15 p. m.—Fugue in G minor (Bach); Andante from the Fourth Sonata (Mendelssohn); Intermezzo from the First Symphony (Widor); Endymion (Stanley T. Reiff); Grand Chorus in D (Faulkes).



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Pacific Coast Musical Review

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VOL. XL. No. 11

SAN FRANCISCO, SATURDAY, JUNE 11, 1921.

PRICE 10 CENTS

PACIFIC FESTIVAL OF AMERICAN MUSIC

The College of The Pacific, of Which Dean Howard H. Hanson is the Musical Guiding Star, Gives a Four-Day Music Festival.

By ALFRED METZGER

On May 18th Dean Howard H. Hanson of the College of the Pacific wrote the following letter to the editor of the Pacific Coast Musical Review:

My dear Mr. Metzger:
I am enclosing a display ad for our coming Festival which I would like to have you run in the next issue of the Review. I believe that a ten-dollar card will be sufficient. I am also enclosing the announcement of the programs and will appreciate it very much if you will give it space. The Festival is entirely altruistic inasmuch as it is for the purpose of the furthering of American compositions and we are charging admission to only one of the four concerts. I merely mention this matter to assure you that it is not a commercial proposition on our part.

Thanking you for your courtesies in the past and trusting that we may have your co-operation in this endeavor, I remain,

Sincerely yours,

HOWARD H. HANSON, Dean.

Before we comment upon the merit of the first music festival of its kind ever presented in California we wish

to pay for lessons. Managers frequently book artists free of charge because they possess the ability, but are unable to find opportunities. Managers also quite often lose on their artists. Young pupils deserve recognition in the beginning of their career, but have no money to spend for advertising or publicity. Music clubs want to give their members concerts as cheaply as possible, because some of them can not afford to pay big prices for the regular events. All of this is altruistic and not commercial. And consequently all these elements could ask the Musical Review for publicity without in turn enabling the paper to earn the "ammunition" with which to pay for its publication.

But why should the College of the Pacific or anyone else give free concerts for the presentation of American music? Why should the American composer and artist be asked to exhibit his music? This is a "non-commercial" attitude toward the resident or native artist and composer, and the "commercial" attitude toward the foreign artist and composer has caused the apathy which has existed for so long among the American people toward their own musical geniuses. And the emphasis that three out of four concerts in a Festival of American Music are given for nothing is exactly the one most injurious attitude to take in regard to such music. It impresses the American public with the conviction that American music is not worth anything, and we can not for the life of us see how anyone can regard that matter in a different light.

Unless our managers, teachers and music clubs once and for all put the American artist and composer upon the same basis as the foreign artist and composer, and insist that the public PAY for both of them, no progress—"commercially" (and after all in this country financial success is synonymous with artistic success) is possible for the American artist. This is such a cold matter of fact that we can not understand how there are some people willing to constantly act in sympathy with it.

And just as every artist and composer is entitled to fair remuneration for his or her services so is a music journal equally entitled to the support of the profession. Although the influence and circulation of a music journal unquestionably is of assistance to the advertiser, nevertheless, even though it were not, we believe it to be only just that such journal receive financial support from the profession—not because of the direct financial benefits that may accrue from such advertisement, but because of the indirect benefit a music journal bestows upon the profession and for which it is entitled to an endowment. Of course, if anyone believes that a music journal is of no use whatever (and there are some people who even think that musicians are of no use whatever) then such endowment or financial support would be useless.

The Pacific Festival of American Music, which was given by the College of the Pacific under the able direction of Dean Howard H. Hanson, took place on Sunday, Monday, Tuesday and Thursday, May 22, 23, 24 and 26. It was the first ambitious and extensive American music festival given on the Pacific Coast, as far as we know. Credit is due to the College of the Pacific and Dean Hanson for the energy, enterprise, work and intelligence put into this effort. The purpose of the festival was to stimulate native creative art by producing and interesting music lovers in the production of American music. The programs contained works of every possible type by composers of recognized ability. Roaeter Cole's The Rock of Liberty for chorus, orchestra and soloists was the feature of the first concert. The second program was composed of chamber music and unaccompanied choral music. The third concert was devoted to piano and choral music and the final concert was given by the Los Angeles Philharmonic Orchestra, under the direction of Walter Henry Rothwell, and it featured works of American composers. By reason of its attention to the works of distinguished American composers and interest in this festival naturally became widespread.

It has had the endorsement of many of the most prominent artists and composers of the country and received hearty co-operation from all of the publishing houses interested in the promotion of American music of the highest type. It is hoped that the Festival may become an annual event. The detailed program for the four days was as follows:
First Concert—Sunday afternoon, May 22d, 3:30—The Rock of Liberty, and Pilgrim Ode, music by Roaeter C. Cole, poem by Abbie Farwell Brown, by The College Chorus and Orchestra, with assisting soloists, Dean Howard H. Hanson, director; Nathan J. Landsberger, concertmaster; Mrs. Howard Tennyson, soprano; Charles Maschal Dennis, baritone; Jessie S. Moore, pianist; Eugene F. Musser, organist. Invocation, Rev. R. L. McArthur.
Second Concert—Monday evening, May 23rd—A concert of Chamber Music and Unaccompanied Choral Music. Nathan Landsberger, first violin; Benjamin King, second violin; Joseph Hlameick, viola; Jan Kalas, violoncello; Dean Howard H. Hanson, pianist, assisted by A Cappella Choir, Charles M. Dennis, director, and the California Ladies' String Quartette—Marjory Wray, director and first violin; Agnes Ward, second violin; Edmund Cyser, viola, (substituting for season 1920-

1921), and Ethel Chapman Argall, violoncello. The program was as follows: Sonata for violin and piano op. 14 (Daniel Gregory Mason), Mr. Landsberger and Dean Hanson; Quartet op. 16, second movement (Alois Reiter), California Ladies' String Quartet; (a) The Del'ls Aw' (Eric De Launarter), (b) Music When Soft Voices Die (Clarence Dickenson), (c) A Spring Ditty (Gaul); (a) Deer Dance (Skilton), (b) Chippewa Lullaby (Arr. by Carl Busch), (c) Aztec Dance (Frederick Preston Search), California Ladies' String Quartette; Quintet in C sharp minor, op. 24 (Arne Oldberg), for string quartet and piano.

Third Concert—Tuesday evening, May 24th—A Recital of Piano and Vocal Music by members of the Conservatory faculty—Eugene Field Musser, pianist; Ethel Rothwell Miller, contralto; Charles Maschal Dennis, baritone; Miriam Helene Burton, pianist; Jessie S. Moore, pianist; Howard H. Hanson, accompanist. The program was as follows: Sonata for the piano (programmatic), (Elliot Griffis), Eugene Field Musser; Night in the Desert (Gertrude Roas), Ethel Rothwell Miller; Two of a group of Minatures—Lullaby, Longing (Howard H. Hanson), Imps (Sturkow-Rider), Turkey in the Straw (Concert transcription) (David Gulon), Eugene Field Musser; The Rocky Road to Dublin (Tom Dobson), Charles Maschal Dennis; Concerto in C major (Man a Zucca), Miss Miriam Burton, orchestral part on second piano by Jessie Moore.
Fourth Concert—Thursday evening, May 26th—A concert featuring orchestral compositions by American composers—Los Angeles Philharmonic Orchestra, Wal-

ter Henry Rothwell, conductor, Soloist, Richard Hublig, pianist. The program—Suite op. 48, Indian, Dirge Village Festival (MacDowell); Comea Autumn Time, a program overture; (Leo Sowerby); Symphonic Rhapsody (Howard H. Hanson), composer conducting; Piano Concerto No. 2 in A (Liszt), Richard Hublig; Prelude and Love Death from Tristan and Isolde (Wagner); Caprice Espagnole op. 34 (Rimsky-Korsakov.)

The final concert was reviewed in last week's issue of the Pacific Coast Musical Review.



MISS, CECILE HOLLEN STONE
The Delightful Pianist and Accompanist and Composer Who Closed the Most Active and Successful Season of Her Brilliant Career

to say a few words regarding the spirit in which this festival seems to have been given. We are publishing the above letter as one of many we are constantly receiving, and are not doing this in any attitude of resentment or offense. Nor is our comment upon the letter to be considered as solely applying to the College of the Pacific. Other interests, notably managers, teachers and music clubs—at least a certain percentage of the same—are subject to the same remarks which we are about to make. Mr. Hanson, was, of course, too late with his advertisement to have it published on time, and so it was omitted. Nevertheless we went to San Jose to hear the Los Angeles Philharmonic Orchestra and Mr. Hanson's composition. We are also giving credit to this event without having received any advertising patronage from it, nor indeed from the College of the Pacific for many years. So it will be seen that there is no commercial spirit in our attitude either.

Suppose every musical enterprise would take the same position as the College of the Pacific, namely, ask us to go to the expense of reviewing events, set up the type and supply our experience and energy, because it is doing things "altruistically," how, in the name of all that is reasonable, could we publish this journal? Teachers, for instance, very frequently teach students free of charge because of their talent and their inability



KATHARINE MENEVAL
Pianist and Teacher Representing Hubert E. Schmitt, Who Will Prepare Pupils To Be Examined By Him in September

ter Henry Rothwell, conductor, Soloist, Richard Hublig, pianist. The program—Suite op. 48, Indian, Dirge Village Festival (MacDowell); Comea Autumn Time, a program overture; (Leo Sowerby); Symphonic Rhapsody (Howard H. Hanson), composer conducting; Piano Concerto No. 2 in A (Liszt), Richard Hublig; Prelude and Love Death from Tristan and Isolde (Wagner); Caprice Espagnole op. 34 (Rimsky-Korsakov.)
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CONTEST WINNERS IN MINNEAPOLIS

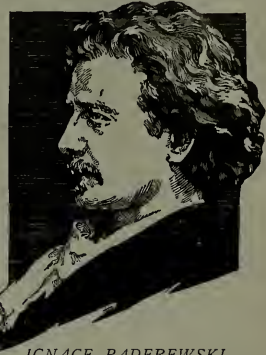
The Pacific Coast Musical Review is in receipt of the following communication from Minneapolis:
"In the contest recently held in Minneapolis by the National Federation of Music Clubs for young artists, the following were the winners: Constant Sigrist, Minneapolis, male voice; Elvira Norman, Mankato, female voice; Chas. Miller, Minneapolis, violin; Dora Dyer, Fargo, piano. These young artists will compete at Rock Island, Ill., on June 21st for the national prize which includes a tour of the United States. Constant Sigrist, winner of the male voices, received his early training in San Francisco, and was tenor soloist of Grace Cathedral and St. Mary's Paulist Church for many years. He has appeared with the Minneapolis Symphony Orchestra, and leading musical clubs of the Twin Cities' with much success.

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Played by OSSEIP GABRILOWITSCH	
Liebestraum No. 3.....	Liszt
Played by RUDDOLPH GANZ	
Litany.....	Schubert-Cortot
Played by ALFRED CORTOT	
La Campanella Paganini Etude, No. 3.....	Liszt
Played by FERRUCCIO BUSONI	
Irish Tune from County Derry.....	Grainger
Played by PERCY GRAINGER	
Nocturne in F-sharp, Op. 15, No. 2.....	Chopin
Played by ARTHUR RUBINSTEIN	
Danza Espanola, No. 10.....	Granados
Played by ENRIQUE GRANADOS	
Prelude, Op. 12, No. 7.....	Prokofieff
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New York Office, 130 West 8th Street
Miss Rosalie Honaman in Charge

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TWENTIETH YEAR

THEODORE SPIERING TO TEACH IN SEATTLE

Theodore Spiering, the distinguished conductor and violin virtuoso, has been engaged by the Cornish School of Music in Seattle to direct a master class of violinists, from July 25th to August 27th. We shall speak in one of the next issues of the enterprise and farsighted management of Mrs. Cornish, and the invaluable assistance she has rendered in the musical growth of Seattle. At this time we wish to congratulate the institution upon securing such valuable an asset as Mr. Spiering, and we trust that this distinguished musician's presence in Seattle will be a signal for beginning a movement to re-organize the Seattle Symphony Orchestra, so that our Northwestern sister city will come in line with San Francisco and Los Angeles in the matter of supporting a genuine symphony orchestra under the direction of a conductor of international renown and a musician of eminent skill and intellectual power. We shall have more to say on this subject presently.

SIGNIFICANCE OF MRS. CANNON'S VISIT

Mrs. Ethel Gertrude Cannon, the distinguished piano pedagogue, who has been asked to come to San Francisco to establish one of her exemplary classes in this city, does not come here in any spirit of competition. She comes here as one of the distinguished pedagogues of the country endeavoring to infuse some of her rare practical experience, and the knowledge she has acquired during years of successful tuition in other parts of the country, into the minds of those broad minded and ambitious enough to comprehend the importance of seeking information from all sources worthy and able to disseminate it.

Mrs. Cannon, judging from all that we have been able to gather through careful and consistent investigation, has something to offer us so far as piano teaching is concerned. We do not know any other pedagogue to be familiar with, she has made a specialty to seek and cultivate and bring out those hidden and inherent traits in a fertile musical mind which represent the germs of musicianship and artistry. She specializes in the nursing of individuality, and she goes about this process of culture and education in a manner to interest her students.

From what we understand Mrs. Cannon does not make extravagant promises regarding great artists who can be manufactured in a few months. She does not guarantee results which do not justify predictions. But she is able to bring out every particle of intelligent, technical and emotional skill contained in the mind of her pupils. And she makes this process of cultivation a most interesting pastime as well as instructive period of education. If any one—be he teacher or student—is sufficiently ambitious to take advantage of such a brilliant opportunity he or she will surely be happy because of Mrs. Cannon's presence.

Mr. and Mrs. Giacomo Minkowski are closing their studio in the Kohler & Chase building at the end of this season and will leave for a trip to Europe. While abroad Mr. and Mrs. Minkowski will visit Italy first, then going on to France and Spain and other countries of interest. They expect to travel in Europe from three to four months and will not be back in San Francisco before the end of September or the early part of October. During the period which Mr. and Mrs. Minkowski are absent from their studio it will be occupied by Anita Mosher, accompanist to these two noted vocal teachers.

GAETANO MEROLA HERE FOR SUMMER

Gaetano Merola, the distinguished operatic conductor, who has visited San Francisco repeatedly with some of the best operatic organizations touring the Pacific Coast, and who, during the last two seasons, has conducted greatly to the artistic success of the San Carlo Opera Company engagement, has been induced to come to San Francisco to teach during the summer months. Mr. Merola's prominent association with one of America's most successful operatic organizations, his wide and notable experiences in the operatic field throughout the musical world, make him specially fit to impart that knowledge which anyone who seeks an operatic career simply can not be without.

Mr. Merola has established himself at Room 37, Gayfein building. He arrived last Sunday and has already begun his class. Those who wish to be thoroughly trained in the standard and modern opera repertoire, and who also would like to coach for concert work, could do no better than take advantage of Mr. Merola's only too brief presence in this city, and become acquainted with a sphere of music study which is most important when an artist intends to enter a profitable as well as artistic career. Everyone who has ever been under the direction of Mr. Merola is glad to testify to his musicianship and efficiency, and we can not elte any other example of vocal pedagogy than that of Georgianna Strass, whose unforgettable operatic triumphs at the Princess Theater with the International Opera Company some years ago, were the direct result of Mr. Merola's effective tuition.

MUSIC FEATURE OF "DREAM STREET"

One of the most attractive features of the splendid Griffith pictures is usually the fine musical settings, and as a rule these musical backgrounds are interpreted by a large orchestra under the direction of a capable and skilful conductor. The present spectacle now being presented at the Curran Theatre and entitled "Dream Street" is no exception to this rule. M. G. Brambell is the young genius who controls the musical destinies of "Dream Street" and he certainly has selected an orchestra of the best musicians to be found.

The musical arrangement accompanying "Dream Street" is most appropriate and accentuates the various dramatic incidents in a manner to please even the most fastidious music lovers. But the principal characteristic of Mr. Brambell's musicianship is his knack of blending the music so carefully and artistically with the progress of the story that the orchestra, which predominates more than necessary, thus not detracting from the interest in the picture. Nevertheless were the music suddenly to cease it would be noticeable and the audience would be called suddenly to the realization that one of the most important factors of the production was missing.

We certainly do not hesitate to congratulate Mr. Brambell and his men for the enjoyment they convey to the audiences and there are few conductors in the country better fitted to add atmosphere to a high class moving picture production than Mr. Brambell is.

ALFRED METZGER

MUSIC TEACHERS GIVE FINE CONCERT

The fourth concert of the Spring series of the Alameda County Music Teachers Association was held at Ebel Hall in Oakland on Tuesday evening, May 24th. The program was of unusual interest, being given by a group of talented young artists, two of whom, Miss Marian Nicholson and Miss Zella Vassade, were prize winners in the final contest of the California Federation of Music Clubs.

The program opened with the first movement of a Sonata for piano and violin by H. Wheeler Beckett, played by the composer and Miss Maria Nicholson. This composition is brilliant and colorful and was given a spirited and artistic rendition to the great delight of the audience.

Miss Vassade was heard in two representative groups of French and English songs which displayed her charming voice to the utmost advantage. Her style is markedly pliant and finished, and her gracious personality added to her delightful singing, gained for her a great success. Elwin Calberg, pianist, played two exacting groups with fine virility, splendid bravura, and an integrity and musicianship that marked him as a pianist of great talent. His style is robust and vigorous, and his tone uniformly beautiful. He was most cordially received.

Miss Marian Nicholson played an interesting set of modern lullaby numbers with grace and charm and finish that won for her unreserved praise. The beauty of her tone, her fine style and technical brilliance, added to her sweet and unaffected charm of manner, made her work thoroughly delightful. The audience was large and appreciative, and the occasion was thoroughly successful in every way.

SUNDAY MORNING CONCERTS AT CALIFORNIA

The California Theater Orchestra, under the able direction of Herman Heller, scored another triumph last Sunday morning when it presented one of the most impressive and wonderful vocal recitals of the season. The Saturday University Glee Club, under the able direction of Warren D. Allen, again elicited salves of applause from the three thousand music lovers that attended the event. The fine training of the voices, the youthful and resonant quality of the tone, the excellent intonation and spontaneous enthusiasm, Marsden Argal, baritone, was the soloist and made hundreds of friends because of his fine, pliant and true voice which

he used with excellent judgment and easy and free production. His enunciation and phrasing were also most enjoyable.

Miss Marjorie Scott, San Francisco pianist and one of the most brilliant pupils of Hugo Mansfeld, will be the soloist with Herman Heller's orchestra at the California next Sunday morning. Miss Scott has appeared in the city several times before and on each occasion her work has shown her to be an artist of great promise. Of her Hugo Mansfeld recently said: "Marjorie Scott is one of the most talented pupils I ever taught. She is prominent in the Mansfeld Club and one of the best pianists in San Francisco." Her program number Sunday morning will be Liszt's Rhapsody Espanole, accompanied by Herman Heller and his orchestra.

Director Herman Heller has arranged an unusually attractive program for his orchestra on this occasion and the program will include the following numbers: Marche (March) by Massenet, Symphony 3 Minor Gothic (March) by Massenet, Ode Cesar De Bazan (Selection) by Massenet and Nature (Overture) by Dvorak. Leale V. Harvey, California's organist, will be heard in a solo number, Coronation March from The Prophet by Meyerbeer.

DOMINICAN SCHOOL OF MUSIC RECITAL

Dominican School of Music students gave a delightful recital at St. Joseph's Hall of St. Mary's Academy in San Leandro on Tuesday afternoon, May 24th. The program interpreted on that occasion, was as follows: Etude de Concert (Holst), Josephine Davis—Urania Tracy; Polonaise (Chopin), Pas des Amphores (Chaminade), Helen Davis; Scarf Dance (Chaminade), La Coquette (Hand only) (Krogmann), Bernice Stultz; Waltz (Rosewig) by Rosewig, Italian Folk Song (Rosewig), Harold Perry; Waltz (Krogmann), Dorothy Lewis; Walse (Godelet), Mary Santos; Idylle (varletti), D. Rose—A. Schuster; Song without words (Hollander), Bernadette Petri; Chanson du Coeur Brise (Spalding), M. F. H. L. Legue (Teller), Florence Freitas; Shepherd's Dream (Heins), Eddie Reilly; Italian Folk song (Heins), Bernadette Quinlan; Duo (Bohm), B. Stultz—A. Ketcham; Wedding March (from Midsummer Night's Dream) (Mendelssohn), A. Maawaring—V. Bartlett.

Ethel Adele Denny gave a recital for her younger pupils in Sorosis Hall on Sunday afternoon, May 29th. The students played with a clever precision and an intelligent rhythm that showed a strong foundation. The sureness of the playing of even the youngest proved the value of the training received in the musical studio recitals which are an important feature of Miss Denny's work. The program follows: The Merry Boublik (Krogmann), Mabel Goodrich; Gobins' Frolic (Heller), Francis Grant; Yearnings (Heller), Consolation (Mendelssohn), Dorothea Schultz; Scarf Dance (Chaminade), Marjorie Stockton; A Soldier's Tale (Walze), The Mill (Jensen), Balancelle (Wachs), Antje Grøberg, Valse Serenade (Poldini), Tarantella (Pieczonka), Uarda Schult; The Woodchopper and the Linnet (Godard), Evelyn Dean; Wild Rider (Schumann), Elfina Dance (Jensen), Spring Song (Hollander), Josephine Minkowski; Danse des Femmes (Crepin), Rosemary, La Vierge Calen; To a Water-lily (MacDowell), Nocturne, F sharp (Chopin), Air de Ballet (Chaminade), Mary Boyajian; Valse Caprice (Newland), Pastorale (Scariatti), Polonaise, A major (Chopin), Helen Clausen.

Edwin H. Lemare gave a most musicianly program as a compliment to Mrs. James Rolph, Jr., who had invited the women of San Francisco to share it with her, at the Exposition Auditorium on Wednesday afternoon, June 1st, from 4:00 to 6:00 o'clock. Mme. Stella Jellica was the soloist on this occasion and sang two compositions by Mr. Lemare in excellent voice and fine style. Mr. Lemare was at his best and interpreted the following program in a very artistic manner: Thanksgiving March (Dedicated to Hon. James Rolph, Jr.) (Lemare); Minuet in G (Beethoven); Spozialto (Liszt); Andantino (Wagner) by Richard Wagner; Crepuscule (Wagner) (Wagner); Solos—(a) God's Garden, (b) At Close of Day (Dedicated to Mrs. James Rolph, Jr.) (Lemare), Madame Stella Jellica, Mrs. Lemare at the Piano; Improvisation, (introducing an effect of a storm); Prelude, 3rd Act and Bridal Music (Lohengrin) (Wagner).

Giacomo Minkowski has conferred diploma upon three of his advanced pupils in vocal artistry. These diplomas signify that these singers are in every degree qualified to teach and are themselves thoroughly trained musicians. Those who have this distinction are: Mrs. Ethel Denny, Mrs. Olga Crepin, Mrs. Rosemary Rolph and Madame Minkowski's state is unusually fitted in the art of imparting her understanding of vocal technique. Miss Adele Ulman, who has had wide experience as a teacher of piano, is now combining singing lessons with that of the piano and has already qualified a large number of students. Mrs. Olga Crepin is another very talented young singer who is teaching and she has already been engaged as vocal teacher in one of the convents here. Miss Adelaide Jacobson is a young Danish-American girl whose glorious lyric soprano voice is bound to attract more than the usual number of students. Mrs. Ethel Denny, who has had the young lady in charge, claims that it is not merely the beauty of her voice which is so remarkable but her intelligence and musicianly instinct as well.

THE 1921 BACH FESTIVAL AT BETHLEHEM

By Raymond Walters

(Written expressly for Pacific Coast Musical Review)

Inasmuch as the Pacific Coast Musical Review was a staunch supporter of the Bach activities of Dr. J. Fred Wollo when he was at the University of California, 1905 to 1911, readers of this journal will doubtless be interested in a report of the Bach Festival, May 27-28, at Lehigh University, the tenth festival which Dr. Wollo has conducted there since returning to his native city of Bethlehem, Pennsylvania.

It may be well to review briefly Dr. Wollo's California period. Following his success as an organist and choral conductor in the East, particularly as founder of the Bach Festivals at Bethlehem, he was chosen by President Benjamin D. Wheeler in 1905 to take the chair of music then established at the University of California. Dr. Wollo, as head of the music department, gave lectures, taught classes and conducted a chorus of students of the University. This chorus sang Handel's "Messiah," Rheinberger's "Christoforus," Liszt's "Thirteenth Psalm" and the "Greek Church" Symphony Orchestra organized by Dr. Wollo gave spring and autumn concerts in the Greek Theater, and also furnished the orchestral setting for dramatic productions in the Theatre such as "Midsummer Night's Dream," "Cinderella" and "The Merchant of Venice." In 1910 Margaret Anglin starring. With the support of earnest music lovers Dr. Wollo formed a Bach chorus in Berkeley, composed of about 125 citizens and students of the University. This chorus gave a rendition of Bach's "Mass in B Minor" in the Greek Theater in 1910 and in the next year sang the St. Matthew Passion. In this second performance a chorus of 500 school children joined in the chorales.

The call of Bethlehem, where the steel master Charles M. Schwab was performing industrial miracles, took Dr. Wollo back to his native state in 1911. There, thanks to the initiative of Mr. and Mrs. Albert N. Cleaver, and the financial aid of Mr. Schwab and others, the Bach Festivals were revived in the spring of 1912. The Moravian Seminary and College for Women offered its historic chapel as a rehearsal home and Lehigh University extended for the Festivals its spacious Packer Memorial Church.

So, for ten years these Festivals have been given each spring with such success that they have won the title as a "national institution." Twenty states were represented at the recent Festival, including persons from more than sixty cities and towns. The geographical range was from New England to Virginia and Tennessee and westward to California and Minnesota.

A factor in promoting the renown of the Bach Choir has been its four appearances in New York, twice with the Philharmonic Orchestra and twice at the festivals of music of the Oratorio Society of New York. All expenses of these trips were borne by Mr. Schwab, who was recently elected President of the Bach Choir. Of the work of Dr. Wollo and his singers in New York in April last, Henry T. Moore, the eminent critic of the Evening Post, wrote: "It struck the audience like a thunder-bolt; nay, rather it was like a foretaste of heaven, like hearing an angelic choir under Bach's own direction." Addressing the Choir after the New York concert, Madame de Marnes commented: "I have heard many choruses in many lands, but unqualifiedly I say that your singing surpasses them all."

The 1921 Festival just held included the Mass in B Minor, which is now a fixture for the second day's program, and three cantatas and a motet sung on the first day, all new works at Bethlehem and probably not hitherto given in this country. They were "The Mass in B Minor," the "Pentecost Oratorio," rendered at the 4 o'clock session of May 27, and "Praise Thou, Jerusalem, the Lord and the metet Come, Jesus, Come, given at the 8 o'clock session.

The soloists of the Festival were Florence Hinkle and Mildred Paas, sopranos; Merle Alcock and Mabel Beddoe, contraltos; Nicholas Douty, tenor, and Charles T. Tilden, bass. Accompaniment was provided by T. Edgar Shields, organist, and members of the Philadelphia Orchestra, who, at the Friday sessions, played Bach's Suite in D, No. 3 and the Suite in C.

This was the tenth year in which the Philadelphians have accompanied the Bethlehem singers. Last year and this, Mrs. R. P. Linderman of Bethlehem donated \$1500 for piano rehearsals and concert expenses. The cooperation of Dr. Wollo's forces has thus reached a highly satisfactory state.

The Friday program was varied and full of appeal. These new cantatas typically reveal the gold of Bach's great treasure-house of choral compositions,—of which there are more than two hundred. It was glorious choral music seriously sung by these earnest chorists.

Among the soloists of the first day Merle Alcock stood out. Her beautiful contralto voice and poignant rendering made her solo Ah, tarry yet my dearest Saviour a work of moving devoutness. Mabel Beddoe, the Canadian contralto who appeared for the first time in Bethlehem, achieved a splendid success in her singing in the second day's program. Her voice proved a delight; her spirit was in fine harmony with the ideal of the Festival.

The Philadelphia Orchestra played superbly in the instrumental numbers of Friday and in the accompaniment of both days.

The crowning work, the summit of attainment of the Bach Choir this season, was a singing of the Mass in B Minor at the Saturday sessions, the fourteenth time Dr. Wollo has directed Bach's greatest composition at Bethlehem. In this singing there was disclosed the mastery that only years of study and toil can pro-

duce. The promptness of attack, the unerring interweaving of the gorgeous vocal fabric, the assurance of the whole presentation,—these elements were at once the evidence and the reward of the years gone by as well as of the past season of preparation.

Beyond these elements there was one predominating element,—the religious fire that glowed throughout. Under their inspiring leader these singers sang the music of Bach to the glory of God. The 1921 Bach Festival was more than a great musical event; it was a beautiful religious service.

PACIFIC MUSICAL SOCIETY JINKS A HIT

The Song Birds Proves a Most Appropriate and Entertaining Travesty, Production Splendidly Given With A Notable Cast

By CONSTANCE ALEXANDRE

While the members of the Pacific Musical Society are frequently given the opportunity to reveal their musical talents, it is but seldom that the chances are afforded them to display any dramatic gifts. So, without the slightest hesitancy and in all sincerity, I say that one of the very best theatrical performances ever given by such an organization was their production of the Song Birds by George V. Hobart and Oscar Herber. It was rendered at the Scottish Rite Auditorium Tuesday evening, May 31st, before a capacity audience whose enjoyment was evidenced by their constant peals of hearty laughter and thunderous applause.

It was a happy inspiration on the part of the president and her directors when they chose this piece, for surely a play whose plot hinges around artists and music is a most appropriate one to be presented by a musical society. First and foremost it reveals the existing rivalry between the two greatest operatic companies in the world today, respectively the Chicago Opera Association and the Metropolitan Opera Co. It discloses many of the petty jealousies which have always been felt by one prima donna toward another equally famous celebrity. The work contains many humorous situations, the dialogue of which is clever and in many instances very true to prevailing circumstances, while the music is full of ginger and snap thus preventing any dull spots or lagging moments throughout. Touches of local color were introduced by Lulu J. Blumberg. What was most delightful to behold was the fact that while the Song Birds is a burlesque it was not "rough stuff" or in any sense cheap or offensive. On the contrary, it was wholesome, clean comedy.

The characters were chosen with utmost care so that the "song birds" to be personified would be resembled by their impersonators as identically as possible. As Mary Gardenvine, better known to her fellow members as Augusta Hayden, stepped upon the stage a gasp of pleasurable surprise and satisfaction was heard throughout the audience. In facial disguise, personal bearing and costume, Miss Hayden was a doublet of the original. No one who has noticed very carefully the real Mary Garden could fail to recognize this conception with the swagger stick, pearl drop earrings, bracelets and strands of pearls about her neck. Even to the dark stone ring upon her fore finger Miss Hayden showed that a study of the famous artist had been made. In her evening gown Miss Gardenvine was a vision of feminine beauty and, like Garden, displayed a most animated personality, but unlike Mary disclosed in her vocalization an unusually lovely voice. Her lines were well spoken and she did get away with it.

One of the real hits of the show was Helen Heath, otherwise Luisa Tatalozini. She was a scream and almost carried off the honors of the performance. No one could have portrayed the over-wheeled Luisa, whose love for San Francisco is an object nearest and dearest to her heart, as did Miss Heath. In gesture and dress she was excellent and her comedy earned a riot of laughter. Another clever bit of character work was done by Mrs. Ward A. Dwight, the Shooman Hunk. It was great to note how well she sank her own identity into the role she endeavored to enact and never once did

she overlook the fact that she was burlesquing the part. Too much praise can not go unasked in regard to Mrs. Dwight's German accent and her songs.

Mrs. Alfred Hillback as the sweet and reticent Gally Cutchi had a splendid chance to display her exquisite vocal artistry in the Bull Song from Lick Me and made a quiet and pretty picture to gaze upon. Edith Solomon as Soubrette and Florence Hill as cabarette were the bright spots of the show as far as the dancing went. They ragged and shimmyed enough to please the most exacting admirers of jazz. Wright Roper, Robert Lowery the Magazine Bird was an alert reporter while the George Polackski of Leo Hillbrand was most commendable. H. L. Milliland gave another fine characterization of Gatty the Sassy. His lines were put over in a manner which evoked shouts of laughter. The trio consisting of Robinson Carouse (John Selfert), Pasquale Tomateo (Lou Barnes) and Rosy Kaiser (Lenore C. Hart) was sung with zipp resulting in a demand for several encores. The other trio rendered by Gally Cutchi (Mrs. Hillback), Alessandro Bouncey (A. Levin) and George Bakaloff (Emanuel Rosenthal) also went with fire and unlimited speed.

And so it went down through the entire cast of principals, chorus and orchestra, each member deserving of personal consideration. George Lask and Harry Wood Brown, under whose masterly supervision the Song Birds was produced, come in for their just share of artistic recognition. They put the show over and it went big. Last but by no means least expressions of appreciation are due Miss Blumberg, the manager and president bird. Her loyalty to her club, her unwavering and tireless efforts and her whole-hearted enthusiasm with which she worked to make this performance a notable one, brought her one of life's sweetest remunerations—Success. A spirit such as hers is thus rewarded.

MISS KATHARINE McNEAL TO TEACH HERE

As a forerunner to the series of lecture-recitals to be given in September by E. Robert Schmitz, the famous French pianist, at the close of his season at the Cornish School, Seattle, Miss Katharine McNeal of New York is arriving in San Francisco this month in addition to personally representing the master-pianist of modern music and making arrangements for his recitals here, Miss McNeal has been designated by Schmitz to prepare a limited number of student pianists who are desirous of having their technique and ability criticized by him during his stay in San Francisco. Schmitz will do no actual teaching, confining himself to private auditions of those pupils whom Miss McNeal prepares.

Miss McNeal is herself a pianist of distinction and unusual qualities, with a reputation both as a teacher and performer in New York, Boston, Philadelphia and Washington. That she is thoroughly familiar with the methods of teaching for which Schmitz is renowned is indicated by the triumphs she has to her credit elsewhere.

Miss McNeal is making her San Francisco headquarters in the Kohler and Chase Building, room 807, where inquiries concerning her teaching and the lecture-recitals to be given by Schmitz can be obtained. Her teaching schedule is to begin July first.

Miss Violet Cossack, winner of the States and also the Three States Piano Contests, held under the auspices of the Federated Music Clubs of the West Coast, stopped the Grauman Symphony Concert for nearly half an hour Sunday, May 8th, when she was repeatedly recalled to the platform. Miss Cossack is one of the most talented players ever appearing on the West Coast and, still only sixteen years of age, promises to become a world famed pianist ere she is twenty.

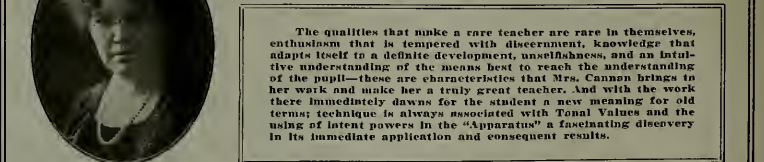
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FAUST GIVEN IN CONCERT FORM AT STANFORD

Under The Direction of Warren D. Allen, and With Maude Fay and Alexander Bevani Among the Soloists, Gounod Opera is Enjoyed

Wednesday evening, May 31st, proved a musical red-letter event for Stanford University for on that day Gounod's Faust was given in concert form at Stanford Assembly Hall under the energetic and able direction of Warren D. Allen with the assistance of members of the San Francisco Symphony Orchestra, who comprised the instrumental part of the production, and with Maude Fay, Alexander Bevani, Robert Battison, Marsden Argall, Miss Nona Campbell and C. L. McCormick as the principal soloists. The chorus consisted of University students who have been excellently trained during the last three years by Warren D. Allen.

The reputation of Maude Fay and Alexander Bevani is such that it is hardly necessary at this time to go into details regarding their interpretation of two roles with which they unquestionably are most familiar, and which they have sung so frequently under more ambitious conditions that the performance was naturally based upon experience and authority. Miss Fay was particularly effective in the finale and in the various ensemble numbers, although the Jewel Song and King of Thule aria gained her hearty appreciation on the part of the audience. Mr. Bevani showed that he still possessed those qualities that appeal to musical or rather operatic audiences.

Of course, the surprise of the evening was as usual the result of the work of those of whom not so much was anticipated or expected. Marsden Argall in the role of Valentine carried away the vocal honors. The beauty of his voice, the fervor of his expression and the depth of his musical conception combined to earn him a veritable ovation. He was in every way a brilliant success and scored a genuine artistic triumph.

Robert Battison interpreted the role of Faust and acquitted himself with his usual artistic avidity as to voice and interpretation. He received much applause for his share of the production. Miss Nona Campbell exhibited a fine, resonant and pliant mezzo soprano and sang Siebel with warmth and intelligence. C. L. McCormick in the part of Wagner also added to the success of the event. The chorus showed splendid training, excellent voices, fine phrasing and good intonation. Warren D. Allen amply may have justly felt proud of his success and his work, since he has become associated

with Stanford University, is such that the musical growth and expansion of that famous institution of learning noticeable in the last three years is solely due to Mr. Allen's indefatigable efforts and artistic enthusiasm.

MINETTI ORCHESTRA IN SPLENDID CONCERT

The Minetti Orchestra of which Giulio Minetti is the director and Miss Adele Welisch, the concert master, gave the second concert of the season at Scottish Rite Auditorium on Friday evening, June 3rd. The large hall was crowded to the doors and even standing room was at a premium. The assisting artists were Miss Alice Fignon, interpretative dancer and Miss Barbara Merckley, harpist. The program was one of the best ever arranged by Mr. Minetti for these occasions and revealed the organization at its very best. There was a surprisingly fine improvement prevalent on this occasion. One of the features that stood out particularly was the gratifying uniformity of attack and bowing and the excellent tone quality.

The opening number was Verdi's dramatic Nabucco Overture noted for its virility and taxing rhythmic and dynamic difficulties, and it is decidedly to the credit of Mr. Minetti and his orchestra that these obstacles were overcome to a most gratifying degree. Ganne's Extase and Reverie belong more to the romantic and poetic form of orchestral literature and the strings had here a fine opportunity to show their tone shading and phrasing. They surely made the best of this opportunity and acquitted themselves nobly.

The most ambitious number on the program was Haydn's Surprise Symphony which requires an unusual amount of finesse and precision in order to accentuate its most artistic points, and herein also the orchestra showed the fine training and the ready adaptability on the part of its members. The Legend from Sibelius' Swan of Tuonela also taxed the artistic and musicianly resources of the organization and herein Mr. Minetti's domination of his well selected instrumentalists was specially apparent. Kreisler's Liebesfreud Waltz and Suppe's Light Cavalry Overture closed one of the very best programs ever presented by the Minetti Orchestra, and one of which both director and members may justly be proud.

Miss Welisch, the concert master, revealed easy adaptability for her position. Her bowing is graceful and her tone penetrating and flexible. She played one of the solo passages with taste and musicianly instinct. Besides she is a personal ornament as well as an ar-

tistic asset. These occasional concerts of the Minetti Orchestras, which attract such large crowds, are positive proof of that excellent musician's efficiency as a conductor. The applause was frequent and unanimous. Occasionally it expanded into veritable ovations.

Miss Alice Fignon enthused the audience with her graceful and judicious dancing to which the orchestra played Drigo's Reconciliation Polka in a most pleasing and effective style. Miss Barbara Merckley played her harp solo with fine touch and elegance of phrasing. Harold Utschig interpreted the English harp solo in the Swan of Tuonela in a manner to evoke genuine appreciation on the part of his audience. The English harp is a most difficult instrument to play satisfactorily and Mr. Utschig deserves hearty comment for his good tone and expression.

The audience, in addition to applauding heartily and frequently, showed its pleasure by remaining until the final note was played and even then the delighted listeners wanted the orchestra to play more. It was unquestionably a triumph for Minetti and his orchestra.

A. M.

John Whitcomb Nash, the well-known pedagogue, brought his season to a close on Thursday, June 2nd, with a recital by the Intermediate class. The work was a genuine testimony to the talent of these students, and the sincerity and energy of their teacher. The ensemble numbers were given with fine verve and in fitting tempo, and the combined diction showed sincere preparation. Young singers rarely show more assurance, each singing as though to the manner born, nervousness being remarkable by its absence. The studios were crowded to capacity, and judging by the applause the audience thoroughly enjoyed the program, which is given here: Opening chorus from the Mikado (Sullivan); Quintet, Happy Days (Strelezki); Songs, (a) The Lass with the Delicate Air (Arne), (b) la Perjura (de Tejada). Miss Mildred Scott; Songs, (a) Vulcan's Song (Chadwick-Taylor), (b) I Hear a Thrush at Eve (Cadden), Mr. Percy Peterson; Songs, (a) The Danza (Chadwick), (b) By the Waters of Minnetonka (Learance), Mrs. Irene Freeman; Duet, After the Fray (Bonheur), Messrs. Peterson and Polandin; Song, I Love You Truly (Bund), Miss Glenyth Bowman; Songs, (a) An Evening Song (Blumenthal), (b) I Know of Two Bright Eyes (Clutsam), Mr. A. Polandin; Quintettes, Serenade (Moszkowski), Good-night, Good-night, Beloved (Pisanti), The Goshlins (Bridge). Miss Annes Lindanger accompanied at the piano throughout the evening.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, June 6th, 1921.

"Music of the People, for the People, by the People" has come to pass in our city as never before during Music Week. From May 29 till June 5, Sponsored by the Los Angeles Community Service, Inc., Mrs. Willoughby Rodman, chairman, it was one of the many local events resulting from the country-wide movement for civic preparedness inaugurated by the National Community Service, Inc., of New York City. Music Week for the first time in the history of the city brought practically the entire membership of the musical profession, most of the leading men's and women's clubs, city schools, churches, theatres, industrial establishments and stores together in a vast demonstration of the fact that music is one of the greatest community assets from a social, commercial and cultural viewpoint.

Community organizations, heretofore non-existent, have been formed in the course of Music Week preparations. Mainly working along musical lines they have come to remain as focal points of community interests for the time and future problems. Music Week, a People's Festival of Music, has brought people closer together, made for better understanding and better neighborhood spirit. As the strength of a city is based on the tendencies prevailing in its various boroughs, so national welfare depends on the standard of citizenship prevailing in its communities.

Plans are already under consideration to preserve the organization known as the Music Week Committee, F. W. Blanchard, chairman, in order to utilize and to develop the permanent values created by Music Week. Such a movement intends to link up closer musical activities in the various California cities among themselves, establishing at the same time more intimate relationship among numerous Southland cities, leading up to great Annual Music Weeks in Los Angeles, in which choruses and other musical organizations, from many cities in Southern California would participate. Los Angeles Music Week on such a grand basis still more would give to music its rightful place as one of the most vital and creative elements in the service of the Community.

Much of the remarkable organization work has been accomplished through the co-operation of the National Community Service, Inc., and its local branch, Mrs. Erwin P. Werner, Organizing Secretary, where a special musical department has been established by Alexander Stewart, Community Music Specialist for the State of California, assisted by Miss Lucy E. Wolcott, executive secretary of the Music Week Committee. Splendid service also was rendered by J. C. Farquharson, the secretary of the Music Trades Association, whose advice and active help was much in demand. The printing of the thirty-two page official program book was one of his many tasks which was made rather difficult as numerous programs were received rather late.

Music Week consisted of more than one thousand events and over 200,000 people attended the more important programs, according to the estimate of F. W. Blanchard, chairman of the Music Week Committee. Much of the success of Music Week must be credited to the work of the Community Song Leaders' Association, J. Lewis, President, an organization formed at the close of the Community Music Congress a few months ago, conducted by Alexander Stewart, the prime factor in Community Music here.

On Wednesday evening a banquet will be given as an after event of Music Week. Plans will be discussed as to how to utilize the permanent results created by Music Week. It is expected that an association will be formed under the auspices of the Los Angeles Community Service, Inc., Mrs. Willoughby Rodman, chairman, which will serve as a nucleus for next year's Music Week.

Manager L. E. Behymer is sniffing salt air at the Hotel Virginia in Long Beach. He stood the journey from the hospital to the beach resort very well. "Bee" would not hear of journeying forth in an ambulance, but insisted on sitting up in the car with the passenger ear that conveyed him and a multitude of things belonging to his managerial household. Latest reports say that the sea breeze is doing him good.

Walter Henry Rothwell, under whose leadership the great tour of the Philharmonic Orchestra was such a decided success, is already planning programs for next season. The seriousness with which Mr. Rothwell viewed his task of giving every audience just the proper program is shown by the fact that every one of the thirty-three concerts consisted of a different program. (Naturally they included repetitions.)

Next year's programs will include the following larger works: Rachmaninoff's E minor Symphony, Beethoven's Eroica and Pastoral, Brahms' Symphony No. 1 (probably in the opening concert), Second Symphony by Sibelius, Tschaiikowsky's Fourth, further symphonies by G. J. Paganini, Glazounov and Mozart (G minor), Tasso by Liszt, Strauss' Don Juan and Death and Transfiguration, Florent Schmitt's Music en Plain Air, Schubert's B flat Symphony, Suite by Bach, arranged by Gustav Mahler, Smetana's symphonic poem Richard III, Scherzo Fantastique by Suk, Wagner's Faust Overture, Euryanthe by Weber, Cyrene by Gliere, Isle of Death by Rachmaninoff, Berlioz' Heroide Funebre, Mother Goose and The Cuckoo in the Forest in a Perambulator, Chadwick's Symphonic Sketches, Debussy's Iberia Suite (or La Mer) and a Gigue, also d'Indy's Aster Suite. This

list is not complete, especially as Mr. Rothwell will buy many new works while in Europe.

The maestro will leave for New York via San Francisco late in June. Mrs. Rothwell will accompany him to the Bay City where they will remain for a few days. Mr. Rothwell will be absent until late in August. Mme. Rothwell expects to meet him in New York City where she will go to arrange for concert dates which she had to postpone owing to her engagement as soloist with the Philharmonic Orchestra while on tour.

One of the most beautiful bass voices is that of Vasia Anikeef, who appeared in joint recital with Thomas Vincent Cator, composer-pianist. Anikeef sings with wonderful ease. There is great depth to his tones and his range which also is well developed in the baritone register. He sings with great feeling and his interpretation of Russian folk songs was a revelation. Anikeef's shortcoming rests with his tone production which is easy but seemingly placed wrongly, too far back. There is little doubt that his singer will attain world recognition if he remedies this fault and improves his diction. He was most impressive in the songs by Stolypin, Leshin and Rachmaninoff. Of Cator's compositions, his accompaniments to the Russian folk songs, arranged by him, seemed more worth while than a sonata and Tone Exchanges from Carmel. The latter show poetic feeling. The Sonata in Memoriam is weak as to invention and form. We are indebted to the concert-management, Hubach and Riggie, for printing the words of the songs, which are interesting as literature.

It is regrettable that we cannot hear more modern programs as played by Miss Winifred Hooke, who possesses a most convincing predilection for writers of the Scriabine, Ornstein, Blanchet or Balfour Gardner type. In Axel Simonsen, the gifted 'cellist, she had a well-matched partner in the Ormstein work. Mr. Simonsen drew a tone of much warmth and clarity, fitting his phrasing well to the style of the work. Miss Hooke possesses exquisite technical equipment to produce the ethereal effects of these works. Her phrasing and her melodic produce clearness even in works of such impressionistic vagueness. (At least they seem vague upon casual acquaintance.) The Ormstein sonata is a work of great thematic strength. Balfour Gardner's paraphrase of the nursery tune London Bridge is Broken Down is delightfully clever. To repeat, Miss Hooke would do well in playing more recitals of this order.

After a highly successful second week, playing Mikado, the California Opera Company, headed by W. G. Stewart, producing director, Charles R. Baker, manager, and the irresistible Irene Pavlovskaya as prima donna, have accepted an engagement of at least one week in San Diego. They will return to the Mason on July 4th and open with Carmen, followed by Herbert's Fortuneller. Mr. Stewart is also contemplating to produce Cadman's Shanewis, thus giving it its first performance in the West. He may also play Sullivan's Ivanhoe, a romantic opera not presented heretofore anywhere in America. Mr. Stewart and Mr. Baker are just negotiating with San Francisco managers who invited them to come north. The only difficulty seems that of finding a week which does not interrupt the local season and during which a suitable house can be found in the Bay City. Here the company has played to large audiences.

Charles F. Bulotti, the eminently successful soloist at the Woman's Lyric Club concert, was given a reception which may make Eastern singers look to their laurels. His tenor is beautifully even in volume and timbre. It has warmth and color of mellow character. Mr. Bulotti had to give numerous encores. The entire program was very pleasing. Specially fine was Conductor Poulin's interpretation of *Over the Sea by a Windy Day*, the most artistic number of the concert. Miss Annetta Hughes sang the soprano solo with good expression. Mrs. M. Hennion Robinson kept to her usual high standard of artistic accompaniments.

Axel Simonsen, former solo 'cellist of the Los Angeles Symphony Orchestra, has been appointed second 'cellist of the Philharmonic Orchestra. He will occupy a seat at the first stand, in place of Walter V. Ferner, who will be Horace Britt's successor as solo 'cellist in the San Francisco Symphony Orchestra.

The Noack Quartet with Mme. Cornelia Rider-Possart at the piano, played Schubert's Forellen Quintet in the Bowl. The acoustics are of such excellency as to permit open-air chamber music.

Since his return from the East Charles Wakefield Cadman has been welcomed home almost every afternoon and every night. A brilliant fete was given in his honor at the Ambassador Hotel by the Diplomatic Club and affiliated local music clubs under the chairmanship of Mrs. Elizabeth McCabe Gilmore. Robert Alter, 'cellist, Sol Cohen, violinist, and Harold Proctor, tenor, were the assisting artists during the exclusive Cadman program. Other Cadman "nights" were celebrated by the Temple Baptist Choir and the Hollywood Community Chorus.

W. A. Clark, Jr., the beloved founder of the Philharmonic Orchestra, well-known also the world over as a bibliophile and possessor of one of the finest collections of rare books belonging to the early period of English literature, has issued another volume of great biblio-

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News from Pomona reflects well on our resident artists. Raymond Harmon, tenor, and Mme. Anna Sprotte, contralto, were the featured stars in the performance of "Samson and Delilah" (Saint-Saens), given last Tuesday evening in the Greek theater at Pomona. They were assisted by a chorus of 200 voices of the community choruses from Pomona, Ontario and surrounding towns and an orchestra of twenty members, several of whom

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were from the Los Angeles Philharmonic. S. Earl Blake-sike of Ontario directed, with Omer Dietz concert master. Mme. Sprotte and Mr. Harmon received genuine ovations. Mme. Sprotte's rich contralto was especially beautiful in the role, which she has sung abroad many times. Her voice carried superbly in the open air. Mr. Harmon sang the difficult role for lyric tenor luxuriantly, and both artists received a special ovation for the big duct number. Charles Henri de la Plate's resonant, rich bass was most satisfying in the role of the high priest, and his dictum was much commented on. The production was given in oratorio form.

Miss Birdie Blye, well known Chicago pianiste, has spent a week in town, enjoying many concerts during Music Week. Miss Blye is a pupil of Rubinstein and travels extensively, giving piano recitals. She has just appeared with great success in San Antonio, Houston, and Galveston, following the northern part of her Western tour. Miss Blye expects to fill many bookings on the Coast next year. During her stay here Miss Blye was a guest of honor at the Gamut Club Banquet last week.

Richard Buhlig, whose solo appearances with the Philharmonic Orchestra earned him new triumphs, has just opened a second master class in piano playing.

Henry Svedrofsky, the excellent violinist, has just bought a beautiful home here, which includes a handsome studio for teaching purposes.

A program of works by Los Angeles composers was given during Music Week under the auspices of the Musicians' Club. Homer Grunn acting as chairman. The program featured: Organ—March Joyous (Albert Tuffs), Staccato Caprice (Albert Tuffs), Tuffs' Songs—(a) Hark, How Still (Waldo Chase), (b) For Thee (Waldo Chase), (c) The Butterfly (Waldo Chase), Clifford Lott; Piano—Sonata (Chas Wakefield Cadman), Homer Simmons; Songs—Venus (Homer Grunn), Fan Song (after the names of the Composers (Homer Grunn), Flower (Homer Grunn), Bertha Winslow-Vaughn, (Composer at the Piano); Organ—Reverie (Frank H. Colby), 'Tarentella, Berceuse (Frank H. Colby), Colby; Violin and Piano—Sonata (Hague Kinsey), Oskar Seelig and Kinsey; Songs—Flowers Field (Vincent Jones), Love Song (Vincent Jones), My Ships Come Sailing, Earl Meeker, (Composer at the Piano); Piano—Song of the Mesa (Homer Grunn), Indian Love Song (Homer Grunn), Concert Waltz, in Springtime (Homer Grunn); the composer's rendition reproduced by the Chickering Ampico; Organ—Prelude in F (54 line) (Frederic Aron), Chanson de Joy (Roland Diggle), Piece Heroique (Roland Diggle), Otto T. Hirschler.

Herbert Riley, the brilliant San Francisco 'cellist, was a source of rare delight in his solos during the Orpheus Club Concert last week, both his technic and tone are of exceptional quality.

F. X. Arena, noted New York teacher of voice, will open a special course here October 1st.

Joseph Zoellner, Jr., 'cellist of the well-known Zoellner Quartet, presented several of his pupils in recital last Wednesday. The young artists were Grace Stevenson, Olive England, Marie Lohker, piano; Carl Preston and Malcolm Davison, violincello; George Williams and Fred Clint, violin pupils of Joseph Zoellner, Sr., Zoellner, Jr., Zoellner, Jr. is a graduate of the Royal Conservatory of Brussels, Belgium, taking the first prize as pianist in the public concert of 1910. As 'cellist he pursued his studies at the same time with the great Jean Gerady. He has made many appearances in Europe and throughout America with the Zoellner quartet. Mr. Zoellner has large classes of musicians pupils and will announce another pupils' recital in the near future.

H. Colin Campbell, artist pupil of Thilo Becker, the celebrated piano instructor, gave much promise with a performance of the following program: Grieg Ballade—Op. 24; (a) Satie—Gnosienne No. I, (b) Blanchet—Serenade, (c) Debussy—Jeux a travers les feuilles, (Beis heard through the leaves), (d) Debussy—La Puerta del Vento, (The Wine Shop), (e) Debussy—Ce qu'a vu le vin d'Ouest, (What the West wind saw); Liszt—Apres une lecture du Dante, Fantasia quasi Sonata.

A "resident composers'" program was given by the MacDonell Club of Allied Arts. Fannie Dillon played several of her latest piano compositions. Grace Adele Freebey's "Wind Cycle" songs were sung by Miss Ruth Hutchinson, who also rendered vocal compositions by Anna Priscilla Risler. Leonardo de Loreuzo presented three compositions of his own and by Helen Livingston. Spoken songs from the pen of Nomia Laux Botsford were recited by Helen Klokke. Mrs. de Lorenzo, accompanist, and Nicola Alberti, Dutilt, assisted. The vocal quartet, "A. D. 1629," by MacDonell was sung by Grace Viersen, Minnie Hance Jackson, Dr. L. A. Viersen and Anthony Carlson.

May Macdonald Hope, pianist, and Ilya Bronson, 'cellist, will give a Sonata evening on Thursday. The program consists of Brahms Sonata, F major, Op. 9; Frank Bridge's Sonata, D minor, which has never before been brought to Los Angeles; and Strauss' Sonata, F major, Op. 6.

Miss Maurine Dyer, gifted soprano, has returned from her tour with Lada, the dancer.

A quartet No. 3 by Charles E. Pemberton, teacher of composition at the College of Music, will be played next season by the Zoellner Quartet.

A charming program was given by the Music Optimists' Club on Thursday, contributed by the Marrion of Shippin Dancers, Anna Kuznetz, contralto; Clara McComas Robinson, contralto; Frank Geiger, basso; Clare Vaughn Conklin, alto; Morris Stoloff, violin; William Struber, baritone; Mrs. M. Henrico Robinson, pianist. The club is doing fine work under the presidency of Mrs. Joseph Zuckerman.

A charming Irish-Scotch program was played by the Gramman Symphony Orchestra under Misha Guterson last Sunday morning, before a large audience. The selections included typical works by Grainger, MacDowell, Herbert and Mydleton, as well as pleasing medleys, folk-songs. Listening to these characteristic Irish melodies one had to admit that musically they are a people of their own. In the realm of music they have attained independence. Earl Alexander was the successful soloist. Misha Guterson, too, was cordially acclaimed.

LA FORGE-BERUMEN PRESENT COAST PUPILS

The latest recital by artist students of Messrs. La Forge and Berumen at the spacious studios of these masters on West Fifteenth street, last Wednesday evening June 1st, brought forward three native Waabingtonians whose work has caused them the very finest encomiums of their instructors. They are Miss Rosemond Crawford, pianist, of Seattle, Mr. Sheffield Child, tenor of Spokane, and Mr. Dwight Coy, pianist, of Yakima.

Miss Crawford, who has been making wonderful progress both as pianist and accompanist, can now be considered one of the most finished young players in this country. Her technique is authoritative, and her interpretations poised and poetical,—in fact she bids fair to be one of the finest women players of the world. Mr. Coy, who has been studying at the studio since last September, has revealed such a growth in brilliancy as to quite astonish those who heard him in previous performances. Mr. Child, tenor of Spokane, has been coming to the front very rapidly and bids fair to be a singer of great consequence.

The performance of In a Persian Garden by the La Forge Quartet, consisting of Charlotte Ryan, soprano; Dwight Coy, George, contralto; Sheffield Child, tenor, and Charles Carver, basso, was perfect in essence, the blending of voices, as to be a real treat of the first order. Mr. Carver, already known all over the country, upheld his reputation, and Charlotte Ryan and Dorothy George proved themselves dramatic singers of fine voice.

Elvin Schmitt, a boy of seventeen years, gave a reading of Liszt's Mephisto transcribed by Busoni, that would surpass the performance of many of the celebrated pianists who play this number. He will surely be heard from.

MRS. CECIL HOLLIS STONE ENDS SEASON

The season 1926-1927 just closed by Mrs. Cecil Hollis Stone, the unusually artistic and musically pianist and accompanist, proved to be the most active and successful in the career of this charming musician. During the season Mrs. Stone appeared in not less than thirty-two concert engagements since the first of October. A great many of these were in interior California cities such as Stockton, Lodi, Sacramento and Fresno. Mrs. Stone, in addition to appearing so frequently in public, has had the distinction to prepare repertoires with some of the most prominent vocal artists in San Francisco, and also to prepare several important programs for the opera house with whom it has been Mrs. Stone's good fortune to play sonatas and concertos.

Mrs. Stoll, chairman of the music committee of the San Francisco Musical Club, entrusted some very effective musical numbers to Mrs. Stone's care during the past season. Inherently among these was Debussy's L'Enfant Prodige, the Mendelssohn Concerto and the Arthur Foote Sonata for violin and piano which she interpreted with William Larala.

Mrs. Stone's enacting class increased considerably during the season just past and promises to continue in even greater degree. Mrs. Stone is deeply interested in her composition work at present, the late Oscar Well having given her the rare privilege of his interest and encouragement in this direction, and it is due to his line personal efforts that Arthur Schmidt, the noted Eastern publishing house, wrote Mrs. Stone regarding her two songs, Remembrance, and At The Last.

Since leaving her New York home and locating in San Francisco as a permanent place of residence, Mrs. Stone has not taken any interest in touring, having done a great deal of study in her musical career. During that period she played for Mrs. Schmidt, Schumann-Heink, Louise Homer and John McCormack. We shall have more to say regarding Mrs. Stone's plans for the ensuing season in subsequent issues of this paper.

THE HOUSE OF SHERMAN, CLAY & CO.

Harmony, a house publication, issued every month by the employes of Sherman, Clay & Co., contains a most interesting history of that famous Pacific Coast firm from its organization to the present day. In it a well merited tribute is paid to L. S. Sherman, the founder of the great house, who has been with it from its inception until today when it is the largest building corporation. The managing directors of the house at the present day are: L. S. Sherman, P. T. Clay, F. R. Sherman, F. W. Stephenson and A. G. McCarthy. The story is so interesting and so thoroughly identified with the musical life of San Francisco that we shall publish it in full in the annual edition of the Pacific Coast Musical Review which will be published on October 15.



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Gossip About Musical People

Mary Carr Moore, the well-known composer, is spending her vacation in the Yosemite Valley in association with Suzanne Pamore-Brooke. Naturally Arthur D. Duclos and Digby S. Brooks, the husbands of the two well-known musicians, are also along to act as chaperons and the quartet seems to have a delightful time, if the official bulletin sent to the Musical Review in any criterion to judge by. Mrs. Brooks' comment on the famous El Capiitan rock was: "Think what a lot of tombstones it would make."

G. Jollin and George Kruger, the well known violn and piano pedagogues, respectively, announce a joint pupils' recital at Mr. Jollin's studio, Room 38 Gaffney Building, which will take place about the middle of this month. Mr. Jollin's class of eight advanced violin students will give its third recital this season on this occasion. Four of Mr. Kruger's artist pupils will appear. The program, which will be an unusually interesting one, will be published in a later issue of this paper.

Warren D. Allen, organist of Stanford University, announces an organ recital to take place on Sunday, June 12th, at Memorial Church of Stanford University. This will be the final recital of the season and the program prepared for this occasion will be as follows: Prelude and Fugue in C minor (Bach); Chant Negre (Kramer); Bridal Song (Goldmark); Prelude VIII from the Well Tempered Clavichord (Bach); Finale in D major (Lemmens).

Eugenie Kazan, soprano, and Glen Chamberlain, tenor, with Raymond White at the piano, gave a concert at the Oakland Auditorium, on Friday evening, June 3rd, under the auspices of Col. Geo. B. Wyman Circle, No. 22, Ladies G. A. R., and under the management of Chas. H. Kleiser of San Francisco. The program, which was excellently interpreted, included the following numbers: Scene from Cavalleria Rusticana—Voi lo sapeto (Masagn), Miss Kazan; Ah, Moon of My Delight, from In a Persian Garden (Liza Lehmann), Mr. Chamberlain; Depuis le jour, from Louise (Charpentier), Miss Kazan; Si le bonheur, from Faust (Gounod), Miss Kazan; In Old Vienna (Godowsky), Juha Dance (Dett), Liebestraum (Liszt), La Campanella (Liszt), Raymond White; La donna e mobile, from Rigoletto (Verdi), Dearest (Homer), Last Night (Kjerulf), Mr. Chamberlain; The Awakening, The Holiday, When I'm Grown Up, The Pink Rose, Summer Love Song, Sleep, Polly, Sleep (Elizabeth Mills Crothers), Miss Kazan; Duet—Speak to me

of my mother, from Carmen (Bizet), Miss Kazan and Mr. Chamberlain.

Nathan J. Landsberger, the well-known and skilled violinist and pedagog, was one of the principal attractions at the Pacific Festival of American Music at the College of the Pacific in San Jose. He appeared at the first of the four concerts as concert master of The College Orchestra, and at the second concert he played Daniel Gregory Mason's Sonatas for Violin and Piano op. 14 with Dean Hanson interpreting the piano part. On this same program Mr. Landsberger played the first violin in the chamber music quartet interpreting Arne Oldberg's Quintet in G sharp minor op. 24. Clarence Urry in the San Jose Mercury Herald said of the Sonata performance: "Nathan J. Landsberger, our most popular violinist, and Dean Hanson played for the opening number Mason's Sonata for violin and pianoforte, op. 14, a work in three movements, all of them singularly alike in tempo, atmosphere and import. The playing was extremely scholarly and the work gave chance for a show of great virtuosity on both instruments."

Winifred Barnhisel, lyric soprano, and Len Barnes, baritone, were the two artists who appeared in a song recital at the studio of Ida G. Scott in the Kohler & Chase building. Miss Barnhisel is a young singer who has not been heard very frequently in concert in San Francisco and the impression that she created before this large and enthusiastic assembly was most profound. The singer has a voice of lovely quality, fresh with the beauty and fullness of youth and it is most alluring for its crystalline clarity. Her songs were well chosen to reveal the artistic qualities of the singer. A more serious singer can not be imagined than is Len Barnes, the well known baritone. Part of the charm of his work lies in the sincerity which he exhibits and in the fine musical interpretation which he discloses. He is fortunate in having a voice of splendid velvety timbre, ample power and one which answers every demand which Mr. Barnes puts upon it. His diction is a delight causing his vocalization to be of the very highest artistic worth. Edna Louise Larson furnished warm and sympathetic accompaniments for the singers and her brilliant technique and pianistic skill was evidenced in several Norwegian solo compositions.

Henrik Gjerdrum, one of San Francisco's most brilliant pianists, and well known instructors, presented a number of his young students in a recital at the handsome residence of Mrs. F. O. Gantner, 2900 Vallejo street. About seventy-five guests heard this interesting recital and the program was given with life and spirit by the young performers. At the close of the piano recital Miss Mary O'Shaughnessy contributed several 'cello solos, much to the satisfaction of her audience, and was admirably accompanied at the piano by Mr. Gjerdrum. The program was as follows: American Patrol (Duet) (Meacham), William Keller and Ernest Ebergs; Tin Pan Parade (Spaulding), Bernhard Gjerdrum; Etude in A flat (Wollenhaupt), Constance Ramacciotti; Blush Rose Waltz (Duet) (Fearis), John Gantner and Bessie O'Shaughnessy; Woodland Whispers (Braungardt), William Keller; Rippling Waters (Pierson), John Gantner; Rustle of Spring (Sinding), Marion Lehner; Sylvan Dance (Edith Hatch), "Sur la Glace" (Crawford), Adela Gantner; Valse Impromptu (Duet) (Bachman), Marion Lehner and Constance Ramacciotti; Soldiers are Coming (Trio) (Bohm), Adela Vallejo and John Gantner.

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An interesting announcement for music lovers is the coming of D. W. Griffith's latest production, "Dream Street," which opened at the Curran Theater June 5th.

The picture is a dramatic comedy and deals with the interesting and picturesque lives of characters out of two of Thomas Burke's Limehouse stories, published under the titles of "Gina of Chinatown" and "The Sign of the Lamp." While the locale is laid in London town, on High or Poplar streets, the little people are everywhere on our tiny planet. They are the poetic dreamers of life who look through wafly, bazy windows or walk upon the street of dreams.

Gypsy Fair is a music hall dancer in Limehouse; her father is a stool-pigeon of Scotland Yard. There are two brothers devoted to each other. They are "Spike" and "Billie" McFadden. The former is the conquerer of the males with his flats and brawn while he has a golden baritone voice that wins the girls of the picturesque neighborhood. The dual influence of Good and Evil are shown as these poetic people struggle through the fogs and mists of their narrow streets out into the sunshine of romance and love. There is the ever silent, slinking and stealthy Oriental in Sway Wan, who is seeking favor with the sprite of the music hall. The awaying forces of these peoples are under the spells of a street psalmist and a street fiddler. The one is the good influence while the other is the bad power which sweeps through the souls and minds of our heroine and her associates.

Carol Dempster enacts the role of the music hall dancer—Gypsy Fair. W. J. Ferguson is her father and the two boys devoted to each other since their mother's death in their early childhood, are played by Ralph Graves as "Spike," and Charles Emmet Mack as "Billie" McFadden. The Good influence directing the destinies of the neighborhood is impersonated by Tyrone Power while the Evil one is portrayed by Morgan Wallace. The Chinaman, Sway Wan, is Edward Peil, and the pawnbroker is George Neville. Other notable Griffith players in the cast are Porter Strong who is Samuel Jones, the colored lad who is trying to get back home to Georgia, and Charles Slattery, the Inspector of Police from Scotland Yard.

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THE BOOSTER BALL

That the "Booster Ball" scheduled for Saturday night, June 18, will be a big and brilliant affair, is guaranteed by the character of the men who have the arrangements in hand. Colonel Thoruwell Mullaly, the general chairman, has appointed Herbert Fletshacker to handle the funds and the following are heads of sub-committees:

Mayor James Rolph, Jr., San Francisco committee; Charles C. Moore, Central and Northern California committee; Horace H. Allen, participation; Marshal Hale, transportation; Phillip D. Gray, Andrew G. McCarthy, publicity; Wm. F. Humphrey, reception; Mrs. George T. Cameron, judges; Barton T. Bean, auditing; Selby Oppenheimer, tickets and boxes; Eugene H. Roth, special features; Angelo J. Rossi, decorations; John Tait, refreshments; Edgar Walter, pageant; Andrew G. McCarthy, music; T. P. Robinson, advertising and printing; prizes, W. D. Fenimore; traffic, Police Chief Daniel J. O'Brien.

While the project is of San Francisco origin, it is aimed to bring together all who are in sympathy with the B-B campaign, and almost every community in Central and Northern California has accepted invitation to participate, and it looks as if no bigger thing of its kind has been locally attempted since the famous Portola Festival.

It has been decided to fix the price of admission at one dollar and to witness the pageant alone promises to be worth much more than that sum. There is warrant for Colonel Mullaly's prediction

that the show and the throng will be unequaled in Exposition Auditorium history, not excepting the bal masque with which that structure was formally opened.

MISS MANSFELD'S PUPIL RECITAL

Miss Dorothea Mansfeld the successful young pianist and teacher, presented her advanced pupils in a piano recital in the Italian Ballroom of the St. Francis Hotel on Tuesday evening, May 31st. Every seat was occupied before the beginning of the program which was most ambitious and exceedingly well rendered. Although the pupils represented on this program wore advanced students there was none over the age of fourteen, and the pleasure which the large audience derived from the excellent work of the young artists may be judged from the spontaneous and genuine enthusiasm that characterized the frequent outbursts of applause. Miss Mansfeld surely must have felt much gratified with the result of her excellent training bestowed upon these young pianists. The program was as follows: March of the Turks (Beethoven-Rubinstein), Danse Negre (Cyril Scott), Bernard Glassgold; To Spring (Grieg), Genevieve Cramer; Walze B minor (Chopin), Rustle of Spring (Sinding), Victrola Murphy; Waltz, G flat major (Chopin), Music Box (Ljadow), Scottish Danse (Chopin-Jonas), Witches Danse (MacDowell), Fingale Glassgold; Papillon (Lavalde), Polonaise (Chopin), Polichinelle (Rachmaninoff) Rose Kauffman; Etincelles (Moskowskl), Preludes, Nos. 7, 20, 22 (Chopin), Scherzo (Mendelssohn) Prelude, C sharp minor (Rachmaninoff), Dorothy Cohen; Au Convent (Bordone), Cantique d'Amour (Liszt), Eleanor Birmingham.

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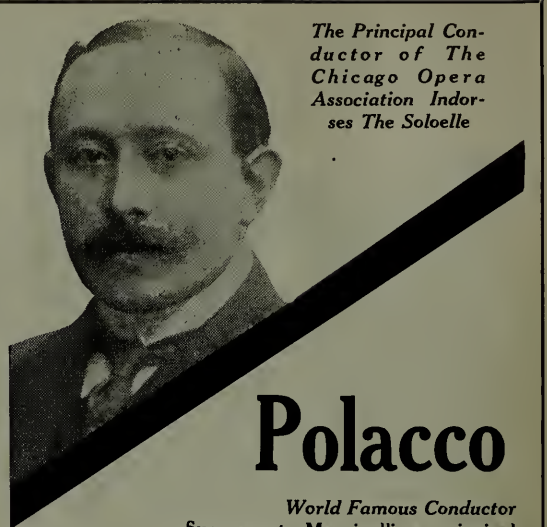
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VOL. XL. No. 12

SAN FRANCISCO, SATURDAY, JUNE 18, 1921.

PRICE 10 CENTS

SPANISH-RUSSIAN PROGRAM AT SAN ANSELMO

Auditorium of Saint Anselm's Church Crowded to the Doors When Excellent Concert is Given by Well Known Artists

By ALFRED METZGER

A very interesting program of Russian and Spanish music was given at Saint Anselm's Auditorium, San Anselmo, on Sunday afternoon, June 12th, under the direction of Father Edgar Boyle. The hall was crowded to the doors and the audience gave visible signs of its satisfaction and enjoyment by rewarding the artists with frequent and sincere manifestations of approval. Alexander Kaun of the University of California riveted the interest of his hearers by a series of explanatory talks on the significance and origin of the music interpreted by the artists. He presented his subject in a clear and concise mode of delivery and with accuracy as to historical and technical details.

The artists included on this program were: Mrs. Rosseter, mezzo-soprano, a vocalist of marked gifts as to voice and interpretation, and the possessor of a personality of such high caliber, beyond all doubt, the effect of her vocal art; Myrtle Claire Donnelly, the delightful young lyric soprano, who was at her very best on this occasion, revealing a beautiful, flexible, clear and true voice used with an intelligence and judgment only to be found among the very finest artists, and whose splendid technique, beyond all question, the prediction of a distinguished artistic career; Marian Patricia Cavanaugh, a young pianist—youthful even to be a better term—whose tender years are hidden beneath a technical and musical ability far beyond her experience; Jose Corral, a baritone whose Spanish folk songs, which he himself accompanied on the guitar, enthused his hearers to the verge of an ovation; and the Trio Moderne—Marie Hughes Macquarrie, harp, Christine Howells, flute, and Grace Becker, cello—whose delightful ensemble playing testified to their musicianship and artistry. Miss Howells' excellent flute playing was also admired in solos while Mrs. Macquarrie made an excellent impression in harp solos and obligati. Udo Waldrop and Esther Mundell played the accompaniments skillfully and with fine artistic judgment.

We would gladly pay more detailed attention to this event, but space does not permit us to follow our inclination; however, we trust to be able to hear some of these artists again, when we shall be pleased to bestow upon them the distinction of analytical attention. In the meantime we are pleased to quote the entire program: Part I—Lecture on Russian Music, Alexander Kaun; Two Skylarks (Leschetizky), Marian Patricia Cavanaugh; (a) Star, Tell Me (in Russian) (Mouskowsky), (b) Summer Song (Gretchaninoff), (c) The Hopak (Mouskowsky), Mrs. John Rosseter; Ye Who Have Yearned Alone (Tschakovsky), Trio Moderne; (a) Wounded Birch (Gretchaninoff), (b) Aria Oksanni (Rimsky-Korsakoff), (c) Ich fuhle deinen Oden (Rubinstein), (d) La Reine de la Mer (Borodine), Myrtle Claire Donnelly; Hymn to the Sun (Rimsky-Korsakoff), Miss Becker and Mrs. Macquarrie; Part II: (a) La Sonita Lolita (Jacobson), (b) Spanish Dance No. 1 (Mouskowsky), Marian Patricia Cavanaugh; Spanish Folk Tunes (guitar accompaniment) (Traditional), Jose Corral; Bolero (Pesard), Christine Howells; (a) La Partida (Alvarez), (b) Tu (Habera), (c) La Golondrina (Serradell), Mrs. John Rosseter; Pattuglia Espanola (Terdeschi), Marie Hughes Macquarrie; Chant de la Verge (Pedrell), (Virgin's Plaint), taken from an old Spanish Mystery Play (harp accompaniment), (b) La Paloma (Yradler), (c) Clavellitos (Valverde), Myrtle Claire Donnelly; Spanish Dance No. 3 (Mouskowsky), Serenade (Granados), Trio Moderne.

ACTIVITIES OF E. ROBERT SCHMITZ

A new and fascinating trio of that interesting Frenchman, Maurice Ravel, was a feature of an informal musicale held at the home of Mr. and Mrs. O. Heyn in the exclusive Gramercy Park section, and was attended by a large number of those attending Robert Schmitz' master classes. Three movements were done, and Mr. Schmitz was admirably assisted in the work by M. Tlinot (concert-master of the New York Symphony) and Paul Kefer, who was the cellist with the Trio de Lutece. Before the music Mr. Schmitz gave details of his delightful and informal talks, discussing not only the music but the playing of ensemble. His views on the unity and independence of the participants was most unusual, and helped the audience to a keener appreciation of the trio itself. There was also the first Schumann trio, and I was particularly struck by the difference in playing of these dissimilar works. Mr. Schmitz has solved for me the secret of interpretation of the music of the different schools. In his talk he emphasized the facts but still more so by the playing itself. His fellow artists shared the applause and gave splendid account of themselves.

MARJORIE SCOTT PLAYS AT CALIFORNIA

Excellent Young California Pianiste Thrills Three Thousand Music Lovers With Her Impassioned Technique and Fine Touch

By ALFRED METZGER

Notwithstanding the so-called off-season of the year, as far as musical events are concerned, the California Theatre continues to be crowded every Sunday morning with three thousand music lovers eager to enjoy the program arranged by Herman Heller. This only goes to show that San Francisco has no reason whatever to suspend its musical activities after the middle of May, nor to resume them until the middle of October, or, like this year, the middle of September. This paper will presently begin a movement to continue musical activities throughout the year, and in connection with this movement is started the better will be for everybody.

We also would like to take advantage of this opportunity to call attention to the fact that the California Theatre management has consistently espoused the cause of the resident artist. From the standpoint of attractive powers we are convinced that the resident artist is a better box office attraction than the visiting artist, for in the case of San Francisco artists, for instance, relatives and friends will see to it that as large an audience as possible will attend, while visiting artists, unless their reputation is so well established that their names are familiar to the average man or woman, cannot very well attract a crowd on their own account. Even the wonderful publicity given these artists by the California Theatre management during the week preceding their appearance is not enough to make them sufficiently known to arouse the people's interest in them. However, the California Theatre Orchestra, with Herman Heller conductor, is in itself such a splendid attraction that there is always a large attendance assured anyway. But we want to emphasize the fact again that the California Theatre management is entitled to the gratitude of the musical profession for its recognition of resident artists and its continuance of the concerts during summer.

The brilliant success achieved by Miss Marjorie Scott at the most recent of the Sunday morning concerts at the California Theatre on June 12th is another proof of the justification of our campaign in favor of resident artists. Miss Scott played Liszt's Rhapsody Espagnole and recital number one with a technical skill and digital expertness that the audience burst out into an unanimous ovation that would not subside until the young pianist consented to play an encore. Miss Scott does not pound, but reveals a light, pleasant touch which nevertheless enables her to be heard with orchestral accompaniment. The Rhapsodie is presumably a bravura piece and consequently exhibited Miss Scott's splendidly developed finger dexterity. Her finger tips simply raced up and down the keyboard without revealing any noticeable errors. She also interpreted the emotional passages with unusual musicianship and responsiveness. The Rhapsodie is presently the most prevalent among gifted artists. It was an excellent performance and Miss Scott as well as her distinguished teacher, Hugo Mansfield, have reason to feel very proud with the genuine triumph scored on this occasion.

The California Theatre Orchestra, under the direction of Herman Heller, played the orchestral portion of the Rhapsodie effectively remaining in rapport with the artist throughout the performance. Mr. Heller had prepared an exceptionally ambitious program for this occasion. Leslie Harvey opened the program with a dramatically executed interpretation of Meyerheer's Covadonga March. The Program then followed with the orchestra with a rhythmically inspiring reading of Casadesu's Gothique March. The next number was the first movement of Lalo's Symphony in G minor, which was given a careful and impressive reading, although two or three more rehearsals would have resulted in even better effect. A selection from Massenet's Don Cesar de Bazan was a welcome novelty as well as an enjoyable revelation of the charming effects of the lighter form of musical literature. The program was concluded with Dvorak's colorful and romantic overture, Nature. Here the orchestra achieved some truly beautiful effects. It was one of the most enjoyable concerts ever given under the direction of Mr. Heller and the enthusiasm of the audience at the conclusion of the event was ample evidence for the truth of this contention.

Mr. and Mrs. Giacomo Minkowski are feeling keen disappointment in not being able to take their contemplated trip abroad. The steamer on which they had engaged passage has been cancelled, so that in lieu of going to Europe now they will postpone their journey until the late fall. Meanwhile, Mr. and Mrs. Minkowski have decided to spend their summer in America and will take either the Alaska or the Canadian Rockies scenic trip.

LOUIS PERSINGER PLAYS FOR HOME FOLKS

Concert in Colorado Springs Earns Distinguished Violin Virtuoso Unanimous Praise of Critics and Public

Louis Persinger gave a concert in Colorado Springs recently and the following extracts from the two daily papers speak for themselves:

Colorado Springs Gazette, By H. C. R.—Among the stars who have appeared here this season, Louis Persinger is certainly not the least. His concert last night at the Burns theatre stands out as among the most delightful ever given here. When he first stepped on the stage he was greeted with a prolonged burst of applause, which was the way his friends and admirers here had of saying "Welcome home" to him. Colorado Springs rightly feels a proprietary interest and a justifiable pride in Persinger who is one of us. But the interest is not of the patronizing kind. Persinger has long ago outgrown that. His exceptional talent has been nationally recognized, and he is admitted to be the foremost figure among American violinists.

A program with a wider range of appeal, or better built, would be difficult to imagine. The warmth of the applause which each item elicited testified to the fact that the artist was carrying the whole audience along with him. Although he drew forth such enthusiastic applause, Persinger did it legitimately. There is nothing of "playing to the gallery" in his methods. He is unaffected, natural and sincere to a degree. He has temperament, but does not try to show it with eccentric mannerisms. While the tone he produces is tremendously big, it has the most satisfying quality, and is handled with a fine sense of proportion, so that the lack of mere volume is hardly felt. It was always crystal clear, and of silky smoothness, capable of expressing every emotion. Technical difficulties did not seem to bother him at all, and the intonation was impeccable.

His powers of interpretation are remarkable, and his readings were always in keeping with the period and character of the piece he was playing. Tartini's Sonata was executed excellently; the two short Bach pieces were a joy to listen to; Mozart's Gavotte was a thing of sparkling delicacy and daintiness; his own arrangement of a Ronde by Spohr seemed aglow with sunshine; and Becker's Polonaise was brilliant and charming by turns. Wieniawski's Concerto (D minor, Op. 22) is a big test, but Persinger's rendering was masterful, the Romance section was full of poetic beauty, and the Polka (in Zingara) was done with fine abandon. In the last group he included the Andante Cantabile from Tschakovsky's String Quartette (Op. 11). This was the best number on the program. The tone had the requisite singing quality and was wonderfully lovely. This item got the heartiest applause of the evening. Sigismond Stojowski's Rimsky-Korsakoff's Hindoo Chant; Chanson-Meditation (Cottet); Minuet (Beethoven); Spanish Serenade (Chaminade); Dvorak's popular Humoresque; and in the Canebrake (Samuel Gardner) was repeated. In Arthur Laubenstein's Persinger had provided himself with an excellent accompanist. His synchronization with the artist was perfect, the balance of tone nicely maintained, always giving adequate support, but never unobtrusively.

Colorado Springs Evening Telegraph, By Theo Fisher

—After a considerable absence Louis Persinger returned for a recital at the Burns last night which amazed even his fondest admirers for the revelation it afforded of great powers grown greater still. We of Colorado Springs have had a justifiable pride and particular interest in watching the career of this artist, noting his unswerving devotion to the highest artistic ideals and increasing study his gradually wrought an ever more perfect expression of the message of beauty that he has sought to convey. One might dilate at length on the superlative technical command he demonstrated last night, but possibly all that could be said may be summed up in the remark that Persinger's conquest of the "hard" part of his art is now so adequate to the expression of the musical message of supernatural beauty which he seeks to communicate, that one forgets for the moment the skill of it all in unreserved and uncritical enjoyment. When all is said is not this the one final test of artistic attainment, be it in poetry, drama or music? Granting this as a fair measure of judgment we can safely say that Persinger is today at the very summit and to be ranked with the greatest violinists of the day.

Step by step through a program of rarest discrimination in selection Persinger led us, his willing, enthralled hearers, to the kingdom of un fading, perfect bliss that it was ours for the moment to enjoy. Every number displayed not only intonation, but a sparkling purity of tone, one with the assurance that in breadth and penetration of conception and vital rhythm the performer was giving us the very soul of the composer's work. However varied the demands of the program were in point of interpretation, from the antique G minor Sonata of Tartini to the modern which appeared in every member from the Canebrake of Samuel Gardner, its program conclusion, Persinger gave us the essential spirit of every

(Continued on Page 5, Col. 1)

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TWENTIETH YEAR

THE MUSICAL REVIEW'S ARTISTS PAGE

In order to effectively assist in the elimination of the deplorable prejudice that has been fostered by influential elements among the artists, standing of our resident artists the Pacific Coast Musical Review has launched a vigorous campaign in favor of the unequalled recognition of concert artists who reside in California. Part of this campaign included the establishment of the Distinguished California Artists Page (page 5), which has been in force for a year. We surely are not guilty of exaggeration when we say that our campaign has so far brought gratifying results, and that at this time the attitude of public managers and music clubs toward resident artists has undergone a change for the better, even though there still remain great chances for improvement. There is not one artist who took advantage of using our Distinguished Artists Page who did not receive one or more engagements through this use. The California Theatre engaged every one of these artists who were available for one or more engagements at its Sunday Morning Concerts. The Pacific Musical Society, too, has engaged several of the artists on that page which it was able to secure. Some of the artists even received engagements at Grauman's Theatre, Los Angeles.

"While our managers occasionally give resident artists opportunities to appear, specially in interior cities, we have often informed our music clubs that efforts have been made to induce them to replace California artists with the less known Eastern artists. In some cases we have been informed that these clubs regretted their decisions, and that such artists have proven partly inferior to our California artists. We have obtained the promise of certain members of some of these clubs that they will inform us in future when managers try to induce them to ignore resident artists in favor of inferior Eastern artists, and the Pacific Coast Musical Review will then publish the facts of the case with all the names. This slander of California artists MUST be stopped if it is necessary to oppose it with the ORGANIZED efforts of the Federation of Music Clubs, the Music Teachers' Association of California, the various choral and orchestral associations, the musical profession and students and all interests who wish to see the resident artist receive his opportunity to appear before our musical public.

Since an aggressive and vigorous campaign in the interests of our artists—a campaign including both recognition of artistic merit, and financial remuneration, comparable favorably to the remuneration accorded visiting artists, and a campaign bitterly opposing insignificant remuneration or no remuneration at all—the Pacific Musical Review is likely to suffer financially. We require artists and members of the profession able to advertise to assist us in overcoming any losses we may sustain in their behalf. We therefore again solicit patronage for our artists page.

In order to enable artists to take advantage of introducing themselves to those willing to engage them, we are making a special rate for them, and are mailing letters to everyone whose merit, standing and experience justifies putting our guarantee behind his or her name. We can only accept eighteen such cards for it is only possible to devote one page to such artists. Besides if we accepted too many cards it would be impossible to secure results for all of them. NOW is the time to announce your plans for next season. Do not make the mistake to wait until all bookings have been made.

In putting our energy and enthusiasm behind our efforts to secure recognition for our resident artists we do not mean to take a stand against visiting artists. This would be a foolish and injurious policy, not to say a narrow and bigoted policy. All we intend to accomplish with our campaign in behalf of California artists is to minimize as much as possible the injury done our artists by the unreasoned, penny-brained, loose-tongued, and pitiless gossip who have no sufficient generosity or justice in their make-up to help their neighbor toward success.

ALFRED METZGER.

MISS OLIVE RICHARDES' CONCERT

Miss Olive Richardes, lyric soprano, pupil of Mme. S. P. Marracci, gave a concert at Sorolla Club Hall on Wednesday evening, June 8th, in the presence of an enthusiastic audience, crowded for numerous voceros. Although the concert was announced to be one by Miss Richardes a number of other artists participated. Miss Richardes only appearing three times on a program consisting of eleven numbers. However, the audience enjoyed every part of the concert, applauding frequently and persistently and asking for numerous encores. The assisting artists were Mme. Sylvia Marracci, who received an ovation for her excellent interpretation of the opening number, and whose soprano voice was heard to fine advantage, the artist revealing her experience and efficiency. The other artist was A. Meloni, baritone, who exhibited a fine resonant voice which he used with the ease, freedom and intelligence of the experienced operatic vocalist.

The remaining assisting artists were pupils of Mme. Marracci, who acquitted themselves most creditably, exhibiting fine voice and singing with spirit and adequate coloring. They included: Victor Detweiler, tenor; Gertrude Aye, dramatic soprano; Eardley Richardes, baritone; Beulah Myers Curtice, coloratura soprano; Mrs. Olive Taon, coloratura soprano; and Miss Celeste Collins, mezzo soprano.

Mr. Honk, violin, G. Demetro, 'cello, and Miss E. Demetro, pianist, rendered an instrumental trio with good taste and ensemble work. Miss Livia M. Marracci, daughter of Mme. Marracci, played a piano solo with excellent technic and musical taste. Every one of the numbers was heartily applauded.

Miss Richardes sang in a duet from *Traviata*, in a solo by Catalani, with violin and 'cello, and in the Quartet from *La Bohème*. She proved to be the possessor of an unusually fine soprano voice of excellent height and of a quality quite dramatic in timbre. She sang with understanding and expression and proved in every way to feel thoroughly at home upon the stage. She looked clear, with vigor, and possessed of a poise and grace rarely witnessed in events of this kind. She was fully entitled to the genuine enthusiasm she aroused on this occasion.

Another young cantatrice who received quite an ovation was Beulah Myers Curtice, a youthful coloratura soprano, whose flexible, light, and melodious good grace and whose technic was remarkable for one so young in years and experience. The event was a distinct success and every one of the participants has reason to feel proud with the result.

BLANCHE HAMILTON FOX TO RETURN IN JUNE

Blanche Hamilton Fox, the distinguished operatic and concert mezzo-soprano, who has been in Honolulu during the last year, meeting with distinguished success as artist and pedagogue, will return to San Francisco toward the end of this month, and planning a great deal of concert work during the ensuing season. During her absence Miss Fox has been receiving numerous letters from her former pupils who are very anxious to have her return so that they may resume their lessons with her.

Miss Fox has been very busy during her stay in the islands. Besides her classes at Punahou Conservatory Miss Fox was the leading soprano at the Central Union Church during ten months. A leader was needed for the choir, which is the first among the island choirs, and which consists of a double quartet, and although she is not a trained leader upon the organ, she accepted this desirable position, as the soprano parts she was asked to sing were not heavier than was comfortable for her to sing, and consequently it has not injured her voice. According to the various reports received here Miss Fox's voice has gained considerably in breadth and color. Miss Fox evidently is enjoying this work immensely. Indeed, she is enjoying it so much that she expects to continue the work when returning to this city.

Miss Fox also appeared in many concerts, and her latest solo recital was a distinct success. Miss Fox, before leaving Honolulu, is planning concert tours through the State and is planning a concert tour through the islands before her embarkation on the *Wilhelmina*. Like all artists formerly residing in San Francisco Miss Fox will be happy to return to her field of previous triumphs. The success achieved by Miss Fox in Honolulu may be gathered from the following extracts from a *Honolulu* daily paper:

Honolulu Advertiser, May 8th—"The velvety texture of Miss Fox's voice is always a joy; her deep, low tones are vibrant and her high tones true to pitch and sure. . . . Voice, intellect, emotions and musical feeling become alert and alive and carry the audience with her wherever she goes."

Honolulu Advertiser, May 19th—"Blanche Hamilton Fox in superb voice achieved another musical triumph before an audience of Honolulu music lovers in her recital Tuesday night at Mission Memorial Hall. Her singing, as always, held the undivided attention of

everyone present through its sheer purity and beauty of tone as well as the great facility with which her voice was handled. Never in her previous appearances in Honolulu has Miss Fox employed such extensive use of her soprano register, as was the case in last night's program. This she did in a very creditable manner, it being indeed a rare attribute to a mezzo soprano voice.

CHARLES HACKETT AT LAFORGE CONCERT

Over three thousand music enthusiasts crowded into the big auditorium of the DeWitt Clinton High School last Sunday evening to honor one of America's most gifted and feted musicians, and as many more had to be turned away by the police, keenly disappointed that no room could be found for them. At that little groups hung about the building until the intermission gave them an opportunity to enter and find the seats of those who were willing to share their enjoyment with others.

The name of Frank LaForge, composer, pianist, accompanist and coach, proved the powerful magnet on this occasion, and to him had been given the right of way. He presented several of his superbly talented artist students in a charmingly novel and highly interesting program and then closed the usual course of Globe concerts one better by bringing before the inattentive public two of the greatest artists; Mme. Hulda Lashanska, renowned concert soprano, and Charles Hackett, distinguished tenor of the Metropolitan Opera. Mme. Lashanska, unfortunately, in the grip of an attack of rose-fever, was present, but unable to sing; she could only bow her thanks for the reception which awaited her, and murmur her excuses. Then the public, keyed to highest pitch by the artistic success of the first half of the program, fairly lost its collective head in acclaiming its star guest solo singer, Charles Hackett. With LaForge at the piano, this stellar tenor was heard in a group of songs that, because of the consummate artistry with which they were declaimed, and the genial spirit in which they were sent over to the audience, drove it to frenzied applause. The singer's gracious personality; his velvet, warm limpid tones; his humanity as much as his selection, endeared him to his audience. Each song was a little jewel of sentiment, an exposition of the exquisite art of the Tenor. He had to repeat the accompanist's own *To A Messenger*, and at the end literally brought down the house in his magnificent rendition of the gripping *Le Reveur* de Stelle aria from *La Tosca*. Still the tenor's name was not mentioned once more Mr. Hackett responded: this time it was Chausson's effective *Les Papillons*. The lateness of the hour alone saved the singer from continuing to appease the audience, whose appetite grew with each new selection. As it was, there can be no doubt in Mr. Hackett's mind how firm the hold he has now upon the hearts and minds of those who were so fortunate as to have heard him at this concert.

Every appearance of Frank LaForge was greeted with prolonged applause. He brought forward four of his finest vocal students in Lehmann's in a Park Garden, a cycle of colorful solos and ensembles, sung with great beauty, polished phrasing, clearest diction, and buoyant spirit by Charlotte Ryan, soprano; Dorothy George, contralto; Sheffield Child, tenor, and Charles Carver, bass. This fine ensemble was also heard with much pleasure in LaForge's dramatic *Florence*, and also in his beautiful arrangement of Lieurcaun's Indian Love Song. Carver sang a group of atmospheric songs which brought out the deep beauties of his sonorous organ to perfection. Beatrice Cast, a petite artist with a big, warm, well-schooled voice delighted in a number of modern songs: Rosamond Crawford's *Liszt's* glittering cycle of colorful solos and ensembles, technical and fine sense of dramatic values; while Elvyn Schmitt more than held his own in a poetic interpretation of a Liszt *Love Dream*, and an admirable reading of Chopin's *A-flat Polonaise*.

The concert was held under the auspices of the *New York Globe*; Chas. D. Isaacson presided, and read another chapter from his novel, *The Music of David Mioder*.

DE GRASSI TO WRITE MUSIC FOR PAGEANT

The Sempervirens' Forest Play Association, Senator Herbert C. Jones, president, announces that Signor Antonio de Grassi, the celebrated violin virtuoso, will write the music and also be the conductor for the production of the annual Fantasy of the Sempervirens. He presented this year in the State Redwood Park, Big Basin, Santa Cruz County, on July 23rd and 24th. The play chosen this year is "The Spirit of the Sempervirens," a dramatic allegory in three episodes with prologue and epilogue by Grace Hyde Trine. The pagesant play is produced under the personal direction of the author, who is a writer and producer of wide experience. The co-operation of Mrs. Trine and Signor de Grassi guarantees the artistic success of the undertaking. W. W. Kemp, president of the State Normal School, is the chairman of the general executive committee.

Mrs. George H. Coolidge, soprano, and Mrs. Paul R. Jarboe, pianist, gave two brilliantly successful programs in Oakland on Thursday, May 19th. One took place at the installation of the new officers of the Oakland Club in the Ball Room of the Hotel Oakland and the other before the Oakland Glen View Club at the latter's Club House. Mrs. Jarboe played with fine technique and lovely expression. Mrs. Coolidge was the surprise of the day and her work and voice were compared not unfavorably with that of visiting artists. These gifted ladies expect to do a great deal of recital work together and will begin their concerts at the southern Oregon Chautauqua Association in July. Mrs. Coolidge has had an extended course of study with H. B. Pamore.

Significant Piano Music

By ROSALIE HOUSMAN

We Americans appear to be so interested in songs that we scarcely know or realize that a whole new school of country piano music is gradually developing our midst. The publisher's catalogues are crowded with songs, but scattered in between are examples of the concert pianist, of which he seems, as yet, unaware. So I have segregated quite a number from various lists, to give my readers a bird's eye view of the new available material.

I just planned my American talks for the New York Board of Education, I was surprised to find so little real piano music known by the different stores and pianists I spoke to. There is a lot, and almost too much teaching material of all sorts, good and bad, but so little, which was worthy of a place beside Macdowell, Foote, Griffes, or Carpenter. In my disappointment, I turned to my good friend, Wm. Coghill, of John Church, and asked his advice. What a joyful surprise I had, when he told me that a big field there was, and how all the publishers were contributing, only the public didn't know of it. Mr. Coghill sent me the best his firm has issued, a very high standard, and upon investigation, I found much more which was up to now, unexplored territory to me. So let me point out the high spots.

The Church firm are publishers of exclusively American music. On their lists you will find the names of the newer talents, whom they are proud to help. I called your attention to the publication of Harold Morris' Sonata, twice heard on this season's program, and they have also issued two shorter pieces of his—The Dolls' Ballet and an Etude Impromptu. Though naturally of lesser importance, they bear the imprint of his unique and able technique, besides taking credit for his understanding of the Keyboard. They are well balanced, charming pieces, the former more effective technically, and bully good stuff. They deserve a place on any program. Then there are some interesting things of Fannie Dillon's, (she is now in Los Angeles, I am told) so we have a double reason to be proud of her music. As they are dedicated to Josef Hofmann and two, I believe, were on his all-American program. This is certainly not music for the amateur to play; it is very difficult, has the big snap of the open, which I, as a Californian, have a double reason to be proud of her music. As they are dedicated to Josef Hofmann and two, I believe, were on his all-American program. This is certainly not music for the amateur to play; it is very difficult, has the big snap of the open, which I, as a Californian, have a double reason to be proud of her music. As they are dedicated to Josef Hofmann and two, I believe, were on his all-American program. This is certainly not music for the amateur to play; it is very difficult, has the big snap of the open, which I, as a Californian, have a double reason to be proud of her music.

Beryl Rubinstein, a sterling young chap, and who has played frequently here with much success, is the composer of Four Fantastic sketches and a suite of Romanzas in three parts. Besides taking credit for his published songs of his before, which were good music. Referring first to the Suite—it begins with a Ballade on a broad and expressive lines. It sounds well and has a splendid bass melody, of dramatic power. The Pastorale, is a mood picture, pastel shades, and delicate tints; so we have a pleasant contrast. I prefer the Final movement, Allegro, with its restlessness and urge and underneath it an conscious of the endless rush of the sea. The pianist, who plays it, needs to be free of vision and technic to achieve the best results.

The four Fantastic sketches are totally different. The first in the Mood, is certainly individual and makes various demands on the performer. I suspect a close study of modern France is back of it, with its "chilly direction" and glissando. No doubt audience will remark it, when it is well played. The Conversation Amourcuse is a study in double bass for both hands, a good tough one to dig out; the Guitarre a brilliant scherzo and a very devil to play, and the last is Uncle Remus with fascinating negro rhythms and effective chords. They are a representative collection; André Marquarre, whose name was quite unknown to me, also has a Piano Suite issued by Carl Fischer. It is an ever so quite characteristic and good fun to play. Its difficulties are more of rhythms than of fingers.

The War Dance, which has been the feature of Lada's programs and which she has most likely done on her recent western tour, is founded on a Cheyenne melody. The original orchestra score by the composer has been arranged for piano by Carl A. Freyer, and keeps its color well. It is an effective recital piece, aside from its significance on Lada's programs.

Schlimer's contribut several things of importance, none more interesting than Serenata de la Noche by R. Ferrell Durks. Its color and rhythms are Spanish; quaint and capricious and a little effective. The only thing not Spanish is the composer's name, but such a trifling discrepancy need not hinder us from enjoying this attractive music. There is also Godovsky's piano arrangement of the Star Spangled Banner, which he has made as difficult as possible, and so it will be out of reach to the average pianist. But for those who can play it, it certainly will be worth learning. Edwin Hughes, concert pianist, and teacher of first rank, has made a "concert paraphrase" on Straus' Weiner Blut Waltz, which is a fine piece of music, and a most enjoyable difficult, and ought to please every ambitious pianist. It is playable, when you have Hofmann's technic, and Meisewitsch's sense of rhythm. Try it; you'll believe me, I am sure! or maybe, you will prefer one of Horace W. Nichols' two concert preludes and fugues. They show an enormous amount of technical knowledge, are

good and effective piano music, yet are too labored to be entirely spontaneous. I prefer a list of Mortimer's Wilson's, called in Georgia, published by the Bryant Music Co. These four sketches bear the stamp of honesty and spontaneity and beneath it is the sound, sane musicianship of one who knows his meter. When one finds things as splendid as these, and other things of Mr. Wilson, which he has played for me, you too, will appreciate that American piano music is real and vital—and well worthy of a place in the sun. Here is melody, a logical sense of form, which eliminates every unnecessary note and real joyous sense of humor. I'll have occasion to mention Mr. Wilson again; he is one of the very few names we should remember and treasure.

Or take these last two works, issued also by Fisher, which I wish to include; a theme and variations of Ethel Glenn Hier and Water Colors by our talented Leo Ornstein. The former is a serious, deeply felt work on a rugged theme in octaves. There are eleven variations, some freer than others; all worthy of serious consideration and study. Miss Hier is an excellent pianist, thorough and conscientious in her studies of the instrument—and paints broadly, daringly on a large canvas. She has harmonic as well as rhythmic freedom; it is a pleasure to meet with her music. Personally, she is quiet and unassuming. I knew her when we both were with Mr. Rothwell, as we now both are with Bloch. I salute her as one who has a message, and who knows how to present it, and also the Fisher firm, who published this work for her, and for us.

Ornstein is less "wicked" apparently in these six sketches than he has been in the past. Perhaps a lot of his former wildness was pose, conscious or otherwise. Here is this collection, while we have harmonic liberties, and unusual rhythms, they seem more tempered and far more interesting than many things which I know of his earlier works. One can, quite safely, recommend them, if they will be worth hearing. Ornstein is, I feel, a very big, expressive talent, but he is still, like Meisewitsch, and one doesn't always want such savage sounds as his Poems 1917 and such have been. Perhaps now, he has really found himself, in these beautiful sketches.

CLEMENT MUSIC SCHOOL ANNUAL RECITALS

The annual recitals by the primary, intermediate and advanced pupils of the Ada Clement Music School took place at 3435 Sacramento street, on June 24, 3rd and 4th. The programs presented on these occasions were as follows:

Academic Grades, June 2d at 8:15 p. m. Piano—Debussy, Claire de lune, Heller; Two Preludes, Barbara Benjamin; Violin—Wienizawski, Romance, Rita Condolera, Jack Moulthrop; Piano—Scarlati, Sonata, Mendelssohn-Liszt; Wings of Song, Elizabeth McCoy; Cello, Goitermann, Concerto in G major, first movement, Emmet Sargent; Piano—Chopin, Waltz in A minor, Schumann, Nocturne, Herbert Jaffe; Violin—Mozart, Concerto, first movement, Loring Grant; Helen Cutting at the piano; Trio—Violin, 'cello and piano, Mendelssohn, D minor, first movement, Jack Moulthrop, Emmet Sargent and Aida Marcelli. The violin department is under the direction of Artur Argievicz and the 'cello department under the direction of Stanislas Bon.

First and Second Primary Grades, June 3rd at 4 p. m.—Women Composers, Part 1, Dutton, May Day March, Aileen Dittmar; Smith, Teasing, Peter Pond; Adams, Trumpet Flowers, Florence McCormick; Jenkins, The Traveler, Charles McCormick; Bilbro, Elviro and the Flying Jenny, Cella Bishop; Diller, Fik Song, Lavender's Blue, Beverly Hodghead; Erb, Good Night Song, Barbara Baily; Blake, Church Bells, Jane Hart; Bilbro, Grasshopper, Billy Degan; Maxim, The Peacocks, Eleanor Weinmann; Violin solo, Mildred Jacobs; Jenkins, In Early Spring, Elizabeth Davis; Smith, Frolie, Clark Potter; Orth, Sweet Clover, Doris Weinstein; Risher, Merry Month of May, Elliot Potter; Sutton, Rocking the Cradle, Aileen Johnson; Maxim, The Shoemaker, William Pratt; Risher, Sad Story, Maria Rossi; Chamnade, Bigaudon, Isabelle George; Bilbro, Autumn Song, Marion Henderson; Chittenden, Allegretto, Aimee Martini; Jenkins, Bird in the Wood, Silvia Gordon;

Part 2—Grondahl, Grandmother's Minuet, Jean Baily; Beach, Columbine, Donald Pratt; Bartlett, The Windy Hill, Lorraine Lechten; Erb, Merry Moments, Emily Putnam; Violin Solo, Berencie Clifton; Blake, Emily and Seek, Doris Baily; Martin, Brownies' Dance, Abbie Root; Bartlett, in Tullip Fields, Elinor Ophuls; Gavnor, Armorer's Song, Leonie Baily; Risher, Sylvan Glades, Claire Grillo; Terhune, Spinning Song, Rosemary Cunningham; Dutton, Beginning the Day, Matilda McCulloch; Wright, Hobby Horse, Evelyn Hodghead; Dutton, Swysing Bough, June McCormack; Beach, Returning Hunter, Joan Nourse; Beach, Pantalao, Harrison Doane; Smith, Indian Mother, Margaret Kelton; Smith, Good Night, Alice Shoemaker; Smith, Petite Tarantelle, Barbara Blanchard; Smith, Good Morning, Edith Kullman; Beach, With Dog Teams, Meredith Maddux; Crosby, The Puppet Showman, Dorothy Ford; Hasselmann, Confidence, Lola Pettengill, Harp; Berencie Giffen, violin.

Third and fourth primary grades, June 4th at 2:30 p. m. Dance forms—Gaynor, Suite Waltz, Louise Hirsch; Gurlitt, Dancing Over Hill and Dale, Evelyn Woodland; Chamnade, Scarf Dance, Frances Thompson; Jensen, Blfin Dance, Barbara Pond; Beach, Gavotte, Jane Packer; Bach, Gavotte, Edith Trickler; Beethoven, Minuet in E flat, Vera Moltoza; Bach, Minuet, Mary Garden; Beach, Minuet, Katherine Eddy; Rogers, Dance of the Wooden Shoes, John Hirschfelder; Florida, Little Sarabande, Virginia Boardman; Reinhold, March, Brilliant Camp, Helen Cox; Grondahl, Hungarian Dance, Priscilla Alden; Scharwenka, Delights of the Dance, Janice Roche; Von Wilh, Mazurka, Abbia Toomey; Schubert, Country Dance, Betty Ebricht; Bach, Polonaise, Newell Century; Schubert, Scotch Dances, Elizabeth Larsh; Granados, Spanish Waltz, Ernest Ophuls; Florida, Old Dance of Poitou, Virginia Wise; Beethoven, Minuet, Op. 2, No. 1, Ames Nelson; Jensen, First and Second Waltzes, Barbara Nourse; Grieg, Elfin Dance, Gordon Graham; Rameau, Tambourin, Adrienne Hedger; Godovsky, A Little Tango Rag, Bernice Miller; Beethoven, Scotch Dances, Beth Sherwood.

Intermediate grades, June 4th at 8:15 p. m.—Comparison of Mendelssohn, Schumann and Chopin, Ruth Cook; Mendelssohn, Songs Without Words, No. 4, Confidence, Stella Stevens; No. 3, Hunting Song, Ruth Whalen; No. 27, Funeral March, Marion Clement; Schumann, A Sicilian Dance, Florence Welch; Schumann, Scenes From Childhood, From Strange Lands, Ruth Cook; Curious Story, Frances Jacobs; Playing Tag, Louise Zeh; Entreating Child, Louise Zeh; Perfect Happiness, Margaret Larsh; An Important Event, Louise Hitchings; Dreaming, Patrice Nauman; At the Fire-Side, Patrice Nauman; The Knight of the Hobby-Horse, Kathryn Kent; Almost Too Serious, Kathryn Kent; Frightening, Margaret Larsh; The Child Falling Asleep, Louise Hitchings; The Poet Speaks, Ruth Cook; violin solos, Josef Hoffmann; Chopin, Mazurka, op. 17, No. 1, Devona Dixie, Prelude, op. 28, No. 15, Preston Ames; Waltz, op. 69, No. 2, Marcus Gordon; Etude op. 25, No. 1, Margaret O'Leary; Beethoven-Rubinstein, Turkish March, Marton Gibbons.

Miascha Guterson, conductor of Grauman's Symphony Orchestra of Los Angeles, has innovated a series of symphonies which are creating quite a sensation in that city. "All Requests Programs," "Popular Concerts," and other programs catering to the wishes of the public have come into great popularity and demonstrate the love of the people of Los Angeles for certain compositions, which are forever in demand. Other delightful concerts of recent date have been "The Flower Concert," offered on the first of May, the flower month; "The Waltz Concert," a beautiful arrangement rendered later, and a "Spanish Music Program," one of the most entrancing musicales ever selected.

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LOUIS PERSINGER PLAYS FOR HOME FOLKS
 (Continued from Page 1, Col. 3)

item. Although the Wieniawski concert in D minor was the number which displayed his technical mastery most fully and was played with consummate fire and dash, the highwater mark of the evening was unquestionably found in Tachnikowski's Andante Cantabile.

Only one like Persinger, who has the requisite purity of spiritual vision, who enters the temple of music with clean hands and a valiant soul can ever give a truly satisfactory rendition of this composition for it is one of the most self-revealing things ever written. In the last analysis was not this the most significant disclosure of the evening the soul of a man who has looked deep into the heart of things, bringing us through the medium of his art the certainty that the kingdom of truth and harmony is in our midst and through the ministry of such a high priest of beauty we may enter into its delights? In addition to the scheduled numbers five encores were given in response to the demands of his hearers who showered him with continued evidences of the most hearty appreciation. Although accompanying him for the first time, Arthur Laubenstein of Denver, furnished the requisite piano background in most admirable fashion.

FOUR HORSEMEN AT CURRAN

"The Four Horsemen of the Apocalypse," the screen picturization of Ibanez's widely-read story, of which much has been written and many lively expectations have been aroused, will be presented at the Curran for the first time tomorrow (Sunday) night. It is a Metro production, and was directed by Rex Ingram, who has added greatly to his fame by the magnitude of the achievement and the faithfulness with which the characters in the book have been reproduced. June Mathis, who adapted the story, is credited with equal success in preserving the spirit and continuity of the plot disclosed in the Spanish novelist's narrative. The "Four Horsemen," as its title suggests, must deal with war, for the underlying motif is the destruction of life and wealth by the "four terrible riders" of St. John's prophecy; Conquest, War, Famine or Pestilence, and Death of the Pale Horse. But the World War, after all, is only the dramatic background for the development of character and the visualization of the psychology of three races of people—Spanish, French and German. All the book-familiarized characters, including Madariaga, the Centaur; Marcelo Desnoyers, Julio, Marquerite, and Tchernoff, the mystic, are visualized in the screen story. Much has been said about the immense scale upon

which the "Four Horsemen" was planned and the lavish way in which the details were worked out. Over six months were utilized in the making of the picture, and 85 miles of film were used. The players all distinctive types, who visualized the various characters, included John Sainpols, Joseph Swickard, Rudolph Valentino, Alan Hale, Pomeroy Cannon, Stuart Holmes, Wallace Beery, Alice Terry and Virginia Warwick. There will be a daily matinee beginning Monday.

MISS EULA GRANDBERRY'S SONG RECITAL

Miss Eula Grandberry, soprano, gave a most enjoyable song recital at The Highland, 1458 Page street, on Friday evening, May 27th. Miss Grandberry delighted a select musical audience with a voice of fine piety and timbre and a program selected from the very best classic vocal literature. She sang with taste and judgment and proved herself equally at home in the various schools of composition she had selected for interpretation. Her phrasing was intelligent, her enunciation clear and concise, and her vocal production according to the best principles. The complete program was as follows: Nymphs and Shepherds (Dorelli), Rose Softly Blooming (Spohr), A Pastoral from Rosalinda (Vocacini), Con gli Angiolì, La Girometta, Pagna D'Alhum, (Gabrielle Sibella), E strano poter il viso suo veder, from Faust (Gounod); Il pleure dans mon coeur, Green, Romance (Debussy), Le Tasse (Godard); Recompense (Hammond), The Bird (Dwight Blake), At the Well (Richard Hageman), Spring (Hensche).

The Cecilia Choral Club, Percy A. R. Dow, director, gave a concert at United Presbyterian Church, Oakland, on Thursday evening, June 9th. The chorists were assisted by Miss Christine Howells, flutist, with William C. Carruth at the piano. Here is the program: Sweet the Hawthorn Blooming (Old Welsh) (Wolff), (Solo—Miss Myrtle Lacy, Mrs. W. V. Cassidy, Mrs. Ralph Newcomb); A Morning in May (Peruvian Dance) (Elliott), Barcarolle (Love Tales) (Offenbach), The Dragonflies (Bartel), Flute—Waltz (Chopin), Elf Britanny (Christine Howells), Evening Prayer in Brittany (Chaminade), Mrs. H. S. Engle, Mrs. Florence R. Brown and The Cecilia; The Kerry Dance (Molloy-Herbert), Solo—Mrs. L. R. Herling; The Fairy Dance (Gavotte) (Ardit-Park), Menuet (Faderewski); Flute—Chanson (Augusta Holmes), Clate de Lune (Augusta Holmes), Allegretto (Godard), Christiana Howells; Under the Greenwood Tree (Dr. Arne), (Flute Obligate); Pan (Poem by Mrs. Browning) (David Stanley Smith), Mrs. Addine Beckman, Miss Howells (flute) and The Cecilia.

MRS. ADA JORDAN PRAY'S PUPILS' RECITALS

The primary and intermediate pianoforte pupils of Mrs. Ada Jordan Pray of Orville, Calif., gave the following fine program on Saturday, May 28, every number being played from memory: Duet March (Klickman), Ramona and Fay Thurman; On the River—At the Court Ball (Streaboe), Elizabeth Humphrey; Menuet (Mozart), Surprise Symphony Thema (Haydn), Viola Meyer; Chasing Squirrels (Spindler), The Bell (Spaulding), Katherine Dalt; Menuet Theme (Paderewski), The Race (Streabog), Dorothea Meyer; Volpiano Waltz (Burnett), Miles Marders; Fairy Barque (Smallwood), Dainty Polka (Spindler), Oregon Huntington; Sing, Birdie, Sing—At the Water Mill (Spaulding), Tarantelle (Sweets), Virginia Sheets; Melodia (Paderewski), At Twilight (Gauscha), Nellie Terrel; Impromptu (Rheinhold), Curious Story (Heller), Fay Thurman; Vocal—The Land of Swallows (Heller), Mrs. G. E. Jordan and Mrs. Pray; March Heroic (Chatter), Hartford Keefer; Barcarolle (Ehrlich), Herbert Palmer; Valse Palermo (Harlow), Robin Redbreast (Concone), Claudine Harlow; By the Brook (Boisdeffre), Lillian King; Valse Arlene (Spindler), Bruce McClard; Fur Elise (Beethoven), Edna King; Fragrance from the Garden (Pesard), Preluda (Chopin), Madeline Eckart; Allegro from Quartet (Mozart), Shadow and Sunshine (Boyle), Helen Boyle.

The advanced pupils of Mrs. Ada Jordan Pray presented the following program, also from memory, at the Grammar School Auditorium of Orville on Tuesday, May 31st: Midsummer Night's Dream, Overture (Mendelssohn), Audrey Wall—Nelle Notazione; Song—Caro Mio Ben (Gordani), Sylvia (Oley Speska), That Old Irish Mother of Mine (von Tilzer), Mr. H. F. Bahmeyer; Improvisation (MacDowell), Dance of the Elves (Grieg), Marian Edmann; Scottish Tone Piectura (MacDowell), Romance (Raff), Dorothy Sharp; The Flutterer (Chaminade), Mary McGregor; Song—Voices of Spring (Rubinstein), Ask the Flowers to Tell You (Gottschalk), Out Where the West Begins (Phileo), Mrs. Alta Baldwin; Clair de Lune (Debussy), Mazurka de Concert (Pesard), Grace McKenzie; Valse Impromptu (Letcher), Sevenade (Sinding), Edwin Fry; May Breeze (Leslie), Nocturne (Field), Nellie Notazione; Song—The Trumpeter (Dix), For You (Montague), Little Northern Window (Dare), Dr. Charles B. Griggs; Fragrance from the Garden (Pesard), The Reapers (Concone), Esther Marden; Preluda and Fugue No. XXI (Bach), Spinning Song (Mendelssohn), Audrey Wall; Chanson D'Amour (Berg), Norwegian Dance (Gade), Mazurka (Schumann), Helen Boyle; While I Have You (Toati), Working On the Levee (American Melody), Kolonia Kuintet.

Our Los Angeles Letter Being Delayed in The Mail Will Be Published Next Week

RUTH ST. DENIS' ART HAILED BY MANY

Distinguished Disciples of the Classic Dance—Ancient and Modern—Assisted by Ted Shawn and Ann Thompson Delight Everyone

Although this is somewhat late in the day to refer back to the brilliant engagement of Ruth St. Denis and Ted Shawn, assisted by Ann Thompson, the brilliant pianist, which took place in April and May at the Players Club and an event of which was given at Stanford University, the merit and success of the engagement was so pronounced that we feel it to be only just to devote to it this additional space. The program at Stanford University took place on April 21st and consisted of the following numbers: Japanese Suite—Lantern Dance, Lenore Scheffer, The Flower-Cole, Ted Shawn; The Flower Arrangement, Ruth St. Denis; Spear Dance—Japonesque, Ted Shawn; Piano Solos—Japanese Etude (Poldini), Sleepy Hollow (Eastwood Lane), March Wind (MacDowell), Ann Thompson; Persian Suite of Dance, Music and Poetry—The Salvation, The Beloved and the Suif, The Poet and the Dancer, Ruth St. Denis and Ted Shawn, Ann Thompson at the piano, Music: Five Poems by Arthur Foote; Dances and Music—East Indian Dances—(a) Dance of the Black and Gold Earl, Ruth St. Denis; Music from the Suite in India, by Strakosky; (b) Dance of the Three Little Sisters, Betty Rohrer, Lenore Scheffer, Lenore Helleskon; (c) Street Nautch Dance, Ruth St. Denis; Seguidilla (Albeniz), Ted Shawn; Dancing to Betty's Music Box (Bond), Betty Rohrer, Lenore Scheffer, Lenore Helleskon; Piano Solo—Clude in D flat (Liszt), Ann Thompson; Legend of the Peacock, Ruth St. Denis, music especially composed by Edmund Roth; Invocation to the Thunderbird, Ted Shawn, music from Dwellers in the Western World, Sousa; Dance Impromptu Ruth St. Denis; Fas de Trois (Valse, Moszkowski), Ted Shawn; The Scherzo, Margaret Helleskon; Dancer from the Court of King Ashauerus, Ruth St. Denis, music especially composed by Rudyard; Piano Solo—Valse Brillante (Manza Zucca), Ann Thompson; Valse Directoire, Ted Shawn and Pearl Wheeler; Faminata; Gottschalk, Betty Rohrer; Siamese Dances, Ruth St. Denis and Ted Shawn; Sappho—the scene is laid in the garden of the ancient Greek poetess, Sappho, Ruth St. Denis, Phao, Ted Shawn, girl companions of Sappho—Pearl Wheeler, Betty Rohrer, Lenore Scheffer, Lenore Helleskon; Statue of Aphrodite, Margaret Liles. The poems are authentic fragments of Sappho, with additional lines by Bliss Carman and Ruth St. Denis. Music by Bantock; Egyptian Suite—The Tillers of the Soil, Ruth St. Denis and Ted Shawn; The Palace Dance, Ted Shawn; The Statues of Isis, Sinshefer; Isis and Osiris, Ruth St. Denis and Ted Shawn. Music by Halvorsen.

The Palo Alto Times had this to say of the event: "In viewing a performance as supremely delightful as that of Ruth St. Denis and Ted Shawn of yesterday evening it is difficult to make any definite criticism of the several parts of the program. The atmosphere of the Assembly Hall more resembled that of a home parlor, with delightful guests entertaining. Ruth St. Denis clearly gave this impression to her audience last night through her charming personality, which was perhaps more lovely and pleasing than her dancing. The dancing, itself, was beautiful and effective, executed with masterful technique, possibly best exemplified by Ruth St. Denis, herself, who is so thoroughly familiar with her art that her style seemed wholly natural and free.

"The Siamese dance of Ted Shawn and Ruth St. Denis was the most effective performance in which costumes themselves were of material part, except the site as they were and among the most rare and valuable used. Ted Shawn in his Invocation to a Thunderbird was well received in the dance which is always one of his most popular. Shawn's dancing is virile and splendid. He has a wonderful mastery of his art, and a stage presence that imparts an expectation of something fine and wonderful. The splendor of the program was emphasized by the contrast of the simple yet beautiful dancing of the Denishawn girls. Facial expressions and characterizations played a large part in their offerings. Dancing to Betty's Music Box was their most popular piece of work.

"To Miss Ann Thompson, pianist, is due credit for much of the success of the evening. The pianist is generally the silent partner who does half of the work, takes more than her share of the responsibility and gets little or no credit. But Ann Thompson could not be felt to be the silent partner type, and she was too vitally present to be forgotten and her music too superior. Her work was thoroughly enjoyed."

The same program, interpreted at Stanford University, was presented as the final event at the Players Club on Sunday evening, May 1st, and elicited the highest manifestations of approval from a large audience. In addition to the success of Ruth St. Denis and Ted Shawn, Miss Ann Thompson distinguished herself with her piano interpretations in San Francisco as she already had done at Stanford University. Miss Thompson played the music to the dances. On May 10th Miss Thompson gave a concert before the Shakespeare Club in Pasadena and for the Matinee Musical Club, and on May 26th she began a two weeks' series of concerts in

the Yosemite Valley. She will return for concerts in Los Angeles during the month of June, and during July she will return to San Francisco for a few evenings. She is one of the most gifted, musically and charming pianists that have ever appeared in California.

OLGA STEEB TRIUMPHS IN LONG BEACH

At a recent concert given by Olga Steeb, the brilliant California piano virtuosa, in Long Beach, press and public were most enthusiastically in praise of her fine art. The following two extracts from the papers speak for themselves:

Alice Maynard Griggs in the Long Beach Press, May 11, 1921—A representative audience gathered at the municipal auditorium last night to do homage to the charming young pianist, Olga Steeb. The concert was especially interesting for its variety and unhackneyed selections of compositions by the best writers for piano. It was a program which gave the performer an opportunity to express every emotion and all the wonderful possibilities of her matchless technic. There is a personal charm in her simplicity and lack of mannerisms. The numbers in the first group played had attracted the numbers of a well filled palette. The Gavotte and Variations, by Rameau, was so different in each form, perhaps the staccato movement being the most astonishing, each note as clear as though struck with a hammer, still no metallic sound, and all so daintily delivered. The Scherzo, Mendelssohn, was like the wings of butterflies so light and airy her touch. The Brahms Rhapsodie, while not so well known, was strongly played and all the somberness well brought out, and appreciated by the audience. Next an encore the Country Dance, by McFayden, was given.

The second group of six numbers by Chopin expressed the whole gamut of emotions the sensitive Pole was heir to. Waltz, Opus 34, No. 3, was interpreted in an original way, and lost none of its charm under her delicate touch. The Nocturne, Opus 22, No. 1, was lovely. The Preludes No. 3 and No. 23 were fascinating. The Waltz in G flat, always a favorite with lovers of Chopin, was given a new meaning as rendered by this artist, and the Etude, Opus 10, No. 12, strongly executed. For the encore demanded, surprise was given the audience, Miss Steeb playing with her own reproduction. Unless one watched closely with his eyes he could not detect the reproduction of the Koabe Ampico or distinguish when the performer was playing upon the keyboard in either the upper or lower part of the instrument and which was the mechanical playing. It was a splendid exhibition of reproducing.

The last group was the final word in artistry of rendition. One wondered where all the strength came from in the playing of the Rachmanninoff Prelude. The Liszt St. Francis Preaching to the Birds was lovely. It was the writer, and it proved a new adventure into the land of melody; it was like an early morning in Southern California, where all the inches, mocking birds and song sparrows were awakening to day. Why add color to these of fragrance to the lily? The Arabesques on the Blue Danube Waltzes, by Strauss, as arranged by Schulz-Einer, was a whirlwind of scales, arpeggios, short chords and all in the rhythm of the waltz, brought out strongly. The applause was spontaneous and continued until Miss Steeb responded with a last encore, playing the Spanish Dance, by Albeniz.

Long Beach Telegram, May 11, 1921—A representative audience of local musicians and students of music enjoyed a brilliant piano recital at the auditorium Tuesday evening by Miss Olga Steeb, famous pianist, who has been giving a series of concerts in Los Angeles. Miss Steeb came to the western coast for a series of engagements and will leave within a few days for the east and for the musical centers of Europe whither she goes in concert work. Miss Steeb found herself completely played against the resoundings of the warship target practice being carried out off this city. In view of this she went through her program in brilliant fashion. Her runs and octave work were rapid and wonderful. She was called back to the platform many times, and among the encores were The Country Dance (McFayden) and the Liszt Etude in D flat, which she gave in connection with the Ampico, and the Spanish Dance by Albeniz.

HORACE BENJAMIN SOLOIST AT CALIFORNIA

The featured attraction of the California theatre's Grand Sunday Morning Concert next Sunday evening will be a baritone solo by Horace Victor Benjamin. He will sing Dio Possente from Faust by Gounod. Mr. Benjamin gave a concert last fall in the Greek Theatre in Berkeley and was afterwards acclaimed by the critics to have one of the finest voices heard here in years. He has received his musical training from some of the most eminent instructors in this country as well as in Europe.

Mr. Benjamin has become very popular in the East where he has been appearing extensively in concert work. He has given concerts in all the principal cities of the country and done solo work with many prominent musical organizations. The California orchestra, under Herman Heller's direction, will render the following program: Strauss (March) by Mezzacopa, Spring, Beautiful (Waltz) by Leake, La Boheme (Selection) by Puccini and La Jeunesse D'Hercule by Saint-Saens. Schubert's The Wanderer will be offered by Leslie V. Harvey as an organ solo.

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The Art Publication Society of St. Louis, Mo., who publishes the famous Progressive Series of Piano Lessons has extended invitations to piano teachers throughout the country to attend free Progressive Series Normal Courses in seven of the leading Universities and conservatories of Music in the country. This is one of the most decisive and effective steps toward standardization of musical education that has come to the attention of this paper. Indeed, we really have not heard of any plan quite so ambitious, broad, inclusive and generous. The Art Publication Society is entitled to the appreciation and gratitude of the entire profession for thus continuing to lay the foundation for adequate and conscientious training as well as establish a firm and solid basis upon which to build an efficient and thorough musical education.

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For the benefit of those of our readers interested in the Progressive Series, of which Leopold Godowsky is the editor-in-chief, we shall mention here some of the salient points of this Progressive Series Normal Courses, free to piano teachers. There are two groups of these courses. The first group includes the Cincinnati Conservatory of Music, Mrs. Edgar Schaefer, Mrs. Edgar Stillman Kelley and Mrs. Mary McClure O'Connell, extends from June 23 to July 16; Temple University, Philadelphia, Pa. (Le Roy B. Campbell) from July 5 to July 21; and Drake University, Des Moines, Ia. (E. McFadden) from July 5 to July 23rd. This group is open to all serious piano teachers and students, whether enrolled with the Art Publication Society or not. The instruction and use of the necessary text material is absolutely free.

The second group includes the following educational institutions: Cornell University, Ithaca, N. Y. (Arthur Edward Johnstone, Robert Braun, Lewis G. Thomas), from July 2 to August 12; Catholic University of America, Washington, D. C. (Alexander Hennehan), July 4 to August 11; Wisconsin Conservatory of Music, Milwaukee, Wis. (Frank Olin Thompson), July 5 to July 23. This open group open to those who have passed the Elementary and Intermediate Grades of the Progressive Series of Piano Lessons with the Examining Board of the Society. The scope of instruction given in each group will be identical.

Those who are enrolled with the Society and have passed the required examinations of the Elementary and Intermediate Grades will, on completing a Normal in either group to the satisfaction of the instructor, receive a certificate from the institution or instructor conducting the Normal. To those who are not members of the Society this invitation is extended, because they are expected to secure themselves how effectively the Progressive Series may be used to increase the efficiency of their teaching. It helps the piano teacher artistically by broadening the scope of the effective exercise of his or her personality; technically, by developing a better technical and musical education of his or her pupils financially, by increasing the number in his or her classes.

The instruction will cover Pedagogy, and its application to Piano Playing—Ear Training—Primary and Composite Song Form—Interpretation—Harmony Pedaling, and a number of other subjects taught in the Elementary and Intermediate Grades of the Progressive Series. For conducting these Normal Courses the Society employs only instructors who are nationally known for their pedagogical ability and their successful experience in teaching music. Instruction by one of these nationally known teachers is extended free of charge with no obligation whatsoever on the part of the applicant. The same amount of private instruction taken from anyone of them personally at his regular tuition fee would cost more than \$200.

Material for study, selected from the Progressive Series will be loaned during the Normal. Teachers who are members of the Society should bring the Elementary and Intermediate Grades of their own sets of material on which they may desire notations. An official estimate places the number of qualified teachers needed to teach music in the public schools during the next few years at 300,000. Recognizing this need for qualified teachers the Society is co-operating with the school authorities by conducting series of Normal Courses. To take advantage of these opportunities is to ally yourself with the greatest movement in musical education today.

Educational authorities generally are willing to recognize music as an educative subject.

1. That the instructor possess a degree of efficiency in teaching this subject equivalent to that required of instructors in the major High School subjects.

2. That music be taught in the same scientific and orderly manner as other subjects are taught in the High School.

3. That the student make a degree of progress in music similar to that required in other High School subjects.

The Progressive Series is the official standard for credits in the public schools of Cincinnati, O., Detroit, Mich., Minneapolis, Minn., Birmingham, Ala., and many other cities. About 2000 schools, colleges and universities are using or accrediting the Progressive Series. Among these are: Cornell University (Summer Session), University of Kansas, Drake University, University of Minnesota, Temple University, Phillips University, Minnesota Teachers College, College for Women, Hessian Tift College, Louisiana College, Oregon Agricultural College, Forest Park College.

EDWARD F. SCHNEIDER'S PUPILS IN RECITAL

Piano pupils of Edward F. Schneider, dean of the music department of Mills College, recently gave an excellent program in San Jose, and Clarence Urmy had the following to say of the event in the Mercury Herald of May 1st:

Mr. Schneider's pupils gave fine evidence of native talent coupled with great artistry. His European training has been passed on to his pupils with fine enthusiasm for the best in technique and interpretation, with the result that teacher and pupil share alike in the glory that comes from a finely selected program extra finely played. It is pleasant to learn from a footnote that Mr. Schneider is to continue his classes in pianoforte during the summer at his San Jose home, 1000 Broadway street. A summer course with this eminent teacher should attract both preparatory and advanced students. The program was a model in selection and arrangement.

The five pianoforte pupils, the Misses Marion Handy, Meredith Eicheberger, Ruth Carr, Anita Hough, and Frances Kellogg played with ease, precision and deep insight. Miss Handy gave Partita No. 11 (Bach), and



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Prelude in D major (Rachmaninoff), with captivating virtuosity. Miss Eicheberger gave a delicious rendition of Paganini's May Night, and a sensationally fine interpretation of Moszkowski's brilliant Caprice Espagnole. Miss Carr gave good color to five excerpts from Schumann's Carnaval, Preamble, Coquette, Papillons, Chopin was a wonderfully well played theme and variations of Paderewski, and Miss Kellogg closed the fascinating program with an extra popular rendition of Chopin's Ballade in G minor, Op. 23.

The playing of all the pupils was a revelation of what may be accomplished through hard work under competent instruction. The program was pleasantly varied by vocal numbers by three pupils of Elizabeth MacKall, teacher of voice at Mills College, where Mr. Schneider is head of the pianoforte department.

Miss Lotta Harris, in her two numbers, Soupir (Bemberg), and Papillon (Fourdrain), and Miss Berolice Tutt in three selections, Voce di donna from the opera La Gioconda, I Came With a Song (La Forge), and Morning Hymn (Henschel), showed good training and pleasing interpretation. Miss Anita Hough displayed a beautiful voice, and in her first selection, Du Christ Avec Ardeur, from Bemberg's La Mort de Jeanne d'Arc, there was much dramatic feeling. In two lyrics, an attractive original composition, Roses, and Mr. Schneider's lovely Deep Sea Pearl, Miss Hough pleased immensely and Mr. Schneider's perfect pianoforte accompaniments added grace to the charming vocalization. A beautiful recital, beautifully presented.

PORTLAND TEACHER GRATEFUL TO MRS. CANNON

The following unsolicited letter from a leading piano teacher of Portland, Ore., to Mrs. Cannon emphasizes the impression made by Mrs. Cannon's mode of instruction upon one competent enough to value the same:

Portland, Ore., April 18, 1921.

My dear Mrs. Cannon:
Please accept my expression of gratitude for your guidance into a deeper musical understanding than I have ever experienced before. Your power of analysis reaches every difficulty whether technical or interpretative, and at the same time your vision and sense of proportion blend all knowledge into an intelligent whole.

My new feeling of courage, independence and joy in meeting musical problems I owe to you, and I thank you sincerely for the inspiration of your advice and friendship.

Alice Gentle, whose glorious voice and finished artistry has on every occasion evoked the admiration of all who have heard her, left San Francisco last Monday morning for Chicago. Miss Gentle has been most active for the past few months in the great Northwest as well as on the Pacific Coast, filling many concert engagements and appearing on the operatic stage. For the third consecutive season Miss Gentle will resume her exalted position of leading mezzo-soprano with the Ravinia Park Opera Company, an organization which is comprised of many of the Chicago and Metropolitan Opera Company's foremost artists. With this aggregation of singers Miss Gentle enjoys great popularity and through her magnificent interpretations has created many personal triumphs. That these successes will be repeated is a foregone conclusion by those who have followed her career closely and who are most familiar with her work. Miss Gentle was accompanied East by her husband, Jacob H. Probst, the well known concert manager.



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Gossip About Musical People

Robert Vetlesen, thirteen years old, a former student of Lincoln S. Bstchelder of San Francisco, started an audience of more than fifty persons, guests of the Ad Club of Honolulu, says Redfern Mason in last Sunday's Examiner. One of the Honolulu papers printed the following remarks: "More than fifty members of the Ad Club enjoyed an excellent luncheon Wednesday at the Honolulu Military Academy as the guests of Colonel L. C. Blackman, head of that institution. Within this lad of 13 years, and about the size of an overgrown mosquito, took his place at the piano there were doubtless those among the visitors who resigned themselves to the usual sublimated five-finger exercise of the infant phenomenon. They had an opportunity within the next few minutes to wholly revise any preconceptions of the sort. Young Vetlesen is an artist born. He is an artist from his dreamy brown eyes to his sensitive yet marvelously powerful finger tips. Technical training, no matter how perfect, does not enable a lad of his age to interpret Chopin's Fantasia Impromptu in a manner fit to bring the soul of that beloved composer back to listen. And surely the soul of Chopin was there as he lay beyond. Young Vetlesen is the nephew of R. L. Vetlesen, editor of the Waialuku, Maui, whose verses have won considerable praise."

Young Vetlesen is soon to revisit San Francisco, where he will resume his studies under Batchelder.

Mrs. Ward A. Dwight, contralto, and Marie Hughes Macquarrie, harpist, will give the half-hour of music in the Greek Theatre on Sunday afternoon, June 19th, at 4 o'clock. The program originally scheduled for last Sunday has been postponed for one week. Mrs. Macquarrie will accompany Mrs. Dwight with the exception of one group, in which Mrs. Horatio F. Stoll will provide piano accompaniments. The following program is announced: Morning Hymn (Henschel), What's in the Air Today? (Eden), Mrs. Dwight; Fantasia (Donizetti-Zabel), Valse Caprice (Verdalle), Mrs. Macquarrie; Rachem (Manna Zucca), Cargoes (Dobson), Hymne au Soleil (Georges), Mrs. Dwight; Berence (Hasselmann), Am Springbrunnen (Zabel), Mrs. Macquarrie; Pale Moon (Logan), The Night Wind (Farley), Mrs. Dwight.

Miss Audrey Beer presented her Marin County pupils in a piano recital at the residence of Dr. and Mrs. O. W. Jones, San Anselmo, on Saturday, May 21st. A large audience was in attendance. Miss Beer was warmly congratulated by the pupils' parents and several well-known musicians who were present. Specially noticeable was the excellent tone work and interpretation of the participants. Miss Beer has been coaching with Wager Swayne for the last two seasons and has the facility of imparting to her pupils the knowledge she has acquired from Mr. Swayne's able instruction. The participating pupils were: Emily Jones, Marcia Homburg, Charles Jones, Ann Maule, Mary Whitfield, Dorothy Van Meter, Sophie Dobbins, Edna Long, Lois Weber, Helen Heidt, Edith Van Orden, George Van Meter, Wade Thomas, Daphne Taylor, Evelyn Reeve, Jim Lyman, Miriam Linnell, Vera Sherwood, Hazel Poveck, and Paul Dobbins.

Mrs. Anna Schulmann, the excellent and charming young pianist, who will be remembered having played in San Francisco almost two years ago, and who remained here for some time, is meeting with splendid success in New York. She has done a great deal of accompanying and teaching during the season just past and has just moved into a new studio. She likes it so much in the metropolis that she probably will remain there indefinitely. Of course, having once resided in California Mrs. Schulmann occasionally would like to come back, but her success is such that she would not be justified to do so at this time.

The Gray-Lhevinnes, who recently closed one of their most brilliant concert seasons in the East, having appeared in ninety concerts during a period of eight months, will again spend the summer at their charming cottage in Alameda. Mrs. Lhevinne has already arrived, while Mr. Lhevinne is still concertizing in Maryland, Ohio and Pennsylvania, but is expected to return presently. These two successful and brilliant artists will remain three months in California.

Miss Elizabeth Westgate introduced several more of her gifted young students at her studio, 1117 Paru street, Alameda, on Saturday, June 4th. All the students represented upon the program quoted below are high school students, except the first, who is Miss Westgate's very youngest pupil of six months' study. The program was as follows: (a) The Pair (Gurlitt), (b) The Chatterbox (Lealie), (c) March of the Guards (Krosmann), Grace Garrett; (a) Etude (Heller), (b) Valse Technique (Garpenter), Venetta Rao; (a) Norwegian Idyl (Corjussen), (b) Valse (Chopin), Aileen Meacham; (a) Pearls (Burgmuller), (b) Album Leaf (Beethoven), (c) La Matinee (Dusseck), Dorothy Beck; (a) Menuet a l'antique (Faderewski), (b) Tocatta (Foote), (c) The Brook (Grunn), (d) March of the Dwarfs (Grieg), Clara Brody; (a) Piece Romantique (Cramer), (b) Valse Caprice (Grunn), Helen Faull; (a) Solfeggie (Bach), (b) Gigue (Bach), (c) Prelude in G minor (Rachmaninoff), Juliet Weinstein; (a) The Butterfly (Lavallee), (b) Nocturne (Albeniz), (c) Fantaisie Impromptu (Chopin), (d) Valse in E major (Mozart), (e) Valse, Vene Lowry. The entire program was played from memory.

Dr. H. J. Stewart, municipal organist of San Diego, Calif., appeared as soloist at Mayor Hyland's People's Concerts in the great Hall of the College of the City of New York on Sunday afternoon, June 5th. The program Dr. Stewart presented on this occasion was as follows: Sonata in F minor, op. 65, No. 1 (Mendelssohn); Fountain Reverie (Fletcher); Largo (Handel); Marche aux flambeaux (Gullman); Spring Song (Mendelssohn); Minuet in A (Boccherini); Processional March, Montezuma (Stewart). Prior to the final number on the program Dr. Stewart was presented, by direction of the Mayor, with the flag of the City of New York, accompanied by a suitable address. The program contained the following tribute to Dr. Stewart:

Dr. Humphrey J. Stewart is a celebrated organist, choir master and composer of organ and operatic music. For some years he has been an active member in the profession as organist of the world's great outdoor organ. This famous instrument was built for the San Diego Exposition and was the gift of Mr. John A. Spreckels. It is the only remaining structure of the Exposition group and has been placed in the charge of Dr. Stewart, under the support of Mr. Spreckels, for frequent public recitals of great popular interest and equal educational value.

Dr. Stewart has been asked for the third time to write the music for the 1921 Glee Play of the Bohemians for their summer outing in the Redwoods of California, a noteworthy tribute to a composer. In this direction he is very well known and his compositions cover a wide range. His visit to the East, which has been made the occasion of this New York City concert in his honor, was undertaken on his invitation of the University of Virginia to play at the opening and dedication of the new outdoor organ of the college at Charlottesville.

While here, Dr. Stewart will receive the William C. Carl gold medal at the Twentieth Annual Commencement of the Guilford Organ School. It will be presented in the First Presbyterian Church on Monday evening, June 6th, in recognition of the far-reaching influence of his work. This medal is endowed by Chamberlain Berolzheimer, a graduate of the school.

Homer Henley, the able and widely known vocal artist and pedagogue, gave a most enjoyable pupils' recital at Rainbow Lane, of the Fairmont Hotel, which crowded every available seat in that big place. The young vocalists, participating in the fine program, exhibited excellent voices and fine training. Mr. Henley had reason to feel much pride in the enthusiastic manner in which the young vocalists were received by the audience. The program was as follows: Duet, from La Boheme (Puccini), Mrs. Harry Steele Haley, Mr. Carl Hooper; Un bel di vedremo (Madame Butterfly) (Puccini), Mrs. J. O. England; Che gelida manina (La Boheme) (Puccini), Mr. S. E. Evans; Si mes vers avaient des ailes (Reynaldo Hahn), L'Heure Exquise (Reynaldo Hahn), Mrs. J. Paul Miller; Harp Obligato, Miss Elvira Swain; Autumn (Mary Knight Wood), Mrs. C. W. Prentice; Violin Obligato, Orley See; Valse d'Amour (Gounod), Mrs. Lillian Hoffmeyer Heyer; Harp Obligato, Miss Elvira Swain; Violin Obligato, Orley See; Care moi ben (Giordano), William Kan; Sing, Smile, Slumber (Gounod), Mrs. D. R. Wagner; Flute Obligato, Rex S. Faull; O, Divine Redeemer (Gounod), Mrs. Lillian Hoffmeyer Heyer; Harp Obligato, Miss Elvira Swain; Violin Obligato, Orley See; Organ, Mrs. S. E. Evans; The Star (James H. Rogers), Morning (Aley Speaks), Miss Felda Pass; Mad Scene (Lucia) (Donizetti), Mrs. Eric Boness; Flute Obligato, Rex N. Hamlin; Ah, Moon of My Delight (Persian Garden) (Liza Lehman), Carl Hooper; Ava Maria (Meditation from Thais) (Massenet), Mrs. Harry Steele Haley; Harp Obligato, Miss Elvira Swain; Violin Obligato, Orley See; Organ, Mrs. S. E. Evans.

Lincoln S. Batchelder presented his pupils in two enjoyable piano recitals which took place at Sorosis Club Hall on Sunday afternoon, June 5th, and Thursday evening, June 9th. Mr. Batchelder, being himself an excellent pianist, naturally is able to impart some valuable

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knowledge to his students and so the two recitals were greatly enjoyed. Every one of the participants, of whom there were twenty-five on the two programs, acquitted themselves most creditably and gave evidence that they benefited greatly by the instruction they received. The second program introduced the more advanced students who showed special proficiency and adaptability. Mr. Batchelder has every reason to feel greatly pleased with the excellent result of these two recitals. The complete programs were as follows: Sunday afternoon, June 5th—Old Time Dances and Bird Song (Rogers), Marie Horton; Merry Mood (Gurlitt), George Easton; Happy Farmer (Schumann), Ethel Holmsbaw; Slumber Song (Gurlitt), Chase of Butterflies (Dennee), Constance Rippon; Minuet in G (Beethoven), Grace Morton; Elfina Dance (Jensen), Earl Kreutzer; Valse (Spindler), James Sexton; On the Meadow (Lichner), Marjorie Barney; Pomponette (Durand), Dorothy Mae Gruer; The Clown (Hackh), Stanley Streeter; Etude in A Flat (Wollenhaupt), Isabel Sanford; Spanish Dance (Mozzkowski), George English; Papillons Roses (Thome), Ned Crawford; Chaconne (Durand), Irene Rosenbaum; Idilio (Lack), Valse in G flat (Chopin), Mildred Harris; Valse Caprice (Newland), Alice Easton; Melodie for Left Hand (Krogmann), Le Ruisseau (Wollenhaupt), Robert Schermer; Polish Dance (Scharwenka), Doris Meyer; Postlude (Heller), Mildred Koehler.

Thursday evening, June 9th—Gypsy Rondo (Haydn), Murmuring Zephyrs (Jensen Newman), George Morton; Minuet (Bocherini), Impromptu C Minor (Rehnhold), Marjorie Anderson; If I Were a Bird (Henselt), Staccato Etude (Friml), Fred Belasco; March Mignonette (Poldini), Andante Finale (Leschetitzky), Salsa Raito; Song—Loch Lomond, All Thru the Night, Passing By, To Anthea, (Old English), Bruce Cameron; To Spring (Grieg), Valse E minor (Chopin), Etude G flat (Chopin), Cyril Willitt; Dancing Doll (Poldini), Etude Melodique (Raft), Warrior's Song (Heller), Mildred Koehler; Romance (Sibelius), Shadow Dance (MacDowell), Arabesque (Leschetitzky), Elaine Horton; On Wings of Song (Mendelssohn-Liszt), Will o' the Wisp (Jensen Newman), Rhapsodie No. 6 (Liszt), Frances Sanford; March Hongroise for two pianos (Kowalski), Sallina Raito and Mrs. Batchelder.

Mrs. Helen Young and Miss Marjorie E. Young gave another pupils' recital at Sorosis Club Hall on Friday evening, June 8th. This was the second event of this series and the program was as follows: Ever So Glad (Orth), Kirk Armistead; The May Day Party (Jenkins), The Drive Around the Lake (Jenkins), Joseph Erath; Mignonette (Lichner), Doris Ryder; May Morning (Grunn), Evelyn Cramer; Turkish Rondo (Krentzlin), Sophie Levin; Farewell (Frank), Marjorie Menzies; The Silver Nymph (Heins), Marian Junker; Duet—Mazurka (Andre), Claire Otten and Edward O'Neil; Of Foreign Lands and People (Schumann), Poupee Val-

sante (Poldini), Ruth Armstrong; Throwing Kisses (Heins), Rymond McDonald; Scarf Dance (Chaminade), Waltz in D (Weber), Evelyn Melville; Trio—Yellow Jonquils (Johanning), Claire Otten, Estelle Woloski, Mildred Heinenmaier, La Fontaine (Bohm), Curlose Story (Heller), Nola McDonald; Tender Message (Friml), La Cigale (Bachmann), Ernest Furness; La Grace (Bohm), Mary Fitzgerald; Valse (Godard), Edward O'Neil; Song Without Words (Fond Memories) (Mendelssohn), Refrain des Baigneuses (Wachs), Doris Corcoran; Duet—Postillon d'Amour (Behr), Ruth Cox and Ernest Furness; The Rising Sun (Torjussen), The Pilgrim's Dream (Heins), Louise Tray; Balancee (Wachs), Birds of Passage (Spindler), Lucile Haase; Pendant la Mazurka (Wachs), Spring Showers (Pink), Estelle Woloski; Romance (Liszt-Mansfeldt), Valse op. 64 No. 1 (Chopin), Ruth Cox; Spring Song (Mendelssohn), Tarantelle (Heller), Ethel Byrne; Cantique d'Amour (Liszt), Rigdon Slocumb; All Wien (Godowsky), Marche Mignonne (Poldini), Evelyn Ross; Witchee' Dance (MacDowell), Left Hand Solo, Lucia (Leschetitzky), Valse Chromatique (Godard), Genevieve Delabar; Hungarian (MacDowell), Rhapsodie No. 4 (Liszt), Eugene Knotts; Duet—Hungarian Dance (Mozzkowski), Hubert Swett and Eugene Knotts.

Uda Waldrop gave an evening concert, the program of which was devoted entirely to the rendition of his compositions. The artists who interpreted his works at Saint Anselm's Auditorium in San Anselmo on the evening of May 31st were: Marguerite Raas Waldrop, Joelle Raas Allen, Harvey Orr, Marion Vecki, Austin Sperry, Rudy Seiger and Henry Perry. The following program was heard by a very large gathering: Ships that Pass in the Night (Longfellow), Marguerite Raas Waldrop, Joelle Raas Allen; (a) Thy Remembrance (Longfellow), (b) Song of Wabkullah from The Fountain of Youth (Family Farm Play 1920), (Lyrics by Edmond Coblenz), Henry Perry; (a) An Offering (Anonymous), (b) Winged Wishes (Winifred Sutcliffe), (c) The Dream Ship (Miriam Clark Potter), Joelle Raas Allen; The Dear Departed Day (Edmond Coblenz), Marion Vecki; (a) Grove Song (Nec Netama), (Bohemian Grove Play, 1914) Obligato, Rudy Seiger; (b) Spray (Sara Teasdale), (c) Lullaby (from Midsommer Night's Dream), (d) May Night (Sara Teasdale), Marguerite Raas Waldrop; Tomorrow is only Tomorrow (from Hacienda 1916), (Lyrics by Waldemar Young), Austin Sperry; Dance of The Water Sprites (from Nec Netama), Uda Waldrop; (a) The Wanderer (Waldemar Young), (b) Sweet Peggy O'Neil (Joseph Redding), Harvey Orr; Hope is Dead (Edmond Coblenz), Marion Vecki; Violin: Intermezzo, Rudy Seiger; Quartet—Marguerite Raas Waldrop, Austin Sperry, Joelle Raas Allen, Henry Perry.

Tina Lerner, the brilliant young Russian pianist, who made so many friends in San Francisco during her stay here, has been engaged to appear in from forty to fifty concerts throughout South America. Madame Lerner sailed the end of April from the south of Spain stopping at Canary Islands where she gave several recitals at Las Palmas and Tenerife. Madame Lerner will begin her tour in Buenos Aires appearing after in Brazil, Argentine, Uruguay and other places of note. This concert tour will keep Madame Lerner in these regions until late in September.

Frank Carroll Giffen, the well-known vocal teacher, and president of the Music Teachers' Association of San Francisco, has moved his studio to 376 Chestnut street and is now busy with his summer classes. Mr. Giffen is one of the most energetic and busiest teachers in this vicinity and his studio is frequently the rendezvous for some of the most prominent musicians and artists.

Gaetano Merola, the distinguished operatic conductor and coach, has opened his summer class in San Francisco and is already instructing a number of ambitious and gifted artist students who are eager to acquire the knowledge necessary to enter an operatic or concert career with the best possible artistic equipment. Mr. Merola's presence here is proving of great advantage to many ambitious students.

Miss Nona Campbell, contralto, is establishing an enviable reputation for herself as a church and concert singer. A short time ago she scored a genuine artistic triumph in the role of Sichel at Stanford University, where a splendid performance of Faust was given under the direction of Warren D. Allen, the University organist, and last Sunday evening Miss Campbell made an excellent impression when singing Eye Hath Not Seen, by Gaul, at the First Congregational Church. Miss Campbell possesses a fine, rich voice which she uses with the utmost artistic discretion.

Sir Henry Heyman is spending part of his vacation in Paso Robles, where he enjoyed a hearty reception from Paderewski, by whom he is greatly befriended. Sir Henry writes us that the former premier of Poland is "looking splendid and I am sure his stay is doing him a lot of good. He is really a wonderful man, so simple and human, just as kind and courteous as he always was—no airs—just like all the real big men of the world." Sir Henry will remain in Paso Robles for an indefinite time, but expects to return to San Francisco before the summer season is ended.

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The organ recital at the Memorial Church, Stanford University, on Baccalaureate Sunday, June 19th, will be given at 8 o'clock in the evening instead of the usual afternoon hour. Warren D. Allen, University organist, will be assisted by Mr. Harry Robertson, tenor soloist and prominent alumnus of the University. The organ numbers on the program will be repeated on the following day (Commencement Day), June 20th, at 3 p. m., at a special recital which Mr. Allen is giving for the members of the Northern California Chapter of the American Guild of Organists. Although the organists of the Guild are the especially invited guests for the afternoon, the general public will be welcome to this as well as the Sunday evening recital. The principal number on the program will be the famous sonata for organ based on the 94th Psalm, by Julius Reubke. Mr. Robertson will sing two solos, and other organ numbers will include compositions by Bach, Bonnet, Vidor and others.



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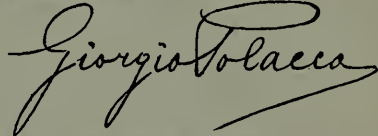
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Music Week in proving one of the most effective means of promoting an interest in community music in California.

Music Week means the arousing of the musical consciousness of the community by using its musical resources intensively during one particular week. It is a demonstration of the city's musical resources in order to impress upon the people the value of music in the community life.

It also means a deeper appreciation by the people of the service which is rendered by the musicians and the musical organizations in the community life.

Music Week means promotion of unity of feeling among the people through music. Psychologists tell us that when people make music together no matter what their differences of opinion regarding race, creed, or society, they "feel" together, because music, the one common denominator, reaches the sentiments as no other agency. In Music Week the social values of music, as well as the cultural, are especially emphasized and an effort is made to bring the different community groups together either to sing together, or to hear good music.

In working out the activities of Music Week, too, the volunteer service of people representing all the different groups and organizations is sought. A community music committee in the real sense of the term, embracing every creed, political belief and social status, meets together regularly and in thus working together forms a common meeting ground.

Music Week means a better appreciation of the value of music on the part of the business man. Thus on a Music Week committee, representative business men of the city work shoulder to shoulder with the musicians, and each finds that the other fellow is not such a bad sort after all. The business man finds that all musicians do not, as someone said, "wear their hair long, display Windsor ties, smoke cigarettes incessantly and seldom keep their engagements promptly." The musician also finds that all business men are not so deficient as they had supposed in their appreciation of the value of music. He finds that if you dig down deep enough most business men also have ideals of some sort, although they do not talk very much about them. The musician finds it easier to convince the business man of the value of music and to secure his support of music projects on the grounds of its social value in the community life, rather than its cultural value.

Last of all, on the material side Music Week stimulates music trade and the musical profession by encouraging more people to "give a thought to music," to hear music, or to take part in music, even though it be through the simple form of community singing. The more people who participate in music of some kind, the more people there will be to buy music and musical instruments, to attend concerts, and to take music lessons.

Only those who have had the opportunity to closely study the musical activities in a number of our California cities and towns can appreciate the great development in musical appreciation which is now taking place throughout the State. I may only refer briefly to several concrete examples. As a result of Music Week in Long Beach, Sacramento, Modesto and Los Angeles, permanent community music committees along the line indicated in a preceding paragraph in this article have been organized to "carry on" many of the activities which were stimulated through the medium of Music

Week. These activities generally embrace the further promotion and organization of community singing, with its more serious development, the community chorus, devoted to the study of the simpler forms of four part choruses and giving opportunity to many who have not learned to sing in an organized chorus to learn four part singing, furnishing opportunity to the foreign born citizens of the community to give expression to their musical

talent. The State Fair directors adopted the plan which was presented by the local Community Service Music Committee, and have offered prizes of nearly one thousand dollars to competing choruses of from thirty to forty voices. As a result of this plan it is hoped that there may be stimulus to smaller communities especially to organize community choruses.

At Modesto it is the intention to organize a permanent music committee; to



MISS MAXINE COX

An Exceedingly Talented Young Pianist, Graduate of Notre Dame College of Music, Who Received the Degree of Bachelor of Music Last Week (See P. 8, Col. 2)

life through the medium of special programs, as was done in Sacramento and Los Angeles during Music Week; the promotion of "music memory contests" such as was held in Long Beach during Music Week and which has been so successfully carried on for several years in the Los Angeles public schools; the training of leaders for choral work and community singing through community music classes, such as have been held under the auspices of Community Service in a number of cities; the organization of choruses, orchestras, and bands in department stores, factories, and in the various neighborhood centers; the promotion of musical festivals, and of music programs in connection with special civic and holiday celebrations of all kinds; and in fact every form of musical endeavor of a community nature.

Thus as a result of Music Week in Sacramento a plan was developed through the Sacramento Community Service committee to initiate a chorus competition at the State Fair in Sacramento in September.

organize a chorus to enter the State Fair competition and to undertake the organization of a music club patterned after the very successful ones in other California cities and towns and which have done so much to further musical development in these communities.

Long Beach was so gratified with the success of its Music Week last November that plans for another event of this character is now contemplated.

San Diego has one of the best developed community music programs in the West, under the direction of the local Community Service organization with Wallace Moody as music organizer. Community choruses in La Jolla and Coronado have been organized. There is a girls' Glee Club composed of employees of the various department stores; a young men's chorus of forty or more voices and community singing is being carried on not only at the Orkan Pavilion at Balboa Park but at various churches, neighborhood centers and at most of the civic and social clubs.

The Raisin Festival at Fresno this spring was featured by the singing of a chorus of seven hundred voices comprising singing units from six to eight towns in the county under the direction of L. B. Cain. There was also a symphony orchestra of local musicians under the direction of Earl Towner, supervisor of music in the Fresno schools. Fresno is to be congratulated upon having two such able men as Mr. Cain and Towner to take the lead in its music work.

One of the most interesting developments in industrial music in California will be found in Sacramento in the Southern Pacific Shopa Glee Club and Band. These organizations are composed of men who work in the shops, the men financing the organization themselves, and the Southern Pacific Company furnishing transportation for various trips which the organization often makes to other cities.

During the Music Week in Modesto the Glee Club made a special trip on Sunday and gave a most excellent program to an audience of over three thousand.

In Los Angeles and vicinity one finds, however, probably the greatest community music development in California at the present time. Hollywood, for instance, has one of the most successful community choruses to be found anywhere in the country. The community music activities developed there along such other lines as the community orchestra, the Apollo Men's Glee Club, the Women's Choral Club, all testify to the splendid executive ability of Mrs. J. J. Carter, and the inspiring leadership of Hugo Kirchhoffer.

Santa Monica, Glendale, Whittier and other nearby neighbors of Greater Los Angeles are all showing a splendid beginning, at least, of a community music development. Los Angeles through its Music Week, organized as it was by the work of representatives of almost every group in the city, is now trying to conserve the permanent value in this intensive week's program of music. With the splendid musical resources it already possesses, Los Angeles is in a remarkably favorable position to assist in the musical development in all its Southern California neighbors. It is planned to organize a permanent community music committee which will not only function as a clearing house for the community music activities of Los Angeles itself, but will also be able to cooperate with the nearby towns and cities in promoting their music work. This committee by developing and mobilizing the musical leadership of the community will help to organize choruses in each town and city in Southern California, these choruses to be brought together once a year at least for a great people's choral festival.

EXPOSITION AUDITORIUM

Edwin H. Lemare will give his last recital as municipal organist at the Exposition Auditorium on Sunday evening at 8 o'clock. The program consists entirely of numbers which he has been requested to play, as follows: Prelude and Fugue in D Major (Bach); Curfew (Horsman); Valse Triste (Sibelius); Andantino in D Flat (Lemare); Woodland Murmurs, from Siegfried (Wagner); Funeral March of a Marionette (Grunod); Improviation, with storm effect; Finale to New World Symphony (Dvorak).

Selby C. Oppenheimer, the energetic and enthusiastic impresario, left for Lake Tahoe this week, where he will spend his first real vacation in years. Mr. Oppenheimer had an exceptionally big season and is glad to enjoy a well merited rest. After his return he will announce some of his plans for the season 1921-1922.

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TWENTIETH YEAR

NOTICE TO CORRESPONDENTS

There seems to be a misunderstanding among correspondents who mail information to this paper. ALL COPY MUST BE IN THE SAN FRANCISCO OFFICE ON TUESDAYS BEFORE FIVE O'CLOCK. If we intend to have this paper in the post office on Friday noon, we can not accept copy Wednesday morning, no matter how important it may seem to the correspondent. Henceforth all copy received later than Tuesday afternoon at five o'clock will be held over until the following week.

THE ANNUAL EDITION

Although we have not yet sent out any circular letters, nor personal communications, nor have we as yet solicited any advertisement for our twenty-first anniversary edition, which will be published on October 15th, there have already been reserved TEN PAGES OF ADVERTISING. This shows the intense interest that is being taken in this edition. Every year advertisers telephone and write to us for space after most of the available pages have already been bought. Of course in such cases advertisers either are unable to secure desirable positions, or they are unable to get any space at all. Therefore, if you like to secure desirable positions and wish to be included in this year's publication which will be the biggest and most complete musical publication ever issued on the Pacific Coast, we advise you to reserve your space early. We have decided not to accept any advertising space for less than ten dollars this year, because most advertisers wish also a reading notice concerning their plans for the season. Of course all regular advertisements appearing in the Musical Review during the course of the year will also appear in the Annual Edition. We shall speak in greater detail about this edition next week.

The Mansfield Club, consisting of artist pupils of son at Hotel Fairmont on Wednesday evening, June 15th. Last Sunday's Chronicle had this to say of the event: "An audience that filled the ballroom of the Fairmont Hotel heard the season's closing recital by the Mansfield Club on Wednesday evening. Six members of the organization contributed to the program, which was marked throughout by excellent technical work and artistic expressiveness. Particular credit is due to Alma Helen Rother for her reading of Chopin's B-flat minor Sonata and to Margaret Hyde for her clear delineation of the Liszt legends, 'St. Francis Preaching to the Birds.' Appearing as guest artist, Helmer Palmer, a young Swedish pianist, gave so interesting a presentation of his talents as to warrant one in expecting great things from him. His style is distinctive and his playing reveals a vigorous personality, with a penchant for the epic type of poetic interpretation. His technical equipment is admirable and his sure command of dynamics is no worthy. The program in full was as follows: Andante con Variazione (Beethoven), Etude de Concert (Poldini), Victoria Wallace; On Song's Bright Pinnae (Mendelssohn-Heller, Helen Schneider; Berceuse (Palmgren), St. Francis Preaching to the Birds (Liszt), Margaret Hyde; Crescendo (Per Lassen), Julia (Dett), Irene Faure; Schumann's Etude de Concert in E sharp (MacDowell), Wedding Day in Norway (Grieg), Cecilia Donovan; Sonata in B flat minor (Chopin), Alma Helen Hugo Mansfield, gave its closing recital of the sea-Rother; Chromatic Fantasy (Bach), Ballade in B minor (Liszt), Gnomesnelgen (Liszt), Helmer Palmer.

ADVANCE NOTICES AND PICTURES

While the Pacific Coast Musical Review always publishes the musical NEWS of the Pacific Coast, it certainly can not be expected to publish regular advance notices of an event unless such event is legitimately advertised. It is obviously unfair to ask us to publish repeated advance notices of impending concerts, nor lengthy articles regarding artists who intend giving concerts for money, unless our advertising columns are used. The publication of half-tones belongs under the head of advance notices. Only legitimate and regular advertisers are entitled to the courtesies of our reading columns and publication of pictures. Therefore beginning with July 1st the Pacific Coast Musical Review will not publish any advance notices of the concerts of resident or visiting artists unless there appears at the same time an advertisement. We shall be glad to publish one article announcing a concert, together with a program, as a matter of news, but no more. The same holds good of pictures. Our reading columns are not for sale nor do we sell space for pictures, except the front page occasionally. And we publish reading notices and pictures only when they are justified by the standing and talent of the artist. To sum it up: Advance notices and pictures will only be published in case concerts are announced in our advertising columns, except one time as news when no advertisement is necessary. Except exclusive front page space, neither reading notices nor publication of pictures can be paid for. Such publication represents a courtesy extended to legitimate advertisers, when such courtesy is merited by talent, standing or reputation. In any other event it can not be had at all.

NOW IS THE TIME TO PREPARE FOR SEASON

There are a number of resident artists and teachers who waste a large part of the summer with complaints about the lack of pupils or musical activities, instead of beginning to prepare their plans for the new season. The result is that they usually lose a number of pupils and engagements with the new season, and are left down and whining does not attain satisfactory results. Those artists will get away with the most engagements and largest classes who continue to concentrate their energy and intelligence toward getting results. The very best time to lay your plans and prepare your announcements for the new season is during the months PRECEDING such season. If you wait until the beginning of the season you simply have to wait for results during several weeks which you could already have employed toward giving lessons or filling engagements. To assist ambitious and energetic artists the Pacific Coast Musical Review publishes its Distinguished Artists Page. To assist ambitious and energetic teachers we are publishing special professional cards. Our advertising department is always ready to assist artists or teachers with advice how to secure the best results. The editor personally is also at the disposal of members of the profession, whenever his services may be of use.

Giulio Minetti, the well-known violinist, conductor and teacher, will leave for his vacation on July 1st to remain for one month. Owing to the absence of its conductor the Minetti Orchestra will also enjoy a month's vacation and the rehearsals will resume in August. Mr. Minetti has some interesting plans to announce for the ensuing season as soon as he returns from his vacation. This able and successful musician enjoyed one of the most prosperous seasons of his brilliant career and is looking forward to the next season with great expectations.

Oiga Steeb, the brilliant young California pianiste, has closed an unusually active and successful season and has already been heavily booked for the coming season. She will be busy in California until about the middle of December, when she will leave for a trans-continental tour which will last until May or June, 1922. Miss Steeb and her husband-manager, C. E. Huch, will motor from Los Angeles to San Francisco some time in August, Miss Steeb being busy with teaching until August 6th. She will begin her vacation trip on the evening of that day.

The Herzog Chamber Music Club gave an informal musicale at D. Herzog's studio, 408 Bush street, on Friday evening, June 10th. The following program was rendered: Dainty Butterfly (Loesch), Quintet No. 1 (Mozart), Grandma, op. 20 (G. Langer), for two solo violins and string quintet, Miss Lorrain Sober and Jul. Goldsmith, solo violinists; Wyoming War (Geppe Williams), Conductor T. D. Herzog, violins—Jul. Goldsmith, B. Sikorski, Miss L. Sober and A. de Leon; snails—Ruff. C. Smith and V. Hummel; "celos—Miss A. Conlin and G. Hines.

Miss Margaret Pazak, who for several years graced the cashier's office on the main floor of Sherman, Clay & Co., was married to Douglas Spencer of the planing department of Sherman, Clay & Co., at St. Joseph Church in Alameda on Wednesday evening, June 15th. Miss Pazak is a brunette type of beauty and thanks to her courteous and pleasant manners has made many friends for herself during the extended period of her association with the music firm. Mr. Spencer is one of the most successful and best liked members of the Sherman, Clay & Co. staff. Mr. and Mrs. Spencer are honeymooning in Shasta County.

Antoine De Vally, the well known Belgian tenor, gave a Musical Evening in honor of Mr. and Mrs. W. K. Harnden on Thursday, June 9th. The following excellent



"DEB" RECAPITULATING

Snapshots of Managers Hehner and Oppenheimer taken a few days ago on the lawn of the Virginia Hotel at Long Beach, where Mr. Hehner is rapidly recovering the strength and energy that have been so big a factor in making this famous managerial item of national importance in music.

program was presented: Arias—Cavatina from Faust (Gounod), Reverie d'Autumn (Esclavy), Antoine de Vally; Piano—Two lovely melodies at the piano, Mrs. Olga Block-Barrett; Duo—from first act of Lakme (Delibes), Misses Beatrice Dowd and Christine McArthur; Three Melodies—Reverie, La Mort des Amants, Oh, Had I a Home (Locher), Antoine de Vally, and Adolph Locher, composer, at the piano; two melodies—Gypsy Trail (Galloway), Ouvre tes yeux bleus (Massenet), Mrs. W. K. Harnden, lyric soprano; two duos—The Voyagers (Scott), Venetian Moon (Tosti), Misses Isabelle and Christine McArthur, soprano and contralto; two melodies—Flower Song from Carmen (Bizet), Hopak (Moussorgsky), Antoine de Vally; piano selections (Chopin), John C. Manning, Miss Edith Andreuetti was the accompanist of the evening. Among the invited guests were Messrs. Charles Barrett, Ed. Benjamin, A. Bethards, W. K. Harnden, Wm. Kincaid, John C. Manning, Edwin Myers, Harold Danzig, Adolph Locher, Mesdames George Dowd, M. McArthur, M. Ellert; Misses Edith Andreuetti, Ethel Coverthwaite, Beatrice Dowd, Beatrice Harnden, Isabella McArthur, Christina McArthur, Marguerite Salligne.

Mme. Margaret Matzenauer, the world renowned mezzo-soprano of the Metropolitan Opera Company, New York, will be married today (Saturday) Floyd Klotzbach, formerly of New York, says a dispatch from Munich, Bavaria. "This will be Mme. Matzenauer's second marriage," continues a dispatch to the Examiner from New York. "She was the wife of Ferrari Fontana, an Italian tenor, who was successful in opera and concert. They had one child."

Christine Howells and Marie Hughes Macquarrie were the two brilliant young instrumentalists who brought the Sausalito Musical Club season of 1920-1921 to its successful climax on the evening of May 31st. The Sausalito News printed the following remarks regarding the artistry of the splendid musicians: "An unusual feature of this concert was the appearance of two instruments very rarely heard together, the harp and flute. What a splendid combination this can be was demonstrated by the beautiful playing of Christine Howells on the flute and Marie Hughes Macquarrie on the harp. The harp and flute more than any other instruments are endowed with the spirit of bygone romances and the two artists through 'the eye of the beholder' as well as the ear, seemed to carry their audience back to the centuries when minstrels sang the deeds of the great and fairies danced in the moonlight. The first number on the program consisted of the three selections for the flute, Prophet Bird by Schumann, Song of India by Rimsky-Korsakoff and Piece of Flute Leaves by Darlow. Miss Howells and Mrs. Macquarrie seem particularly adapted to each other and their playing of these compositions was most beautiful. In the second number Mrs. Macquarrie played two harp solos: Spinning Song by Zabel and Mazurka by Scheuker. In technique and interpretation Mrs. Macquarrie showed herself a master of her instrument."

The Elements of Science Should Replace "Make Believe" Principles in Piano Technic and its Teaching

A Talk On Current Topics, Noted in a Chat With E. Robert Schmitz

By ROSALIE HOUSMAN

The long deferred talk, which Mr. Schmitz promised me a while ago, has really happened, and I was lucky enough in persuading him to discuss the scientific principles, on which he bases his own playing, as well as teachings. I am sorry I cannot portray his animated manner and expressive gestures, but I can, I think, give you the gist of the interesting things he told me. Mr. Schmitz is a man of the widest culture as well as musically training and instinct, and he speaks with the authority of accurate knowledge.

The first point for discussion was the "Make Believe" idea which, in the restless development of

The first principles pupils should know, deal with the relation of psychological to natural law. Three or four kinds of physical production (touches) which result from an understanding of, and application of the laws of gravitation, of reactions, of levers (of reversible actions) prove that it is possible to create tones of different qualities. There are still some teachers and others who believe that this is not possible, and that a player can only vary the length and quantity through a speed or weight touch. The range of the sympathetic drawing power of the string from another, is in inverted proportion to its distortion by the finger stroke. All

through this exaggerated size, in the limited space they occupy. This will hinder the subtle command between the mind and the finger, resulting in an inadequate production of tone quality.

There have been many improvements in the making of a modern piano—to counteract the various physical difficulties—and there is no instrument in which it has been more successfully overcome than in the Mason and Hamlin Grand. This piano is to every sense a grateful instrument, responsive to the artist's various tonal palette, and it is well able, mechanically, to "sense" the different physical acts, which control tone.

Turning for a moment to the interpretative side (when in normal conditions we suppose a balance between the mental and physical reactions), let us suppose the reading of a bit of aggressive music, and watch the results. Mental aggressiveness results, which produces a similar muscular tenseness, causing a harsh tone. The arched grasp means usually finger action of the kind which does not permit a free play of the natural springs of the fingers (ligaments its own shock absorbers). Besides the angle of application is across the keyboard, and meets with the weightiest part of the key lever. The arched hand as used most of the time, means minimum elasticity, as the bones of the various units in the fingers being placed one above the other, do not permit a free elasticity of the hand. All this results in a setting of the string, and the comparatively hard blow breaks up the segments of tone or does not give a chance for play to the mechanic.

A well known method, which was based on this action of which I am speaking, would show in detailed investigation, that it could develop into "stickness" because it is contrary to the laws of gravity. In this cramped position, "bones on bones" while giving the impression of strengthening the hand, really retards its logical growth, and transforms the hand into a heavy and unwieldy tool. This loading of the finger, naturally hampers quick action. It is for the same reason that a player may be handicapped in raising his wrist, because of meeting the abnormal resistance of the forearm muscles, over-developed through practice, and soon become tight as a result of the great strain he has put upon himself from both directions. It is a "self-contrary activity" so inferior from the alternated activity that is efficient above all.

Take, for example, a man running, and tie a weight around his neck, and then observe the result—he cannot run so fast, or so long. Compare him to a pianist who cannot maintain his wonderful staircase to the end of the Chopin Butterfly Etude, simply because of a resistance in a set of muscles which demand triple his strength to combat.

Let us here point out a few of the elementary laws of piano technic, which deal with a rational development of piano technic.

Consideration of the law of gravity-weight is such, efficiently when loose in the air,—its power of tone production is in proportion to its density (independent of us) its size (combination of various units), the length of its drop through which speed increases (and with this, its power), the surface of application, and angle of application, initial impulse of speed that it might be given (if this is given from nearby, its intensity will be in proportion to the length of the lever, or key).

Considering all the previous and some of the mechanical conditions of the keyboard altogether,—there are four principal and characteristic lines of production which could be defined as follows:

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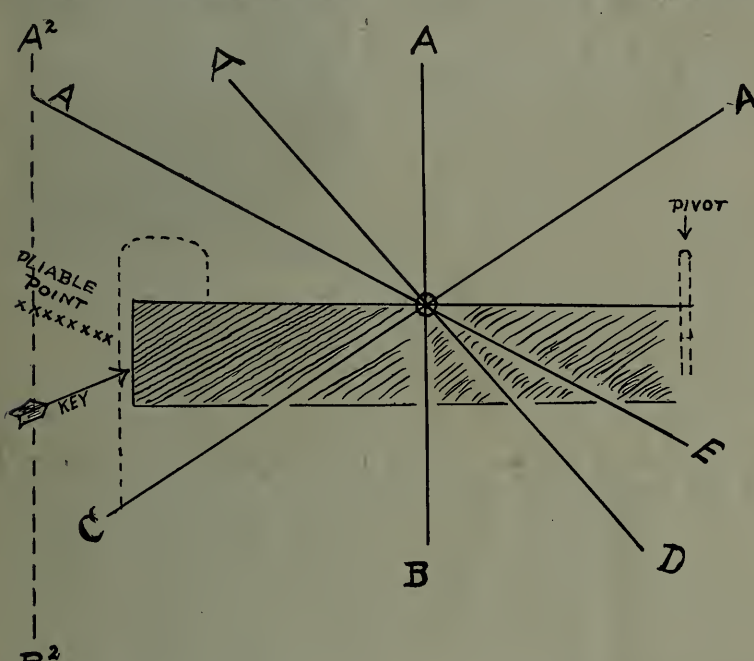
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music within the last twenty years, has so often been substituted for accurate and scientific knowledge. And so frequently these egoist apostles of new theories have used them as propaganda, without even discovering the basic truths behind. Many who have acclaimed Debussy have been unaware of the hidden beauties, just as they have been unconscious of the fundamental natural laws, which do govern piano playing. Too great stress on technic (hateful word) or a one-sided method has frequently clouded the teacher, as well as the pupil, and in this density many a good talent has strayed. Every great teacher has had pupils to take up his ideas, but the difficulty has been, in attempting to make these ideas a fixed method, and so mold every talent along the same pattern. Scientifically speaking, this is a bad policy, as we know that in Nature even the infinitely small atoms are capable of infinite variety. Teachers who are among the elect, are quick to recognize this, and so have rarely never sponsored any particular methods, but the ardent disciple has created one for him, while the Make Believe has established a general rule from a personal suggestion given to him by the Master, and wants to use it on everyone. To turn to the newer and less explored scientific side of teaching, I asked Mr. Schmitz about the application of natural laws to piano playing, and here I found his observations fascinating.

"I know this is a newer field," he said, "and it will not be the work of any one individual. One must approach it from an analytical research of the applications of the various laws,—the psychological, physical, physiological and, of course, the mechanical elements. This may sound very puzzling, yet it is really most simple. Simplicity and elementary sciences should be the basis of technical pedagogy. It should not deal at first with undefined, intricate propositions and words, like relaxation, wrist development and other problems. Does it surprise you to know that not every finger has the same number of joints, which fact very few pianists realize in their study of technic.

these factors in happy relation co-operate in the transfer of the tone from the mental eye to the mental ear, and this is the point of control in interpretative power.

Non-rational teachings create often physical hindrances which make this unity of tonal thought and execution difficult of attainment. As an example, a person may have an over development of muscle, which may be the result of an exaggerated training in the Pressure touch. These muscles may have become tight



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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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 A. C.—Maximum resonance (lighter than A. B.)
 AD—Maximum Harshness (often thinner than AB).
 AE—Minimum Blow (dark quality).
 The use of these three things—power, weight and muscular speed, is necessary, but in proportional doses, according to our needs of interpretation. They must be always attuned (no heavy weight for light expression even if withheld), no power without proper scope of motions (to give value to weight), etc. It is through the knowledge of unquestioned elemental properties that we may define an economical, adequate, and efficient technic, that will not abduce our mental and physical understanding to the point of forgetting to express our attempted re-creation of the composer's emotion.

vertiae too economically, but surely it is not too much to ask to supply a music journal with material enabling it to write intelligently about the impending event, in order to give the association the benefit of judicious and consistent publicity prior to its taking place.
 An excellent musical program accentuated the rally given at Ebell Club Hall last Tuesday. Among the solists was Miss Helen Colburn Heath, soprano. She sang in excellent style and voice the following numbers: My Heart is in Bloom Like the Lilac Tree (Brahms), Waterlilies, a Swan (Grieg), Le Balsier (Thomas), Chanson Norwegienne (Fauriol), My Mother Bids Me Bind My Hair (Haydn), Sweetbriar (Sabin), Down in the Forest (Ronald), The Old Mill's Grist (Manna Zucca). Other prominent artists who participated in this event were: Mrs. Eva Gruninger Atkinson, contralto; Mrs. Paul Jarboe, accompanist; Miss Helen Rust, accompanist; George Kruger, pianist; Giuseppe Jollini, violinist; Lincoln Batchelder, pianist.
 The annual convention of the Music Teachers' Association of California will take place on Tuesday, Wednesday, Thursday, Friday and Saturday, July 5, 6, 7, 8 and 9. The convention events will include a reception to be held on the evening of Tuesday, July 5, at the Hotel Oakland. Each member may bring a guest. There will be an excellent program, and every member of the association should be present so that an adequate welcome may be extended to the delegates from the various parts of California. The annual banquet will be held on Thursday evening, July 8, and a large attendance is expected. There will be the usual interesting addresses. All the programs of the convention will be of unusual interest and will include chamber music, varied programs, lectures, an operetta by one of the members of the Alameda County Music Teachers' Association, and various educational discussions. It is decidedly to the interests of the musical profession that this convention should reveal the influence and numerical strength of the music teachers.

MAY PETERSON SELECTED TO TOUR EUROPE

On the golden brow of May Peterson, the popular grand opera and concert star of the Metropolitan Opera Company, has been bestowed the honor of being selected from the long list of American singers as the soloist with the Harvard Glee Club for their coming tour of England, France and Italy on the invitation of the French and Italian Governments. This will be the first time that any American choral club or singing organization has ever made a European tour. When the New York Symphony Orchestra, the first American organization of its kind to tour Europe, made the trip last summer, Albert Spalding, the greatest of American violinists, was chosen to make the tour to represent the best we have to offer in instrumentalists and it is a significant fact that May Peterson should have been chosen from all the long list of American singers as the greatest and most popular of all American concert artists for similar honor this summer.

TEACHERS GIVE PRE-CONVENTION CONCERT

The Alameda County Music Teachers' Association gave a pre-convention concert and rally at Ebell Club Hall, Oakland, on Tuesday evening, June 21st, which was attended by a large number of members and friends of the association. We note that those in charge of the convention are seeking more new members in order to defray all the expenses to be incurred by the convention. The Pacific Coast Musical Review, previous to the first State convention ever held by the Music Teachers' Association of California, succeeded in assisting to increase the membership of the San Francisco association from fifty or sixty to several hundred, and its columns are still at the disposal of the teachers, but it is only fair to ask that in turn the association convinces the paper that it really wishes its co-operation by the usual policy of reciprocity.
 By these remarks we do not mean to infer that we shall not pay the customary attention to an event so important as the teachers' convention. But up to this time we have not received one item of news, nor any suggestion as to programs, nor any material for publication of any kind, and by the time this paper reaches its readers it will be only a little more than a week before the convention opens. This is hardly enough time to reach the profession much less the public. We can well realize that the association has not sufficient funds to launch an adequate advertising campaign, and naturally it is better not to advertise at all than to ad-

Evie Clark, prima donna with Panchon and Marco, who are filling a successful engagement in New York, in a revue entitled Sunskist, in meeting with gratifying success. The critics are unanimous in their praise of the dainty Californian songbird. They comment enthusiastically upon her beautiful voice, her artistic expression, her refinement of style and her charming personality. While in San Francisco Miss Clark was studying with Giacomo Minkowsky.
 George Q. Chase, of Kohler & Chase, returned from an extended trip to the East, and is again busy looking after the various interests of the firm in San Francisco and the Pacific Coast.

The first concert will be given in Paris on June 24th where Miss Peterson was formerly prima donna of the Opera Comique and this will be her first appearance in the Parisian capital since the outbreak of the war. Other cities to be included in the tour will be Louvain, Brussels, Antwerp, Oxford, Strasbourg, Geneva, Venice, Nice, Marseilles, London and other musical centers where Miss Peterson formerly appeared in opera before returning home to become a member of the Metropolitan Opera Company, of which organization she has been a member for the past four years. The Glee Club will be composed of 60 Harvard students under the direction of Dr. Archibald Davidson. They will sail on June 11th on the La France.

Kajetan Attl, the well-known harp virtuoso, and solo harpist of the San Francisco Symphony Orchestra, will temporarily interrupt his numerous activities, among which concert appearances and teaching occupy prominent positions, to enjoy himself during several weeks' well-earned vacation. He will resume his work late in August. Mr. Attl is now busy compiling an interesting work on harp study, of which he will have more to say next fall.

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Two Interesting Interviews From Los Angeles

Musical Review's Los Angeles Representative Writes Interestingly on Political, Economic and Musical Conditions in Russia and Germany and Gathered From a Chat With S. Hurok and Alfred Wallenstein

By BRUNO DAVID USSHER

Los Angeles, June 11, 1921.—Manager S. Hurok from New York City and Selby Oppenheimer spent a few days in the city, making joint arrangements with the Behymer office for next season's attractions. Impresario Hurok looks larger than ever at the managerial firm, and Selby Oppenheimer's expectations in Russia, would find a tremendous and practically untouched market," Mr. Hurok said. "Primarily in the rural districts many hundred thousands of gramophones and millions of records could be sold to the peasant population who live on the province of their land and who have money to spend. They are fond of music, and constituting 85 per cent of Russia's population, form a great multitude of customers for the American music trade."

"Not only is there demand for teachers of every art and craft in Russia, but especially the American manufacturers of pianos, hand instruments and still more of 'talking machines,' as the Americans call them, in Russia, would find a tremendous and practically untouched market," Mr. Hurok said. "Primarily in the rural districts many hundred thousands of gramophones and millions of records could be sold to the peasant population who live on the province of their land and who have money to spend. They are fond of music, and constituting 85 per cent of Russia's population, form a great multitude of customers for the American music trade."

Pavlova and her company will appear here under the Behymer management during the week from January 23rd. The preceding week will find her under Selby Oppenheimer's regime in San Francisco, while a third week has been allotted by Manager Hurok to the Southland also under the Behymer management during the first week in February.

"Madame Pavlova is now celebrating her greatest success in Paris," Manager Hurok continued. "She intended to rest but the French managers, urged by the public, begged her to come to Paris. Premier Briand, in spite of the important diplomatic engagements in Europe, found time to cable to me, requesting a visit of the incomparable dancer, concluding his plea that the Paris season was incomplete without her. On June 20th Mme. Pavlova will open her season in London, where the advance sale is of record size in spite of the business depression which has gripped the world on account of the general business depression caused by the great strikes.

"I find what the public wants is great artists, real artists. The great many inquiries for recitals by Ysaie or Elman which reach my New York office are the best proof for it. The Coast will meet two newcomers this season which, however, belong in the East to those who 'have arrived long ago.' I mean Mischa Piatra, whom Auer regards one of his greatest pupils, a remarkable violinist, and Alfred Mirvitch, the Russian pianist, who made a furore in Europe and New York City.

"What do I think about the situation in Russia? One thing is certain, that conditions are becoming more orderly and stable. The Soviet Government, whoever sits at the head of it, will be a government by the people, which should appeal to Americans. The fact that schools of every grade are being built wherever required proves that a sincere effort is being made by the present Government there to educate the people in such a manner as to enable them to take part in growing numbers in the government affairs.

"We must not forget that Russia is still in a state of war. It needs the good-will of other people and other governments and the exchange of goods which would lead Russia quickly to a normal state of affairs. The situation in Russia is too big a problem to be discussed from the distance. After all these are only very personal impressions of mine who really am an onlooker. I may be wrong, though I think it may prove that I did not misjudge.

"What about music in Russia? It may sound exaggerated but the fact is that music, like other cultural expression, is treasured as highly as physical food. And food was often very short. Here again the government has stepped in and looks to it that music, art, education is brought to everybody. All artists are not only under government management, but they are even controlled by the Department of Education under Commissioner Lunyeharsky, who has created a special music department, headed by Boris Mirvitch, the brother of the pianist whom you will hear in December. The artists are controlled by this office as let me say, your chief librarian controls the branch libraries of the public library. They get their transportation, accommodation, food, clothing and a monetary compensation from the public. In turn they are at the service of the people, who are the government. Even the great Chopiniste, the finest basso of the world, is hoodwinked by this office. Of course he receives leave of absence from time to time and can make guest appearances in other countries. This may seem crude in a way, but after all it spreads love of art, and the artists and teachers hold a distinguished position just as they did in ancient India, where their services were given to their fellow-men who in turn saw to it that they suffered no want. There will be no dearth of music in Russian cities where music has become a part of every-day life. What more do you want?"

Miss Rena Macdonald, well-known in musical and managerial circles as the associate of Impresario L. E. Behymer, will leave for the East to make bookings for the Behymer office. This is Miss Macdonald's second

visit to New York representing Mr. Behymer, who is improving rapidly. "Bee," though he cannot make his customary flights, collecting and distributing musical honey, is permitted to walk about in his room at the Virginia Hotel in Long Beach. His outings are—navigating in a wheel-chair. He expects to return to his Los Angeles home in a short while and contemplates taking passage on a slow boat bound for Alaska, where he hopes to recuperate completely before coming back to the "Bee" hive at the Auditorium.

Walter Henry Rothwell, conductor of the Philharmonic Orchestra of Los Angeles, is on his way to Europe. As the "Olympic" sails earlier than planned originally, he had to depart ten days sooner than planned, and will head directly for Pier 34 of the Cunard Line at New York City. He left via the Santa Fe. He will visit San Francisco in the fall to attend the opening concert of the Symphony Orchestra season there under Alfred Hertz, as promised the famous Bay City maestro. Madame Rothwell and Claire-Liesel will spend the summer here.

Having recovered from the operation on his throat, A. F. Frankenstein, leader of the Orpheum Orchestra, has returned to his post. Gabriel Paralta, a former pupil of Frankenstein's, who plays regularly in the Orpheum Orchestra, acted as director during Mr. Frankenstein's absence. Benjamin Leitetsky, another pupil of the director, acted as assistant.



MISS RENA MACDONALD
Associate of Impresario Behymer, Who is Going East to Sign Contracts on Behalf of the Los Angeles Impresario. Miss Macdonald for years has been a conspicuous figure in Managerial Circles, where she is as much esteemed as she is popular with Artists and the Public.

Princess Tsarina Redfeather has been singing O Golden Sun, by Grace Freebey of this city, with considerable success, on her programs. In a review it was mentioned as the best of three songs, in a group of American compositions. Several of Miss Freebey's more recent numbers were heard at the Dominant and the MacDowell club meetings recently.

Arnold H. Wagner, head of the public school music department of the college of music, University of Southern California, will leave for the north Tuesday, to teach a course in voice and public school music at the Berkeley summer school.

In connection with the Young Artists' Registration Bureau of the California Federation of Music Clubs an audition was held last Wednesday at Gamut Club Theatre. The purpose of the bureau is to encourage serious, gifted young musicians in obtaining engagements in the smaller cities and towns, it is stated.

A recital was given by the advanced piano pupils of Jode A. Anderson recently at the Ebell Club auditorium. The program ranged from a Bach Prelude and Fugue to works of the modern school. Particularly delightful were the modern Russian, MacDowell and Liszt numbers. Those who took part included Etta Gordon, Benah Polts, Esther Beck, Louis Kantorovsky and Eunice Abernethy.

Alfred Wallenstein, the Los Angeles boy of whom Julius Klengel, one of the world's foremost cellists, wrote "that he could not teach him anything more," has come home after spending six months in Europe. The young virtuoso is staying with his par-

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ents at 6720 Moneta avenue. Mr. Wallenstein left Los Angeles early last year and toured South America with Maud Allan, the famous dancer. In Buenos Aires he met Richard Strauss, the great German composer, who conducted there a series of concerts. It was at the invitation of Strauss that Wallenstein took his course to the Fatherland, where he arrived just in time to hear machine gun crescendos during the street fights between the radicals and the government.

"The first thing I saw in Leipzig was guns in front of the public buildings and the banks, a sight which did not coincide with the stories of peaceful old Leipzig," Mr. Wallenstein laughed. "The concert halls are packed, however, whenever you go. But the audience, or at least their appearance, has changed a little. You scarcely see anybody wear a tuxedo and what would have been 'verboten' is being done quite frequently.

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that people consume the most elaborate sandwich suppers in concert halls and theatre lobbies.

"In reality the conditions are appalling among the middle class and laboring people, also money changes hands in enormous quantities. There is apparently plenty of money and still more profiteering. It is the profiteer, and almost everybody is trying to be one in some way, who spends his money lavishly. The profiteering is probably worse in Austria than anywhere else. If one considers there is little of Austria left outside of Vienna and Vienna is a hectic city, filthy, physically and morally. The American Mission is doing wonderful work there. They are literally keeping 20,000 children from the slow death of starvation.

"I was offered the position of solo cellist at the former Hofoper by Richard Strauss. However, when I heard that the salary was only 12,000 crowns, I declined. You pay about 250 to 300 crowns for a meal in Vienna which would cost you here 75 cents. For a wonderful old 'cello, made by Gracino in 1668 at Milan I was asked 1,200,000 crowns. I got it for 1,000,000 crowns, a little less than \$100,000. It shows how little money is worth. For a hotel room one is asked 600 crowns, which does not include the breakfast at 120 crowns. Milk, if there is such a thing, costs you 85 crowns a bottle. A ticket for the second gallery in the opera house rates at 350 crowns, but most of the seats are cornered by ticket scalpers who usually make 100 per cent profit.

"Profiteering and unemployment are the two great internal sources of unrest in Germany and Austria. There were over 8,000,000 people out of work in Germany, and the figure was growing daily because many manufacturers were closing their shops on account of their 50 per cent export tax levied by the Allies. It is claimed that the German Industrials would have to operate their factories under a 30 per cent loss if this tax is continued. Before the tax was imposed they did a roaring business on a 20 per cent profit basis.

"The musical profession is well organized in Germany," Mr. Wallenstein brought the subject back to talking shop. "Only Germans are permitted to work in German orchestras. Hence, the musicians' unions in France, Italy, Belgium, Denmark and lately also in England, have passed similar protective rules. For a similar reason one hears little modern music in Germany by other composers than German. Of course they play the classics irrespective of nationality, but they are strong believers in giving their own artists ample opportunity and encouragement.

"I feel certain, however, that good American works would be performed in Germany or Austria, provided they are equal to German works and are brought to the attention of influential conductors. Arthur Nikisch, the famous conductor of the Gewandhaus Orchestra, is looking for good new works all the time. He has played even modern French works in spite of the great antipathy felt east of the Rhine against everything French. American composers and publishers are missing a great opportunity by not making greater efforts to find a hearing for their works over there."

"There was another bit of interesting news Mr. Wallenstein confided. He is making arrangements for Julius Klengel, the great master of the violoncello, to come to America. He is acting as the attorney-manager of his great teacher, who hopes to tour and teach in America during the coming season. 'Cellists of all grades of perfection will hail him as Leopold Auer has been welcomed by violinists.

Brahm van den Berg, well-known pianist, has written music to Longfellow's Christmas Carol and Day Break. He calls his compositions Cantillations, intending them for musical readings.

Anna Priscilla Risher, formerly of Pittsburgh, Pa., will continue as head of the Music Department at the Cunnock School. Miss Risher has published about 140 compositions, most of them with Arthur P. Schmidt. Perhaps her greatest contribution to American music is her "discovery" of Charles Wakefield Cadman, whom she gave his first music lessons, encouraging him to follow his musical inclinations.

Estelle Heartt-Dreyfus and Louis Ernest Dreyfus have taken a house at Carmel-by-the-Sea, California, from the first of July for two months. Returning September 1st, they will resume their study work here, as usual, for the following season. However, several pupils are going with them, continuing their work during the summer. Before going, they will give a musical for their pupils and friends at the Bryson Apartments, June 18th. The program will be divided in two parts, Miss Edith Grimes, soprano, singing Sixteenth and Seventeenth century songs of Italy, Germany, France, England, and Miss Pauline Mathewa Dainey, mezzo-soprano, in folk and modern songs of England.

Vincent Jones, composer and head of the harmony department of the U. S. C. College of Music, will teach at the summer session of the University. This will be the third summer that Mr. Jones has taught at these sessions. He will offer three courses in harmony, using the Alchin text and method of which he is a representative. Many high school instructors, supervisors and private teachers of Southern California have studied with Mr. Jones. He has recently completed the first movement of a trio for piano, violin and 'cello, which will probably be produced next season. Following the summer session Mr. Jones will leave for New York, where he will spend the coming year in further study in theory and composition.

Anikeeff-Cator Recital

[Excerpts from Los Angeles Papers.]

Anikeeff possesses splendid vocal equipment. The tone is superbly free, is well rounded and in a certain range the resonance is of startling clarity.

He has a strong dramatic instinct and surely feels for his colorings.

In the folk songs he showed fine discrimination in tonal qualities skillfully acclimating the voice to the dramatic, the vigorous, the robust, the sentimental.

The "Ay Okhneum," the song of the Volga harkens, sung without accompaniment, showed splendid breath control and continuity of tone.

Mr. Cator's own piano number, "Tane Etichings of Carmel," was an intensely interesting description of the first two movements—Florence Pierce Reed, in The Express.

Anikeeff has a phenomenally deep bass voice which he handles with the delicacy of a coloratura. He sings with intense feeling. It is a joy to hear something real in all its original quality. That was a striking thing combined with the beautiful voice of Anikeeff, which made the Tuesday concert outstanding in the season's offerings.

He accomplished fairly good English diction. In Sidney Homer's "Requiem" and Grieg's "Swan" the latter was exquisitely interpreted and delivered with secularly effective power. He did Rachmaninoff's "The Lord is Risen," gripping.

Mr. Cator's work reveals poetic feeling and musicality.—Bertha McCord Knisely.

Mr. Anikeeff's notes have a richness and bigness that are unusual.—Edward Schallert in The Times.

A song program will be presented by the students of Horatio Cogswell, head of the vocal department, college of music, University of Southern California, Thursday evening at the Ebell Clubhouse. The pupils appearing will include Venus Wilson, Robert Lackey, Hazel Clewley, Mildred Hicks, Florence Jones, Ethel Svaavelle, Maybelle Theobald, Howard Tait, Howard Coy, Archie Thornton, Howard Briderstein, Mrs. W. W. Roberta Dawes, Hazel Pottenger, Mrs. Lillian Lubring and Mrs. Edward E. Kent. Those assisting will be Miss Beatrice Loucks, violinist; Mrs. Lois Waltz, accompanist; Mrs. Marian Van Buren, pianist; the U. S. C. Men's Glee Club; the Pacific Mutual Girls' Glee Club, both of these under the direction of Mr. Cogswell.

Preparations are being made to hold an all-California composers' concert July 3rd at Grauman's Theatre. This will be a feature of the popular program series which will be offered Sundays at the house. A selection of six compositions will be played. To the composer most favorably considered by popular request and by a board of judges a silver trophy will be presented by Mr. Grauman. The public will first be offered an opportunity to signify their choice of a composer, whose work they desire to be heard. Requests must be submitted to Miss Cha Guterson, director of the orchestra, not later than the 25th inst., and must be for compositions of a worthy character, not jazz or cheap popular music, it is announced. The above-outlined plan does not bar music which is in accepted form, provided there is sufficient public demand for same. It is stated, a banquet will be given the latter part of June at the Alexandria Hotel by Sid Grauman and Mr. Guterson, during the course of which two pianists will play the compositions requested, the judges then making their selection. On the board of judges, as now planned, will be F. W. Blanchard, Florence Pierce Reed, Florence Lawrence, Carl Brusson, Corneille Otten, Mrs. Burton Knisely, Edwin Schallert, David Bruno Ussher and C. B. C. Hendricks. The lilting melodies of gypsyland drew a large audience yesterday morning when Mischa Guterson directed his orchestra with a brilliant program including the Hunyadi Laszly Overture (Ed. M. Remak), Gypsy Family Waltzes (Strauss), Gypsy Love Song (Dvorak), Czardas (Woevoda), Gypsy melodies (Sraate), and selections from The Fortune Teller (Herbert). The pleasing concert featured two soloists, Signor Ernesto Rubia, pianist, a strong impression of the Gypsy family, chiefly the Sierras d'Arrazon, by Alvarez. Alfredo Tardito, pianist, received cordial acclamation after his presentation of Liszt's Fourth Rhapsody.

Carl D. Elnore again has shown his expert hand in scoring pictures during the film Snow Bird. It is descriptive music in the best sense of the word, musically highly pleasing. He got fine effects in his William Tell overture.

Gregory Kreshover, the gifted assistant conductor at the Mission Theatre, has provided the Mack Sennett comedy Heartbalm with a score equally buoyant and attractive. There is humor on the silver-etch and fun in the orchestra pit, and humor of the most likable kind.

Edwin H. Lemare, the distinguished municipal organist, will give an all-request program at the Civic Auditorium last Sunday evening, the 12th, which was greatly enjoyed by a large audience. The program rendered on that occasion was as follows: Scherzo, Fugue (Lemare), Sextet from Lucia de Lammermoor (Dnnizetti), Shepherd's Dance (Logan), Largo (Handel), Reve Angerelin (Rubinstein), Peer Gynt Suite (Grieg), Chant du Bonheur (Lemare), March, Pomp and Circumstance (Elgar).

NOTRE DAME COMMENCEMENT EXERCISES

Famous San Jose Educational Institution Celebrates Seventieth Graduation Ceremony in Presence of Distinguished Clergy

By ALFRED METZGER

The College of Notre Dame had the unusual satisfaction of giving its seventieth commencement exercises in its spacious retail hall at San Jose on Wednesday morning, June 15th, in the presence of representative and distinguished members of the Catholic clergy, headed by Archbishop Hanna, and an audience that packed the hall to the doors. Among those in attendance were people from various cities, some of them coming from San Francisco. There are occasionally even visitors from Mexico and Hawaii. This goes to show the wide interest taken in this excellent college and also in the Notre Dame College of Music over the faculty, consisting of efficient and sincere sisters, wield their splendid influence. The year of study which closed with these exercises was the most prosperous and most successful in the great school's history. The classes were larger than ever before, and the talent specially notable.

Another important feature of this occasion, besides the celebration of the seventieth commencement exercises, was the first conferring of bachelor degrees in the history of the institution. The two young ladies honored with these degrees were Maxine Frances Cox, who received the degree of Bachelor of Music, and Viola Margaret Brizolara and Edith Marie Dynes, who were honored with the degree of Bachelor of Arts. Marguerite Matheu received a gold medal for creditable work in harp playing, which she certainly earned by reason of her talent and industry.

The opening number of the program consisted, as is customary, of an ensemble number for eight pianos, which on this occasion was La Carnival de Pesth, an arrangement of the Ninth Rhapsody by Liszt, played by the following able young pianists: Solo harp, Marguerite Cox; first pianos—Mary Scott, Alberta Mooney, Mary Mello; second pianos—Violet Beebe, Marguerite Matheu, Thelma Calhoun, Eileen Fitzgerald. We have heard Notre Dame students play piano ensemble numbers during several years and at each time we cannot help but admire the precision, the clarity of technic, the intelligence of phrasing and the ease of interpretation which always characterize these performances. This year there was no exception to this splendid rule.

The second number on the program consisted of an ensemble work entitled "Pastorale," by Metzger. This composition was interpreted by: Solo harp, Marguerite Matheu; second harp, Marie Goubaud; first violin, Virginia Matheu; second violin, Felisene Estrabou; third violin, Violet Bulmore; fourth violin, Eugenia Zingheim; piano, Violet Beebe; organ, Eileen Fitzgerald.

Another phase of the splendid educational facilities afforded the students of the Notre Dame College of Music of San Jose, which we have always consistently admired, is the delightful harp department maintained here. We have heard at times as many as eight harpists delightfully in ensemble. The two harpists represented in this year's program fully justified the pride which the conservatory rightfully takes in this branch of its curriculum, for Marguerite Matheu is a young harpist of unusual ability, serious musicianship, limpid touch, easy technic and natural musical instinct, while Marie Goubaud also reveals several excellent qualities. The other young musicians participating in the interpretation of this number displayed those artistic qualities which everyone admires so much in the work of all the students of the Notre Dame College of Music. The most interesting number from a purely musical standpoint of the exercises was the performance of Concerto No. 1 in E flat (Liszt), by Maxine Cox, and an ensemble of strings and pianos as follows: Pianos—Mary Scott and Margaret E. Johnson; first violins—Edith Baker; second violins—Beatrice Caplis, Eugenia Zingheim, Alexandrine Caplis, Eleanor McDonnell; third violins—Augusta Mann, Ramona Schilling, Margaret Jones, Eleanor Johnson.

Miss Maxine Cox really distinguished herself with her brilliant interpretation of this exceptionally difficult concerto. Her nimble fingers tripped along the ivories with a velocity and accuracy most astounding and delightful. It was one of the very finest exhibitions during the last twenty years or more, and this means a great deal. Miss Cox possesses poise, assurance, a fine grasp of the value of rhythmic emphasis. She also invests her playing with judicious coloring of tone, phrases with intelligence and taste and introduces in her playing that inexplicable something which in want of a better expression we shall call artistic instinct. Miss Cox was surely entitled to the spontaneous and hearty ovation that greeted the conclusion of her number, and those who trained her to be worthy of such an ovation had a right to share in her triumph with justifiable pride. The orchestral accompaniment was effectively and commendably played by those already mentioned.

As usual one of the most delightful features of the program consisted of a tableau in the form of an Ode written and prepared by Sister of Notre Dame in a manner well worthy of the genuine admiration it elicited from the large and enthusiastic audience. This ode was entitled The Iris of the Years, and was intended to commemorate, under the symbolism of a rainbow, the seventy decades—181-1921—of Notre Dame College, paralleling the great events in the history of the West—the passing of Spanish romance; the gold rush; the Civil War; the coming of the railroad, with its consequent transition period, earthquakes and the reconstruction; the Panama-Pacific Exposition, the

World War—in all making the contrast between the turmoil of the world with its wars and the beyond the gray stone walls, and insisting how that inner life of selfless striving and higher purpose is forming the greater ideals by which the world must move. At the seventh decade, the broken iris rays focus into the pure white; Alma Mater is crowned by Truth at the feet of Mary, Queen of Notre Dame.

The eloquent lines so ably penned by a Sister of Notre Dame were impressively declaimed in a sonorous, musical voice and with proper accentuation by Frances Marron. The tasteful and varicolored tableau was interpreted by: Helen Smith, Frances Byers, Margaret Jones, Rosinda Fortin, Margaret E. Johnson, Zenita Campbell, Dorothy Howe, Dorothy Pennington, Amalia Fortin, Juanita Fortin, Edith Donovan, Claire Smith, Eleanor Johnson, Violet Beebe, Olivia Flaher, Marguerite Matheu, Dorothy Donnelly, Janet Pabst, Guadalupe Hernandez, Maria Goubaud, Edith Mckay, Muriel Cunningham and Julia Molina.

This impressive ode was followed by another effective musical number entitled Te Deum Laudamus, composed by a sister of Notre Dame and excellently arranged for a four-part chorus and orchestral accompaniment of harp, violins, cellos and organ. The vocal ensemble sounded smooth, even and spirited, while the solos by Violet Bulmore, soprano, and Loretta Jaeger, contralto, were thoroughly enjoyed. The voice of Miss Jaeger showed specially fine quality and flexibility. In this ensemble number, Maxine Frances Cox and Ruth Clayton interpreted the first piano parts, and Alberta Mooney played the second piano.

Edith Marie Dynes delivered the address to the Archbishop in a very impressive manner, exhibiting a warm, rich voice in delivery, and a very graceful style of declamation. The final music number on the program was a lively, well accented and melodically rich version of von Suppe's Light Cavalry Overture with a unique bell effect, played tastefully by Marguerite Matheu. The overture was interpreted by the following personnel: Pianos—Maxine Cox, Mary Mello, Ruth Clayton, Laura Eppstein, Gudulone Hernandez, Frances Marron, Alberta Mooney, Violet Beebe, Margaret Dunn, Josephine Peter, Janet Pabst, Mary Scott, Thelma Calhoun, Lydia Klavano, Mary Teresa Fatio, Genevieve Treadwell; violins—Virginia Matheu, Edith Baker, Eugenia Zingheim, Margaret Jones, Stella Nicora, Marie Teresa Estrada, Felisene Estrabou, Beatrice Caplis, Augusta Mann, Ramona Schilling, Aileen Green, Violet Bulmore, Mary Catherine Pabst, Alexandrine Caplis, Eleanor McDonnell, Eleanor Johnson, Gertrude Pedar; organ, Eileen Fitzgerald; instrumental accompaniment, Margaret Eileen Johnson.

The exercises were appropriately closed with an eloquent and timely address by Archbishop Hanna, who emphasized the excellent work done by Notre Dame College during the seventy years of its activity and the splendid foundation laid by the sisters in instructing their students worthily so that they are fit to contribute their share to the spiritual progress of the world's work.

Nathan J. Landsberger, the well-known violinist and teacher, has resigned his position as head of the violin department of the Pacific Conservatory in San Jose after fifteen years of valuable service. The San Jose Mercury-Herald of June 14th, commenting upon this resignation, said: "Mr. Landsberger has been both a performer and a teacher and by his sincere personality has endeared himself to his students and fellow members of the faculty. He became connected with the conservatory in 1909 and has had charge of the violin department since that time. His resignation is due to the fact that the pressure of his teaching in San Francisco together with the increased responsibility of the work of the violin department has made it impossible for him to carry the burdens of both positions. As his home has been for many years in San Francisco he feels that it is just to center his activities there and secure a new teacher for the violin work. The college feels a deep loss in losing the services of one who has been for so many years a prominent member of its faculty." Miles Dressick of Cleveland, Ohio, a member of the Cleveland Symphony Orchestra, will be Mr. Landsberger's successor at the College of the Pacific.

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PROGRESSIVE SERIES HISTORY OF MUSIC

The Pacific Coast Musical Review is in receipt of The Progressive Series History of Music which was published the middle of last month. The publication is a new history of music by Cecil Forsyth, and it is not exaggerating to say with the Art Publication Society, who just issued the work, that Mr. Forsyth has outdone himself in presenting his subject in such a clear, understandable and interesting language that the student will assimilate the history with a minimum of effort.

This history of music consists of one hundred lesson-size pages. It is fully illustrated and consists of the work of the world's greatest authority on music history. The most notable feature of this history is the conciseness, accuracy and thoroughness with which the author has dealt with his difficult subject. He has eliminated all superfluous matter, and has confined himself to the most important factors of his history, without neglecting anything vital. And yet all of this is compiled in a comparatively brief and easily comprehended work.

The history consists of four sections and is adapted to the fifth, sixth, seventh and eighth quarters of the Progressive Series Lessons. It adds to the already thorough and comprehensive technical and emotional training and knowledge of all the worth while periods and factors that make musical history so interesting and so fraught with fertility of thought. The hundred pages devoted to this history represent a treasure house of knowledge and information which no conscientious teacher or pupil can afford to overlook.

Mrs. Ward A. Dwight, contralto, Mrs. Marie Hughes Macquarrie, harpist, with Mrs. Horatio F. Stoll at the piano were the artists who gave the Half-Hour of Music at the Greek Theatre, Berkeley, Sunday afternoon, June 19th. Mrs. Dwight delighted her audience with a program of well selected songs which she sang in a voice of opulent power, rich in timbre and warm and velvety in its quality. The song in which Mrs. Dwight seemed the happiest and which served to reveal her splendid vocal artistry was the Pale Moon, an Indian Love Song by Logan-Glick. This song, too, seemed to appeal to the audience to an unusual degree. A picture to the eye as well as a pleasure to the ear is Marie Hughes Macquarrie who accompanied Mrs. Dwight on the harp and was also heard to advantage in solo numbers. Mrs. Macquarrie played this intricate instrument in her characteristic fashion and was heartily appreciated by her enthusiastic hearers. Mrs. Macquarrie is not only a splendid musician but has a most charming personality. Unusually fine accompaniments were furnished by Mrs. Horatio F. Stoll to one group of songs interpreted by Mrs. Dwight. She appeared to be in perfect harmony with the soloist, easily respond-

ing to her every change of mood and revealed in her pianistry a fully equipped technic and a clear tone. The program was as follows: (a) Morning Hymn (Henschel), (b) What's in the Air Today? (Robert Eden), Mrs. Dwight; (a) Fantazie (Donizetti-Zabel), (b) Valse Caprice (Verdille), Mrs. Macquarrie; (a) Racheim (Mercy), Henry Melody (Manna-Zacca), (b) Cargoes (Words by Masefield) (Tom Dobson), (c) Hymne Au Soleil (Alexandre Georges), Mrs. Dwight; (a) Herculee (Hasselmann), (b) Am Springbrunnen (Zabel), Mrs. Macquarrie; (a) Pale Moon (an Indian love song) (Logan-Glick), (b) The Night Wind (Roland Farley), Mrs. Dwight.

LINCOLN S. BATCHELDER'S PUPILS' RECITALS

Lincoln S. Batchelder presented a number of his younger pupils in recital at Sorosis Club Hall on Sunday afternoon, June 5th. A large and appreciative audience was in attendance and the young people played with much poise and assurance and in every instance revealed careful training. On Thursday evening, June 9th, Mr. Batchelder's more advanced pupils took part. George Murton revealed a fine quality of tone, Marjorie Anderson exhibited considerable artistic taste and judgment. Fred Belasco possesses brilliant technic and judicious phrasing. Sulina Ratto's left-hand number was exceptionally well rendered. Bruce Cameron was the vocal soloist who assisted on this occasion and his finished style and fine vocal quality delighted his hearers. Cyril Willitt displayed easy deportment, temperament and individuality. Genuine talent was revealed by Mildred Koehler, whose tone proved to be rich and sonorous and whose interpretations were intelligent and well phrased. Elaine Horton's selections were carefully prepared. The surprise of the evening proved to be twelve-year-old Frances Sanford. Her rendition of Liszt's Sixth Rhapsodie displayed unusual technic and virility. The duet by Sulina Ratto and Mr. Batchelder, which concluded the program, was heartily appreciated by the large audience.

CATHERINE CARVER, SOLOIST AT CALIFORNIA

Catherine Carver, twelve-year-old protegee of Mme. Sidonia Erkely of this city, will be the soloist Sunday morning at the California Theatre with Herman Heller and the orchestra. She will offer as her program number Liszt's Hungarian Fantasy. Little Miss Carver is not a stranger to San Francisco musical audiences, having appeared in numerous recitals before critical crowds. On each occasion she has been hailed as a real child prodigy. Her work at the piano is characterized with a delicacy of touch, instinctive intonation and accent,

which are but gifts, though her rippling technic is due to the care of a sincere teacher.

Director Herman Heller has announced the following orchestra program for this occasion: March of the Toys, by Herbert; Asklepia, a waltz, by Lehar; Lyric Pieces, Suite No. 2, by Grieg, including Albumleaf, Canon, Little Bird and Scherzo; and Les Preludes by Liszt. Delibes' Coppelia, Valse Lente, will be offered by Harvey as an organ solo.

FOUR HORSEMEN PACKS CURRAN

The picturization of Blasco Ibanez's story of life and symbolism, which opens its second week at the Curran Theater this afternoon, has undoubtedly "gone over the top." The picture, because of the big and comprehensive way in which it has been treated by June Mathis, the adapter, and Rex Ingram, the director, and the startling effectiveness of the photography in depicting the many scenes of realism as well as the symbolic horsemanship of the Book of Revelations, as revealed by Tchernoff, the Russian mystic, has made an impression that will not easily be obliterated. Naturally, those who have read the remarkable story by Ibanez are gratified by the way in which the continuity has been preserved and the characters, familiarized in the book visualized as living personalities. At times, so wonderful is this scenic simulation of life, that the spectator actually seems to be participating in the scenes that are being depicted.

Such a thing as "looking at the camera" is unknown to the characters in this unusual picture. In the intimate scenes, as well as in those that show great numbers of men and women, as in the tango halls, or the march on Paris, which the French armies so dramatically stopped at the Marne, the characters live their roles, and it is difficult to believe that the constantly-changing panorama has been posed for the screen and that an army of unseen camera men is "shooting" the scenes. An interesting feature of the "Four Horsemen" is the quiet way in which the story is introduced and developed. There is no padding; every scene and every character means something; and the ultimate climax is reached in the most natural and inevitable way. Especially notable in this picture is the work of Rudolph Valentino as Julio, Alice Terry as Marguerite, Joseph Swickard as Desnoyers, Niessel de Bruller as Tchernoff, and Wallace Beery and Stuart Holmes as typical German officers. The daily matinees, which are proving very popular, continue.

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HEIFETZ TOUR TO BEGIN HERE

Over in Australia thousands of music lovers are wildly acclaiming the genius of the superb Russian violinist, Jascha Heifetz, whose conquests in America two seasons ago and last season established a new high water mark for violin recitals.

In Sydney at the great Queen's Hall with its capacity of several thousand Heifetz has already given 12 recitals and in Melbourne the young Russian has played ten times, Park, Christ Church, Dunedin, Freemantle, Victoria and other Australian cities have capitulated to his art, and before he returns to America Heifetz will tarry in New Zealand and will have played over 100 recitals in the antipodes.

Heifetz will return for another tour of the United States, landing in San Francisco in time to give his first American recital of 1921-22 under the management of Selby C. Oppenheimer on Sunday afternoon, October 30th, in San Francisco.

Oppenheimer has arranged for Heifetz to appear in a number of California cities under his management. From this State he will journey eastward to fill in a completely booked transcontinental tour under the direction of the Wolfsohn Musical Bureau of New York.

COMMUNITY MUSIC AT STATE NORMAL

The San Francisco State Normal School, Dr. Frederic Burk, president, announces that an evening session of the course in community music, which is to be given during the summer session of the school in July, will be held in addition to the regular afternoon class. The evening class is intended to accommo-

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date those who are engaged during the daytime. The classes will begin on Wednesday, July 6th, and the course will comprise twelve lessons. The sessions will be held on Mondays, Wednesdays and Fridays at 3:30 in the afternoon and in the evenings of the same days, the hours to be determined upon later.

The course is open to anyone who desires to secure training in the conducting of community choruses, church choirs and community singing and to obtain experience in the organization of community music in all its branches. The course is given in co-operation with the San Francisco Community Service Recreation League who have secured the services of Alexander Stewart, organizer of Community Music for California, for Community Service, Inc. of New York City to conduct the class.

SOUSA'S MOST EXTENSIVE TOUR

Lieut. Commander John Philip Sousa, "The March King," has just completed plans and itinerary for the most eventful and extensive tour in the history of his band. Harry Atkin Sousa's manager, returned to New York this week from his annual booking "excursion" with a list of engagements in cities as far apart as Montreal, Canada; Havana, Cuba; Mexico City, Mexico; Los Angeles, California.

The California tour will open at Chico, Thursday (afternoon), December 22. Thence to Marysville, Sacramento, Oakland, San Francisco, where six concerts will be given, afternoon and night, December 25 (Christmas), December 26 and December 27. Concerts will be given in San Jose December 28, Stockton December 29, Visalia and Fresno December 30, Porterville and Bakersfield, December 31, Long Beach, January 1, Los Angeles, January 2 and 3, San Diego, January 4, after which the band journeys eastward through Arizona. It is the most "far flung" tour in the history of any band for one season, and is booked in response to an insistent demand for the famous bandmaster and his organization. For this historic tour, Sousa's Band has been increased in personnel to a total of 85 instrumentalists which, with the full quota of soloists, will be the largest band to travel under the baton of Lieut. Commander John Philip Sousa.



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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XL. No. 14

SAN FRANCISCO, SATURDAY, JULY 2, 1921.

PRICE 10 CENTS

INTERESTING PROGRAMS PREPARED FOR TEACHERS' CONVENTION

California Music Teachers' Association Will Begin Its Annual Convention at Hotel Oakland Next Tuesday Evening, July 5th, With a Reception to Visiting Delegates—Convention Will Continue During July 6, 7, 8 and 9—Annual Banquet Will Take Place On Friday Evening, July 8th

President Sofia Newland Neustadt, assisted by the various committees appointed to make the annual convention of the Music Teachers' Association of California a striking success, has reason to feel gratified with the results of the pre-convention campaign. The Alameda County Music Teachers' Association has increased its membership to the handsome total of 280, possibly the largest membership of any one of the associations belonging to the State body. As will be seen from the array of programs quoted presently much time and labor was required to secure the assistance of the various participants, and while it is our firm belief that there is as usual

to the serious pedagogues than just to hear one another play or sing.

Following is the official convention program as forwarded to the Pacific Coast Musical Review last week:

Tuesday, July 5th, 1921.—Reception—Hotel Oakland, 8:15 p. m.—Concert program at 9:00 p. m.—(a) Yesterday and Today (Spross), (b) Elli Elli (Traditional Yiddish) (Melody by Wm. A. Fisher), (c) The Blackbird (Quilter), Mrs. Irene H. Nicoll, Contralto, Mabel Sberberne West at the piano; (a) Rhapsody in G Minor (Brahms), (b) Arabesque (Lechetsky), (c) Nocturne in D flat (Chopin), (d) Polonaise Puss 53 (Chopin), Lincoln S. Batchelder; (a) Ariette (Were

Wm. W. Caruth, Piano; Trio in D Major, Opus 56 (Chas. W. Cadman); Trio Opus 15 (Smetana)—1:30 p. m.—Recital program—Mrs. Howard Tennyson, San Jose, Soprano; Miss Marjory M. Fisher, San Jose, Violinist. Legend (John W. Metcalf), Miss Fisher, Miss Helen Rust at the piano; (a) The Bird of the Wilderness (Horsman), (b) Twilight (W. R. Cowies), Mrs. Tennyson, Mr. Steindorff at the piano; Indian Sketches (Cecil Burleigh), (a) Legend (b) Over Laughing Water, (c) To the Warriors, (d) From a Wigwam, (e) The Sun Dance, Miss Fisher; (a) I came with a Song (LaForge), (b) Yesterday and Today (Spross), (c) Green Branches (Winter Watts), Mrs.

(c) Immortality (Cyril Scott), (d) At the Well (Hagopian), Eva Gruninger Atkinson, Contralto, Paul Steindorff at the piano; (a) Le Lied D'Ossian (Werther), (Massene), (b) Le Reve de Des Grieux (Mignon) (Massene), (c) Carnival (Fourdrain), Raymond Harmon, tenor, Los Angeles, Steindorff at the piano; Variations on a Theme in F Major (Tschalkowski), Elste Cook Hughes, San Francisco, (a) L'Heure Exquise (Poldowski), (b) Green (Debussy), (c) Le Nil (Leroux), Mrs. Atkinson; (a) Life (Curren), (b) Night Song (McLeod), (c) To You (C. T. Ferry, Los Angeles), (d) To a Violet (LaForge), (e) Floods of Spring (Rachmaninoff), Mr. Harmon.



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MISS CECIL AIDEN
Noted Contralto of the Metropolitan Opera House, New York, Who Will Be the Soloist at Tomorrow (Sunday) Morning's Concert at the Callifornia Theatre. (Page 5, Column 2)



NORMAN SMITH
The Youthful Pianist, Pupil of George Kruger, Who Created a Sensation at the Jollain-Ruger Piano and Viola Recital in the Gaffney Bldg., Last Week. (Page 5, Column 2)

too much attention given to entertainment, and not quite enough to education, still Mme. Neustadt and her associates have at least the satisfaction to know that they are paying considerably more attention to educational problems this year than has been done on previous occasions of this kind. We would like to see the time come when our teachers would give the most time of the convention to the discussion of educational and technical problems, to exchanges of ideas and experiences, to a definite system of gradually ridding the profession of charlatans and quacks, in short to a definite policy of persistent efforts to raise the standard of the profession. When these discussions are once begun it will be found that many problems need solution, and after all these exchanges of ideas for the good of the profession mean a great deal more

I a Sunbeam) (Vidal), (b) Les Cloches (Debussy), (c) The Nightingale sings to the Rose (Rimsky-Korsakow), (d) Joy in the Morning (Harriette Ware), Miss Helen C. Heath, Soprano, Mrs. Paul Jarboe at the piano.

Wednesday, July 5th, Ebell Club House—9:30 a. m.—Address of welcome, Mme. Sofia Newland Neustadt, President A. C. M. T. A.; Response, Edward Pease, State President, California M. T. A.; Response for public schools, Mr. F. M. Hunter, City Superintendent, Oakland; Response for University of California, President Barrows, University of California; Response for the City of Oakland, Mayor J. L. Davis. 10:15 a. m.—Violin Round Table, Chairman Signor Antonio de Grassi, Open discussion, 11:00 a. m.—Chamber music, Philharmonic Trio, A. C. M. T. A., Orley See, Violin, Wenceslao Villaalpando, Cello,

Tennyson.—2:00 p. m.—Vocal Round Table, Mrs. Ada Jordan Pray, Oroville, Chairman, Speakers—Miss Marie Withrow, San Francisco, Lawrence Straus, Berkeley.—3:00 p. m.—Recital program, Visiting artists, Sacha Jacobinoff, Violinist, Wm. Sybrano Thunier, Pianist. Address—Frederic Alexander, Michigan State Normal School, Ypsilanti, Member of Summer Session, University of California.—4:00 p. m.—Address—Community Music in its broader sense, Alexander T. Stewart, Superintendent of Community Music for the Pacific Coast. Evening Session, Ebell Club House—8:15 p. m.—Concert program—Sonata for Violin and Piano, A. Major (Cesar Franck), Signor Giuseppe Jollain, Violinist, San Francisco, George Kruger, San Francisco Pianist; (a) In the Woods of Finvarra (Burleigh), (b) Expectancy (LaForge),

Thursday, 9:30 a. m. Ebell Club House.—Papers—How to increase the interest of students in the study of music outside of High School, for which credits may be given, Miss Florine Wenzel, Sacramento; The music appreciation course in the Redlands schools, and its bearing upon American music, Miss Anne Marie Clark, Redlands; The Psychology of the imagination as expressed in children's music. (With illustrations drawn from her own compositions), Miss Ora W. Jenkins, Director of the Jenkins School of Music, Oakland.—10:30 a. m.—Harmony Round Table.—Prof. E. G. Stricklen, University of California, Chairman; Speaker—Miss Alice M. Eggers, Head of music in Oakland High school.—11:15 a. m.—Recital by San Diego members.—(a) Scherzo in C sharp Minor (Chopin), (Continued on Page 10, Column 1)

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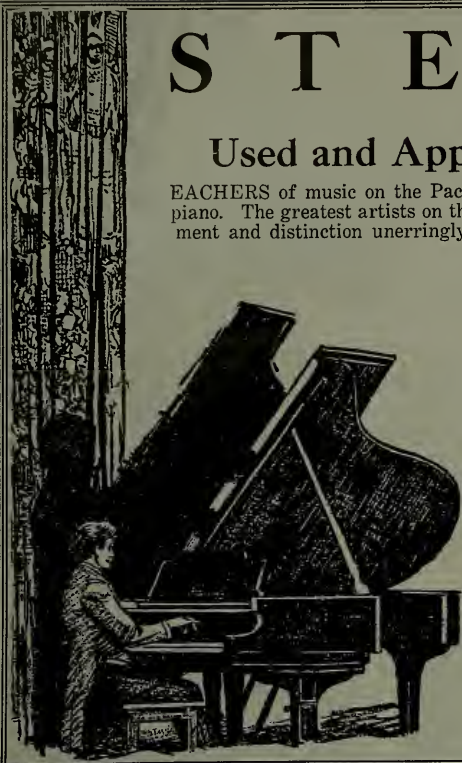
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TWENTIETH YEAR

THE BACH CHOIR TO SING IN PHILADELPHIA

Bethlehem, Pa., June 20.—The singers of the Bach Choir of Bethlehem, holding their annual picnic at Central Park this afternoon, voted to accept the invitation of Edward W. Bok, president of the Philadelphia Academy of Music, to give a concert of Bach's music in Philadelphia under their conductor, Dr. J. Fred Wollé, on Saturday afternoon, November 5th. The accompaniment will be furnished by the Philadelphia Orchestra. This community chorus of 300 men and women, which is termed "the best choir in the United States," was founded by Dr. Wollé in 1838 and since 1900 has given sixteen Bach Festivals at Bethlehem, attended by music lovers from all parts of the country. As guests of Charles M. Schwab, now president of the choir, the Bach singers have appeared with notable success in New York for the past several years with the Philharmonic Orchestra and the New York Symphony Orchestra.

Earlier invitations from various sources to sing in Philadelphia were declined. Mr. Bok attended the concert by the Bach Choir in New York on April 2nd last and decided that "Philadelphia simply must have a visit from this famous exemplar of the possibilities of amateur choral achievement." Mr. Bok's ardor and persistence won over Dr. Wollé, Mr. Schwab and the executive committee of the Bach Choir. The singers themselves voted yes unanimously when the invitation was presented to them this afternoon by Raymond Walters of Lehigh University, who will be in charge of the management of the trip to Philadelphia.

Dr. Wollé has not announced the Philadelphia program beyond saying that it will be miscellaneous and will include instrumental numbers of Bach by the Philadelphia Orchestra as well as choruses and chorales by the Bach Choir.

E. ROBERT SCHMITZ ENDORSES MISS McNEAL

The following letter written by E. Robert Schmitz, eminent French pianist, who is to give a series of lecture recitals here next September, to Miss Katharine McNeal, his personal representative who arrived in San Francisco early in July, indicates his estimation of her qualities as an instructor of his methods.

"I consider you my best and most efficient constant teacher," he writes. "The pupils you have sent me after your preparation have been all and every one of them thoroughly satisfactory, and some of those I sent you were especially difficult material to work out our principles with. You succeeded in the shortest period.

"I am glad to congratulate you upon this as it stands today, and I am convinced that you will establish firmly our principles of piano technique in your stay in San Francisco. I am anxious to know just how you intend to examine the pupils that you will have prepared. Though you must not forget that teaching is not the only thing I want you to accomplish, for you have gifts and attainments as a pianist which forbid you to entirely neglect concert work in which success is due you.

"With all best wishes, I am cordially yours,
"E. R. SCHMITZ."

Miss McNeal has already signed up a half dozen piano students here to be coached by her in a series of lessons that will culminate in a private audition by Schmitz during his visit to San Francisco. She can still arrange for a few additional pupils and is making her headquarters at 801 Kohler & Chase Building, where information both as to the private lessons and as to Schmitz's coming season here can be obtained.

Schumann - Heink in the Orient

The Schumann Heink party, consisting of the great contralto, her son, Ferdinand, George Morgan, the baritone, Katherine Hoffman, accompanist, and Fitzcough W. Haskins, her manager, accompanied by Mrs. Haensel, sailed from Vancouver on April 28th on the S. S. "Empress of Asia." Expecting letters sent from the steamer and two cablegrams dispatched from Japan after the famous diva's first concert appearance there, it was not until recently that detailed information was received from the Land of Nippon concerning the tremendous success achieved there by the singer. How she has been received in the first country in which she has sung on her trail-blazing tour of the Orient, and many interesting details in connection with the eventful visit, may be seen by the following.

The party's first impressions of Japan were not received under the most favorable conditions, as the weather was either cold and cloudy or rainy for two or three days after they had landed; but despite this, everyone was charmed by the beauty and picturesqueness of the country and the hearty reception accorded them. When the sun did shine, there was always a springtime haze so that snow-capped Fuji could never be seen. At last there came a break in the weather and the famous volcano appeared in all its majestic beauty. Everyone was very much impressed by the imposing sight.

Yokohama, the party found most attractive, with many foreigners of all nationalities thronging its streets. Mme. Schumann Heink was entranced by the quaint novelty of the surroundings and the many interesting sights on every hand. All the other members of her party shared her enthusiasm. It was here that the eating rules for foreigners in Japan came into effect—billed water and no raw vegetables, fruits or salads, without exception. From Yokohama the party proceeded to Tokyo.

Tokyo proved even more interesting and attractive than the seaport. The women members of the party were at once impressed by the importance and largeness of the shops. According to their description, the Mitsukoshi Department Stores, for instance, rival in every way the best of New York's Fifth Avenue shops, with elevators, moving stairways, orchestra concerts and many other things which merit a very detailed description from all parts of the world for sale—at Fifth Avenue prices.

Mme. Schumann Heink Gives Five Concerts in Tokyo

The five concerts that Mme. Schumann Heink gave in Tokyo were an immense success. Seats sold at \$6.00 a piece. Many people went to every performance. Following is a shortened account by Autolyous of her first appearance at the wonderful Imperial Theatre, that appeared in the "Japan Advertiser" under date of May 17th.

"Japanese lovers and patrons of foreign music received a new lesson in the meaning of Occidental music last night when Madame Ernestine Schumann Heink gave her first concert in Japan to one of the most delighted audiences that ever entered the doors of the Imperial Theatre.

"That music is not a mere exhibition of technique but an expression of the soul was the lesson they received, and from the joy with which the audience welcomed their teacher, there is no shadow of a doubt that it was readily and gratefully accepted.

"The most charming artist that ever graced a concert platform simply sang herself into the everlasting memories of every member of that audience last night. No one who heard her masterly interpretation of Der Wanderer will ever forget it. The art of Madame Schumann Heink was a new revelation of perfection of personality and of charm, as yet unknown in any artist who had played before Japanese audiences.

"All about me last night I heard the comments of the audience, and in their praise felt glad indeed that such a perfect artist should have won here also the place in the hearts of every lover of music in Europe and America. 'Is she not wonderful?' a lady behind me said, and her husband replied, 'Yes, how can a grandmother be so wonderful? Alas! poor man,—he did not know that the heart is young, anyone can be wonderful,—and the heart is young, anyone can be wonderful,—and full of affection for those who flock to hear and to see her wherever and whenever she may sing.

"It is the wonderful humanity of her that never fails to make her audiences feel to the utmost the depths of sentiment she sings to her songs. Some people talk of the heart's being 'hardened.' Perhaps that is it. I think it is her art only. It is an art she loves, and that thing we love we all do best. Schumann Heink loves her songs—and so we too must love them, and loving them because she makes them hers, we love her too.

"There is little to be said of her program. Der Wanderer as I never heard it a singer sing it before. Nor do I think any singer can ever sing it the same way again. It was not sung; it was lived. And the audience knew it. By the Waters of Minnetonka by Thurlow Lieurance was only Schumann Heink in all this old world could ever bring to grace a song.

"The audience was simply dazed; such a gracious personality had never been seen in Japan before. There grew from song to song a feeling of comradeship with the audience which met its climax when she left the

stage at the final regretted end of a perfect concert, in tears she could not conceal. Surely a woman of tremendous feeling only could have won the hearts of all those people present last night, and have evoked the comment I heard from an old man behind me in the lobby: 'If all foreign women were like her, I should like to see our Japanese women become as they are!'

Foreign Musical Influence and Prospects in Japan

Much of the musical education of Japan, as we understand it, has been received in the past from Germany. Mme. Schumann Heink was not surprised when programs with some German artists and songs were requested. It quite amazed the members of her party to see the great number of Japanese who speak perfect English and were thus able to enjoy her American songs to the fullest extent as their exclamations in our language showed.

As one of the most prominent of the New York musical managers of long standing, it is interesting to note what Mr. Haensel has to say regarding the prospects of the invasion of foreign music into Japan.

"From the genuine and discriminating enthusiasm shown at Mme. Schumann Heink's concerts, I predict that in a very few years Japan will be one of the greatest fields of musical endeavor, but the Japanese want only the best."

It was remarked that phonograph stores were to be seen in even the poorer quarters of towns with perhaps the Victor and two or three of the native companies in predominance.

How the Schumann Heink Party has Been Entertained

The Schumann Heink party has been snaphotted, interviewed and entertained on a lavish scale. The diligent Japanese newspaper photographer with his flashlight has neglected no opportunity to take pictures of the distinguished visitor; and the ever-present interviewers have wanted to know every particular in the past and present life of the great diva. Mme. Schumann Heink, however, with her usual tact, grace and vivacity has denied herself to no one and satisfied every pertinent question.

The great contralto already has been the recipient of innumerable valuable presents and many flowers and wreaths. The whole party has been entertained royally. Among the many affairs given in their honor was a tea at the house of Mitsui, the richest man in Japan, and a reception at the multi-millionaire's Masayuki Naruse, whose gardens and house, both Japanese and European adjoining are marvelous. These parties were followed by performances of Japanese plays with dinner served at the theatre—all the theatres have from three to a dozen dining rooms—given by Mme. Susuki, the leading Japanese contralto, and Mlle. Mori, Japan's greatest woman actress. Mme. Schumann Heink expresses her admiration for both these artists in most enthusiastic terms.

One of the most enjoyable of the many entertainments arranged for their pleasure was a real Japanese dinner at the Maple Club, a famous tea house, at which there were present thirty-eight distinguished guests besides the Schumann Heink party. A very elaborate repast was served, consisting of the choicest native dishes, only a few were greatly enjoyed by all in spite of the handicap of chopsticks, which everyone employed after a little instruction. Two groups of Geishas—three each with four musicians—sang and danced delightfully. As a souvenir of the evening wonderful boxes of cakes and mirrors were distributed to the guests.

Silver Bowl and Medal Presented to the Singer

After her Tokyo concerts—according to those present, Mme. Schumann Heink was never in better voice and never has the greater enthusiasm been aroused even anywhere in the States—she was presented with a beautiful silver bowl from the Imperial Theatre and the Medal for Distinguished Foreigners from the Jiji Shimpo, a big newspaper published both in Tokyo and Osaka. Her gifts also included many smaller presents of value. The great diva will give her next appearance in Tokyo, the party proceeded to Osaka, which is a modern town in every respect. This city has 1,800,000 inhabitants, is very clean, with a climate resembling New York's. It is the second largest city in Japan and a great manufacturing center. Its hotels and restaurants have no allowed and staid, Madame Schumann Heink being the center of attraction on account of the great interest her appearances in Tokyo had aroused. The question arose in the minds of the party as to just what extent they would block the traffic in Kyoto and Ina—where foreigners are very rare outside of the hotels and railroad stations, particularly as all the members of the party are given to wandering off into the fascinating native quarters. The hall where the concerts were given was most attractive, with a seating capacity of 3,000 and an orchestra hall that can hold 1,000. Here, too, as great enthusiasm prevailed as at the concerts in Tokyo.

From Osaka the party proceeded to Kobe where the Canadian Pacific S. S. "Monteale" is to take them to Java via Hong Kong and Singapore for the next concert.

Next August Mme. Schumann Heink will appear in China.

E. S. HELLER SAYS MUSIC IS CIVIC ASSET

Vice President of the Union Trust Company of San Francisco Proves Business Value of Symphony Orchestra In Recent Issue of Business Paper

(From San Francisco Business, June 3, 1921)

It may be out of place to approach the discussion of music in any other way than from the standpoint of art, education and its aesthetic value; but there is no question that the rendition of good music in a community according to modern and standard methods of production has a commercial value which most of the merchants and business men of San Francisco have apparently thus far been unable to appreciate. In the early days of San Francisco its population was gathered from the four corners of the earth. It was a highly cosmopolitan community, and a large part came from Continental Europe. These early pioneers and settlers brought with them the traditions of high-class musical productions, which they had participated in and enjoyed in their mother countries.

Probably this fact will explain the distinctive success achieved by the great musical festivals which took place in San Francisco in the sixties and seventies. Since the start of the present century we have participated on such a large scale. Thus, the music festival for the benefit of the old Mercantile Library, in 1873, may be cited. This festival was given as a compliment by Mme. Camilla Urso, a noted violinist, in gratitude for the wonderful opportunity which she had been afforded to participate in by an orchestra of 150 men—some sixty in excess of the strength of our present San Francisco Symphony Orchestra—together with an oratorio chorus of twelve hundred voices, recruited from the city's population. At this particular concert the oratorios of Mozart, Mendelssohn, Robert Schumann and Haydn were produced, and the quaint footnote of the program was as follows: "Full chorus of 1200. Organ. Grand orchestra of 150. Full military band, drum corps of the city militia, 50 anvils, 100 firemen, city fire bells and cannon to be fired from the stands by the order of the city." It might be added that the men who struck the anvils in the Anvil Chorus of Il Trovatore were the firemen of San Francisco dressed picturesquely in their dark trousers and red shirts; the cannons were used for their tympanic effect to increase the volume of the bass drums, and were fired from the outside of the building. The conductor of this concert was Rudolph Herold, who arrived in San Francisco in 1852 as accompanist to the famous Catherine Hayes, and who in that early day resolved to cast his lot with a city whose population at the time was scarcely forty thousand.

Immediately upon his arrival he began to organize an orchestra and various singing societies, and continued in leadership of the orchestra, which he assembled until his death, his concerts being given at Platt's Music Hall, which was situated upon the site of the present Mills Building in Montgomery street. It is safe to assert that except upon one or two occasions in the seventies, no attempt has ever been made in San Francisco to bring a trained chorus of twelve hundred voices together. At the time of this concert the population of San Francisco was about one hundred and fifty thousand, and the occasion brought hundreds to the city as spectators. Again the next year, on July 4, 1874, a similar huge concert took place in a tent amphitheatre back of the present site of the Palace Hotel, having even more participants. The attendance at this event was twelve thousand.

On June 28, 29 and 30 of 1878 a music festival was held for the benefit of the Mechanics Library at which Rudolph Herold was again the conductor. There were more than five thousand voices, and the adult singers were recruited from almost every town in the State and from without the State. The number of musicians in the orchestra was over two hundred, and visitors from all points of the coast swarmed to San Francisco. At that time the population of San Francisco was only two hundred and fifty thousand. It is idle to say that the only benefits derived from such concerts were artistic and educational, for they must necessarily have been a direct commercial benefit which not only manifested itself at the time the performances were given, but created a lasting impression among the people of the West Coast that San Francisco was the real music center. The course of orchestral, symphony and choral music since those days has not been encouraged, nor can it be said with any assurance whatever that our own Symphony Orchestra is securely established.

As stated before, Mr. Herold conducted his so-called orchestra matinees in Platt's Hall almost until his death in the seventies. Through the activities of the late Mr. John Parrott a symphony orchestra was formed by him in 1880 under the leadership of Louis Homier. The orchestra consisted of about forty musicians, and several seasons of concerts were given. At the same time the Philharmonic Orchestra was organized under the leadership of Gustav Hinrichs, who was succeeded by various other conductors, including William Toepke, August Hinrichs, brother of Gustav; Herman Brandt, Theodore Vogt, Dr. Julius Rosewald, Fritz Scheel, Herman Perlet, Dr. J. Frederick Wolfe, Gullio Minetti, and William F. Zech. Sporadic attempts were also made to maintain seasons of symphony concerts at the Tivoli Opera House under the leadership of Adolph Bauer.

However, it was under Fritz Scheel, who came to San Francisco during the Midwinter Fair as the conductor of the Vienna Frater Orchestra, that real symphonic music began effectually to be rendered. After the termination of the Midwinter Fair, his symphony orchestra inaugurated concerts at the old Metropolitan Temple at Fifth street, near Market, and later in 1895 rendered

occasional concerts at the Auditorium, corner of Eddy and Jones streets. Mr. Scheel then went East, and returned in 1897, and Mr. Parrott again came to his rescue as sponsor for symphony concerts and backed a series at the Tivoli Opera House.

A second series was given in 1898 at the Orpheum Theatre, and another given in 1899. In 1902 Mr. Scheel returned from Philadelphia, where he had become the conductor of the Philadelphia Symphony Orchestra, and gave a final series of symphony concerts under the patronage of Mrs. Phoebe A. Hearst at the Grand Opera House. In 1905 Dr. J. Fred Wolfe organized a symphony orchestra under the auspices of the University of California, and two or three seasons were given at the Greek theatre in Berkeley. All these efforts were episodic, and none received the financial backing of those most benefited, viz., the merchants of the city whose success it should have been to see the efforts meet with success.

Real effort toward symphonic music with a guarantee fund, however, was given its impetus by the organization of the Musical Association of San Francisco in 1910, and the first concert by the San Francisco Symphony Orchestra was given on December 29, 1911. It has given continuous seasonal concerts for the past ten years. The conductor for the first three years was Mr. Henry Hadley, and for the remainder of the time Mr. Alfred Hertz. This orchestra, however, is not endowed, and lives hat-in-hand from year to year from the guarantees of its sponsors—a most unsatisfactory means of financing. It takes years to develop a real orchestra, and San Francisco has meanwhile hidden its efforts, so to speak, under a bushel. The Los Angeles Philharmonic

twelve thousand at each concert. These audiences have been made up by at least forty per cent of non-residents. During the past season sixty-seven per cent of the attendance at the regular series of concerts was made up of people from outside of the city—from such distances even as Reno, Sacramento, Bakersfield and Fresno—and even a number of the guarantees are signed by non-residents. The total receipts of the grand opera season of the Chicago Opera Association, held in San Francisco last April, figure in round numbers \$268,000, of which not less than thirty-three per cent was received from non-residents. It might be added here parenthetically that the attendance at the Palace of Fine Arts, since the close of the Panama-Pacific Exposition, has been about one and a quarter million, of which thirty per cent were non-residents.

Enough has already been said to demonstrate that nothing else proves to be such a drawing power as the opportunity which San Francisco offers in musical and allied cultural activities. Not only are these activities of prime importance in the education of youth, not only do they bring people to the city, but they put the city on one's mental map. Who can question the immense drawing influence of art, drama and music exercised by such cities as New York, London, Paris, Munich and Vienna. San Francisco should be the Pacific Coast center of art, drama and music in the same way that New York is such a center in the East and Chicago in the Middle West.

An opportunity is about to be presented to San Francisco to carry forward some of these ideas. In the proposed construction of the San Francisco War Memorial one of the units will be an art gallery to house the San Francisco Art Association, and another of the units will be the much-desired and much-spoken-of theatre and opera house. So far as the art gallery is concerned, there will be no conflict whatever with the Memorial Museum in Golden Gate Park, for this city should and can easily support both, and their spheres of influence will be separate and distinct.

The theatre and opera house will make possible seasonal and periodic music festivals such as are now produced in Cincinnati at a large profit during the Festival Season of two weeks in San Francisco should attract not less than 30,000 people to the city—and the presentation of the better dramas on a large and befitting scale, possibly using the personnel of the students of the University of California to a large degree for ensemble. We may begin to look forward to a season of Shakespear performances during the summer months in the coolest city of the United States, to be presented as none have ever been presented in America before.

We may look forward to a season of opera where choruses and orchestras will be trained here, necessitating only the importation of necessary principals and avoiding the huge expense of shipping trainloads of personnel and scenery from East to West; thus the Chicago Opera Association used twenty-two Pullmans and twelve baggage cars to transport troupe, scenery and properties. It goes without saying that it is vitally necessary to train and encourage the local choral and orchestral societies in their work.

What has been ahead said sets forth in general the advantages that a city may derive from opera, symphony orchestra concerts, festivals, choruses and enterprises that draw widely from the surrounding country. Yet, when we seriously analyze the whole situation, we are sure to arrive at the fundamental fact that a good orchestra is the foundation for all these enterprises. As has been recently noted in "San Francisco Business," sixty-seven per cent of the attendance during the last Symphony season came from outside of San Francisco, many from remote points. Tourist bureaus figure that every traveler spends an average of \$8 per day. Therefore, it is a fact that the San Francisco Sym-



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Orchestra, in contrast, at the close of its second season has just sent its orchestra traveling through the West and Middle West on a tour of forty concerts.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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phony Orchestra has been the means of causing people to spend something more than \$425,000 in this community during the past season. With such facts in hand any business man can rightfully charge to his advertising expense any donations made toward the Supporting Fund of the Symphony Orchestra.

It is impossible to secure sufficient income from ticket sales to maintain an orchestra whose personnel is made up of artists. Therefore, its only excuse to exist is that it be artistically successful. It then becomes an asset of national value to the city in that its influence is felt far beyond the confines of the city whose name it bears, with a drawing power and commercial value proportionate to its expanded influence. Now that this organization has proved its value to the commercial life of San Francisco, business men cannot sit idly by and expect the few loyal and public-spirited citizens who have made up the deficiency fund in the past to continue to carry this burden. If this valuable asset is to remain with us it is vital at this time to provide for its safe maintenance during the next three-year period.

The music lovers of the community have already subscribed liberally, but it is still necessary to raise \$50,000 per year to complete the fund. Therefore, an appeal is now being made to the business men of San Francisco in the confident belief that he will respond ungrudgingly and liberally. That the San Francisco Symphony Orchestra has reached a point where it can command the respect and support of the business man, as well as the music lover, is proved by the fact that critics competent to judge now claim that this orchestra is one of the three greatest in this country. A great opportunity is presented to citizens. Will they embrace it?

A. W. Widenham, secretary-manager of the Musical Association of San Francisco, on invitation of the Board

of Directors of the San Francisco Chamber of Commerce, attended their regular meeting on April 26 last for the purpose of presenting the cause of the San Francisco Symphony Orchestra. Mr. Widenham's statement on the value of the Symphony Orchestra as a community asset was a revelation of facts covering many of the point cited in this article. He also showed that the San Francisco Symphony is maintained more economically than any of the nine musical organizations comparable with it in this country. At the end of the report made by Mr. Widenham he urged the Chamber of Commerce to give its unqualified endorsement to this worthy enterprise. After discussion, the Board of Directors of the Chamber of Commerce unanimously endorsed the San Francisco Symphony Orchestra as a civic activity of unquestioned standing, and heartily commended it to the consideration of the business men of San Francisco.

MUSIC CLUBS' ARTISTS BUREAU A SUCCESS

Mrs. Charles Ayres, associate chairman of Young Artists' Registration Bureau of the California Federation of Music Clubs, informs us that the recent audition held for the purpose of enlisting young artists who are to appear before the clubs of the Federation, proved an unexpectedly gratifying success. There were over fifty applicants, and almost everyone proved to possess exceptional talent. Mrs. Ayres says it really requires a list of honorable mention, in addition to the list of those selected, in order to do justice to all. Mrs. Ayres' list only refers to the successful candidates appearing in the Northern California audition. We expect to receive the results from Southern California later. The committee selected to pass judgment on the applicants from Northern California are: Mrs. Charles

Stuart Ayres, chairman, Mrs. William Ritter, Mrs. Olga Block-Barrett, Mrs. Mary Carr Moore Duclos, Mrs. Floyd Collar, Mrs. George Kierulff, Mrs. William Tudor, and Mme. Antonio de Grassi.

The best among the fifty applicants selected by the above committee include: Violinists—Alice Gutrla Peyner, Marion Nicholson; Trios—Arion Trio—Joseph Holub, violin, Margaret Avery, 'cello, and Joyce Holloway, piano; Trio Moderne—Marie Hughes Macquarrie, harp, Christine Howells, flute, Grace Becker, 'cello, Vocalists Hazel McKay, Eva Gruninger Atkinson, Emilie Lancel, Edna Fischer Hall, F. H. Ward; Pianists—Richard Waring, Elwin Calberg, Marion Frazer; Accompanist—Hazel Nichols.

One of the aims of the California Federation of Music Clubs has been to further American Music and to assist the American musician. To this end has been formed the Young Artists' Registration bureau in order that clubs in small towns and cities not visited by our great California artists may have the opportunity of hearing good soloists and ensemble groups of musicians. It is earnestly hoped that all clubs in so far as they are able to do so will secure their services. These young artists, twelve residing north of Fresno and twelve residing south, have been chosen at an audition by a committee of seven representative musical judges, and their work has come up to all requirements. Each artist has had at least one year's study with a California teacher.

Ruth Florence, soprano, well known in San Francisco because of her frequent appearances wherein her fine voice and good vocal judgment was always admired has been touring in Australia and New Zealand during the last three months. One of the leading New Zealand papers had this to say of her success: "Madame Ruth Florence, besides being a gifted soprano, is an authoress of distinction, having written the Brownie Book, Salt Babies, and Tales of a Tea Shop. Her musical training was received in London and Paris, whilst she has recently fulfilled important engagements in America. The cantatrice has an engaging and attractive stage manner, sings artistically, and has a voice of telling character which has been developed in a good school. The songstress gave with truth, force of expression, and admirable tone quality the famous scene 'Il est doux, il est bon, from Act I. of Massenet's Herodiade, overcoming its difficulties as only an accomplished artist could expect to. Madame was also heard in a tender and atmospheric reading of Puccini's 'Un bel di Vedremo, admirably creating its mood. In response to hearty encores the singer gave with marked success Phillips' 'Wake Up,' and Arditi's 'Il Bacio.'

No. _____ San Francisco, California _____ 1921

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

The cello and piano sonata recital by Ilya Bronson and May Macdonald Hope came as a welcome oasis in the time between seasons. This program of Brahms, Frank Bridge and Strauss, played by two of our finest chamber music exponents, gave much which was greatly enjoyable. Cello sonatas, owing to the particular tonal quality of the string instrument, demand more convincing musicianship from the players than violin and piano sonatas. They require keener listening, too, from the audience. If the latter was strongly stirred by the appealing work of the artists, the concert may well be considered successful. We have had occasion before to admire Miss Hope's and Mr. Bronson's Brahms interpretation. Specially the second and the fourth movements of the E major sonata, opus 99, showed a fine ensemble work. Mr. Bronson's tone was of great warmth and finely phrased in the adagio. In the allegro molto Miss Hope played with her usual rhythmic verve.

The Frank Bridge D minor sonata, new to Los Angeles, is captivating, as it combines spontaneity of thematic flow with wealth of melodic and harmonic invention. The first movement gives the cello ample opportunity for singing tone during sweeping phrases of great continuity while the piano weaves a counterpart, technically exceedingly difficult, seemingly independent of the cello and yet cleverly co-ordinated. The second and closing movement, more lyric, is of episodic character and reminiscent of the first movement in the finale. Mr. Bridge's style of writing is original and forceful. His gift of thematic development is admirable, a faculty possessed by few composers. One would like to hear the work again. It was given a happy welcome, not little due to the gratifying presentation.

The Strauss sonata, too well known to need an introduction, always pleases with its invigorating musical message. The ensemble work lacked in unity of phrasing and tempo, Mr. Bronson holding back unduly. While the concert on the whole did not convey quite the impression of *al fresco* playing, of spontaneity, perhaps due to an over-dose of rehearsing—it again convinced us that the two artists have a great message in the realm of chamber music. We are anticipating their concert series of next season with much pleasure.

Echoes of the thirty-three concerts given by the Philharmonic Orchestra on its first annual spring tour under Walter Henry Rothwell continue to float back to the home city of the orchestra. Thirty-three different programs were played during as many concerts which took the orchestra across 5381 miles, frequently giving it opportunity to sow the first seeds of symphonic works into what might be termed musical virgin soil. Press comment derived from various cities consider the Los Angeles Philharmonic as the best orchestra ever heard. Numerous return engagements for next year bear out this impression. About 65,000 people listened to the orchestra which also gave a concert at Deer Lodge Prison, which was returned with a concert by the Prison Band. The tour, headed by W. A. Clark Jr., the founder of the orchestra, was carried through as per schedule. All dates were filled and the "curtain" went up on time, notwithstanding the fact that the train arrived barely half an hour before the orchestra, while the administrative end of affairs was equally well cared for by Mrs. Carolyn Smith, secretary-treasurer of the orchestra.

Charles E. Pemberton has completed a new work for flute, cello and harp, entitled *Mahabb Ali*, the Muletzer, which he has accepted for the repertoire of his own repertoire. One of Pemberton's advanced pupils, Mr. Benjamin Haugh, has taken the Bachelor's degree of music at the U. S. C. Mr. Haugh has studied for several years composition with him. A biblical cantata, *Saul*, by Mr. Haugh, has been given a public rendition recently.

Gratifying singing can be heard at the concerts of the Apollo Club of Hollywood under the trusty leadership of Hugo Kirchhofer. The chorus, consisting entirely of male voices is not strong numerically, but possesses quality and quantity as only good material, conscientious training and devoted singers can produce. The program, while light of character, distinctly indicates that genuine musical values of performances are the aim of the organization. True intonation, rhythmic exactness and shading give added promise for the future of the Apollo Club. All numbers were rendered by heart. This speaks well for the musical intelligence of the singers and for the work of the director. Whether this feature is not detrimental to freedom of phrasing and warmth of interpretation is a question. Little seems gained by it except that it marks a noteworthy point of training. On the other hand it is a concession to the public who already is too much wont to look for "features" of this kind. We believe in singing of bigger number, higher in every sense of the word, which, if rendered as well as at the last concert, are bound to fill the house, though they have not the spectacular addition of being sung without the music. Mr. Kirchhofer was warmly acclaimed by the audience.

Miss Eleanor Carver, soprano, of good range and nice vocal material, has a tendency toward throaty singing. Her high notes are beautifully clear and even. The

singer would add to the effectiveness of her work by deepening the interpretative values of her work. Mrs. Bernard Brown gives satisfaction as accompanist, though she brings not the quality of assistant-conductorship to her work, which is a requisite for choral accompanying. In other words, there might be a little more leadership in her playing.

Muse of the spoken word is the aim of Helen Klokke. And Miss Klokke who followed her successful reading of *Mona Vanna* with a well varied recital la happy in her striving. Her dramatic interpretations and reading, always guided by subtle artistic discrimination, gave her audience much pleasure, leaving a strong impression. Miss Klokke is technically well qualified to sponsor the correlation of declamation and music in the spoken word. Her vocal shadings ranging from soft nuances through well developed crescendoes to strong dramatic climaxes prove that she uses the speaking voice as an instrument. Forceful characterizations of the classics and artistic selection of a more popular nature revealed her versatility. At all times Miss Klokke succeeds to unveil the inner beauty of her selections. There is no mere rhetoric in her work which mirrors well the moods of the authors.

Alfred Wallenstein, the brilliant cellist, will leave shortly for New York City, to arrange for next season's bookings. He will also make records.



GRACE WOOD JESS

The Well Known Chantessa Whose Work Has Been Favorably Compared With That of Yvette Guilbert

Jay Plowe, the well-known flutist, who did such creditable work with the Hollywood Community Orchestra, again came to the fore during the production of *The Tempest* at the Hollywood "Bow" as conductor of the incidental music, using Arthur Sullivan's score. Mr. Plowe is planning an extensive season with the Hollywood Community Orchestra, numbering over forty players, for the coming music year.

To perpetuate the memory of early years and to further the cause of good music, a permanent organization has been formed under the name of the Los Angeles Pioneer Musicians' Association. It is probably the most unique in the West, and is representative of the people who have been engaged in the lyrical unbuilding of the city during a long period of years. The first meeting was held last Sunday afternoon at the home of Mr. and Mrs. Albert Griffith Bartlett, 6219 Hollywood Boulevard. The musicians who attended were asked to bring old programs and the like that might be interesting to those who would recall the past. Mr. Bartlett himself has done his share of blazing the musical trail as founder and president of the Bartlett Music Company, one of the oldest and foremost music houses in the West. Mr. Bartlett is the father of Mrs. Bessie Bartlett Frankel, for the past three years president of the California Federation of Music Clubs.

A permanent organization was the result of the meeting. Officers were elected as follows: A. G. Bartlett, president; Harley Hamilton, vice-president; Miss Fannie Lockhart, secretary, and Miss Mary L. O'Donoghue, treasurer. Congratulations were extended Mr. Bartlett for his plan to bring musicians together, who, in former years, saw one another almost daily, but who now seldom met. Much interest was centered in programs and photographs of the years 1880 and 1910, inclusive, and particularly one large picture revealing a scene from the "Pirates of Penzance" given in 1884 at Turnverein Hall. Mr. Bartlett sang the role of Frederick.

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OPERAS TO FOLLOW: "DOROTHY," "FIREFLY," "GARDENS SECURE SAME SEATING FOR ALL OPERAS

At the meeting vocal selections were given by Mrs. Lillian Scanlon Lee, Mrs. Catherine Shank and Mrs. Alice Austernell Dorn. In addition to those mentioned the following attended the meeting: Miss Carrie B. Conger, Frank H. Colby, Joseph P. Dupuy, Mrs. C. E. Day, Mrs. Gertrude Parsons, Mrs. Katherine K. Forrest, Harry Williams, W. Francis Gates, Mrs. Alice McComas Gray, Mrs. Mackie Hance, Mrs. A. M. Norton, Mrs. Jamison, Miss Berseford Joy, M. F. Mason, Mrs. Hatlie Knickerbocker-Miller, Mrs. George Marygold, Mrs. Marian Gordon Norman, Mrs. James Ogilvie, Roland Paul, Mrs. Beatrice Francisco Pemberton, Charles Pemberton, Robert Paulson, Miss Eva Francis Pike, Oscar Selling, Miss Katherine Stone, Mrs. Gertrude Add Thomas, Mrs. Bertha Vaughn, Mrs. Tillie Elsenmeyer Bassett, Miss Jennie Winston, Frank Wallace, Mrs. Edith M. Wenger, Mrs. Nellie Henderson West and L. Zinnamon. The next meeting will be held at the call of the president.

Fannie Charles Dillon, noted composer, has been awarded the MacDowell Fellowship funded by the MacDowell Club of Allied Arts. This fellowship consists of a visit to the MacDowell colony at Peterborough, N. H. Miss Dillon is the first artist to receive this fellowship, while the MacDowell Club is the first in the United States. It is said, to offer such an award, Miss Dillon will leave for Peterborough next Saturday via the Santa Fe.

With the return of the California Opera Company to the Mason Opera House on July 4, presenting Victor Herbert's Fortune Teller, a survey of the artists roster based on the productions of Freely and Mikado may seem interesting. W. G. Stewart has assembled a capable and well trained ensemble which always does charming and often excellent work. Stewart is a producer of rare qualities, who has the vision of how the production, as a whole, has to be. At the same time he clearly dissects this total effect from the singers, the actors, the conductors' and the stage manager's viewpoint. Having been on the operatic stage for many years and with distinct success, he knows what can be done, how it can be done and how much time it requires to get the effect. In Hans Linne he has a conductor who is also the buoyancy of light opera, who knows what good singing is and who steers his company safely through unforeseen dangers which operatic navigation includes.

Irene Pavlovskaja, the prima donna soprano, is uniquely fitted to elevate light opera to a level the gay operatic muse does not often attain. Vocally she possesses almost all the assets of an accomplished grand opera artist, including a clear, sweet voice of warmth, color, range and flexibility. Her diction is perfect. Charming humor and gracefulness mark her acting, which always is vivacious, yet not obtrusive. Roy Atwell, comedian part performer, "knocks them off the benches." Recalls lasting fifteen minutes in a light opera, who knows what humor is irresistible. Pleasing vocal material, characteristic work and fine diction is also being done by Philip Hilder and Lawrence Tibbett, the bartones of the cast. John Westervelt, tenor, is a singer of pleasing qualities, whose vocal and histrionic work is gaining in momentum. There is fine sincerity in his art which often makes up for lack of tonal volume and ease of acting.

Marie Horgan's sense of comedy, her dry humor, made her one of the favorite members of the cast. She possesses remarkable routine which reminds one how much light opera depends on comedy for success. Bessy Ruyssdale's vocal powers are impressive. Her basso is of unusual tonal beauty and, as may be expected from a Metropolitan opera singer, artistically handled. Rolf Sedau offers agile acting and eccentricities in voice and interpretation which lend a new comedy note to the ensemble. There is ingenious delicacy in his fine characterization. Around these principals a capable cast of supporting artists is grouped, foremost among them Sibly Bacon, Suzanne Keith, Ethel Atwell, Merrill Lavelle, Russ Powell, Naomi Hall, Sibyl Stone and Miss Bacon. The chorus is excellently trained by Hans Linne, sings musically and moves with individuality and firm eradication. There are many good voices in the ensemble. The choral work shows good collaboration between producer and conductor.

Costuming and scenic effects too are artistic and remind one pleasantly of the high aim for which Mr. Stewart is striving. Much of the success of the company is due to the thoughtful business management of Charles H. Baker, veteran manager in the operatic world, California, in fact the entire West, may be happy to possess an operatic team as the California Opera Company offers. The mid-summer season of the California Opera Company will open with the comedy success, "The Fortune Teller" by Victor Herbert with two new members of the company, Gage Christopher and Anon Dorzey Cain, both bartones, will be heard in that ca-

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LOS ANGELES

pany. The week following, beginning June 11th, Arthur Collier's tuneful light opera, Dorothy, which has not been heard here for many years, undoubtedly will delight the city.

A splendid program of classic and modern organ works, combining the best of the literature, was given by Ludwig Conde, Jr., last week at St. Athanasius Church. The fine selection closed with a work by the composer, a concert Fantasia which he dedicated to his teacher, Dr. Ray Hastings, the well known organist.

Grace Wood Jess, whose work has been compared with that of Yvette Guilbert, the great French actress-singer, has returned from the East, after enriching her repertoire with several unique selections. Grace Wood Jess, singer of folk songs, presents unusual programs rich in beauty and interest. Her songs given in costume and with pantomime form a series of vividly colored song-dramas in miniature. Gifted with a mezzo-soprano voice of great warmth and sweetness, unusual personality and dramatic ability, Grace Wood Jess is peculiarly adapted for interpreting these rarely heard songs of the people. Her programs include folk songs of England, France, Russia, Ireland, Plantation melodies and songs of the Kentucky mountain folk. She prefaces each song with the quaint story of its origin and translates those sung in foreign tongue. Many of the songs of our Southland which are included in her repertoire, were learned from her Southern grandmother. Her repertoire of French folk songs were prepared with Yvette Guilbert. The lilt of the old Irish, the quaint songs of England, the naive and haunting ballads of our Southland, combined with the French, form programs of distinctive charm. The costumes Miss Jess wears are of the period she sings. One of special interest is a gown from the wardrobe of Mrs. Lincoln while Mistress of the White House. Other costumes are of a French belle of 1700, an Irish maiden, a street singer of Russia, a Jewish woman of the time of Christ. In her exquisite costumes she is a joy to see as well as to hear, and her art is one of the rarest and most satisfying of today.

David Sanders, head of the violin department of the College of Music, together with Miss Adelaide Trowbridge pianist, and Joseph Helder, 'cello, performed a new trio by Roland Diggle at a recent manuscript evening of the Musicians' Club. We understand that it is a beautiful work, but cannot say more as even this bit of information did not reach the local office until the program was given, and then only indirectly. Your scribble is a loss to tell why the Musicians' Club makes a secret of its programs. The club owes due publicity to the composers and performers. Mr. Diggle is a prominent organist of this city.

The studio musicale of Patrick O'Neill proved one of the most delightful evenings of the season. More than two hundred members of the musical profession, students and former pupils of Mr. O'Neill and friends of the popular tenor were present. Mr. O'Neill himself sang several Irish songs with fine sense of style and musical charm. Mr. and Mrs. J. Sweeney Kelly, Louis Kurlin, Mrs. Gladys Louise Williams and Miss Conchita Chavez also were heard in solo numbers. Mrs. Glum and Miss Chavez are advanced pupils of Mr. O'Neill, showing good vocal training and pleasing interpretative qualities.

A large audience attended the vocal recital given by pupils of the Davis Musical College last Friday. Mme. Louise Carola Davis filled a return engagement at the Owensmouth High School.

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LOS ANGELES LETTER—(Continued)

Proving beyond any semblance of doubt that the California music lovers and composers are interested in the proper advancement of their art and in the recognition of home talent, one need but glance over some of the names of composers who have submitted their numbers in the "California Composers' Contest" which is being staged by Sid Grauman and Mischag Guterson, conductor of Grauman's Symphony Orchestra. The contest, which began some weeks ago, comes to a brilliant and highly successful climax at the concert of Sunday, July 3rd, when the numbers selected by a body of Los Angeles' leading musical authorities, acting as judges, will be rendered.

Among those who have entered, or whose compositions have been submitted by friends and admirers, are Charles Wakefield Cadman, Morton F. Mason, Fannin Charles Dillon, Carrie Jacob Bond, Nicola Novelli, Henry Schoenefeld, Jean de Chauvenet, J. Elcan Samuelson, Theodor Gerdobh, F. W. West, Joroslav de Zielinski, Harley Hamilton and others, totaling, altogether, more than one hundred and twenty-five composers.

From all parts of California these compositions have been received and one who understands music needs but to glance over the orchestrations to see that California composers must take their place in the highest ranks of American music writers. None of the hundreds of submitted compositions but what have a chance to win the judges' approval at the meeting next Tuesday night.

Besides the great number of compositions entered in the California Composers' Contest, more than seven hundred letters of commendation have been received. Entries for the contest closed Saturday, June 25th, at midnight.

Misha Guterson, the conductor of the Grauman Symphony Orchestra, added another success to his series of unified programs with yesterday's all-Italian concert. Standing-room was completely sold out and many people had to be turned away. The melodious program featured chiefly Verdi, Mascagni, Puccini, Palladini and Italian folk songs. Ettore Campana, one of the favorites of Grauman audiences, scored in Verdi arias. Next Sunday will bring an Oriental program. Much interest is being evinced in the All-California Composers' program of July 3rd. Requests will not be received after June 25. The concert undoubtedly will do much to further the interests of our resident composers. Sid Grauman already having opened his concert platform to our Western performers in preference to others. The continued popularity of the Grauman concerts indicates that they are meeting a great need.

Carli Elinor is revelling in Tschalkowsky, Rossini and Herold in his music at the California Theatre. His scores are decidedly operatic. The program includes a visualization of the pastorate and storm danced to an orchestral rendition of excerpts from William Tell Overture.

Great things are promised by Gregory Kreshover when Griffith's Dream Street will start its run at the Mission Theatre.

C. Lubviski, violin virtuoso, is playing with fine success at the Rialto Theatre in Sarasate numbers. One of his Bravura pieces is a difficult arrangement of the Sextet from Lucia by Saint Lubin which he arranged specially for Kubelik.

JOLLAIN-KRUGER PUPILS IN THIRD RECITAL

Violin pupils of Giuseppe Jollain and piano pupils of George Kruger gave their third recital of a series of eight at Room 37 Gaffney Building on Thursday evening, June 23rd, in the presence of an audience that crowded the place to overflowing. Many people were standing in the hall and found seats in adjoining rooms. The program consisted of thirteen numbers and twelve pupils participated. Owing to the length of the program it is, of course, out of the question to speak in detail of every participant, but this is no indication that their work was not worthy of hearty commendation. On the contrary every one of the participants, whose names appear on the program attached to this article acquitted themselves most creditably, revealing excellent training and fine adaptation.

We were able to hear three of this array of excellent students and they are certainly worthy of unqualified praise. Alexander Murray, a nine-year-old violin student, aroused special enthusiasm. It is almost unbelievable to realize what this youngster accomplishes. Notwithstanding his youth he draws a clean, smooth and true tone, plays with understanding and expression, commands a technic of exceptional smoothness and clarity, even including difficult double stops, and, in short, plays almost with maturity. This young musician certainly has exceptional talent, and it would indeed be strange if this talent did not eventually assert itself on the artists' arena. Mr. Jollain has reason to feel proud of his successful educational work in this instance. The young violinist played the Seitz D major concerto, an exceedingly difficult work, entirely by heart.

Another unusually gifted and well taught young musician is Norman Smith, a youthful pianist, pupil of George Kruger, who certainly astounded everybody with the display of his technic, which was brilliant and astonishingly facile and smooth. He, too, played from memory and received a truly enthusiastic ovation from the audience. The technical brilliancy of this young

prodigy, however, was not the only one of his artistic surprises, for his interpretation revealed a certain intelligence he rarely notices among students of such youthful experience and appearance. Young Smith is about twelve years of age.

The other excellent young student was Helen Hughes, who played De Beriot's Concerto No. 9 in a manner that showed conscientious study, careful application, smooth and pliant tone, and a facile technic. She delighted her hearers with her fine touch, careful phrasing and good intonation. She, too, exhibited qualities not usually found among such young players, and merited the hearty applause of the audience which rewarded her for her splendid artistic efforts.

Dang Sun also shared in the honors of the evening by interpreting Rodé's Concerto No. 7 in a manner showing careful preparation and natural instinct, making an excellent impression with the audience. George Douglas made a very interesting address appropriate of the occasion, while Prof. Sigismondo Martinez played the accompaniments with that thorough musicianship for which this distinguished pianist is so well noted.

The complete program, every number of which was worthy of hearty commendation, was as follows: Sonata (Handel), James Taylor, violin; Symphonie (Dancal), André and Dorothy Player, violin trio; Schon Rosmarin (Kreisler), Aria on G String (Bach), Marjorie Fritshaw.

(Continued on Page 9, Column 2)

MUSIC TEACHERS OF CALIFORNIA!

The 11th annual convention of the California Music Teachers' Association will be held in Alameda Co. on the following dates:

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SYLVAIN NOACK SCORES AS VIOLIN SOLOIST

Sylvain Noack, concert master of the Philharmonic Orchestra of Los Angeles, was the soloist at the concert given in Helena, Mont. The Independent published its comment on Mr. Noack's art as follows: "Sylvain Noack is not only an excellent concert master but also he is a concert violinist of rare qualities. His technique is of astounding fluency, and his tone is large and sweet. To these qualities he adds a sensitivity and warmth of expression that made his solo most delightful."

LAFORGE-BERUMEN STUDENTS IN RECITAL

A capacity house greeted nine members of the LaForge-Berumen Studios at the big Wanamaker Auditorium last Saturday afternoon (June 11th), where they were heard in a fascinating recital of vocal and piano music that roused the elite audience to enthusiastic and prolonged applause. The program contained delightfully refreshing numbers which were presented with the grace, the polished ease, the artistic finish which marks every product of this eclectic studio.

The vocal numbers of the program were contributed by Beatrice East, a Boston coloratura soprano, whose distinct talents are rapidly winning for her a unique position, and for whom Mr. LaForge foresees a brilliant future; Cora Cook, contralto of temperament and sincerity, whose lovely voice is quick to win the sympathies of an audience by its tender powers of appeal; and Mildred Wallace, possessor of a rich, true contralto of unusual penetration. The singing of these ladies is remarkable particularly for its flexibility and the wonderful clearness of diction. There are but few routine singers, and some of these of international fame, whose declamation is as clean and as intelligible. The enunciation of the LaForge students is a constant source of joy.

A special word must be added for the exceptional musicianship of Mrs. Charlotte Ryan, one of the very finest of the LaForge students, a gifted soprano whose beautiful voice has that soaring quality which has ever been associated with the most feted prima donnas. Mrs. Ryan has appeared at most of the recitals given this season, and she has everywhere met with the warmest reception and unqualified success.

Unhackneyed piano solos gave the Misses Alice Bracey, Willie Cameron, Kathryn Kerin and Mr. Dwight Coy an opportunity to reveal their splendid technical equipment, which never becomes obtrusive, and which enables each player to present to the audience a composition which has that flavor of originality that is one of the most delightful features of their performances. Miss Bracey and Miss Kerin also participated as accompanists, winning new laurels in this field (as did Miss Helen Shotwell) for the integrity and consummate

artistry of their playing of the difficult and exacting music.

Messrs. LaForge and Berumen are two great artists who are also master teachers. Under their able guidance some of the finest native talent is being trained to take its place at the front of creative American art, and eventually win for itself those honors which have in the past been invariably associated with foreign training and foreign acclaim.

JOLLAIN-KRUGER PUPILS

(Continued from Page 8, Column 3)

violin: Concerto No. 22 (Vivati), Ruth Numan, violin; Hark, Hark the Lark (Schubert-Liszt), Joseph Salvato, piano; Concerto No. 9 (DeBeriot), Helen Hughes, violin; Childhood Scenes (Schumann), Norman Smith, piano; Kol Nidrei (Op. 47) (Bruch), George Trager, violin; Bird Song (Selim Palmgren), Arabeque (Leschetzky), Myrtle Gable, piano; Concerto (D major) (Seltz), Alexander Murray, violin; India Lament (Kreisler), Orientale (Caesar Cui), Ruth Madden, violin; Spinning Song (Mendelssohn), Two Mazurkas (Chopin), Butterfly (Lavallee), Norman Smith, violin; Concerto No. 7 (DeBeriot), Emily Leet, violin. Sig. Sigmundo Martinez, accompanist.

PERCY RECTOR STEPHENS ARRIVES

The Bohemian Club is again making welcome their guest, Percy Rector Stephens of New York, who has arrived in San Francisco to conduct his second and last summer course. Mr. Stephens has shown a great interest in the activities of the Bohemian Club, both as an organization and as a body of men who appreciate art. The summer teaching of Mr. Stephens will continue until August 13th, when he will go to Portland, Oregon, for a special four weeks course.

Miss Elizabeth Westgate, the well known pianist, organist and teacher, and one of the busiest musicians on the Coast, is going to Luzzycroft, her cabin in the Santa Cruz Mountains, on July 1st. Except for various short trips Miss Westgate will remain in the mountains until the fall season opens in September. She plans to use some of her well merited leisure in composing and other work.

Madame Roece Reid Cailleau, the noted coloratura soprano and well known vocal teacher, is spending her summer vacation in the Yosemite Valley, which is attracting many of our leading musicians. The peace and quiet of this glorious spot of natural scenery is proving the ideal place for a thorough rest, which is required by many artists who have been as active throughout the season as Madame Cailleau.

Benj. S. Moore, the well known pianist and coach, who spent several months in the East this past season, returned to San Francisco last week and has resumed his classes for the summer at his studio, 2352 Baker street. Mr. Moore has met with unqualified success during his Eastern visit, having appeared in various cities of the East Coast from Florida to Massachusetts, in association with distinguished artists of such unquestionable reputation as Lucy Gates, Titta Ruffo, Edward Lankow, Grace Northrup, Paul Kochanski and Delphine March. Mr. Moore always was recognized as a pianist and accompanist of unusual skill and style, and this Eastern success only strengthened the reputation he already had conquered for himself on the Pacific Coast. While East Mr. Moore studied with Mr. and Mrs. Lhevinne, both of whom are not only artists of the first rank, but equally so pedagogues of exceptional intellectuality. No doubt Mr. Moore's return is hailed with great pleasure by everyone who appreciates his fine musicianship.

Joseph George Jacobson, the well known pianist and piano instructor, has closed his studio for the year and will not be found there until the beginning of his new term, which will be about August 2nd. Meanwhile Mr. Jacobson will motor south, taking in all the points of interest along the way as far as San Diego. Mr. Jacobson has just enjoyed one of the most successful and active seasons of his career and his two assistant teachers were equally as occupied as he himself. Many new pupils are waiting to join his classes at the opening of the new season.

CECIL ARDEN, SOLOIST AT CALIFORNIA

An extraordinarily fine artist is announced by the California Theatre for its soloist tomorrow morning with Herman Heller and his orchestra. She is Miss Cecil Arden, contralto of the Metropolitan Opera Company and one of this country's foremost young artists. Her training is entirely American and Mr. Buzzi-Pecchia has been the chief mentor in her studies. Alma Gluck and Sophie Braslau are among those who have likewise developed under this teacher's guidance.

At the Metropolitan opera house her rich, full contralto and her pleasing presence have been the cause of more and more favorable comment. From her first appearance several seasons ago she has steadily risen in artistic heights until now she is an important personage among the world renowned artists. More and more has Miss Arden been entrusted with roles, whose faultless execution has sustained the standard of that great company.

Miss Arden has chosen for her California appearance: Aria Lilli Signor from Les Huguenots by Meyerbeer and Carry Me Back to Old Virginia, by James Blaud.

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TEACHERS' CONVENTION

(Continued from Page 1, Col. 4)

(a) Melodie (Rachmaninoff), (c) A Song (McDowell), (d) Tarantelle (Liszt), Miss Nell Cave; (a) Burning out is the Sun's Red Flame (Balakireff), (b) The Brook (Kietzmann), (c) The Fair Garden (Borodine), (d) Slumber Song (Gretchaninoff), (e) Oh no, I pray, do not Depart, (Rachmaninoff), (f) Hopak (Rachmaninoff), Mrs. L. L. Rowan; (a) Allegro (Cyril Scott), (b) Reflections in the Water (Debussy), (c) Rigaudou (MacDowell), Miss Cave, Thursday 2:30 p. m.—A remarkable ride. Assembly in Lounge at Hotel Oakland promptly at 1:30.—Thursday 8:15 p. m., Ebell Club House.—Concert, Music by Northern California Composers—Composers represented—John W. Metcalf, Berkeley, Albert Elkus, San Francisco, Thomas F. Freeman, Berkeley, Sig. Antonio de Grassi, Berkeley, M. Pierre Douillet, San Francisco, Sig. Domenico Brescia, San Francisco, Dorothy Crawford, San Francisco, E. G. Stricklen, Berkeley, Mary Carr Moore, San Francisco, Frederick Maurer, Berkeley, Three Fugues, from the work Genesi della Fuga (Domenico Brescia), (a) two-part Fugue (Fuga della Fuga), (b) two-part Fugue in Viola, (c) Three-part Fugue in C Major, (c) Three-part Fugue in C Minor, Sig. Antonio de Grassi, Violin, Mr. Otto Fauer, Viola, Visiting artist, Sig. Nino Vercelli, Cello, San Diego; (a) Chanson de Nuit (Antonio de Grassi), (b) Music When Soft Voices Die (T. F. Freeman), (c) Jihwanisi (Ojibway Indian Love Song) (J. W. Metcalf), (d) The Tryst (Mary Carr Moore), Mrs. Charles S. Ayres, soprano, Miss A. Maude Wellendorff at the piano; (a) Barcarolle (Albert Elkus), (b) The Fountain (Pierre Douillet), (c) Scherzo Valse (Freeman), Alice R. Dec; (a) Lullaby from a Sonnet (Elkus), (b) To an Isle in the Water (Stricklen), (c) Child's Play (de Grassi), (d) A Vesper Prayer (Maurer), (e) Query (Crawford), Lawrence Strauss, tenor, Thomas F. Freeman at the piano.

Friday, Ebell Club House, 9:30 a. m.—Piano Round Table, Elizabeth Simpson, Chairman; Subject—The demands of modern pianoforte teaching. Open discussion. 10:30 a. m.—High School Music. Alice M. Eggers, head of music in Oakland High School; 11:00 a. m.—Program—(a) Romance in F Major (Beethoven), (b) Rondino (Cramer-Brown), Miss Marian Nicholson, violinist, Miss Helen Rust at the piano; (a) Oh Had I Jubal's Lyre (Handel), (b) Caro Selve (Handel), (c) Mognonette (Old French), (d) Swedish Folk Song, Maude Fenlon Bollman, Los Angeles, Mabel S. West, at the piano; (a) Rhapsody in G Minor (Brahms), (b) Nocturne in B flat (Paderewski), (c) Impatience (Moszkowski), (d) In Autumn (Moszkowski), (e) Scherzo in C sharp Minor (Chopin), Elwin A. Calberg pianist; (a) Hymn to the Sun (Rimsky-Korsakoff), (b) From the Canebrake (Gottschalk), (c) Breen (Finch), Miss Nicholson; (a) Ballade (Sibelius), (b) All My Thoughts come Drifting (Brahms), (c) Lilacs (Kernachau), (d) Le Jour le Soleil lent (Messenger), Mrs. Bollman.—2:00 p. m.—Ebell Club House.—Lecture-recital, Ultra Modern Music, Speaker, Miss Jennie Winston, Los Angeles; Piano, Maude A. Wellendorff, Berkeley. Illustrations—Chromatic Fantasia and Fugue (Bach), (a) Noel (Balfour-Gardner), (b) De Profundis (Balfour-Gardner), (c) Prelude (Ornstein), (d) The Sea (Palmgren), (e) Scherzo (Palmgren); (a) Sonatine (Ravel), (b) Prelude Opus 2 (Scriabine), (c) Nocturne, Opus 9 (Scriabine), (d) Prelude, Opus 11 (Scriabine), (e) Prelude, Opus 17 (Scriabine), (f) Mazurka, Opus 25 (Scriabine), (g) Scherzo, Opus 46 (Scriabine), (h) Poison D'or (Debussy), (i) Images Debussy, (j) Movement (Debussy); 3:00 p. m. Concert by Sacramento members.

Sonata, Opus 7 (Grieg), Miss Ethel Sleeper, pianist; Montanina (Alpine Pastoral), (Buzzi-Peccia), Miss Pauline Ireland, soprano, Mrs. Edward Pease at the piano; Concerto in A minor (Bach), Russell J. Keeney, violinist; (a) The Rock-abye Lady (Mary Carr Moore), (b) A Fairy's Love Song (Spross), (c) Jean (Spross), (d) The Lamp of Love (Mary Salter Turner), (e) Love is the Wind (MacFayden), Miss Ireland; (a) Reverie (Debussy), (b) Allegro Appassionato (Rogers-DuSesse), Mr. Keeney, Friday evening, Hotel Oakland, Banquet—Assembly in Rose Room, 6:00 p. m. 8:45 p. m., Ebell Club House. Operetta entitled The Picture Bride. Libretto by Marion Cumming, music by Josephine C.

(Continued on Page 11, Column 4)

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VOL. XL. No. 15

SAN FRANCISCO, SATURDAY, JULY 9, 1921.

PRICE 10 CENTS

GERALDINE FARRAR HONORS ALICE GENTLE MR. AND MRS. HERTZ ENJOY EUROPEAN TRIP

Three Thousand Five Hundred People Greet Alice Gentle at Her First Performance of Ravinia Park Season—Artist Receives Seventeen Curtain Calls After Her Thrilling Impersonation in La Navarraise

Distinguished Master of the Baton and His "Chaperon" Find Their Second Post-War Travels More Interesting and Enjoyable Than Their First and Report Conditions Improved Both Artistically and Economically

A tribute of greater distinction could not have been bestowed by one singer upon another than that which Geraldine Farrar conferred upon Alice Gentle. It is not every day that an artist such as Miss Farrar, who is perhaps one of the most popular artists in the world today, will travel from New York to Chicago for the sole purpose of hearing one of her confederates in a role which she herself is about to essay. This, however, is what the famous Metropolitan prima-donna did on June 26th when she visited Chicago for the day, returning to New York the following, the newspapers claiming that she had received a very wonderful lesson from Miss Gentle and that having witnessed her magnificent rendition of the role of Anita in Massenet's La Navarraise was well worth her journey. Miss Farrar was not the only one who enthused over the performance for the various well known critics of Chicago's papers passed the following remarks concerning Miss Gentle's portrayal:

Karlton Hackett, in Chicago Evening Post: There was another great gathering for the Sunday evening program, which opened with Alice Gentle in La Navarraise. Miss Geraldine Farrar graced the occasion with her presence, having come on especially to see Miss Gentle in the role. If Miss Farrar shared the general sentiment she must have felt well repaid, since the audience gave Miss Gentle a pronounced demonstration at the close of the performance. * * * But Miss Gentle carried the performance off. There was more restraint in her action than she has sometimes given us and her portrayal gained in power for this reason. For a woman of her temperament this role offers great temptations to overstep the bounds but last evening she kept in proportion and won a genuine success.

Herman Devries in Chicago Evening American: Last night's program served to re-introduce to us Alice Gentle in the role of La Navarraise, most spectacular and impressionistic of Massenet's operas. I had the opportunity of hearing the internationally celebrated interpreters of the part of Anita, among them Calve, Nina Pack and De Nuovina, sometimes under the direction of Massenet himself. Miss Gentle made me forget them last night. She sang and acted with an emotional intensity, a passionate abandon that were at times heart gripping.

Edward Moore in Chicago Daily Tribune: Ravinia's announced double bill last night became an unexpected triple one. Geraldine Farrar was a member of the audience. She came to Chicago to take a lesson in opera. She plans to sing the chief role, Anita, in La Navarraise, Massenet's blood and henna opus at the Metropolitan next season. Never having done it before she came to see how they do it at Ravinia. A very good lesson she received. Alice Gentle, last night's Anita, gave about as stirring a representation of grand opera served raw with a knife better than I find these days. You may not think much of La Navarraise outside of its being a good display piece for a brilliant mezzo-soprano, but Miss Gentle has gifts. Among them is a voice that can make an ordinary melody sound better than it is, and the ability to put a thrill into a situation that would ordinarily be classified as nothing better than operatic melodrama. Consequently she had the audience—another enormous one on the subject—collected in seats during the performance, and relaxing into explosions of applause afterwards. So Miss Farrar watched the performance and pronounced herself delighted with everything, with Miss Gentle and her associates, with Ravinia's

al fresco opera, and with the fact that she personally was not singing but watching. She came in quietly and was pretty well concealed under a floppy hat brim. But in the intermission the news spread and the crowd gathered mostly in the mid-aisles. When it grew too great, she evaded it, going back stage to congratulate Miss Gentle. She is on her way back to New York for her lesson was taken.

Maurice Rosenfeld, in Chicago Daily News: Alice Gentle was the particular star in the short dramatic opera La

The Pacific Coast Musical Review is in receipt of a most interesting letter from Mrs. Alfred Hertz, who is now enjoying an extended and all-inclusive journey of observation throughout Europe, and while this letter is essentially intended to be of somewhat a personal nature, its contents touch so heavily upon subjects of general interest, especially in so far as they appertain to artistic and economical conditions, that we believe the writer will not object if we take from the same those points most interesting to the musical public of the Pacific

Coast. The more we think over this subject the more do we become convinced that the entire letter is worthy of reproduction. It could not have been compiled better, had it been composed by a regular correspondent of this paper, and we feel that our readers will be grateful to us for reproducing it. So let us quote the letter:

Berlin, June 4, 1921.
After an enjoyable stay in New York we went to Paris by way of London. There we could observe little that reminded us of Prohibition, inasmuch as it is impossible to clear much money from edibles, people are obliged to encourage irrigation in connection with meals. At present Paris as well as Berlin is flooded with Russians. We heard Knusowitzky play the bass violin to-
gether with Casadesus on the viola d'amour, and have met him as well as Cortot, Theibaud and other distinguished artists. Prokofiev directed his new ballet at the Ballet Russe, including remarkable scenic equipment, costumes in the style of futuristic and cubistic modes of expression.
At the Femina Theatre we were greatly amused by a mixture of vaudeville and cabaret entirely in Russian with Ballet as confederate. At the grand opera we heard a matinee concert under the direction of René-Baton introducing an all-Russian program. Conditions evidently have played havoc with the personal of the orchestra for even the excellent woodwind choir seemed to carelessly negotiate the beautiful passages of the Scherezade. We frequently met Julia Culp and her husband and expect to meet both again at Carlsbad.

On May 21st we left Paris on the night train for Cologne. We arrived there on a Sunday and opposite our hotel we heard organ and choir singing at the Cathedral, and the chimes rang out a formidable accompaniment. The next day we entrained for Berlin where we found not exactly a great, but nevertheless a slow and noticeable improvement. That is to say people may use hot water once a week for bathing purposes and they can have bread and milk. The latter, however, would hardly be acceptable to an American palate, but it is better than nothing.

The opera and theatre are still in full swing and it is astonishing how the people can furnish so much that is great and acceptable. We heard Turandot and Arlecchino by Gussoni. The former, an opera, was not exactly powerful, but the latter a pantomime, was exceptionally charming and original. Then Richard Strauss is here to direct a week of Strauss music, and we heard his sketch Citizen and Nobleman and Legend of Joseph. The latter with Mme. Durieux as Potpourri, was magnificently presented. Last night we heard at the great Draoatic Theatre Danton by Romane Rolland, an unforgettable remembrance.

The Kreislers are also here, and recently we spent an evening at Schrecker's whose "Gezeichneten" met with unquestionable success. On June 22d we expect to leave for Carlsbad, where we shall remain for four weeks' rest and the well known treatment, which appeals to me more than wines and champagne. On August 24th we shall leave for the Olympic and trust that we shall arrive on September 5th or 8th in the promised land. It is good to recall occasionally the Golden Gate, especially during this almost unbearable heat, as I can almost feel the refreshing breezes from the ocean.

(Inasmuch as we were obliged to translate the above letter into English it is possible that we did not always succeed in expressing Mrs. Hertz' meaning. If, therefore, any incongruities appear, we trust our readers will blame the editor of this paper, and not Mrs. Hertz.—A. M.)

PREPARE FOR NEW SEASON

The wise teacher and artist does not wait until the beginning of the new season before announcing his or her plans. To really get results from announcements the latter must appear sufficiently in advance of the new season to enable clubs and managers to include artists in their booking and pupils to decide upon a teacher before the season begins.



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Navarraise. She put into this tragic operatic drama an intensity and realism which thrilled the audience and disclosed in the vocal requirements a voice of wide range and much power. Its heights would lead one to credit her with a high dramatic soprano. She was given quite an ovation after the close of the opera which was given in its entirety. * * * Geraldine Farrar, the well known prima donna from the Metropolitan Opera House, was an interested listener at last evening's performance.

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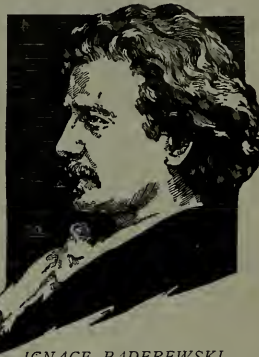
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TWENTIETH YEAR

SPIRIT OF MRS. MATILDA WISMER

The death of Mrs. Matilda Wismer, which shocked the musical colony of San Francisco last week, and which occurred at the Stanford University Hospital, on Wednesday, the 25th, left a permanent vacancy in the musical life of the community, because it tore from our midst an energetic and influential factor active within a sphere most important to the progress and growth of musical appreciation and usefully artistic service. The Pacific Coast Musical Review has always contended there can never be any genuine love for music, that there will never be produced any true national spirit in music, that consequently there will never be born a genuine American national school of music, until the HOME is made the breeding place for national musical ideas and ideals. All organizations and leaders for promoting American nationalism in music will be in vain as long as the American home is devoid of natural and involuntary practice of the higher appreciation of music as an art. And in San Francisco there existed no home that contributed more toward that spirit which we have in mind than the home presided over by Mrs. Matilda Wismer.

It was impossible to remain unmusical in the proximity of that strong personality guided and influenced by the spirit of Mrs. Matilda Wismer. There was no sham, there was no insincerity, there was no selfishness, there was no commercialism, there was no self-advertisement, there was no self-glorification in Mrs. Wismer's life. She was bubbling over with generosity of spirit and kindliness of soul. Music to her was not a technical expression of artistic sentiments, but a natural emotion of human life which she wished to share with all human beings she came in contact with. Those among us are ever the greatest in mind who appear to be the humblest in association, and because Mrs. Wismer was always ready to admire and help those who were ambitious and eager to seek knowledge, and was ever ready to give of her own knowledge and experience in a most modest and humble manner, her greatness as we ever feel her appreciate it. It is almost impossible to estimate the great good that was accomplished by a woman of such deep artistic sentiments and feelings as Mrs. Wismer when her unselfish and wide-reaching influence could be exercised in a community so receptive as San Francisco during a period of forty years.

There cannot be any question in the minds of close observers but that Mrs. Wismer was a truly distinguished artist at the prime of her life. But although she had attained great honors in her profession she did not come to this city parading her great gifts before the public. On the contrary, she permitted us to sense, to discover, to feel her greatness rather than to thrust it upon us, and those who were able to bathe in the sunshine of her art, have truly reason to feel grateful for the rare opportunity that was practically thrust into their path of life. And thus the home of Mrs. Wismer became a veritable temple of hospitality where congenial musical minds congregated and where music was regarded as a bond of love and affection among those sufficiently attuned to appreciate the atmosphere and spirit that prevailed in these four walls. Many a receptive mind received here its first incentive to future achievements, and it would astound our readers if we quoted here the names of those who partially owed their

success to the beneficial influence of Mrs. Wismer's musical home.

This fine spirit of musical generosity was given its freedom from earthly bondage in the seventy-sixth year of its perennial youth, for no one who knew Mrs. Wismer could call her old. She was born in Copenhagen, Denmark, on February 25, 1846. In 1883 the family came to California and she has since lived in the following worthy heirs of her splendid achievements: Hother, than whom there is no more conscientious and sincere musician residing among us; Kiner, a successful electrical engineer; Paul, whom we all know to be a very skillful cellist; Mrs. E. J. Zimmer, of Montclair; Gerda Wismer Hofmann, a most brilliant member of the dramatic profession, now residing in New York; and Mrs. R. J. Nichols of Auburn, Cal., a vocal artist of unusual talent. So it will be seen that the influence of the mother is notable among the children.

The funeral services were held at N. Gray & Co., Frederick Maier, a close friend of the family, officiating as organist. Dean Gresham of Grace Cathedral preached an eloquent sermon. Numerous representatives of the musical profession were present to honor the dead. We can only add that we feel certain to voice the sentiments of everyone familiar with musical activities in California. If we say that the death of Mrs. Wismer removes a vital force for good in the musical life of our community and that we hope and trust that her generous spirit will find that peace and happiness which he craved in his last moments to instill in the minds of hundreds of aspiring souls.

ALFRED METZGER.

MACKENZIE GORDON CLOSES BRILLIANT SEASON

Mackenzie Gordon, the distinguished tenor and pedagogue, has closed his season and is about to leave for a vacation at one of the magnificent California resorts of the high Sierras. He will then visit other attractive scenic spots in Southern California and wind up his vacation at Bohemian Grove near Guerneville on the Russian River. Mr. Gordon has been very busy teaching, and is happy to say that among his numerous students he has some of the best. He has been devoting most of his time exclusively to teaching, and has refused numerous offers to appear in concert. However, he has delighted hundreds of his friends at private musical and social functions.

A short time ago the Bohemian Club staged a most effective and impressive entertainment on one of the Stateside Yacht Clubs at the Moore Shipyards, which affair was under the direction of Mr. Gordon, and which was conceded to have been one of the biggest, most amusing and most unique and original events among the many excellent entertainments presented by the Bohemian Club during the course of the year, not even excluding the annual Jinks at Bohemian Grove. It is customary to permit each Bohemian Club member to take a guest who is a non-resident of California to the annual jinks, and Mr. Gordon has invited Charles Schwab as his camp-mate, the distinguished financier and sportsman, his guests are greatly interested in music and the Bohemian Club, and enjoying thoroughly the companionship of life-loving men like the members of the Bohemian Club.

Mr. Gordon, who is one of the most noted and best-known artists and pedagogues in the far West, will resume his studies in San Francisco and will resume his interesting and successful educational work. His numerous and loyal students will be glad to resume their lessons with him for he makes vocal study not only valuable as an educational principle, but makes the lesson interesting and delightful by means of the personal instruction he gives. His pupils, many of whom were in them and therefore arousing their greatest ambitions and aspirations.

MUSIC TEACHERS ENJOY STATE CONVENTION

Delegates From All Parts of California Listen to Interesting Programs and Lectures and Discussions at Hotel Oakland and Ebell Hall, Oakland

By ALFRED METZGER

Owing to the fact that the last "copy" of the Pacific Coast Musical Review must be in the hands of the printer on Tuesday afternoon at five o'clock in order to go to press on Thursday, it was not possible to publish a special issue of the State Convention of the Music Teachers' Association of California, which is now being held in Oakland under the auspices of the Alameda County Music Teachers' Association, of which Mme. Sofia Newland Neustadt is the President. However, we were able to attend the reception of delegates at the Oakland Hotel on Tuesday evening, July 5th, and received a most favorable impression of the attendance as well as the spirit of the occasion. We thought it sufficiently important to add this short review by turning it in a little late.

We were especially well pleased to note the gratifying number of the very best element among our musical educators. It is evident that those who used to find excuses to remain away from these conventions are becoming sufficiently acquainted with the aims and purposes of the Music Teachers' Association to lend their personality to the organization, that there is much good to be done as a member of this Association. And really there are so many educational problems to be solved by the music teachers, that it seems to us that five days are not too much to almost exclusively

devote to the interests of the profession in the matter of discussions and lectures upon such subjects as teaching the students to play the piano, the music scholar should be regarded as a purely educational problem, like reading, writing, geography, etc., and not as a means to get rich quick or to become a great artist overnight. The matter of unjust taxation of music teachers, while all other teachers are exempt, is also worthy of our attention. The fact that many of our resident artists are given adequate opportunities so that those students who have been adequately prepared by the teachers have a chance to make use of their knowledge, and are not obliged to immediately become teachers before having had the practical experience and maturity thought to teach others that they have learned. Music in the public schools and conservatories is also a matter that should concern the music teacher deeply. The expansion of the music department of the University of California and its attending extension courses should be the object of discussion at these conventions, and there should not be permitted to creep into the association any jealousy of the University. The more the general public becomes familiar with musical education the better it is for all teachers concerned. Finally the Music Teachers' Association ought to keep tabs on the progress of congress to establish four National Conservatories of Music.

You see, here are problems that require much time and thought to discuss, and yet we seek in vain to find them adequately represented upon the program. It is more or two of these things that we must discuss somewhere, but as usual the principal object of the convention seems to center in programs—singing and playing for one another. As long as the Music Teachers' Association cannot show any other cause for giving these annual conventions than rendering musical programs morning, noon and night, those of our critics most serious in the desire to aid worthy musical objects will not find time to attend these conventions, nor will the daily press give them adequate space. If the association wants to be recognized by the daily press it must do things that interests the daily press. It must discuss live issues, must accomplish things that simply cannot be ignored in print. But concert programs by the dozen do not interest the press nor the critics. Concerts can be given in the regular way during the course of a season, but to give twelve of them in four days is more than any critic can stand, nor can you expect how good they will be.

Speaking of concerts the introductory program given at Hotel Oakland during the reception furnished the punch which the beverage, served to cool those suffering from the warm weather, lacked on account of legal reasons. Mrs. Irene H. Nicoll, contralto, sang a group of songs including: (a) Yesterday and Today (Spross), (b) Eili Eili (Wm. A. Fisher), (c) The Blackbird (Quilter), Mabel Sherbourne West playing the accompaniments most artistically. Mrs. Nicoll sang with deep conviction, warmth of expression and a well modulated, flexible and vigorous contralto voice. She recited two Russian songs in Lincoln S. G. (Lieder) played: (a) Rhapsodie (Spross) (b) Arabesque (Leitchitzky), (c) Nocturne in D flat (Chopin), (d) Polonaise, op. 53 (Chopin). He added to his already long list of successes by playing technically easy, and infusing gratifying sentiment into his work. He was heartily applauded, justified in his own opinion, and was warmly Colburn Heath sang: (a) Arlette (Were I a Sunbeam (Vidal), (b) Les Cloches (The Bells) (Debussy), (c) The Nightingale Sings to the Rose (Rimsky-Korsakow), (d) Joy of the Morning (Hartlette Ware). Miss Heath made again a most favorable impression as she always does. Her fine, healthy, vibrant soprano voice aided by intelligent phrasing and tone color, and used in a manner to bring out its inherent beauty, earned her a genuine ovation. Mrs. Paul Jarboe played the accompaniments very judiciously and pianistically.

As already stated, we shall speak of the personnel of the delegates, and other matters pertaining to the convention in the next issue. It was too late to get particulars for this issue. However, we wish to congratulate the various officers, including Edward Pease, president; Mrs. Yvonne Leitchitzky, vice-president; Mrs. Albert Pease, treasurer; and Miss Mary E. Ireland, secretary, for the fine showing that is made on this occasion.

SWAYNE PUPILS WIN CONTEST

At the recent contest inaugurated by the California Federation of Music Clubs for young artists, two Swayne pupils—Miss Marion Frazer and Elwin Calberg—were the successful contestants in the piano section, winning unstinted praise for their splendid technical and artistic finish. Miss Frazer, a pianist who is ever known to teach in California, and as these were the only Swayne pupils contesting, their distinguished instructor naturally feels much gratified by their success, which will undoubtedly bring them prominently before the musical clubs of California next season. Swayne's summer class is one of the largest he has ever known, for teachers from all parts of the country are assembled for intensive work during the brief remaining time of his stay in San Francisco. He will teach until he leaves for Paris in December, and he will be accompanied by several of his most promising pupils, who will continue their study with him abroad.

Georgette Leblanc, former wife of the great Belgian writer, Maurice Maeterlinck, and who is now in America preparing for some appearances next year, was the guest of honor for whom Anna Pittu, grand opera singer, gave a reception and dinner to which many of the leading musicians and dramatic artists were invited.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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KILBANSKY PUPILS' ENGAGEMENTS

Mr. Kilbansky, noted vocal teacher of New York announces the following engagements of his pupils:

Bessie Lane Shepherd has been engaged for ten weeks' tour through the west. Devenam Ramsay for a fourteen weeks' tour through Maine. Florence Kinley has been added to the "O'Brien Girl" Company, which opened in Boston April 21st. Mr. Murray Minchart has been engaged with the new Shubert production "The Last Waltz." Helen Fletcher Riddell has been engaged for twelve weeks through the South and she will also be the Vocal Instructor at the Louisville Conservatory, Louisville, Ky. Other pupils of Mr. Kilbansky who received important positions as teachers are Virginia Evans at the Greenville Woman's College as Vocal Instructor, at Greenville, N. C., where Oscar Miller, another Kilbansky pupil, is the head vocal instructor. Elizabeth Starr Head Vocal Instructor of the Queens College, Charlotte, N. C. Marentha Nielsen as vocal instructor of the Hartford Music School, Hartford, Conn. Ruth Whitner has been engaged for a fourteen weeks' tour through the New England States. Ruth Peary for a three months' tour on the Pacific Coast. Felice De Gregorio a ten weeks' tour through the west. Sudwath Frasier has a contract in a large moving picture theatre and has been appearing at the Capitol Theatre, Rialto and Rivoli Theatres, New York City, and is now singing a long engagement in Buffalo, N. Y. George Graf has been engaged for the "Jim Jam Jema" Company.

Mr. Kilbansky also announces several church engagements of his pupils. Elsie Duffell at the church of the Holy Apostles, New York. She also was heard in concerts in Rutland, Vt., Whitehall, N. Y., Troy, N. Y., Round Lake, N. Y., Newark, N. J. and New York City. Alvin Gillette has been engaged at the Presbyterian Church of Waterbury, Conn. Raymond Hart as soloist of the First Christ Episcopal Church in Trenton, N. J. Mrs. Lulu Thom and Elma Dietz at the Manuel Lutheran Church of N. Y. Adelalde D. Loka is soloist of the Throop Ave. Presbyterian Church, Brooklyn, N. Y. Ruth Miller at the Lutheran Church, Freeport, L. I. N. Y. Milton Bevan at the First Reformed Church, Jamaica, L. I., N. Y.

Irving Fischer has also been engaged to sing for the performance of "Sally." Hattie Arnold with the Savage production of "Lady Billy." Lotta Madden has just returned from a most successful tour in the West and on the Pacific Coast and was re-engaged in every town where she appeared. Alveda Lofgren also as Soloist of the First Presbyterian Church, Morristown, N. J. Florence Gerten Hartman, at the First Presbyterian Church, Syracuse, N. Y. Mr. Kilbansky has given several public recitals with his pupils during April and May.

MUSIC EXTENSION IN PIANO PEDAGOGY

The idea of Extension Work is nothing new in the field of education. But the Extension idea admits of great variety in its application. Some five or six years ago the music publishing house of Clayton F. Summy Co., Chicago, made a new application of the Extension idea. This firm conceived the idea that one of the functions of a house publishing educational music was to put into the hands of those who were removed from the sources of inspiration, some of the methods of modern pedagogy. The object of course was twofold: the basic was co-operative.

The line of argument was as follows: If only the average young teacher of piano could be led to sense the pedagogical possibilities in a piece of educational music, and at the same time receive some helpful definite method of teaching this piece in order to attain certain pedagogical points, what a benefit it would be, not only in raising the standard of music teaching, but in helping to maintain a high standard of publishing.

This strong conviction gave birth to the idea of the Summy Study Service Sheet. The plan was to publish a little eight-page leaflet four times during the teaching year, and to send it to all teachers of piano free upon request. The plan materialized and succeeded. Each year four numbers were published. In order to make this Study-Service as valuable and concrete as possible educational works and teaching pieces of all grades—classic and modern—were commented upon in detail with reference to their usefulness for various teaching purposes, using these musical examples as illustrations of teaching ideas, or media for the statement of accepted pedagogical principles.

Some twelve numbers were published and as soon as the value of the "Sheet" became known, the requests for the Free Study-Service poured in by the thousands. These numbers discussed such teaching subjects as musical analysis, harmony, musical form, phrasing, pedaling, interpretation and memorizing. And each subject was always approached from the standpoint of suggesting some tested method of teaching the pupil HOW TO STUDY in order to attain that creative initiative which alone leads to real educational growth. During the last year the editor has installed a change of policy calculated to broaden the scope of the Study-Service and add to the value of this now popular leaflet.

Our plan was brought to the attention of several well-known educators and a request made for their co-

operation. We asked them to lend some of their teaching ideas to our plan. The request was readily granted. The result being that from now on each number will express one definite teaching idea—tried and tested—in the practical experience of a successful teacher. We are happy to be able to say that in the three numbers which we have published under this plan the results, judging from the expressions of commendation received, were far beyond our expectations. To give an idea of this new plan, let us explain that No. 13 of the Study-Service Sheet discussed certain teaching ideas of Mr. Walter Spry on the subject of the New Technic No. 14, gave Miss Louise Robyn's pedagogical ideas on eight reading, and No. 15 treated that subtle and evasive problem of teaching rhythm, by Miss Julia Lohs Caruthers.

The original plan of the "Sheet" is continued, the front page being still devoted to a brief editorial, which aims to make a succinct and orderly statement of the main pedagogical subject of the number, while the succeeding pages discuss in detail the principles stated in the editorials, using as illustrations the various musical numbers.

This has been our plan. Again we state that co-operation has been the basis of the idea, with the end in view of establishing a better fusion between music teacher and music publisher. For our firm belief is that wherever we lend our candle to light the candle of another, the result is always more light in the world for all.

Mr. and Mrs. George Edwards, so well known in San Francisco musical circles, who are at present spending their summer in Fargo, N. D., are the happy parents of a 7½-pound son, who made his first earthly appearance at noon on July 1st. In the language of the street, he surely must be "some warm baby." No doubt the Musical Review expresses the united wishes of the hundreds of friends of Mr. and Mrs. Edwards when it extends to them the heartiest congratulations upon the addition to their family.

Clifford Lott, the distinguished baritone and pedagogue of Los Angeles, is spending a few weeks in San Francisco. One of his reasons for the visit is to "brush up" a little, as he calls it, with his friend and teacher, Percy Rector Stephens, and the other is to attend the Bohemian Club Midsummer Jinks at Bohemian Grove at the end of this month. Mr. Lott has many friends in San Francisco, who are always glad to see him.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Those wishing for greater exchange of musical forces between the musical music centers of the State, Los Angeles and San Francisco, hope that the tentative plans for appearances of the San Francisco Symphony Orchestra under Herzl in the South, duplicated by a visit of Rothwell with the Los Angeles Philharmonic in San Francisco, can be consummated during the latter part of December. Such an orchestral exchange already was considered for last season.

Dates of the Philharmonic Orchestra in Los Angeles show a lapse of local activities from December 17th till January, with the exception of one Popular Concert on New Year's day. This would allow for a brief tour through the State culminating in two San Francisco performances. Bakersfield, Fresno, Sacramento, San Jose, Berkeley, Palo Alto and Santa Barbara could probably also be covered during that time, with the San Francisco orchestra extending their tour to San Diego, Pomona, Long Beach, San Bernardino, Pasadena, Redlands, in the South. That Herzl and his men would be given a royal welcome in the South may remain unquestioned. He has many admirers in the South. Of course, his orchestra should travel with their conducting personnel. Such a counter visit of the entire organization would be musically by far more worth while than exchanges of conductors.

Since the roadsides are being plastered with signs heralding a Greater Southern California and Greater Northern California, why not impress the public of the State and the country with the fact that there is a Greater Musical California?

Victor Herbert's charming comic opera, *The Fortune Teller*, opened the summer season of the California Opera Company at the season auspiciously. Managing Director Stewart certainly had disposed well the taste of our public, for there was enthusiastic response from the audience, who seemed eager to make the cast realize that those present found all the entertainment they expected. It is to be assumed that only the pyrotechnics will be kept in the many outdoors, so that his houses may be expected during the week. That there were sparkling fireworks of voice and humor within the realm of the performance was assured by the cast, who was in fine trim and brilliant spirit. The loveliness of Herbert's music and exhilarating gaiety of the book were captivating as of old. Conductor Hans Linne had matters excellently in hand, producing good orchestral and choral effects.

Irene Pavlovskia in the double role of Musette and Irma was delightful vocally and histrionically. Her spontaneous humor and virility seems contagious, while her voice is beautiful, enhanced by amplitude of means and technique. There are few singers whose speaking voice possesses as much music and unaffected distinctness as Pavlovskia's. Basil Ruyssdale's rich voice aroused the audience to warmest appreciation. There is a total wealth in his singing which grants rare delight.

Bubbling over with irresistible fun Roy Atwell and Rolfe Sand claimed altitude records of recalls. Other members of the cast who contributed distinctly to the success of the night were Lawrence Tibbit, Sybil Bacon and John Westervelt. No definite announcement has been forthcoming from Manager Charles R. Baker as to next week's repertoire, for which *The Fortune Teller* may be retained if wished by the public. Otherwise Collier's musical comedy, *Dorothy*, will be presented.

Mary Garden's chief emissary, C. S. Shaw, tour manager of the Chicago Grand Opera Company, passed through Los Angeles on his annual "scouting trip" across the country. He conferred with Impresario L. E. Behymer regarding next year's local season of the company.

Mrs. Beasle Bartlett-Frankel, organizer and for the last three years president of the California Federation of Music Clubs, has been advised of her nomination to the National Board of Directors of the Federation, comprising all States of the Union. Mrs. Frankel had not decided whether she will accept the office when interviewed at her beautiful home by your scribe.

I have delayed certain urgent personal work for a long time in order to give most of my efforts to the California Federation. If I accept the membership of the board, which also includes the chairmanship of the National Extension Committee, I shall have to travel east in November. In fact, I would have to devote considerable time to the national work, which would mean another delay of the work mentioned. I am not certain, therefore, if I shall accept for this reason," said Mrs. Frankel.

The nomination to the National Board is a great compliment to Mrs. Frankel, the president, and the fact she has been entrusted with the guidance of the National Extension work may be considered a tribute to the California State Federation which has accomplished much in this regard. Mrs. Frankel mentioned also the fact that several protests have been made from various clubs regarding the interpretation of National Contest Rule during this year's convention at Davenport, Iowa. Objections have been voiced on the ground that young artists, who already are professionally established, possess greater musical attainments than those on the threshold of their careers for whom the contest is being held.

Mention has been made of Marie Kent, soprano who toured the Coast with the Scotti Grand Opera Company last fall and of Richard Carver, pianist, who traveled with Margaret Matzenauer. In no wise have these two artists been singled out in a personal manner. The argument merely is made that neither Miss Kent nor Mr. Carver are in the class with those young artists who still need a "launching" into professional life via the tour guaranteed them as winners of the National contest. The letters state that Miss Kent and Mr. Carver are welcome performers and have personally the support of the letter writers, who, however, feel that the spirit of the contest rules should bar them from competition, even if they are admissible under the letter of the rules.

It is not likely that any action will be taken in the matter, at least not officially. Very likely a recommendation will reach the National Board to amend the rules for the National contest which would make entries possible only to artists at the beginning of their career. Emphatic assurance has been made in the protests that same are not to be construed as encouragement of amateurishness. The feeling is that if artists who have proved their standing through prominent professional engagements do not realize themselves that they have already attained what the prize of the contest is to bring them, they will have to be told. In other words, the contest should not be invaded by those who no longer need any introduction to the world of managers.

Excellent musical selections, significant speeches and a charming banquet made the first annual celebration of the Glendale Music Club, Mrs. Mattison B. Jones, a brilliant success. Though functioning only one year the club already numbers 182 members and has given every promise to continue as one of the strongest community assets Glendale possesses. Glendale as a city appreciates the work done by this organization and officers of the leading civic and social institutions of that community not only attended, but expressed convincingly their belief in the mission of the Glendale Music Club and of music as a civic and cultural factor of the highest order. Mrs. Mattison B. Jones was given repeated ovations in recognition of her excellent work. The Glendale Chamber of Commerce officially presented her with a handsome gavel. Mrs. Jones, it will be remembered, also was highly successful as chairman of the Extension Committee, California Federation of Music Clubs.) Los Angeles professionals were represented by Vernon Spencer, well known pedagogue and professor, who spoke on *The Needs of American Music*, while Wesley Kunnle, organist, rendered several songs during the concert at the First Methodist Church. With the presence of an artist of international prominence, Charles Wakefield Cadman, who spoke on *Music and Song*, the event received special endorsement. The officers of this active organization are: President, Mrs. Mattison B. Jones; first vice-president, Mrs. Catherine Shank; second vice-president, Mrs. Spencer Robinson; recording secretary, Mrs. L. N. Hagood; corresponding secretary, Mrs. Charles Marlene; treasurer, Mrs. Warren Roberts; auditor, Mr. Spencer Robinson; directors, Mrs. Frank Arnold, Mrs. Calvin Whiting, Mrs. Dora Gibson.

Mme. Anna Ruzena Sprotte, the well-known vocalist, entertained the press "gang", friends and pupils at a charming dinner dance last Thursday at the Union League Club.

Jerome Uhl, who appeared on the concert stage of many coast cities during the season of 1917-18, has been assigned several prominent baritone parts as a member of the Chicago Grand Opera Company. He will sing in French, Italian and English. Mr. Uhl will be remembered also as one of the principals in the Bohemian Club Grove Play.

Estelle Heardt Dreyfus gave a delightful program at the home of Mrs. C. W. Gates, Oak Knoll. On Saturday she gave a reception for her pupils and friends at the Bryson, when Mme. Geneva Bishop Johnstone shared interesting musical reminiscences of two continents with the audience. Mme. Dreyfus will conduct a summer class at Carmel by the Sea during the next two months.

Edgar J. Hansen, accompanist, has returned to this city from San Francisco after an absence of one year.

Adelaide Trowbridge, head of the piano department at the College of Music will conduct two summer courses for teachers. The courses are special features of the summer session of the University, and have been established in answer to frequent demands, which in turn has created the greater demand for piano lessons in the public schools. The classes are open to private and public school teachers.

Oscar Seiling, prominent violin teacher, has cancelled his vacation trip north in order to continue his violin classes. He is doing this at the request of his pupils who wish to make up for the vacation they took while Mr. Seiling was touring in the East.

Miss Isabel Tone, special exponent of the Sharning System of piano playing, who has been successful in this city ever since her arrival a few years ago, gave an interesting recital at the Ebell Club House on Wednesday before a representative audience.

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Sascha Jacobson, one of the best fiddlers of the younger generation, dropped into the office when on his way to Berkeley, where he will conduct the student orchestra during the summer session of the University of California. As this is the third year he has been called west, there can be little doubt as to the quality of his work as conductor-instructor. Mr. Jacobson himself will give five recitals while north, three of them with the orchestra. Just before coming west he toured with the Little Symphony as conductor, taking the organization as far west as Kansas City, when Mr. Barrere took over the baton. When in Los Angeles Mr. Jacobson, who studied with Auer and Flesch, the latter one of the greatest violin masters in Germany, received a wire from his manager advising him that several large orchestras have chosen him as soloist. The brief wire did not mention the organizations, merely directed him to "brush up" his

favorite concert for immediate appearances with orchestras early in fall.

Ann Thompson, the gifted pianist, has just returned from a prolonged engagement in the North, including appearances in the Yosemite Valley. She was enthusiastically received at the Tuesday Afternoon Club of Glendale in a program of Liszt and American composers, including works of Homer Gunn. Other engagements since her return took her to the Beverly Hills Hotel, the Vista del Arroyo, Pasadena and the Friday Morning Club.

An excellent musical monthly is being published by Dr. Edwin Schneider at Vienna, Dr. Schneider, by the way, is a pupil of Walter Henry Rothwell. The new publication is named Musik Blaetter des musikalischen Anbruchs which title indicates that the paper features articles on modern music.

After an absence of nearly a year, Mrs. Jane Catherwood has returned to Los Angeles and is in her canyon home in Avon St. Mrs. Catherwood went east last year following the sudden death of her husband, Dr. T. L. Catherwood, and remained for the greater part of a year. Before returning, she spent several months in study, and has come here to take up her professional work again. Mrs. Catherwood received two very excellent offers in the east, to teach voice in large musical schools, but feels that this is where her heart and home is and prefers to remain on the coast, and identify herself with the musical future of Los Angeles, in which she has the greatest faith.

Arthur Farwell of Santa Barbara, one of America's foremost composers and authorities on pageantry, will direct an important part in the second annual production of the Pilgrimage Play, depicting the Life of Christ, at El Camino Real Theatre in July. For this great religious drama, Mr. Farwell has written the incidental music—music of such great beauty that it will be far more than "incidental"—and he will preside over all phases of the music of the play. He is organizing and will direct the choral work and toward this end he is practically living at the open air stadium in the embrace of the hills that form the theatre. That the music will be of exceptional beauty has a double guarantee for, in addition to Mr. Farwell's artistry, it is to be enhanced by the fact that a great cathedral pipe organ has been installed in the hills for the production.

The music to the Pilgrimage Play is scored for string quartet, brass quartet and chorus. Mr. Farwell is just adding the last touches to the orchestration. Your scribe is gratified to find Mr. Farwell entrusted with the musical cares of the production, as it has been his privilege last year to suggest his selection when reviewing last year's production from a musical angle for this publication. Mr. Farwell is considering permanent residence here or in Pasadena. Undoubtedly there is a big field here for an artist of his faculties, specially as also the Hollywood "Bowl," a vast open air theatre of truly wonderful acoustic conditions, is to become the scene of frequent productions. In this connection we would suggest an open-air production of Midsummer Night's Dream with Mendelssohn's music or dramatization of Coleridge Taylor's Hiawatha trilogy.

MOTION PICTURE MUSIC

Sid Grauman, already known from coast to coast as a pioneer in the realm of music in the moviet picture house, has climaxed his remarkable record during last Sunday's concert at the Grauman Theatre, devoting it entirely to compositions by California composers.

Misha Guterson, who is successfully continuing his record of conducting concerts before capacity houses, was kept busy for more than two weeks looking over the many scores received. As already reported, final selections were made by a board of judges, consisting of the musical augurs of the press, presided over by Mr. Sid Grauman and Misha Guterson.

Final selections were grouped into the following program: Overture (Morton E. Massey), Desert Suite (Homer Gunn), Russian Lullaby (Theodore Gordon), Suite Characteristic (Henry Schoenfeld), The Hand of Yon (Carré Jacobs Bond), At Dawning (Cadman), Madrigal (Nicola Donatelli), Serenata Orientale (Novelli), Inter-Mezzo (Caprice (Harley Hamilton), and Marche Heroique (Jaroslav de Zielinski). Ann Thompson, who played the scores at the auditions, chose Cadman's Wolf Dance from the Thunderbird Suite for her solo number at the concert.

With the California composers' program Sid Grauman and Conductor Guterson again evinced their desire to give in the Grauman Sunday morning concerts a

stronghold to the musical profession of the State, making these events an important factor in the general musical life of the West.

One of the most intensely dramatic scores offered by Carl Elinor at the California Theatre is his setting to the powerful screen drama, Cold Steel, Mr. Elinor has cleverly balanced his climaxes which are based on momentous selections from the best musical literature offers, interspersing them with charming bits of lighter music.

Gregory Kreshover more proved his fine knowledge of master works in his score to Griffith's Dream Street, changing from Beethoven to Tschaiikovsky. His motifs are finely synchronized.

WILLEM DEHE LOCATES IN SAN FRANCISCO

Distinguished Cellist Formerly of Moscow, Russia, and More Recently of the Barrere Little Symphony, Joins Our Musical Colony

Another distinguished artist has decided to make San Francisco his home and his addition to our musical colony will prove of inestimable artistic music value to the community. Willem Dehe (pronounced Dehe) a cellist of international distinction, paid his first visit to San Francisco with the Barrere Little Symphony and the Bolm Ballet, after traveling throughout the United States on a transcontinental concert tour. This city made an immediate impression upon him, as it reminded him of the most beautiful country he ever saw, namely, the Crimea in Russia. Immediately the desire awoke in him to make San Francisco his home.

When enquiring about his previous successes Mr. Dehe informed us that he graduated from the Amsterdam Conservatory, where he studied with Prof. Mossel and later with Prof. Mengel. He played for four years in a chamber music quartet endowed by the Princess Dehe, a cellist of international distinction, and two years in N. Lviatopich-Czetwertniska in Kiew and two years in the orchestra of the Berlin Royal Opera. In Riga he was first cellist of the Schnevoigt Orchestra, which is noted throughout the musical world, and from 1910 to 1920 he was first cellist of the State Theatre of Moscow and also of the splendid and famous Kussewitzky Orchestra.

During the last few years conditions in Russia became most unbearable, as it became necessary to fill a number of positions to enable an artist to make a living. During his last months in Russia Mr. Dehe occupied the following positions: Soloist of the State Theatre, first cellist of the Little State Theatre, of the Kussewitzky concerts, of the Orchestra of Preloeterian Culture, member of the Quartet of the City of Moscow, professor of cello at a private conservatory, and soloist at the concerts of the regiment of the red army. The last named position was the most desirable as it entitled him to soldier's rates of compensation, which amounted to 40,000 rubles a month. Prior to the war 40,000 rubles a month was sufficient to make a comfortable living from the income of another alone, but not at this time. Last year Mr. Dehe made a successful tour through Holland, playing as soloist with the famous Mengelberg orchestra in Amsterdam and the Schnevoigt orchestra at Scheveningen.

PERCY A. R. DOW'S SUCCESSFUL SEASON

Percy A. R. Dow, voice teacher and choral director, has just completed the busiest and most successful season of his professional career. Over one hundred pupils have individually received instruction from Mr. Dow in his studios in an Francisco, Oakland, Sacramento and Stockton. Many of these pupils have appeared professionally this season, many hold important solo positions in choirs, others have been heard with pleasure in several song recitals and club events. A waiting list during the entire season, with several unassigned applicants for lessons, indicates the esteem in which Mr. Dow is held as a voice teacher.

Mr. Dow's choral activities have also been varied and successful. Director of the Cecilia Choral Clubs (women's voices), Oakland and Stockton, the First Baptist choir, Berkeley, the McNeill Club (male), Sacramento, and the Schubert Club (mixed), Sacramento, he has presented in the season December to June, thirteen choral concerts, including one at the Greek Theatre, Berkeley. These are exclusive of choir musical services. Mr. and Mrs. Dow, who is his accompanist in much of his work, are resting at Lake Tahoe and in the Santa Cruz redwoods before resuming the work of the new season on August 15th.

Mrs. Anna Myers, a pupil of William Sherwood and Josef Lhevinne, presented a group of her younger piano students in a recital on Saturday, June 4th, at 2440 Pacific avenue. Those participating in the program were Jack Wheeler, John Daniels, Barbara Chambers, Beulah Pollak, Gwendolyn Wheeler, Janet Jenkins, Susanne Daniels and Jean McLaughlin.

A RECEPTION AND MUSICAL

A reception was tendered by Mrs. Saul Magner, president of the Magner Orchestra Club, at her studio, Pantagosa Theatre Building, Monday evening, June 27th. An elaborate program was rendered by prominent professional and amateur musicians, including Messrs. D. R. Hume, H. Hume, Frederick, Jullia Goldsmith, and in the Santa Cruz redwoods before resuming the work of the new season on August 15th.

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Gossip About Musical People

Bruno David Usher, the energetic and wide-awake Los Angeles representative of the Pacific Coast Musical Review, who has built up the Los Angeles office from practically no material of importance to a business earning several thousand dollars a year, and who has tripled the circulation in the Southland, spent this week at the home office in San Francisco, partly on a vacation trip and partly to assist the staff to report the annual convention of the Music Teachers' Association of California. This is Mr. Usher's first visit to this city and it is not greatly mistaken he is no disappointed, notwithstanding his natural loyalty to the city of his chosen home.

Miss Mabel S. Horton, dramatic critic of the Los Angeles Express, and a relative of the guiding stars of the editorial department of the paper, spent a few weeks in Berkeley at the summer session of the University of California. Miss Horton was a welcome visitor at the editorial rooms of the Pacific Coast Musical Review last week, and we were pleased to count her among our callers. Miss Horton has made a distinct success of the dramatic department of the Express, and proves her capability by the large numbers of readers who repose confidence in her judgment.

Edgar Thorpe, the well known San Francisco pianist and accompanist, is spending the summer in this city, after a season's successful work in New York. Mr. Thorpe scored triumphs as an accompanist and coach. He assisted such well known artists as Mary Melisch and Clyde Linscott, and such a noted organization as the Schumann Club, of which Percy Rector Stephens is the conductor. Mr. Thorpe, having established himself in so short a time in America's musical Mecca, will return East at the beginning of next season.

Thomas Egan, the famous Irish concert tenor, is in San Francisco on a transcontinental tour under the auspices of the Committee of Relief for Ireland. He will sing in San Francisco, Tacoma, Seattle, Portland and eight smaller cities of Washington, under the auspices of the Irish societies. Mr. Egan is an artist of excellent qualifications, possessing a beautiful voice and interpreting the classics with effect and intelligence. He is accompanied on this tour by Mrs. Egan, who is also a most capable vocal artist.

Axel Skovgaard, the well known violinist, is in this city on his annual summer visit. Mr. Skovgaard and his concert company was in Colorado during the flood period, and was marooned on trains day and night, but succeeded in concluding his concert engagements, notwithstanding occasional delays. He will remain here during the summer, but will resume his tour during the coming season.

Miss Rosalie Housman writes us that Charles Cooper, the well known California pianist, is remaining in New York for the summer, to conduct a special course in fundamental principles of touch, rhythm and expression, which bring exceptional results. He has a large enrollment of pupils and is also making Ampico records. Though the first record has only recently been issued it has already created a lively demand, and there are new issues coming in during the next few months.

Miss Helen Allmendinger, who has been singing at First Church of Christ Scientist in Berkeley, has resigned her position there to accept the same position at Fifth Church in San Francisco, where she began her activities on July 3rd. Miss Allmendinger has opened a studio in the Heine Building.

Mr. and Mrs. Giorgio Polacco are now in Rio de Janeiro, where Mr. Polacco is enjoying an unprecedented triumph as artistic director of the nationally endowed Teatro Colon until August 20th. Mrs. Polacco, better known to operatic circles as Edith Mason, is preparing for her season with the Chicago Opera Co., of which organization she will be one of the principal sopranos next season.

Mrs. Emma Mesow Fitch, the well known contralto, formerly of Berkeley, and more recently of Fresno, is attending the annual convention of the California Music Teachers' Association in Oakland this week. Prior to her departure from Fresno Mrs. Fitch gave a delightful musical reception, of which the Fresno Morning Republican had the following to say:

Mrs. Emma Mesow Fitch entertained a large group of friends Friday evening at a very delightful reception and musicale at the Farlor Lecture Club. The upstairs had been made particularly beautiful with its decorations of greenery, gladiolas and other flowers. The chairs were pushed back and easy chairs and tables placed informally about the ballroom. Floor lamps and quantities of unshaded candles were used to make the lighting effect particularly pleasing. The candle sticks and the candelabra were especially noticeable for their beauty and were all the possessions of Mrs. Fitch. The platform was banked with bamboo and dainty flowers, a Japanese screen being used as a background for the whole. A Winged Victory added a home like touch and a beautiful piece of Chinese embroidery was thrown on the grand piano.

Assisting Mrs. Fitch in receiving her guests were Mesdames F. A. Fitch of Berkeley; W. M. Hanscome, Lattia Miller of Berkeley; H. H. Alexander, Henry

Scheidt, Harry Coffee, George H. Ball, W. P. Winning, Romayne Hunkins, Isidoro Lesser, A. S. Parker, of Merced; Marshall Francisco, Ernest Hart, Ruby Parks, Harry Sager, Maud Harkleroad; Misses Ruth Lang of Corcoran, Vera Peterson, Halle Engleman and Marguerite Virgin. During the evening the vocal pupils of Mrs. Fitch gave an interesting recital. At the close of this, the audience persistently demanded that the hostess herself give a number which she most graciously complied with, giving her song in her pleasing contralto voice. Following the program, the floor was cleared for dancing, all of the guests staying for this pleasure. Dainty refreshments were served.

The program as given, with Mrs. Romayne Hunkins as accompanist, and Mrs. Harry Coffee as pianist, was as follows: (a) Happy Song (Del Riego), (b) Vale (Russell), (c) My Lover, He Comes on the Skie (Clough-Leiter), Miss Marguerite Virgin; (a) Where Roses Bloom (Reichert), (b) Birth of Morn (Leon), Miss Vera Peterson; (a) Song of India (Rimsky-Korsakov), (b) The Split-Flower (Campbell-Tipton), (c) Danza (Chadwick), Mrs. Ruby Parks; Aria—Knowest Thou That Land (from opera Mignon) (A. Goring Thomas), Mrs. Harry Sager; (a) Nocturne (Grieg), (b) Fantasia Impromptu (Chopin), Mrs. Harry Coffee; (a) He Loves Me, He Loves Me Not (Mascagni), (b) Cuckoo Clock (Shaeser), (c) To a Messenger (La Forge), Mrs. Ernest Hart; (a) Mellsande in the Wood (Goetz), (b) At Parting (Eggers), (c) I Passed By Your Window (Brake), Mrs. Maud Harkleroad.

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Tino Pattiera, the young Dalmatian tenor of the Dresden Opera, who has recently achieved great success, has been engaged by Mary Garden for three years with the Chicago Opera Association. Mr. Pattiera made his debut in Berlin in 1915. He will arrive in Chicago in October and will probably make his American debut in Aida. Mr. Pattiera is under the exclusive management of the International Concert Direction, Inc., Milton Diamond, director.

Leopold Godowsky, the famous pianist who is now in Chicago conducting a Master Class, has been booked for a tour of Mexico. Mr. Godowsky makes his first appearance in Mexico City on the 2nd of August, where he will give six recitals. Several other cities will be visited for one or more concerts, which includes Guadalajara, Monterey, Vera Cruz, Pueblo, Merida, Tampico and Farroen.

Margarete Hughes, one of San Francisco's favorite young accompanists, who has made a most enviable reputation and place for herself in New York during the last two seasons, is continuing to meet the approval of many of the metropolis' greatest stars for whom she has the good fortune to accompany. A most flattering offer was just presented to Mrs. Hughes by Marguerite D'Alvarez, the Peruvian contralto, to accompany her next season in a coast to coast tour. So far the little California artist has not definitely decided to accept this engagement, for her work in New York at present is such that she cannot leave. Besides working with Madame D'Alvarez, Mrs. Hughes has been coaching Mary Garden's young protegee, Muriel McCormack, who will appear with the Chicago Opera Association next season. While appearing at many concerts during the year Mrs. Hughes has been fortunate in securing several private engagements, such as at a recent musicale given by Clarence Mackaye in his New York mansion. Other artists who found Mrs. Hughes a most unusual and superior musician are Mary Garden, Mario Laurenti, Mary Ellis, Pevla Prjachs, Mary Mellish and others of equal fame. Mrs. Hughes is one of the Californians of whom we feel justly proud and wish her continued success.

Enrico Caruso, world-famous tenor whose recent severe illness caused great anxiety to be felt throughout all countries, has arrived safely at his villa in Italy. It is hoped that this idealized artist, after a summer of complete rest, will be well and hearty enough to return to America and resume his place at the Metropolitan Opera House. The absence of Mr. Caruso from the cast of artists in such an organization leaves a void impossible to fill.

Ethel Palmer is spending her vacation in the Santa Cruz Mountains seven miles from Santa Cruz, where she has a cottage among the giant redwoods. Miss Palmer has just closed a busy season of teaching, being one of the faculty of the Ada Clement Music School, and the Dominican College School of Music of San Rafael. Little Lola Pettinelli, one of her piano pupils, is house guest for the summer. Miss Lola is also a harp pupil of Kajetan Attil. Before returning to San Francisco Miss Palmer will go to the Big Basin for several weeks of camp life with a party of friends who will spend a week at her Mount Harrier cottage, which is the scene of many house parties during the summer.

Miss Birdice Blye, the well known Chicago pianist, spent a few days in San Francisco on her way East last week. Miss Blye was in Los Angeles for a few weeks enjoying the hospitality of a number of prominent musical people. She was the guest of honor at the Gamut Club, and has been made to feel so much at home that she contemplates returning to the Coast next fall on a concert tour.

Miss Theresa Donlan, R. N., a very talented and accomplished vocal student of Mr. and Mrs. Giacomo Minkowski, sang for the Catholic Nurses Retreat, at St. Rose's Academy, on June 19th. Miss Donlan displayed an unusually lovely lyric soprano voice which she handled with real artistic discretion and sang her group of English ballads with depth of sentiment and finesse. Miss Donlan is another young singer whose excellent work reflects just credit upon the training which is being imparted to her through her splendid teachers.

Mr. and Mrs. Minkowski, two of San Francisco's foremost authorities on voice development, have decided to leave here for a trip abroad and will sail on the Maturia on July 14th. After much difficulty in securing desirable transportation, Mr. and Mrs. Minkowski have been fortunate in securing these reservations and during their sojourn in Europe, will make a tour of Italy, Spain and France. They do not expect to return to San Francisco before November, when they again will be welcomed as members of the artistic colony of this city.

Mr. and Mrs. L. Forster Young are receiving the congratulations of their many friends upon the arrival of a lovely baby boy who came to brighten their home on June 18th. Mrs. Young, perhaps better known to San Francisco music lovers as the petite and charming Anna Young, will devote herself entirely for the present at least to singing to an audience of just one. This very small lad is too young to realize in what a beautifully clear and silvery voice the many lullabys and sweet

melodies are being sung to him by his gited mother. The entire staff of the Pacific Musical Review join in conveying to the proud and happy parents their sincerest and best wishes.

George Edwards, the well-known composer and pedagogue, is spending his vacation at Lake Park, Minn. Evidently it is somewhat warm in that part of the country, for Mr. Edwards exclaims in a letter to us: "Oh, for a cool breath of San Francisco!"



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CECIL ARDEN'S SUCCESS AT CALIF.

Noted Contralto of Metropolitan Opera House Wins Large Audience With the Beauty of Her Voice and Thrill of Her Emotionalism

Cecil Arden, the noted contralto of the Metropolitan Opera Company, scored a genuine personal and artistic triumph at the California Theatre last Sunday morning, July 3rd, as soloist of the regular Sunday Morning Orchestra Concert. Miss Arden made an excellent impression by reason of her delightful personality, her fine, rich voice and her splendid interpretative ability. Whenever we hear an artist of such superior artistic accomplishments as Miss Arden after listening to some of the inferior interpreters, we are surprised that Eastern managers do not send us more singers of Miss Arden's qualities. Surely the splendid mezzo voice, unmarred by strain and endeavors to sing notes entirely out of range, such as Miss Arden possesses, is altogether too rare to be neglected. Miss Arden is an ideal concert singer and her style as well as her intensity of expression combine to arouse her audiences to a height of enthusiasm such as is rarely witnessed. The three thousand music lovers who attended this event expressed in no uncertain terms their admiration and hope that Miss Arden will visit the Coast some time in a regular concert tour.

A. M.

GRAUMAN'S COMPOSERS' CONCERT

If there ever was any doubt concerning the opinion of the California music lovers of their state composers, that doubt was surely knocked for the proverbial gait at the Grauman Symphony Concert Sunday, July 3rd. To begin with, Mischa Gouteran must be complimented on a superb arrangement of a very pretentious assortment of compositions. The perfect balance of the numbers, the absolute precision and teamwork of the orchestral members and the co-ordination of the leader and the men were marked from start to finish.

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And it is indeed "Hail, California." Composers of this State gave conclusive evidence, by means of this California Composers' Contest Concert, that they are unexcelled in the art of composition. Never, for a single minute, was there a number which dragged or failed to hold the entire interest of the audience. Never, in all the history of the Million Dollar Theatre Sunday concerts, was the applause so continuous and of such volume. Truly, the audience represented a gathering of real Californians, there to boost their State to the very skies. That's just what they did.

Honors almost as great must go to Miss Ann Thompson, the popular pianist who has been described as a "hounding ball of life and vivacity, whose spirit is entered into her music always." The descriptions suits exactly. Need more be said? Miss Thompson played Cadman's Wolf Dance from the Thunder Bird Suite, and Carrie Jacob Bond's Betty's Music Box, a delightfully brief little number which she animated with her own personality.

Proving the interest taken in their compositions, one had but to step back stage to meet a gathering of California's greatest composers—present to witness the success of their numbers and to be personally introduced to the audience, in order that music lovers might meet, face to face, their favorites. Among those present were Homer Gunn, composer of Desert Suite; F. Gordin, who composed Russian Lullaby; Henry Schoenfeld, who wrote Suite Characteristic; Nicoli Novelli, writer of Serenata Orientale; Harley Hamilton, the author of Intermezzo Caprice; and Charles Wakefield Cadman, composer of At Dawning. Other numbers which were played but whose composers were not present were Overture, Morton F. Mason; The Hand of You, Carrie Jacobs Bond; Marche Heroique, by Zietenski, and Madrigal, by Donatelli.

Patrons of the theatre were given halats as they entered the door. A notation on the program and also an announcement from the concert platform, conveyed that the audience, after listening to each of the ten numbers played, were to vote for that which they thought the best, the winner to receive, at the concert the following Sunday, a beautiful silver trophy, presented by Sid Gra-

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VOL. XL. No. 16

SAN FRANCISCO, SATURDAY, JULY 16, 1921.

PRICE 10 CENTS

TEACHERS' CONVENTION BRILLIANT SUCCESS

Hotel Oakland and Ebell Hall Lively Scenes While Well Known Artists Present Interesting Programs and Prominent Pedagogues Discuss Important Topics

Another annual convention of the Music Teachers' Association of California has gone into history and the Alameda County Music Teachers' Association, which was the host to the visiting delegates and of which Mme. Sofia Newland Neustadt is the President, has every reason to feel gratified with the success achieved on this occasion. It was one of the most interesting and effective gatherings of this kind ever held in the State, and in many respects the most important from an educational standpoint, inasmuch as many interesting papers were read and many worth-while discussions exchanged during the course of the convention. The consensus of opinion throughout the session was that in future it shall become necessary to still further increase the time allotted to readings, lectures and discussions, and to somewhat curtail the time for entertainment and programs.

We had already occasion to mention the reception and opening concert which took place on Tuesday evening. We would be only too glad to mention here the various committees to whom the care of receiving and entertaining the delegates had been given, but when it is known that there were not less than twenty-four such committees, including considerably more than one hundred people, many of whom permitted a few to do all the work, it will be seen that enumeration of these committees becomes rather a difficult task, specially when space is scarce and when more important features demand recognition.

We are in a similar predicament when it comes to programs. However, these events are of sufficient interest to our readers to merit quotation, for while it will be impossible to publish a detailed review or criticism of all events, still it will be of interest to note the character of works presented and the standing of the artists to whom the task of interpretation was allotted. So we shall merely quote the programs as they appeared in the official bulletin, and in case any changes were made we were of course not always in a position to receive these changes before getting the copy ready for the printer. In case any important changes were made, we shall be glad to correct such mistakes when informed.

The complete programs presented during the four days of the convention, namely, Wednesday, Thursday, Friday and Saturday, July 6, 7, 8 and 9, were as follows: Wednesday, July 6th, Ebell Club House, 11 o'clock a. m.—A Program of Chamber Music by E. Williams (Trio of the Alameda County Music Teachers' Association, consisting of Orley See, violin, Wenceslao Villaipando, 'cello, and William W. Carruth, piano. The program was: Trio in D major, op. 55 (Charles W. Cadman), Trio, op. 15 (Smetana). In passing we wish to call the attention of the readers to Mr. Cadman's Trio, which is an excellent and most representative composition and which was thoroughly enjoyed by everybody.

At 1:30 o'clock p. m. at the same place a program was presented by Mrs. Howard Tennyson of San Jose, soprano, and Miss Marjory M. Fisher of San Jose, violinist. Both artists received hearty and well-merited applause for their serious artistic skill and their technical as well as musical qualifications. They rendered the following program: Legend (J. W. Metcalf), Miss Helen Rust at the piano (a) The Bird (a) The Wilderness (Horner), (b) Willow (W. R. Cowles), Mrs. Tennyson, Paul Steindorff at the piano; Indian Sketches (Burleigh), (a) Legend, (b) Over Laughing Water, (c) To the Warriors, (d) From a Wigwag (e) The Sun Dance, Miss Fisher, (a) I Came With a Song (La Forge), (b)

Yesterday and Today (Spross), (c) Green Branches (Winther Watt), Mrs. Tennyson.

At 3:00 o'clock of the same afternoon and in the same place Sucha Jacobinoff, violinist, and Fred. Alexander, pianist, presented a visiting artists' recital program. Both artists were from the University of California Summer Session faculty. Mr. Jacobinoff exhibited a rich warm tone and played with depth and musicianship notwithstanding the handicap of an injured hand caused by poison oak. The program presented by these two artists was as follows: Romance (Rachmaninoff), Orientale (Aman), Romance Andalouso (Sara-

lain's injuring his finger, this number had to be omitted and Mrs. Cook-Hughes added a group of piano compositions. Mrs. Hughes delighted the audience with her brilliant technic, her musicianly interpretations and her thoroughly virtuoso-like expertness of performance. Mrs. Atkinson proved herself an exceptional artist, possessing a voice of unusual warmth and flexibility and an interpretative faculty of the rarest intelligence. Raymond Harmon received much commendation for his fine voice, clear diction and gratifying expression. The accompaniments of Paul Steindorff and the violin obligato of Marton Nicholson were thoroughly enjoyed because of their artistic character. The program was as follows: (a) In the Woods of Finvarra (Burleigh), (b) The Stairway (Winther Watt), (c) Immortality (Cyril Scott), (d) At the Well (Hageman), Eva Gruninger Atkinson, contralto, Paul Steindorff at the piano; (a) Le Lied d'Ossian (Werther) (Massenet), (b) Le Reve de Des Grieux (Manon) (Massenet), (c) Carnava (Fourdrain), Raymond Harmon. Los Angeles, tenor, Paul Steindorff at the

program. Miss Nell Cave, pianist, and Mrs. L. L. Rowan, vocalist, rendered the compositions and reflected much credit upon their organization by giving thorough enjoyment to the delegates and their friends, both as to artistic expression, technical equipment and general artistic efficiency. The program presented by these two excellent artists was as follows: (a) Scherzo in C sharp minor (Chopin), (b) Melodie (Rachmaninoff), (c) A Song (McDowell), (d) Tarantelle (Liszt), Nell Cave; (a) Burning Out is the Sunset's Red Flame (Balkaffree), (b) The Brook (Kleichman), (c) The Fair Garden (Borodine), (d) Slumber Song (Gretchenhoff), (e) I Pray Do Not Depart (Rachmaninoff), (f) Hopak (Rachmaninoff), Mrs. L. L. Rowan; (a) Allegro (Cyril Scott), (b) Reflections in the Water (Debussy), (c) Rigaudou (MacDowell), Miss Cave.

On Thursday evening at 8:15 o'clock, at the Ebell Hall in Oakland, a concert exclusively devoted to music by Northern California composers was presented, all of these composers being members of the Music Teachers' Association. The composers represented were: John W. Metcalf, Berkeley; Albert Elkus, San Francisco; Thomas F. Freeman, Berkeley; Signor Antonio de Grassi, Berkeley; Pierre Douillet, San Francisco; Domenico Brescia, San Francisco; Dorothy Crawford, San Francisco; Mary Carr Moore, San Francisco; Frederick Maurer, Berkeley, and E. G. Stricklen, Berkeley.

The artists selected to interpret the works of these prominent composers were: Antonio de Grassi, violin; Otto Pauer, viola; Nino Marcell, 'cello; Mrs. Charles Stewart Ayres, soprano; Alice R. Dean, pianist; Lawrence Strausa, tenor; Frederick Maurer, pianist; Miss A. Maude Wellendorff, accompanist; Thomas Frederick Freeman, accompanist. The composers represented as well as practically all the artists who interpreted the works are so well known and have been commented upon so frequently in these columns that it would be superfluous to go into detail regarding this excellent program which aroused the utmost enthusiasm. Suffice it to say that the works included for presentation, as well as the artists selected to interpret them, reflected credit upon the composers as well as upon the communities in which they reside. It was in every way an event of which the profession and the Music Teachers' Association has every reason to feel thoroughly proud. The complete program was as follows: Three fugues, from the work Genesi della Fuga (Domenico Brescia), (a) Two part fugue (Fuga della Appogatura) for violin and viola, (b) Three part fugue, C major, (c) Three part fugue, C minor, Sig. Antonio de Grassi, violin, Mr. Otto Pauer, L. A. M. T. A., viola, Sig. Nino Marcell, San Diego M. T. A., 'cello, (a) Chanson du Matin (de Grassi), (b) Music When Soft Voices Die (Freeman), (c) Jibwanis—Ojibway Indian Love Song (Metcalf), (d) The Tryst (Moore), Mrs. Charles Stewart Ayres, soprano, Miss A. Maude Wellendorff at the piano; (a) Barcarolle (Elkus), (b) The Fountain (Douillet), (c) Scherzo Valse (Freeman), Alice R. Dean; (a) Lines from a Sonnet (Elkus), (b) To an Isle in the Water (Stricklen), (c) Child's Play (de Grassi), (d) A Vesper Prayer (Maurer), (e) Query (Crawford), Lawrence Strausa, tenor, Thomas Frederick Freeman at the piano; (a) Valse Serenade (de Grassi), (b) Berceuse (de Grassi), (c) Arabian Love Song (de Grassi), (d) Will of the Wisp (de Grassi), Frederick Maurer at the piano, Sig. Antonio de Grassi, violinist.

On Friday morning, July 8th, at 11:00 o'clock, a concert was given at Ebell Hall the program of which was interpreted by Miss Marlon Nicholson, a soprano of unusual skill and fine voice who hails from Los Angeles; Elwin A. Calberg, artist pupil of Wager Swayne, who made an excellent impression in reason of his brilliant technic and fine execution, and Miss Helen Rust and Mabel S. West, who

(Continued on Page 9, Column 1)



GRACE NORTHRUP

The American Soprano Who, After Establishing Her Reputation in New York, Is Spending the Summer in the City of Her Earliest Artistic Triumph (See Page 4, Column 1)

sata), Ave Maria (Schubert-Wilhelm). On this evening at 8:15 o'clock an exceptionally pleasing program was presented in which some of the best known artists from San Francisco and Oakland made their appearance. They included such excellent musicians as: Elsie Cook-Hughes, pianist; Eva Gruninger Atkinson, contralto; Paul Steindorff, accompanist, and Raymond Harmon of Los Angeles, tenor. G. Jollain and George Kruger were also to have been represented on this program, but owing to Mr. Jol-

piano; Variations on a Theme in F major (Tschakowsky), Elsie Cook-Hughes, pianist; (a) L'Heure Exquise (Poldowski), (b) Green (Debussy), (c) Le Nil (Leroux), Mrs. Atkinson, Marlon Nicholson, violin obligato; (a) Life (Curran), (b) Night Song (McLeod), (c) To You (C. F. Perry, Los Angeles), (d) To a Violet (La Forge), (e) Floods of Spring (Rachmaninoff), Mr. Harmon.

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As every manager and artist, appearing in concert in California, well knows, we have never drawn any distinction as far as actual NEWS and REVIEWS OF CONCERTS are concerned between advertisers and non-advertisers, and we shall continue this policy as long as the present editor has any say about it. Indeed we have always prided ourselves upon the fact that neither reading matter, nor pictures (except an occasional front page picture) is for sale, either directly or indirectly. We have occasionally written editorials to the effect that some of our advertisers seem to abuse their privilege by asking

SUMMER MUSIC SEASON IN LONDON IS NOT NORMAL

Owing To Various Unfavorable Conditions English Metropolis Reveals a Shortage of Musical Events During a Time Which is Usually the Busiest of the Year—Gabirolvitch Arrouses Enthusiasm—Harold Samuels Gives Six Bach Recitals—Kussewitzky Conquers As Conductor—Russian Festival Concerts Appeal To Public

By ALBERT ELKUS

London, England, June 5, 1921.—A letter from London, or rather a few impressions. England is beautiful now and even calamities have their bright side, for the scarcity of coal has made for the time being a smokeless London with a clear and placid atmosphere, and all the harmony of the old city that has grown for centuries unwittingly and spontaneously to meet the needs of its humanity, has a bright and cheerful glow, enlivening its century-old dignity. But the coal strike has brought its disasters. In every move in the life of the city one sees it. And in the music it has dealt a hard blow. Concert engagements cancelled, traveling impracticable for touring, and the general depression that always falls heavily upon the artists and musicians. So the concert season is not a normal one. I am sorry I arrived too late for the orchestra concerts, both the London Symphony and the Queens Hall Orchestras' seasons having closed; but there are to be some special concerts there next week and the Promenade concerts will begin before long.

It is amazing how many American musicians are in London, as well as those whom through their prolonged residence in America we almost have come to regard as "Americans." The other day at the Gabrilovitch recital, to my right Marcia van Dresser and Werenrath, to my left Winifred Christie, Katherine Goodson, Mrs. Gabrilovitch and Arthur Hinton, and on every side one sees and meets the familiar faces that scatter from the Atlantic to the Pacific.

The Gabrilovitch concert was a gem of beauty. The playing had the warmth, purity and serenity that goes with all great art—no matter how agitated its contest may be, the serenity that is born of the inevitability of an inner idea, inspiring, sure and true. He played the Franck Prelude and Choral, the lovely Beethoven D major, twelve of the Preludes and the Weber Rondo. It was one of the very few times that I enjoyed the Franck. There was a certain deliberateness (I don't mean a reserve!) in Gabrilovitch's conception that seemed to strengthen its outlines and steady its emotionalism.

Certainly Franck was a great composer, I suppose. He was a good man with the soul of an artist, of great if not deep aspiration, and with humility of spirit, and those who have loved him and followed in the paths he pointed out, have often mistaken his intensity for depth, his richness for substance, his striving for achievement. "Il lui manque la noblesse," our own Mr. Weil used to say when speaking of Franck. Mr. Gabrilovitch spoke to me of Mr. Weil.

"He was one of the very few who would honestly tell you what they thought without prejudice or malice, and he was of the rare ones upon whose criticism you could rely as penetrating and sincere. When he spoke he was the advocate of art, of beauty—not of the artist or the production. And he detested Sham." This is a summary of our talk, and he added: "On your return you will find that in Mr. Weil the San Francisco world of music has lost something not to be replaced. One will feel a difference."

Yes, there will be a great difference, one will feel the absence of that vital slight man who loved Beauty and hated Sham, whose figure was familiar to all San Franciscans, but whom very few knew.

us for reading space out of proportion to the value of their patronage and the ability of the paper to devote to it the space thus asked. But even in this instance, where we announced the curtailment of so-called advance notices, we at no time desired to imply that such notices were included in our contracts with advertisers either directly or by implication. We always considered such notices bona fide NEWS matter to which our subscribers are entitled.

However, it becomes now necessary to avoid all misunderstanding, so that there can be no questions raised as to the paper observing the postal laws in spirit as well as letter, and so we wish to inform our advertisers that the Pacific Coast Musical Review, while continuing to give its readers ALL THE MUSICAL NEWS which it is able to collect, it cannot become any party to any agreement or contract by which the advertiser is under the impression that his regular advertisement includes any READING NOTICES OR PICTURES. We shall treat all meritorious events exactly the same whether an advertisement appears or not. And if an advertiser wishes to enter with us into an agreement or contract to the effect that his advertisement shall include reading notices or other articles, then he

Harold Samuels has just given six Bach recitals in one week. On every side one hears of this tour de force. As a technical achievement it is remarkable, but that is neither here nor there. His playing is beautiful and his conception of Bach is rich, strong and subjective. But no man can yield his all to the exactions of six concerts in one week, and of all things to six Bach recitals. Artistically it seemed so needless, and the varying depth of conception showed that human emotion so constantly drawn on cannot uniformly respond. It is to be whispered it is ideal—I find an entire program made up of many compositions of Bach somewhat wearing—each one contains too much for a concert professional. I should very much have liked to have heard Samuels play the Goldberg Variations of Bach. I have never heard them played, but that concert conflicted with the first evening of the Kussewitzky series of three Russian concerts.

To begin with, Kussewitzky is a fine conductor and there was a genuine response of the orchestra, the London Symphony, to his leadership. The programs were varied, all Russian of course. What a divergence there is in the "Russian school!" The unaffected vitality of Moussorgsky, Rimsky-Korsakov's refined pageantry, Ljadov's salon artifice, Rachmaninov's substantial classicism, Borodine's "local color" from the drawing room window (his music sounds always as though it were skidding), Scriabine's transcendentalism! and, somehow, one never thinks when speaking of Russian music nowadays to mention Tschickowsky or Rubinstein.

But to return to these Russian Festival concerts in the midst of a great influx of more or less conventionalized music of the "Russian school!" There were some works of great interest. Scriabine's Third Symphony is a fine work, emotionalistic, as is Scriabine throughout all of his works, yet not so intensely so as the Poeme d'Extase which ended the second concert. But there is just something about this very emotionalistic quality which insinuates as his opus numbers grow larger a very considerable doubt into the feelings of one (myself, I mean) who responded so spontaneously to his earlier work. I shall write at some other opportunity about Scriabine and also Stravinsky. One hears nothing else in London. They are the "much-discussed." All of Scriabine's important works have been performed there these last two weeks, including the ten piano sonatas, as all of Stravinsky's important known works. He is in London now, familiar at the concerts and ballets, where his works are performed, and, being in the flesh, is the hero of the hour. I shall write likewise of Stravinsky. He is not to be casually touched upon in a chronicle of musical events.

Rachmaninov's G minor concerto, the third, played by Borowsky, is most enjoyable work to listen to. It was the first time I have heard it and I shall look forward to any other opportunity that may present itself. It has poetic moments, a vim that throughout is never needlessly expended, and just that suggestion of the bizarre that sets so genuinely upon Rachmaninov's work. Truly, these last weeks have belonged to the Russians, for the Russian Ballet (Diaghileff) is here. I shall write of that in my next.

must consent to our putting the word ADVERTISEMENT in full under each article thus agreed upon.

In compliance with this new policy of the paper we shall devote an entire page to such notices headed as follows: "Interesting Information About Impending Musical Events of Importance Published as a Special Courtesy to Our Advertisers." And underneath this heading we shall print an editorial note as follows: "The United States Post Office compels every newspaper and periodical to print the word Advertisement in full under each article published as a courtesy to advertisers. While such articles are regarded as an advertisement by the post office authorities, they are not so regarded by this publication, for as a matter of fact these articles are not paid for; they represent in actual advertising value many times the amount spent by the advertiser. Furthermore, they are subject to editorial revision and are not published unless we are convinced that they state a truth. So, while the word advertisement appears under these articles they are actually matters of news and musical value to our readers, and may be absolutely depended upon."

GRACE NORTHRUP'S REMARKABLE EFFICIENCY

Well Known Vocal Artist and Teacher, Formerly Resident of San Francisco, Has Gained Enlivable Recognition in Eastern Centers

Miss Grace Northrup, who after a number of years' absence in the East, where she has rapidly conquered for herself an enviable reputation throughout the musical world, is visiting her former home and is giving a six weeks' course of vocal instruction to all of those eager to take advantage of her only too brief visit. We cannot do any better than quote from the Musical Courier of New York, dated June 23, 1921, regarding the esteem in which this able artist is held in the metropolis of the United States. Says C. B. M. in the Musical Courier:

Among the successful American singers there are few names better and more favorably known than that of Grace Northrup, who is valued by agents, conductors, and choir masters for her beautiful natural voice, reliability, musicianship, splendid style, and absolute integrity. Ever since her advent into the greatest competitive field in the world—New York City—she has been awarded the most prominent positions in both church and synagogue. Her experience as a concert singer has been equally gratifying, as she has been invited to sing at some of the most important oratorio and orchestral concerts in the East, including such organizations as the New York Oratorio Society, the Handel and Hayden Society and the Apollo Club of Boston, the Chicago Symphony Orchestra, etc. Her New York recitals have been models of musicianship and brilliant executions, calling forth high encomiums from press and public alike.

Miss Northrup has had the benefit of associating in her work with such men as Arthur Mees, Richard Hageman and Victor Harris, all of whom are accepted as foremost coaches for experienced singers. For pure technique she has also worked with prominent vocal instructors, during the past winter having been under the tuition of Joseph Regnes, the well known New York vocal instructor and coach, who combines in his work, to a supreme degree, all the various principles of technique, style and finish, which have been the result of a number of prominent singers before the public both in concert and opera. With this excellent equipment, Miss Northrup returns to San Francisco, after eight years of triumphant success in the greatest metropolis in the world, to dispense among young students the best of her own knowledge and the great and rich which have been the mainstay in her own splendid experience.

Miss Northrup is known as a woman of refinement and high ideals, and fortunate, indeed, will be the student or artist who may be permitted to avail himself of the instruction and influence of this splendid woman, artist and singer. During her sojourn on the Coast, Miss Northrup will be heard in concert and recital in conjunction with her accompanist, Benjamin Moore.

C. B. M.

AN ART AND ARTISTS TEA

An Art and Artists Tea, honoring Francesco Cornejo, the Mexican artist, and Tom Wise, the well known actor, was given under the auspices of the World's Arts Festival, Mrs. George McGowan, president, and Mrs. Frederick H. Colburn, hostess, at the Alladin Studio Tiffin Room, 220 Post street, on Tuesday afternoon, July 7th. The speakers of the occasion were: Senor Marcus G. Hidobro, consul of Chile, whose subject was "The Art of Chile"; Tom Wise, whose address referred to the Stage, and Mrs. Frederick H. Colburn, who expressed herself most interestingly on Variants of the Eldorado Myth.

In addition to these addresses there was a well chosen and representative musical program, the principal feature of which was the singing of Mme. Johanna Kristoffy-Onesti, the distinguished prima donna soprano, who charmed her appreciative audience with her ringing, flexible voice, appearing for the first time since her brilliant success as Aida in the Greek Theatre performance a little over two years ago. Again she aroused well-merited enthusiasm, and proved herself to be in better voice than ever. The aria from Cavalleria Rusticana was negotiated with special virility and dramatic power, while "The Star" by Rogers was given impressive emotional coloring.

Miss Christine Howells, the well known flutist, added to her artistic laurels by interpreting a few solos in that refined and elegant manner for which this young artist has become so well known. Marie Hughes Macquarrie, the charming young harpist, also contributed to the program with her effective interpretation, and was heartily applauded. Alice G. Poyner contributed a few violin solos with ease of execution and limpidity of technique. On a par with Mme. Kristoffy's excellent vocal solos was the terse choruses of Mrs. St. Denis, who delighted the audience with some of her inimitably graceful classic dances. The complete program of this unforgettable affair was as follows: Flute Solos—(a) The Prophet Bird (Schumann), (b) Elegie to Falling Leaves (Debussy), (c) Bird's Song (Howells), Harp Solos—(a) The Spinning Wheel Song (Zobel), (b) Spanish Dance (Bedeschi), Marie Hughes Macquarrie; Vocal Solos—Aria, Voi lo Sapete (from Cavalleria Rusticana) (Mascagni), The Star (Rogers), Madam Johanna Kristoffy-Onesti; (a) Bird's Song (Howells), (b) An Ruse-seat (Boisdeffre), (c) Blue Bluet (Dejean), (d) Heire Katl (Heebay), Alice G. Poyner; Dance classique, Miss Ruth St. Denis; Flute Solos—(a) Chanson (Augusta Holmes), (b) The Wind (Bricelaldi), Miss Christine Howells.

STELLA JELICA TRIUMPHS AT CALIFORNIA

Mme. Stella Jelica, the brilliant and vocally delightful young California cantatrice, again aroused the enthusiasm of the California Theatre audience of eight thousand music lovers, when she sang the well known Caro Nome aria from Verdi's Rigoletto as it is heard very seldom even in this opera-loving community. Those who have followed Mme. Jelica's meteoric career with more than passing interest will have noticed the truly remarkable and astonishing progress she has made of late. Her smooth, clear and pure colorature soprano, rang out freer and easier than it has ever done before. Her intonation was clean and accurate. Her diction concise and correct. Her colorature work was dainty and as impeccable as it is possible to be. But what pleased her hearers even more than this was the style and poise which she has added to her already pleasing and impressive work. She accented and colored the difficult passages with intelligent phrasing and when at the close of the number the audience broke out into a genuine ovation she had reason to feel proud of the results she attained.

Among the numbers Mme. Jelica sang at this concert was Pale Moon, music by Logan and words by Jesse Click. The artist scored an unusually telling success with this song, for it is not only melodious and appealing, but the lyrics are so carefully fitted to the music that the sentiment of the poetic expression is most accurately expressed in the musical phrases. The audience enjoyed this song so much that it gave it a spontaneous and unanimous burst of applause.

Among the audience were a number of distinguished visiting musicians. Among these were Ward Stephens, the widely known composer and critic, and Gaetano Merola, the distinguished conductor of the San Carlo Opera Company. Both expressed themselves in the most hearty terms about Mme. Jelica's excellent vocal artistry and did not hesitate to predict big things for her. The introductory number of the program consisted of an organ solo by Leslie V. Harvey, entitled Romance in D flat, by Sibelius. Mr. Harvey selects first-class music for his organ solos and plays with taste and judgment. Herman Heller directed the orchestra with his well known vim and assurance in a program containing such taxing works as the Tannhauser March (Wagner), Roses from South Waltz (Johann Strauss), Peer Gynt Suite (Grieg), and Sicilian Vespers Overture (Verdi). It was one of the most enjoyable and effective programs rendered during the year.

Jacobinoff Soloist Tomorrow Morning

Sascha Jacobinoff, one of the most interesting Russian violinists, will play Sunday morning at the California Theatre, offering Concerto D major by Tschai-kowsky, with orchestral accompaniment by Herman Heller's musicians.

Born in this country twenty years ago, Jacobinoff went abroad when only fourteen years of age and studied under such masters as Flesch, Serato and Auer. The work compelled him to forego two full seasons of concerts booked for him in Europe. He made his American debut with the New York Philharmonic in 1917 and the impression created on that occasion succeeded in placing him at once permanently before the American public. Since then he has played extensively under the most notable auspices—four appearances with the Philadelphia orchestra, three appearances with the St. Louis Symphony Orchestra and two appearances with the New York Philharmonic Orchestra, with the following endorsement from its leader: "Young Jacobinoff can doubtless look forward to a bright artistic career; he is very talented, is earnest and belongs, I believe, among the most promising of the rising artists." (Signed) Josef Stransky.

The following will be Herman Heller's orchestra numbers: The Firefly, waltz by Fritzi; Carmen, Selection by Bizet, and La Forza Del Destino, overture by Verdi. An additional feature of the program will be two delightful organ solos by Leslie V. Harvey. They will be En Bateau (In the Boat), by Debussy, and a very popular Britissh march by Eilenberg, Coronation.

MINDS REACT TO MUSICAL IMPRESSIONS

Experiments Demonstrate That Static Chords Convey Definite Impressions to Trained and Untrained Alike

A series of very interesting experiments has been conducted by Howard Harold Hanson, composer, pianist and dean of the Pacific Conservatory, to test whether any definite impressions were received from the hearing of isolated static chords. A well tuned piano was used for the experiments. The chords were played out of tonality. The 995 tests were given to three groups comprising those having no special interest in music, trained musicians and musical but untrained people. Each person taking the test wrote down as definitely as possible the impression he received on hearing a chord played. The tests were made for the major, minor, diminished and augmented triads and for the seventh chords of the formation of two-seven, four-seven, five-seven and seven-seven major mode.

At the end of several months of experimentation, the results were averaged and it was found that a more or less definite standard of reaction with which the majority agreed could be made. The description of the effects of the chords tallied in the majority of opinions recorded. In many cases the same words were used to describe the reactions. It was further found that the tendency to associate sounds with physical things was more pronounced among untrained musicians than among trained musicians, the latter stating their reactions generally as concrete impressions. Thus it was clearly determined by these interesting experiments that definite impressions are conveyed to trained and untrained minds alike by the playing of even isolated static chords and that all types of mind react very similarly to musical impressions.

ALCAZAR

An attraction of extreme interest is announced by the Alcazar beginning with the Sunday afternoon performance, July 17th, when Booth Tarkington's fun classic of youth, Penrod, will be produced for the first time in San Francisco. Sharing the leading honors with Gladys George and Dudley Ayres will be a clever juvenile actor of considerable experience, Charles Metcalfe, ten years old, who will appear in the title role. In addition to young Metcalfe, who is considered one of the cleverest child actors in America, three other youngsters are needed in the cast. The story is not only of deep interest to grown-ups but should prove a treat for the children. Penrod is a precocious youth with a desire to be a detective, and he uncovers a real criminal in the course of his adventures. He establishes a detective agency in a barn with the aid of his three friends, and his unmasking of a plausible and eloquent promoter leads to many exciting experiences.

Gladys George will have a lovable role as Penrod's sister around whom there centers a charming romance. Dudley Ayres will be seen as the father of the family, and taking important parts in the production will be Thomas Chatterton, Charles Yule, Bert Chapman, Hugh Knox, Frederick Green, Florence Priddy and Anna Mae Naughton. In addition several specially engaged people will be needed as there are 20 persons in the cast.

Stage Director Hugh Knox has made extraordinary preparations for this production and promises some novel effects. This week Gladys George is scoring a decided hit in Mamma's Affair. Dudley Ayres is giving one of the best characterizations of his career as a young man of medicine.

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Following message received from the secretary of Robert Schmitz, Chicago, Ill., June Thirty, Nineteen-twenty-one: Miss Nellie Cornish, Cornish Music School, Seattle, Washington. Have you time in Seattle session of Mr. Schmitz' master classes to book students whom I cannot place in this Chicago session. His time here is all filled and a large waiting list remains.
 Signed Lucy D. Bogue, Secretary, The Cornish School.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

W. A. Clark, Jr., the founder of the Philharmonic Orchestra, has received a signal and unique honor from the famous Society of Austrian Musicians at Vienna, in recognition of a generous contribution to their fund for musicians suffering from the effects of the world war. Honorary membership in this distinguished association has been conferred on Mr. Clark, in consequence his name will appear in the historical records and be written on the much coveted "golden pages" where the illustrious names of Mozart, Haydn, Beethoven, Schubert and of many other heroes of the musical world have been engraved. No other American has been awarded this singular honor, as far as can be ascertained. With W. A. Clark, Jr., alone in this country holding this degree, a recognition into great acts on behalf of music can obtain, also Los Angeles, his adopted home city has received an enviable distinction.

News to this effect has been received by W. A. Clark, Jr., in the form of the following letter:

Vienna, May 23, 1921.

To His Excellency,
W. A. Clark, Jr.,
President-Founder,

Philharmonic Orchestra of Los Angeles:

Dear Sir—Through the kindness of Albert Jaeger, member of the Philharmonic Orchestra of Los Angeles, we have received Your Excellency's magnificent gift for Austrian musicians, in the name of and by order of the Präsidium (President) of Austrian Musicians, we have the honor to thank you, the friend of music and her servants. We know that Your Excellency is the founder of the Los Angeles Philharmonic Orchestra, and as such one of the most prominent

Our own composers found a hearing in *A Song of the Sea*, by Anna Priscilla Fisher of Los Angeles. Descriptive themes, rhythmically accentuated, carry the message of the sympathetic text. It is a melodic composition, that conveys the strong sweep of the sea-current, leading to a good climax, allowing at the same time for a more gentle mood. The song is favorably written for four-part chorus, which gives the singers easy opportunity to express the up-welling spontaneity which lives in the composition. It was well liked by the audience. Adaptations of folk-songs to convenient texts are seldom successes. The Irish Folk Song which has been made to suffer cruelly in sentiment by the trashy words of Philip Edwards in the arrangement of Alfred J. Silver, is an unsympathetic instance. This lovely tune from the County Derry has more innate fragrance and subtle humor than the love-sick text entitled *Love's Benediction* would permit it to express.

Two American works of great technical perfection, yet unlike in spirit, brought the concert to a strong finale. Horatio Parker's ode, *Spirit of Beauty* (op. 61), radiates beauty of form. Parker's technic of writing for chorus and orchestra is elegant, of consummate skill. Musically the work is not inspiring, in fact, dry and stilted as the text. There is an ultra-litfiness in this academic invocation of the *Spirit of Beauty* which reminds one of the Grecian renaissance in the French literature of Cornelle and Racine. Mr. Poulin and his singer did the elaborate work much justice.

All the spontaneity of the Parker composition lacks could be found in the cantata, *The Brown Heather*, by Carl Busch, the Kansas City conductor. The words in



Sid Grauman entertaining leading musical critics of California who are acting as judges in the Grauman California Composers' Contest. Reading around the table from left to right: Bischof Guterson, conductor of Grauman's Symphony Orchestra; Frank H. Colby, editor of the Pacific Coast Musician; Mrs. D. J. Grauman, mother of Sid Grauman; Nancy Daniels, representative of the Made and Musicians; Gilbert Brown, Los Angeles Record; Miss Lawrence, daughter of Florence Lawrence; Florence Lawrence; Sid Grauman; Emma; Sid Grauman, famous showman; Mrs. Burton Kinsley, Los Angeles Record; David Bruno Ussher, Pacific Coast Musical Review; Ann Thompson, pianist; Carl Brownson, Los Angeles Herald; M. G. Gregg, father of Norman Gregg; M. G. Elshor, manager of Grauman's Orchestra; Edwin Schallert, Los Angeles Times. (Standing—left in right): Arthur Wenzel, Sid Grauman's director of publicity, and James M. Fidler, musical publicity director.

Mazenas Amerika's (Patrons of Art) and wish to express our admiration of the wonderful work you are doing in the interest of art.

Our Präsidium (President) has, as your wishes were, spent the money to relieve the neediest cases and will send you a list of the names of the beneficiaries in the near future. The sum of 60,000 Austrian kronen has been set aside to serve as the foundation of the "W. A. Clark Fund," which will supplement from time to time, for the use of future cases in need of relief, so that your Excellency's name and the memory of your good deed may live forever among Austria's musicians. At the next general meeting of the society we will also have the honor to introduce your name as an honorary member of this society, in whose circle Beethoven, Mozart, Haydn, Schubert and many others lived and worked.

We thank you again for your very opportune help, and believe us to be,

Very sincerely yours,

(Signed) CARL MARIA HASLBRUNER.

President of the Society of Austrian Musicians.

Twenty-five years of public singing were rounded out by the fourth annual concert of the Ellis Club. It is a distinguished record, not only as to years, but owing to the marked musical devotion evinced by beautiful programs. They were programs that demanded serious rehearsals. And if the musical spirit of the numbers and the singing enthusiasm of the members has been kept radiant, then it is largely due to J. B. Poulin, the one and only conductor of the choir, a successful conductor and a musician of great sensitivity. In Mrs. M. Hennion Robinson, accompaniste, Mr. Poulin possesses an eminently gifted assistant. American compositions were prevalent on the program. Two by MacDowell—*Dance of the Gnomes* and *The Crusaders*—were sung characteristically, but could have been rhythmically still more alert, lighter in the first. The piano part of the *Dance of the Gnomes* was effectively arranged by Mrs. Robinson.

themselves, revelling in the beauty of Denmark's fertile and colorful realm, are literature. The music of Busch possesses this very fertility of melody and harmony. *The Brown Heather* is an inspired work, rich in tonal coloring, lovely in form. No doubt, it ranks among the best choral works by American composers. While not strongly original, the flow of themes never falters, has an impulse and warmth of expression which is invigorating to the listener. The orchestration is on a par with the excellent vocal score, reaching high in the prelude and interludes picturing sunrise, sunset and the rustic atmosphere. Mr. Ralph Laughlin's tenor solo was very pleasing and had to be encored.

Mme. Norina Coleman, the soprano soloist, was at her best in a group of songs by Curran and Raymond. She sings with good appeal, her tones being sweet. The singer suffers, however, from a disturbing vibrato, especially when there is volume of tone required as in Ponchelli's *Aria*. To sum up, the Ellis Club has seldom done more auspicious work than during this concert. There could be greater clarity of diction. Tonally, however, the chorus achieves fine nuances of much color.

In honor of Eva Frances Pike, president of the Los Angeles Music Teachers' Association, a charming program was given by members of this organization at the home of Mrs. Bessie Bartlett Frankel. Musical selections by Earl Meeker, Raymond Hirsman, Max Alexander, Ann Thompson, Mrs. Catherine Shenk, Mrs. Ida M. Selby, John F. Bettin, and a witty portrayal on vocal methods by Miss Jessie Weimar speeded up the hours pleasantly.

Invitations to join the Pioneer Musicians' Association, A. G. Bartlett, president, are being sent out. The Committee on By-Laws is about to complete its report. Another members' meeting, featuring reminiscences of the early musical life here, will be held soon.

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Domenico Fresca, the distinguished composer, was the recipient of hearty congratulations for the excellent composition which was interpreted by Signor Antonio de Grassi, violin, Otto Pauer, viola, and Signor Nino Marcelli, cellist, at the concert devoted to Northern California composers during the Convention of the Music Teachers' Association of California at Ebell Club Hall, Oakland, on Thursday evening, July 7th. The title of the work is Genesi della Fuga, which, translated into English means The Fugue, its Structure and Development. On this occasion three fugues were interpreted, namely: (a) Two part fugue (fuga della appllatura) for violin and viola, (b) Three part fugue, C major, (c) Three part fugue, C minor. These three fugues are taken from a great work including five volumes of fugues built upon the same theme. These volumes are divided as follows: 1st, Piano (two to five part) 2d, Organ (two to five part), 3rd, Strings (from violin alone to string orchestra), 4th, Different combinations, 5th, Technical and pure vocal. Henry Bretherick very interestingly explained the works prior to their performance, going into details as to their meaning and purpose. The work has been accepted for publication by a New York publisher, and will soon be ready for distribution.

SID GRAUMAN ENTERTAINS CRITICS

A highly exciting and entertaining episode in the progress of the Sid Grauman "All-California Composers' Contest" was the recent banquet tendered the judges, when they met to select ten compositions which they deemed the best from more than two hundred entered in the contest. More than nine hours were spent in the complete selection of these numbers, and, before the evening of the banquet ended, the committee decided on the following compositions as the most representative of all that is good in music:

- Overture, Mason; Desert Suite, Grunn; Russian Lullaby, Gurdohn; Suite Characteristic, 2nd Movement, Schoenfeld; The Hand of You, Bond; Madrigal, Donatelli; Serenata Orientale, Novelli; At Dawning, Cadman; Intermezzo Caprice, Hilltop, and Marche Heroique, Zilenski. These numbers, with a special piano

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recital by Miss Ann Thompson, one of Los Angeles' most popular pianists, who will render Wolf Dance from Thunder Bird Suite, by Cadman, and Beta a Music Box, by Bond, will complete the program for Sunday, July 3rd, when the audience, by ballot, will select one from the ten numbers above as the best—California's first composition. To the composer of the winning number, Sid Grauman will present a beautiful silver trophy, in addition to a parchment signed by the judges and officials of the contest.

The All-California Composers' Contest has proven to be one of the biggest moves in the interest of music that has been attempted for some time. From the opening announcement some weeks ago, the contest was a decided success and compositions poured into the offices of the Grauman theatre by the scores, more than two hundred being submitted, in addition to the thousand or more requests which were also received. The interest has been statewide, as was proven by compositions from all parts of California.

SCOTTI OPERA COMPANY TO RE-VISIT US

The Scotti Opera Company announces its second season of grand opera in San Francisco under the general management of Antonio Scotti. This gratifying announcement is the result of the profound appreciation and loyal support given to Mr. Scotti by press and audience during his first visit to this city. Realizing the city's greatest love for grand operatic productions Mr. Scotti has left nothing and to make this second trip even more ambitious and attractive than the first instead of one week's engagement the Scotti Opera Company will remain two weeks. This will, of course, necessitate a more extensive and varied repertoire as well as a more representative organization. The opening performance of this second season will take place on Monday evening, September 19th, and the season will close on Sunday evening, October 2nd. There will be fourteen evening and four afternoon performances.

The organization will include at least two hundred principals with a special train of Pullmans and will number among its personnel grand opera artists of world-wide eminence, thoroughly schooled in the exacting routine of such opera houses as the Metropolitan Opera House, New York City, The La Scala Theatre at Milan, Italy, The Colon Theatre at Buenos Aires, the Roy Opera, Covent Garden, London, England. Every member of Scotti's company is selected for his artistic skill and for the roles for which he, or she, is entirely suited by voice, histrionic ability and temperament. Mr. Scotti's augmented chorus and ballet will be found thoroughly efficient. Some of the young sopranos, best voices in the world, and the grand Scotti chorus, as it is appreciated that this is a golden opportunity to gain experience preliminary to entering as principals the grand opera field.

In his dual capacity as impresario and artist, Scotti has had the fullest opportunity to realize the importance of the conductor and the men in the orchestra pit, therefore he has engaged as leading conductor Gennaro Papi, conductor of the Metropolitan Opera House, and Fulgenzio Guerrieri, principal conductor of the Brancie and other great European opera companies. Gennaro Spadoni and Wilfrid Pelletier will be the assistant conductors. The magnificent orchestra of sixty-five men, excellent stage hands, and the exposition organ with M. Pelletier at the console will be employed whenever necessary.

Demanding that every performance of the Scotti Grand Opera Company shall be correct and authoritative, Scotti has engaged as general stage director Armando Agnini, stage manager of the Metropolitan Opera House, a man whose lofty principles and devotion to the highest ideals are in accord with Scotti's. Agnini will have as his assistant the very capable Carl Berger, of vast experience in European opera houses. Scotti will have with him as representative and business manager, Carl F. Strohmeier, for many years prominently associated with the Metropolitan. His press representative will be Georges Eysaoutier, assistant to William F. Guard, chief press representative of the Metropolitan. Bradford Mills of Toledo, Ohio, is the booking representative.

Scotti's repertoire for this season is rich, varied and brilliant, for all of which he will carry new and elaborate scenic equipment, the products of the best American and foreign artists. There will be new and beautiful costumes, many being imported from Italy. In mise en scene, splendor and accuracy every production of the Scotti Grand Opera Company will be as perfect as it is possible for human ingenuity to make it. Samuel S. Simmons, technical director for local Manager Frank W. Healy, employed his inventive genius to good effect and with the care that attend the coming performances of the Scotti Grand Opera Company will be pleased with the many practical innovations devised by Mr. Simmons. To take care of the sumptuous productions carried by Scotti, Simmons will build a great stage fifty by one hundred feet. With fifty-foot proscenium opening and with the seats so arranged as to give the auditorium an amphitheatrical effect, there will not be a poor seat in the entire auditorium. Every seat in the auditorium located behind posts will be removed from aisle, and beginning with the twelfth row the lower floor will be elevated by a system of "risers." It is entirely possible that the higher prices asked for seats in the stalls. There will be no long waits between acts for Sigmund and Jack Stuart, of W. A. Plummer & Co., who has charge of the installing of all equipment as well as the decorative innovations, have planned a complete modern stage rigging, thus obviating all necessity for long waits.

The performances commence promptly at 8:15 at night and 2:30 in the afternoon; and the same rule



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that applied during the first season of the Scotti Grand Opera Company will be rigidly enforced this season—there will positively be no one seated after the commencement of the overture and until the end of the act thus avoiding the inevitable annoyance to those that come early enough to be seated in advance of the commencement of the performance.

Assisting Miss Ottein in leading distinction to the soprano division is Angela Ottein, a young Spanish coloratura, whose engagement at the Metropolitan is announced this season. Ottein is beautiful and a "pure coloratura" who sings divinely such roles as Lucy in Lucia, Gilda in Rigoletto, and she is said to be the best prima donna in the world. In Seville since Marcella Sembrich, Ottein's first American appearance will be in San Francisco with Scotti. Anna Roselle, Viennese soprano, pleasantly remembered from the previous Scotti season and for her excellent Nedda and Musetta at the Metropolitan, and Queena Mario, the Greek-American soprano, have already been engaged by Scotti and negotiations are in progress for the appearances here of Madame Aida, the world-renowned Metropolitan soprano, in Manon Lescaut and other of her star operas.

Jose Palet, celebrated Spanish tenor, whose first American appearance will be with Scotti and Farrar in Tosca; Charles Hackett, leading tenor of the Metropolitan for the past two seasons and who goes next to La Scala in Milan, Italy, immediately after the San Francisco engagement with Scotti; Joseph Hislop, Scottish tenor, a remarkable success last season with the Chicago Opera Company in New York, his previous career being spent in Covent Garden, London, the Royal Opera, Stockholm, Sweden, also Morgensson, the great Welsh tenor, whose beauty of voice, commanding presence and dramatic impersonations are so often in evidence at the Metropolitan. There will be three utility tenors, Ernest Davis, Angelo Eada and Giordina Paltrinieri.

Alice Gentle, "the best natural talent at present before the public," and Myrtle Schaaf, a young and beautiful singer who goes this year to the Metropolitan, as well as Henrietta Wakefield, will be listed with Scotti's mezzo-sopranos and contraltos. Scotti, himself, and Riccardo Stracciari, a great Italian baritone, head the list of baritones, including Mario Laurenti and Greek Evans. The list of basses is also a remarkable one, including the eminent Freuchman, Leon Rothier, and Giovanni Battista Martino, Italo Picchi, Paolo Annian and Louis D'Angelo.

The repertoire for the first week will be: Monday, September 19, Tosca—Farrar, Palet, Scotti; Tuesday, September 20, The Barber—Ottein, Hackett, Stracciari, Rothier, Annian; Wednesday, September 21, Boheme—Queena Mario, Roselle, Hislop, Scotti, Laurenti, Martino, Annian; Thursday, September 22, Zaza—Farrar, Gentle, Kingston, Stracciari; Friday, September 23, King—Ottein, Palet, Laurenti, Martino; Saturday, September 24 (matinee), Oracolo followed by Pasquaccio—Scotti, Mario, Hislop, Stracciari, Roselle, Kingston, Rothier; Saturday, September 24 (evening), Aida—Gentile, Palet, Evans, Dramatic Soprano; Sunday, September 25 (matinee), Carmen—Farrar, Mario, Kingston, Stracciari, Rothier; Sunday, September 25 (evening), Trovatore—Palet, Gentle, Evans, Martino.

Roland Paul, the well-known Los Angeles tenor, is spending his vacation in San Francisco, and attended the convention of the Music Teachers' Association of California. Mr. Paul is one of the most effective forces among the musical colony of the South and is meeting with well merited success. He is an excellent vocal artist, who should be heard oftener in this part of the State.

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Gossip About Musical People

Henry Grobe, the well-known and energetic sheet music dealer, so popular among the profession, had a comprehensive and varied exhibit of compositions by California composers at Ebell Club Hall, Oakland, during the convention of the California Music Teachers' Association. Among the familiar names of distinguished California creative artists represented in the exhibit were: W. J. McCoy, Fred. Maurer, Miss Cora W. Jenkins, Dr. H. J. Stewart, Mary Carr Moore, John W. Metcalf, Miss Elizabeth Westgate, Albert Elkus, Sig. Antonio de Grassi, Pierre Doullet, Dorothy Crawford, E. G. Strickland, Sam. Savannah, Edwin Schneider, Fred. Zech, Abbie Gerrish-Jones, Uda Waldrop, Jos. Geo. Jacobson.

Edwin H. Lemare, San Francisco's municipal organist for a number of years, will be tendered a farewell testimonial by Mayor Rolph and citizens and musicians of San Francisco at the Exposition Auditorium on Tuesday evening, July 19th. An unusually attractive program has been arranged for this occasion, and since Mr. Lemare has a large number of friends in this city the attendance is expected to be unusually big. The program arranged for this occasion will be as follows: Fugue, Great G minor (Bach); Duo Quis est Homo (from Stabat Mater) (Rossini); (a) At Close of Day (Lemare), (Dedicated to Mrs. James Rolph Jr.), (b) Dream Song (Charlotte Lemare), Charles Bulotti, Frederick Maurer at the piano; Largo (Handel), Violin—Rudolph Seiger, Harp—Kajetan Attl, Organ—Edwin H. Lemare; Summer Sketches (Lemare); (Dawn); the Bee; Cuckoo; twilight and evensong; Bells of Rheims (Lemare); Charles Bulotti; Mr. Lemare at the piano. Mrs. Lemare at organ. Serenade (Redding), Unfinished Symphony (first movement) (Schubert), Ave Maria (Gounod), Violin—Rudolph Seiger, Cello—Max Amsterdam, Harp—Kajetan Attl, Organ—Edwin H. Lemare. Improvisation on a theme selected from the audience.

Maurice Lawrence, the brilliant young orchestral leader, has recently been engaged to conduct the Royal Theatre Orchestra. His splendid rhythmic sense, his fine phrasing and his earnest musicianship is being heartily appreciated by the large audiences that attend the Royal Theatre performances. He receives ovations after each orchestral program, and does not make any mistake in regard to selecting good music. He has a small but exceptionally efficient orchestra. Mr. Lawrence is not only a fine conductor but an equally efficient violinist, and his solo work is not by any means the least valuable feature of his music.

Miss Miriam Michaels, the well-known and exceptionally gifted dramatic reader, recently met with brilliant success at the residence of Mrs. George McGowan where she read two one-act plays. She is planning to give one of her well-known readings at Burlingame within a short time.

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Miss Grace Northrup, a charming and gifted soprano, was heard in a well-arranged programme in Aeolian Hall yesterday afternoon. It was the annual song recital of one of the most satisfying artists in the local concert field. She possesses a voice of genuine appeal added to a power of interpretation which is far above the average. She sang with artistry and understanding old airs by Handel . . . Among her most delightful contributions were a group of lieder by Schubert and Brahms, and modern French numbers.

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THE MUSIC TEACHERS' CONVENTION

(Continued from Page 1, Column 4)

played the accompaniments with understanding and musicianship. The complete program was as follows: (a) Romance in F major (Beethoven), (b) Rondino (Cramer-Brown), Miss Marian Nicholson, violinist, Miss Helen Rust at the piano; (c) Oh, Had I Jubal's Lyre (Handel), (d) Care Selve (Handel), (e) Mignonne (Old French), (f) Swedish Folk Song, Maude Fenlon Bollman, soprano, Los Angeles, Mabel S. West at the Piano; (g) Rhapsody in G minor (Brahms), (h) Nocturne in B flat (Paderewski), (i) Impatience (Moszkowski), (d) In Autumn (Moszkowski), (e) Scherzo in C Sharp minor (Chopin), Elwin A. Calberg, pianist; (a) Hymn to the Sun (Rimsky-Korsakoff), (b) From the Canerake (Gardner), (c) Poem (Pibich), Miss Nicholson; (a) Ballade (Sibella), (b) All My Thoughts Come Drifting (Brahms), (c) Lilaica (Kernochan), (d) Le Jour le Soleil bene (Messager), Mrs. Bollman.

One of the most interesting events of the convention was a lecture recital on U'ltra Modern Music by Miss Jennie Winston of Los Angeles, assisted by Miss A. Maude Wellendorf of Berkeley, who played the illustrations on the piano with scholarly comprehension and effective artistry. The following highly interesting program was thoroughly enjoyed by the large audience in attendance: Chromatic Fantasia and Fugue (Bach), (a) Noel (Balfour Gardner), (b) De Profundis (Balfour Gardner), (c) Prelude (Ornstein), (d) The Sea (Palmgren), (e) Scherzo (Palmgren); (a) Sonatine (Ravel), (b) Prelude, op. 2 (Scriabine), (c) Nocturne, op. 9 (Scriabine), (d) Prelude, op. 11 (Scriabine), (e) Prelude, op. 17 (Scriabine), (f) Mazurka, op. 25 (Scriabine), (g) Scherzo, op. 46 (Scriabine), (h) Poisson d'Or (Debussy), (i) Images (Debussy), (j) Movement (Debussy).

On Friday afternoon at 3:00 o'clock, at Ebell Hall, members of the Sacramento Music Teachers' Association gave a delightful program which proved one of the most attractive features of the session. Russell J. Keeney, violinist; Miss Pauline Ireland, soprano; Miss Ethel Sleeper,

pianist, and Mrs. Edward Pease, accompanist, reflected splendid credit upon the membership of their association and also upon their city by rendering their numbers in a manner worthy of the highest commendation. The complete program was: Concerto in A minor (Bach), Russell J. Keeney, violinist; Montanina (Alpine Pastoral) (Buzzi-Peccia), Miss Pauline Ireland, soprano, Mrs. Edward Pease at the piano; Sonata, op. 7 (Grieg), Miss Ethel Sleeper, pianist; (a) The Rockabye Lady (Mary Carr Moore), (b) A Fairy's Love Song (Spross), (c) Jenn (Spross), (d) The Lamp of Love (Mary Salter Turner), (e) Love is the Wind (MacFayden), Miss Ireland; (a) Reverie (Debussy), (b) Allegro Appassionato (Roger-Ducasse), Mr. Keeney.

At 6:00 o'clock in the afternoon the Convention banquet took place at Hotel Oakland, and a splendid repast with appropriate remarks was enjoyed by everyone present. The banquet was followed by the presentation of an operetta entitled "The Picture Bride" with libretto by Marion Cumming, music by Josephine Crew Aylwin, and directed by Paul Steindorff. This picturesque and melodious work had been enjoyed during the past season by members of the San Francisco Musical Club and was at the time reviewed in the columns of this paper, although the cast was different. On this occasion it created an equally enthusiastic impression, and the cast consisted of: Otsuya (Morning Dew), a young Japanese girl, Mrs. Reginald Mackay; Maiku (her sister), Magnolia Haws; Chiyu (their nurse), Alice McComb; Noda San (a gardener), Nelson C. McGee. Scene—A Garden in Japan. Time—The present.

The final concert of the session consisted of an organ recital at the First Congregational Church in Oakland on Saturday afternoon at 4 o'clock, in which the following excellent organists participated: Miss Virginia de Fremery, Mrs. Edward Pease, Gerard Tallantier, Helene Allmendinger and W. B. Kennedy. Everyone thoroughly enjoyed this event as both the program and the artists proved to be among the best that music

and the profession are able to furnish.

In the way of addresses, lectures and discussions, Mme. Sofia Newland Neustadt, President of the Alameda County Music Teachers' Association, broke the ice by delivering the address of welcome at Ebell Club House on Wednesday morning, July 6th, and she created an excellent impression by reason of her terse points and eloquence of expression. The response was made by Edward Pease, President of the Music Teachers' Association of California, to whose courtesy we owe the following text of his remarks:

"Madam President, it is with pleasure that I accept, for the progressive music teachers of the State of California, the honor of addressing the local Musicians' Teachers' Association. As briefly as possible I will be the keynote for all papers, I make my promise now that I shall be as brief as possible in that which I have to say to you.

"I wish first to explain that ill health has prevented me from meeting with each local association, before the Convention, as had been my intention. This matter will be taken up with the several local associations in the early part of September.

"I must at this time thank the members of the State Board for their kindly help and co-operation and to thank, especially, Miss Mary Ireland, our State Secretary, although a very busy woman, for her efficiency and willingness to assist at all times.

"The Alameda County Association has shown great ability in mapping out the most wonderful program of matters pertaining to music by musicians, and the Alameda M. T. A. must be congratulated on having such an able leader as Mme. Neustadt. I think also that Mme. Neustadt must have had the sympathy and support of her board and members.

"I note with pleasure the increasing membership of all local associations, which can only mean that the musicians of this State are becoming more interested in the building up of an organization which shall be of mutual benefit to the musicians and the communities in which they operate. The time has arrived when the musician can be a live wire in his or her community, and by learning to be of service to that com-

munity be accepted as an honored member of society and be looked upon as conducting a legitimate profession, although such has not always been the case. Music has come into its own. Every year the public schools are giving more credits to all branches of music, and our community service is mapping out a program of community singing and appreciation, which is bound to revolutionize the teaching service of the musicians at large, and these conditions can only be met properly by the local musicians taking an active part in this constructive work, and then meeting at the annual conventions for general discussion and general growth.

"It is then with pleasure that I see so many here, giving their time and making it their pleasure to take part in this constructive work, which each year adds to the growth of music in our wonderful State, California. We thank you and know we shall be proud to have been here at this, our 11th annual convention."

Other addresses were made by F. M. Hunter, City Superintendent of Schools of Oakland; President Barrows of the University of California, and Mayor Davis of Oakland.

At 10:15 o'clock Signor de Grassi presided ably over a violin round table, which consisted of interesting and instructive discussion concerning that instrument. At 2:00 o'clock of the afternoon a vocal round table took place of which Mrs. Ada Jordan Pray of Oroville was the chairman, and at which Miss Marie Withrow and Lawrence Stransa made some exceptionally valuable addresses. At 3:00 o'clock Frederick Alexander of the Michigan State Normal College at Ypsilanti, followed by members of the faculty of the summer session of the University of California, addressed the convention on the subject of public school music. William Edwin Chamberlain read a very interesting paper by Alexander Stewart on Community Music in Its Broader Sense.

On Thursday morning at 9:30 o'clock a number of very important and educationally invaluable papers were read. Miss Florine Wenzel of Sacramento took as her subject, How to Increase the interest of students in the study of music (Continued on Page 10, Column 1)

The Pacific Coast Musical Review's

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THE MUSIC TEACHERS' CONVENTION

(Continued from Page 9, Column 4)

outside of High School, for which credits may be given. Miss Annie Marie Clark made a fine spoke on "The music appreciation course in the Redlands Schools, and its bearing upon American music." Cora W. Jenkins, director of the Jenkins Music School of Oakland, contributed a most important paper on "The psychology of the imagination as expressed in children's music."

At 10:30 o'clock Prof. E. G. Stricklen of the University of California presided over a Harmony Round Table, the speakers being Miss Alice M. Eggers, head of music in the Oakland High School. At 2:00 o'clock the delegates enjoyed an automobile drive through Oakland and vicinity.

On Friday morning at 9:30 o'clock Elizabeth Simpson directed a piano round table, the subject of which was The Demands of Modern Pianoforte Teaching, and we are happy to be able to quote the treatise in full as Miss Simpson very kindly forwarded us the paper. At 1:30 o'clock Miss Eggers gave a very interesting paper on High School Music. This concluded the features of the convention not represented among the various programs, and our readers can see for themselves how well the entire session was conducted. In conclusion we like to append the officers and board of directors of the Music Teachers' Association of California: Officers—Maynard Pease, president, Sacramento; Mrs. Zay Rector Bevit, vice-president, San Diego; Mrs. Alvina Heuer Willson, treasurer, San Francisco; Miss Mary E. Ireland, secretary, Sacramento. Directors—Miss Fenzel, Sacramento; Mrs. Charles Merling, Sacramento; Mrs. C. G. Stever, Sacramento; Mr. Thomas F. Freeman, Berkeley, County Vice-Presidents—Mrs. G. W. Short, Napa County; Miss Stella Beach Campbell, Monterey County; Miss Sarah Gardiner, Orange County; Miss Hazel Helm, Riverside County.

THE DEMANDS OF MODERN PIANO-FORTE TEACHING

By Elizabeth Simpson

(Paper read before Music Teachers' Convention July 8th; Miss Simpson conducted a Piano Round Table.)


In considering the field of piano teaching in the past, one is encouraged to note the steady upward trend in the aims and ideals of the profession. First, we as teachers are demanding more of ourselves and constantly striving to add to our knowledge and make our work the maximum of efficiency. Secondly, there is on the part of pupils and parents an intelligent and ever-growing appreciation of good teaching and a strong demand for the best that can be obtained. We are less and less confronted by the pupil whose former work has consisted of one Czerny etude and one Bach Invention a week; who has never memorized a single piece; whose ear was so non-existent that he could not tell whether a scale was going up or down if he had his back turned to the piano, and whose touch was of that indescribable quality that left a nervous headache behind it after his departure from the studio. In other words, both our own standards and those of our pupil and the public are steadily rising; and this not only stimulates us to our best work, but it also leads to healthy and profitable cooperation between ourselves and our patrons. However, our demands upon ourselves must always outrun the demands upon us from the public, so perhaps we can spend this hour profitably in discussing what we should require of ourselves, to insure a constant and healthy growth in our profession.

To clear the way a little it may be well to limit ourselves to what may be called the technic of teaching. I am using the word technic in its broadest sense, and this technic is of two kinds. They are interdependent but very distinct and of equal importance. The first may be defined as physical technic, and it consists of all kinds of keyboard and pedal problems. There is hand training, which includes finger technic, the development of velocity in passage work, the use of the wrist in staccato work, and the correct

combination of firmness and flexibility. All these are familiar problems which may be viewed from different angles, and which we must individually work out with all the skill and resourcefulness in our power. Then there is the very important problem of the use of the arm. To my mind no problem marks more clearly the transition from the old to the new technic than this point. All of us as teachers are constantly confronted by the student whose technical development apparently stops an inch above his wrist. He can use his fingers beautifully; his wrist is free and light; but it has never dawned upon him that the forearm has any relation to phrasing. He forgets that the arm and shoulder can help in a fortissimo, and is surprised to hear that a melody is improved by a long leverage of the arm. So that is one of our most vital and interesting problems; for upon our solution of it depends so much of shading the balance between melody and accompaniment, and the correct tonal placing of tonal values. There is also the great problem of tonal value. How can we produce in our pupil the ability to produce a tone which is uniformly beautiful from pianissimo to fortissimo? This again is so closely interwoven with pedaling, the correct distribution of weight and the power of intelligent listening, that it brings us to the second division of our subject. For want of a better term this may be called Mental Technic.

If I were asked to define the most important point of progress in the science of modern piano teaching I should say it is this: that whereas much of the teaching of past years stopped with the physical training which I have briefly outlined, we now know that success in this depends upon an equal and simultaneous education in Mental Technic. This is represented by the training of the ear, the development of the rhythmic sense, harmonic training, the education of the musical memory, and the development of the sense of balance and proportion which lies at the basis of artistic interpretation. We all realize that unless we carry on this mental drill simultaneously with keyboard work, our pupils speedily come to a standstill. For instance, it has been my experience that it is impossible to build up a reliable memory in a pupil without insisting upon a mental conception and reproduction of every note. The musical memory is, of course, five-fold—muscular, visual, aural, harmonic, and purely mental. It is a curious fact, however, that unless a pupil has absolute pitch, the memory of the ear, his eye and his fingers will always carry him through a public performance without disaster if he relies upon them alone. But if the memory which is purely a mental process is developed so that he absolutely knows and mentally hears every note he is in possession of a form of memory serve to reinforce him, otherwise they are snares and temptations of the evil one if he relies upon any one of them alone. There is also the question of ear training—melodic, rhythmic and harmonic; its relation to musical appreciation and intelligent listening; its bearing upon memorizing; its application to the development of tonal quality, melodic balance and pedaling.

There is the technic of rhythmic education; first the development of rhythmic accuracy which is represented by correct time, then the study of rhythmical flexibility which results in well-balanced rubato. There is the question of tone, which is a vital point of teaching technic, for we must train our pupils to give their best in public performance and to successfully overcome the demon of stage fright. There is the question of tonal proportion which enables us to give to our pupils a correct scale of tonal values according to the size of the hall they are playing in. There is the question of esthetic education. How many of us give to our pupils an ever-increasing joy in their work and growing appreciation of, and love for, the best in musical literature? There is the question of harmony, both in relation to children's work and advanced study. What is the best and most efficient manner of presenting this basic subject, and what proportion should it bear to the rest of the work? Also, can we develop most efficiently that instantaneous correlation between eye, hand and keyboard that results in fine sight reading? I might go on indefinitely in this large subject, but I have outlined a few of the basic problems in the technic of teaching. The skill and resourcefulness with which we work out our solutions and stamp them with the force of our individual personalities, marks our success as teachers.



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ANTIQUe AND FUTURISTIC MUSIC PLEASES LONDON AUDIENCES

The Beggar's Opera, With Music Selected From the Popular Tunes of 1728, Continues to Attract Large Audiences—Winifred Christie Gives Two Successful Concerts—Rebecca Clarke's Viola Sonata Pleases Critics—British Music Society Holds Contemporary Arts Conference and Gives British Composers' Concert—Adela Verne's London Concert

By ALBERT ELKUS

London, June 22, 1921.—The Beggar's Opera, by Mr. Gay, has become this last year a familiar title to all the English-speaking world who follow, even casually, the musical or theatrical columns of the various journals. I attended a few weeks ago its first anniversary (the four hundred and sixteenth performance) at the Lyric Theatre, Hammersmith. The little theatre was filled with enthusiastic friends of the Newgate Opera, many of whom having attended their dozen or so performances of it, still found the music fresh, calling again and again for the repetition of the various lyrics. The original cast performed and there was a general camaraderie not only amongst the performers (both of the stage and the select chamber orchestra), but also with the audience that lent a quaint and intimate charm to the evening.

The Beggar's Opera dates from 1728. It is a genially ironic ballad opera of the then London underworld, the whole centering about Newgate Prison, with its entourage of keepers, purveyors, women of the town, fitchers, and highwaymen, all of whom were easily recognized by the audiences of the day as travesties upon

the music for an orchestra of harpsichord, two violins (one interchangeable with viola d'amore), viola, violoncello (interchangeable with viola da gamba), double bass, oboe and flute. He has furthermore curtailed the dialogue, and wherever necessary has supplemented the music. As a matter of fact, I imagine the operetta contained much that is offensive to any but Queen Anne or early Georgian audiences, but in its present version The Beggar's Opera has a delightful abandonment of all moral codes that gives to it the air of a miniature extravaganza. I am looking forward to seeing it again.

Winifred Christie has many friends about San Francisco Bay who will be pleased at the success of her two recent concerts. It is not easy to write critically of a friend, but I should be permitted at least to say how

she played with Miss Christie. It will be remembered that the work received special mention in Mrs. Coolidge's prize contest last year. I found that the very favorable comment that I had heard upon it (Haily, Letz, Fred, Jacobi) was well justified, and that the sonata is a valuable addition to viola literature. The work is being published by Chester's. A group of Balfour, Gardner, Goens, and York Bowen closed Miss Christie's program. I should mention that in her second recital (a classical one in the main), she played works of the American composers—Royce and Griffes.

I feel the need of restraint in writing of Susan Metcalfe Casals, lest I seem the victim of an unconsidered enthusiasm. The concert was two weeks ago, and although I have heard much since then, the memory of it is as perfect as when I left the hall. It was an hour or so of perfect pleasure to all who listened. Susan Metcalfe has the gift of musical expression, a deep and sensitive understanding, and richness of feeling. Her voice, while unremarkable, is adequate and her selections from the literature of song was such as we in San Francisco seldom hear, unfortunately.

The British Music Society held its session last week, with meetings and concerts of British music. Under its auspices there was a contemporary arts conference with the object (1) "of enquiring into the public's comparative indifference to contemporary art." (2) "of considering the advantages and disadvantages of a closer union between the various arts." In other words, just the sort of "marriage of the arts" conference as we are



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certain exalted personages of contemporary social or political prominence. "Mr. Gay," with evident delight and a generous dash of that which we now call Shavian, has presented this motley crowd to his more distinguished audience with no particular advantage to either in the implied comparison of morals and customs, the undercurrent of all being the constancy of the actions and passions of humanity, noble or ignominious as the case may be—although the opera contains very little of the former. In short, a humorous satire of the day, burdened with a wealth of lyrics and ballads which Gay gathered from the contemporary "popular music." And herein lies the sting and reproach to us of this day; for when one reflects upon the beauty and grace of the "popular music" of 1728 and then considers that of our time it is very depressing.

The music of *The Beggar's Opera* is lively and charming; it is piquant and "popular" in every sense of the word; it is meant for singing, dancing and carousal. It may not be always refined, but it is never vulgar, and its appeal is equally strong to all, whether musician or not. The vile production of popular music today is nothing more nor less than damnable; and it is not to be answered by that silly phrase "the public gets what it demands."

Frederic Austin, who sings and acts the part of Peacum, has with fine taste and discretion arranged

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much I enjoyed the fine playing that won for her an enthusiastic reception.

Her first concert was a recital of British music from John Bull, Purcell and Arne, through Stemdale Bennett to the music of the present day. The John Ireland Sonata seeks an exalted plane. Its struggles are determined and its resolve is high, and there are in it passages both of nobility and beauty. One cannot but be impressed—profoundly impressed—with the effort and the desire, but for the most part one listens to it restlessly. It is that same element of that intense personality that characterizes so much of the music of our day, and there is something wrong about this. For the conflict of a soul has in itself no beauty; it acquires a dignity only when it brings forth a triumph or a lofty defeat. No, I can see nothing in music as a "realistic art," portraying man's exigencies rather than voicing his aspirations and his needs. It loses the mystery that pervades all that comes from one knows not where. It becomes specific and un-universal, and by reflecting our experiences rather than our desires it draws our interest by the very exotic nature of its appeal.

To return, however, to Miss Christie's program, I wish to speak of Rebecca Clarke's viola sonata which



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accustomed to at home—only a more distinguished person. And that was the interesting point of the one meeting I attended—how in spite of the plane and distinction of the meeting, all the usual enthusiasms, cross currents, animosities appeared in their usual well-regulated order. It would have been rather dull had it not been for Bernard Shaw, who enjoyed himself immensely having his little say on every question at hand with a parenthetical fling at every social or economic organization or individualistic effort by which the world is, and of a right ought not to be, cursed. He was apparently heart and soul in the objects of the meeting (although way down he must know both from intuition and experience all about organizations of artists), and refused, in spite of the repeated efforts of the meeting, to hold office on its grounds that his efforts would be the same in any capacity and that the "glamour" of office should be reserved for those whose efforts required stimulation. Oh, foxy Bernard! as if he did not very well know what a feather he was in their caps. And it was only by tempering his pride with a sort of indulgence toward the infant terrible that the meeting was able to save its dignity in not seeming vulgarly boastful over the possession of such a renowned and militant member. The meeting was as much fun as any of his plays.

(Continued on Page 5, Column 1)

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New York Office, 130 West 86th Street
Miss Rosalie Hansman in Charge

Oakland-Berkeley-Alameda Office
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TWENTIETH YEAR

SUMMER MUSIC FOR CALIFORNIA

We sincerely trust that the production of Mozart's Marriage of Figaro, which is being presented at the Greek Theatre this week under the direction of Paul Steindorff and a few of our most distinguished resident artists, will receive that support which its enterprising and timely character deserves. We would like to see other musicians and managers adopt the example set by Mr. Steindorff and give us an active summer season of musical events. These summer productions by Mr. Steindorff and the summer session of the University of California are sufficient proof that there is no reason whatever for the cessation of musical efforts during the summer as far as San Francisco is concerned. This official habit of closing the season in May and not beginning it again until September or October means a loss of many thousands of dollars to the musical profession and the music trade, and we cannot see any earthly excuse for it.

In the East they are giving summer opera in Chicago at Ravinia Park and in Cincinnati, and we find other cities gradually following in these steps, notably Denver, California, with its beautiful summer climate, and San Francisco, with its frequent cold spells in summer, seem to neglect music during the best months of the year. There should be a California Music Festival extending over a week and taking place in various sections of the State in June. There ought to be summer symphony concerts. Our resident artists, who are so unmercifully neglected during the season, and crowded out by more sensational attractions, ought to be given a chance to appear during the summer months. Just think of it! Here we have practically four months of the year absolutely neglected as far as musical activity is concerned. This surely is a waste of time that ought to be remedied at once. This paper will not rest between now and the end of the prospective season until it has influenced either an individual or an association to take up this question of summer music in California, and we trust that the musical profession and the music trade will assist us in this campaign.

Many students and teachers come to San Francisco and vicinity during the summer months either to study or to gain additional experience. Thousands of such students could be attracted if they could be assured of adequate musical entertainments. The musical department of the summer session at the University is always

crowded, and here alone we have a splendid nucleus for musical audiences. Practically all our teachers continue their studio work during the summer, and there is no incentive for students on the part of the community to keep them interested. It is all very well to have a vacation of a few weeks, but to discontinue study for four months is unthinkable. It represents a retroactive movement, a going backward which afterwards prolongs music study to unnecessary lengths and consequently delays the beginning of valuable careers. The profession owes it to itself as well as to those dependent upon it to see that a change is being made, and there is no better time to begin than right now.

EDITORIAL BRIEVITIES

We are glad to hear that Manager Frank W. Healy announces the fact that Antonio Scotti has included Massenet's La Navarraise in the repertoire of the San Francisco season for the special benefit of Alice Gentle. This rare operatic artist is a great favorite in this city and State, and it is gratifying to us all that our regard for this artist finds recognition among the distinguished managers of the country. Miss Gentle has made a veritable sensational success at Ravinia Park in this opera, and those of us who have heard it can well realize how splendid Miss Gentle must be in this role. It requires the volume, clarity and resonance of voice and the incomparable temperament possessed by that singer, and it will be found that La Navarraise will be one of the big attractions of the season.

We like to attract the attention of our readers to the intensely interesting letters written for the Musical Review by Albert Elkus, who is now in London. Mr. Elkus is an erudite musician and a very observing and careful critic. His comments are not only interesting but educational. What he says about the trend of the modern school of music is very forceful and intelligent, and expresses the opinion of many of us who frequently suffer in silence. Mr. Elkus has promised to write us a number of such letters during his sojourn in England, and we shall await all of them with great pleasure.

Our good friend, Leonard Lieblich, of the Musical Courier, paraphrases Lichtenberg, an old German philosopher, as follows: "When a critic knocks his head against a piece of music and a hollow sound comes forth, that does not prove that there is nothing in the composition." But suppose a critic knocks his hollow head against a hollow piece of music, would it be appropriate to exclaim: "Hollowed be his name"?

We find in a recent issue of Musical America that Gaetano Merola, the well-known operatic conductor, who is spending the summer in San Francisco, denies the rumor that he is to conduct the San Francisco Symphony Orchestra. In view of the fact that there was never such a rumor, nor that Merola has any ambitions regarding conducting symphony concerts, and that it has long ago been definitely settled that Alfred Hertz will conduct the next season as he has so many seasons past, and that the support if it is not already available will be surely forthcoming, and that there was never any doubt about the coming symphony season, Musical America may have reason to publish such an item. Every year we find in Eastern music journals unreliable and absolutely unfounded statements regarding changes in the symphony situation of this city. And every year these statements are being refuted by the facts. Why, then, do these papers continue to publish such trash? They never find such statements in the music journals of the Pacific Coast. Of course, there is no harm in these articles, for very few people read them. But one thing is sure, the little confidence we have in the veracity of the statements appearing in certain Eastern music journals will be completely lost, if these distortions of the facts continue much longer.

We are afraid that some responsibility for these statements rests upon certain members of the Musical Association of San Francisco who,

in order to secure as many guarantors as possible, go at this proposition from the wrong angle. Instead of appealing to the pride of the public and endeavoring to obtain money purely on the grounds of the good the orchestra is doing for San Francisco, speeches are made wherein the people are threatened with discontinuance of the concerts and with the responsibility of their discontinuance being placed upon the shoulders of the offenders who refuse to be held up by such means. In this way numbers of outsiders at home and abroad get the idea that there really is something wrong with the orchestra, and that San Francisco is not supporting it. Instead of helping the good cause such action hurts it, for it creates a certain lack of confidence and an uncertainty which is by no means conducive to secure the desired deficits. The only way to secure enthusiastic support for any event is to circulate enthusiasm about it; something in the nature of A. W. Widenham's address before the San Francisco Chamber of Commerce. Instead of sowing uncertainty speak of the certainty of the occasion. Point toward the fact that others are doing their share, and try to arouse the pride, enthusiasm and patriotism of the people with sufficient means to support an enterprise of such vast musical importance. People who cannot be appealed to because of their philanthropy and patriotism, cannot be threatened, while on the other hand threats create a very bad impression all around, inasmuch as they are uttered in a spirit of intolerance.

MARRIAGE OF FIGARO AT GREEK THEATRE

Under Direction of Paul Steindorff Famous Mozart Opera is Being Presented With Distinguished Resident Artists in the Cast

With an all-star cast that has been rehearsing daily for more than two months, Paul Steindorff, chorus of the University of California, will present the second of two performances of the Marriage of Figaro at the Greek Theatre, Berkeley, tonight, in a season of few outstanding musical events, the Steindorff productions are hailed by music lovers as the most important artistic affairs of the summer. Steindorff is producing the Marriage of Figaro upon a scale more lavish even than his previous productions of Samson and Delilah and Gluck's Orpheus, which thrilled music lovers in previous summers.

It would be difficult to assemble a cast capable of presenting Mozart's masterpiece to better advantage in the Greek Theatre than that which Steindorff has been rehearsing. The feminine stars of the cast, Madame Johanna Kristoffy and Mabel Riegleman, possess voices whose range makes every note audible in the great amphitheatre. Marion Vecchi, who takes the title role of Figaro, is a harbinger of great power and clarity. He has sung in the leading cities of the country. The part of Figaro affords him splendid opportunity and, judging from his work in the rehearsals and at the first performance by Anita, one of the outstanding figures of tonight's performance.

Jose Coral and Jack Hillman also bring to the performance baritone voices of wonderful resonance, perfectly suited to the acoustics of the Greek Theatre. Both have gained fame in the East and have many admirers here. The ballet, drilled by Anita and Peter Wright, will present two numbers. One of these is an interpolation, the Minuet from Don Giovanni, which opens the third act of the Marriage of Figaro. The second is the regular gavotte to Mozart's wonderful music. The lighting effects are especially beautiful during the ballet.

LICHTENSTEIN PLANS COURSE

During the symphony season Victor Lichtenstein was one of the expositors of the programs at the San Francisco Public Library. This work is a hobby with Mr. Lichtenstein, and in St. Louis he developed it with great thoroughness, lecturing on specific programs with the assistance of the symphony itself.

In St. Louis they have had the wit and the courage to do things which we only talk about in San Francisco. For example, Mr. Lichtenstein lectured on the symphony to a thousand school children from the high schools. If our school department were aesthetically alive he would be doing the same thing here. He would explain the office served by the different instruments; he would have soliloquies to illustrate his remarks.

Another phase of Mr. Lichtenstein's work in St. Louis was the direction of a string orchestra for young people. What they achieved is best shown by a specimen program: Overture Oberon (Weber), Concerto for violin (first movement only) (Beethoven), Piedmontese Dances (Sinsigaldi), Andante Cantabile from Fifth Symphony (Tschalkowsky), Piano solo (a) Moment Musical (E. R. Kroeger), (b) Nocturne (Schumann), (c) Minuet Antique (Karganoff), (d) Song of the Volga Boatman, (e) Serenade (Tarehnik), Violin solo, Hungarian Rhapsody (Hauser).

Julius Gold is interested in this work of Mr. Lichtenstein's. From the twin we should have something really worth while.—S. F. Examiner, June 12.

CHAMBER MUSIC SOCIETY BUSY REHEARSING

Hermosa Beach, Near Los Angeles, the Scene of Preparation for Programs to Be Presented During the San Francisco Season

The members of the Chamber Music Society of San Francisco, including Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, 'cello, have been sojourning in Hermosa Beach, one of the beautiful resorts near Los Angeles, during the last month, rehearsing for the season. The society, which was founded and organized, has joined the forces. It has been the custom of the Chamber Music Society to continue rehearsing throughout the summer during a number of years, thus assuring a thoroughness of ensemble and efficiency of interpretation which cannot possibly be attained in any other way. Mr. Persinger, who is largely responsible for this diligent and effective rehearsing, deserves great credit for his conscientiousness and serious musicianship.

There is a possibility that the Chamber Music Society of San Francisco will give a few concerts—partly private and partly public—in Southern California, prior to the return to this city, as a number of requests to this effect have been received. The San Francisco series will consist of six concerts, and as was the case during last season, the events will be enhanced by the presence of some of the distinguished assisting artists of international reputation. The rapid growth of these events may necessitate a larger hall than has been the case so far.

Of special interest is the engagement of a new 'cellist, which was necessitated by reason of Horace Britt's departure, and it is good news to our music lovers that Mr. Hecht succeeded in engaging the services of such an excellent artist as Walter Ferner, who during a period of twelve years was first 'cellist of the Philharmonic Orchestra of Berlin, for a time supplying in this position coincidentally with Louis Persinger as concert master of the same orchestra. He also has played chamber music concerts with Persinger in Berlin and other European cities. He also played first 'cello with the Chicago Symphony Orchestra and more recently was a member of the Philharmonic Orchestra of Los Angeles. When Mr. Britt was told of the engagement of Mr. Ferner he said: "Had I been commissioned to find a successor for myself I could not possibly have made a better choice."

There is every reason to believe that the coming chamber music season will be heretofore successful, but the previous ones, inasmuch as the interest in the same has steadily grown from year to year. Mrs. Jessica Covert retains the management, in which capacity she has proved herself so competent in the past.

ALICE GENTLE TO SING LA NAVARRAISE HERE

Antonio Scotti Has Added Famous One-Act Massenet Opera to the San Francisco Repertoire

Without Alice Gentle, as a stellar box-office attraction, the appearances of several opera companies in San Francisco would have been unprofitable. However, Miss Gentle's operatic appearances in our midst have been greatly in excess of those made by any other artist of equal prominence, and each and every appearance only served to increase the esteem in which she is held here, therefore, the announcement that Antonio Scotti, whom she has long been a successful favorite, had engaged Miss Gentle as principal mezzo-soprano met with the approbation of her legion of admirers here. Miss Gentle is now at the apex of her career. At no time was her voice of such admirable quality as at present, and historically she is giving striking portrayals of old and new roles.

With the "big timers" of the Scotti Grand Opera Company and supported by the most excellent of casts, orchestra, chorus and scenic investiture, Miss Gentle will be heard as Amneris in Aida, as Azucena in Trovatore, Anide, the binocular mother, in Zaza, as well as other roles; and Mrs. Scotti will sing "The Merry Widow" a special production of what the eminent critic, 'Fehlieb, referred to as the gunpowder opera, La Navarraise. Jules Massenet is the composer of La Navarraise, and it was especially written for Emma Calve, the most successful of all vocalists. When the opera departed from the Metropolitan with the going of Calve. Next season, however, General Manager Gatti-Casazza will make a revival of it for Geraldine Farrar and it is anticipated that this great artist will achieve nothing short of a triumph. La Navarraise is tragic and of extreme and Kreibitz declares that Calve sang and acted it in such a "blood-curdling and realistic manner as to send her audiences home to nightmares instead of restful sleep."

Morgan Kingstom, heroic tenor of the Metropolitan Opera House, a man of powerful physique, has been selected by Scotti to appear opposite Miss Gentle. It is well that Scotti selected his most powerful tenor, for San Franciscans will remember that on the occasion of La Navarraise being given by the Paris Opera Company at the Valencia Theatre in this city, that the tenor 'Ferrer had three of his ribs fractured by Mme. Tarnia, who essayed the role in which Miss Gentle will appear.

Leon Rothier, the justly celebrated French basso, will aid Miss Gentle and Mr. Kingstom in giving further importance to Scotti's casts in La Navarraise.

THEODORE SPIERING, PIONEER IN THE PSYCHO-ANALYSIS OF VIOLIN TECHNIC

By GEORGE RAUDENBUSH

Member of the Faculty, American Institute of Applied Music, New York

It has been my good fortune to become thoroughly familiar with the pioneer work of Theodore Spiering in the domain of psycho-analysis applied to violin technic, both as his pupil and as one of his preparatory teachers, and I am convinced that some description of his methods and aims will be of the greatest value to both teachers and students.

First met Mr. Spiering in the beautiful, snail-studio looking room at the corner where he makes reference to his many pupils the mysteries and secrets of violin playing (which, by the way, he maintains do not exist). I found him genial and sympathetic; quick to understand my problems and difficulties and as quick in finding solutions for them. He spoke of methods in teaching. "The main thing," he said, "is to teach your pupils to think. It will not do, merely to stand up and play a passage for a pupil and then tell him that he is to do it in the same way. All he will be able to do is to imitate the surface aspect of what you have played without having any real understanding of why it is done in that particular way. If examples for imitation were all the pupil needed he could learn to play by careful observation and imitation of the work of the great virtuosi in the concert hall.

But anything learned by imitation is only half learned. If the pupil's work is to be worth anything he must know why he does things in a certain way and it is the domain of the modern teacher to show the pupil this 'why'.

There is no greater fallacy than to believe that great artists play merely by inspirational methods. If the technical side of their performance has not been carefully thought out, has not been brought under conscious control, mental and emotional expression will not be free to penetrate the performance as it should, which consequently will be lacking in spontaneity.

There are several steps in the solving of a technical problem. The first is to discover just where the difficulty lies. To do this, one must employ the psycho-analysis, some method of reducing the problem to its constituent parts and it is just this method which the pupil lacks and must be taught. He must know why he fails to play some passage, the mere knowledge that it is difficult for him and that he wants to play it is not sufficient to help him. Only when the student discovers why he is unable to perform the passage, that is to say, discovers just where the difficulty lies, the path to a solution is clear and the problem practically ceases to exist. That is why I say that the majority of difficulties are self-made.

The "Basic Principles," to use the name Theodore Spiering gives to the various underlying laws of violin technic which he has so splendidly developed, gives the teacher and pupil the necessary method of analysis. In addition they embody a new point of view and a new attitude in regard to the teaching of technic. The old method of these principles the teaching of technic was thought of primarily as a process of physical or muscular training. Teachers and pupils alike, directed their attention almost exclusively to the surface aspects of the problem; to the training and action of various groups of muscles, not realizing that it was the mind which was being trained. A technical difficulty which needed training. A similar attitude existed in the matter of interpretation. Repertoire pieces were considered as a matter of so many notes to be played in a particular way rather than as a number of ideas lying beneath the written notes which had to be expressed clearly and forcefully.

Mr. Spiering makes a new departure in methods of teaching when he stresses the fact that technic is predominantly a matter of mental direction rather than of muscular action. Muscles are not free agents in playing, but act in response to some demand made upon them by the brain. In this way come a technical difficulty is due to conflicting impulses sent from the brain to the muscles involved, and these conflicting impulses are the result of a faulty mental conception of the problem in hand.

Spiering has analyzed the many complex actions of the right arm and solved in this way. His conclusions of a physicist, and from this analysis has deduced the few fundamental actions, the combination of which, in one way or another, produce every type of technic. These fundamental actions of the bow arm and left hand are the first things the beginner learns and they constitute about the only purely muscular training the pupil receives, and even in the study of these fundamentals mental supervision and correction is enforced until it becomes habitual. The development of technic from the fundamentals is accomplished by taking various problems such as string crossing, spiccato, staccato and staccato bowing, analyzing them to the fundamentals of which they are constituted and then training the mind to combine the fundamentals in such a way that a perfect synthesis is obtained. Every technical problem is approached and solved in this way. His corrections in teaching, are not merely local or superficial. They go at once to the root of the mistake, to the brain where there has been some contradiction in the mental process of direction of the mechanism.

In actual playing where the action of the mechanism is continuous a like continuous action of the mind is developed which controls and coordinates all the distinct operations. These are—Mental preparation for the action to be performed, the coordination of the mental and mechanical actions at the moment of actual per-

formance, and a retrospective criticism and summing up of the action just finished.

The practical result of this method of teaching is to bring thought processes which have hitherto been sub-conscious and therefore more or less beyond control and correction, into the conscious mind of the student where they are under his control and accessible for correction by the teacher.

The personality of the man, is of course a big factor in his teaching. He possesses the clear vision and analytical type of mind one is used to find among scientists, combined with the sensitive insight of the artist. In his work one is impressed by the immense vitality and unweariness mental and physical alertness of which he is possessed and by the intense concentration he brings to bear upon the problems in hand. His pupils are necessarily held up to a high standard of work by the example he sets them. He keeps pace with the intense and efficient way in which he works requires all the energy and concentration the pupil has to give.

He is a master of applied psychology in teaching and his methods of solving technical problems are those of a scientist. His method is not only one of the greatest advances made so far in the teaching of violin technic, but it is also one of the most brilliant applications of the modern science of psychology to teaching, that has been brought before the public.

MYRTLE LEONARD SOLOIST AT CALIFORNIA

Myrtle Leonard, contralto, will be the soloist with Herman Heller and the California Theatre Orchestra at the Sunday morning concert tomorrow morning. Miss Leonard has a rich deep contralto voice of rare beauty and carrying quality. She has a graceful stage presence, as well, and a charming, gracious manner. Her musical destiny has been guided by the noted vocal instructor, Francis Stuart of New York.

Miss Leonard has had wide experience in concerts throughout the country and has sung with success with leading symphonies in the East. Her concert tours have been under the management of Antonio Sawyer of New York, and she has everywhere met with success. Tomorrow morning Miss Leonard will sing Death and the Maiden by Schubert, and the aria, Ah! Mon Flis, from Le Prophete by Meyerbeer.

Conductor Herman Heller has arranged the following attractive program for his orchestra: Cleopatra, Festival March by Mancinelli; In Balmy Nights, waltz, by Ziehrer; Faust, selection by Gounod, and Il Guarany, overture by Gomez. Leslie V. Harvey, California's organist, will be heard in Walter's Prize Song from The Mastersingers by Wagner.

Elias Hecht, founder and flutist of the Chamber Music Society of San Francisco, has returned from Alaska, where he spent a very enjoyable and interesting vacation. Notwithstanding the geographical situation of the country he visited Mr. Hecht did not meet with a cold reception, but on the contrary created quite a hit as an entertainer, his reputation brought him an engagement as participator in the program of the ship's concert. Not having brought his flute along Mr. Hecht gave a jolly negro monologue which, however, was not off-color. After staying a few days in San Francisco the genial musician left for Hermosa Beach, near Los Angeles, where the members of the Chamber Music Society of San Francisco are rehearsing for the new season. This time he took his flute along.

Ward Stephens, the distinguished American composer, critic, organist and coach, is spending his summer vacation in San Francisco. Mr. Stephens' name is familiar to anyone who reads the music journals and who keeps informed of current musical events and activities. Both in Europe and America Mr. Stephens has been associated with the foremost artists and pedagogues and his literary work may be counted among the best published in this country. Mr. Stephens is so favorably impressed with San Francisco that he is seriously thinking of making this city his home at the earliest possible moment.

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LONDON LETTER
 (Continued from Page 1, Column 3)
 Which reminds me that I am a sort of privileged correspondent; that is, I don't HAVE to go to all the concerts. I only go to those I choose, and they are apt to be interesting, so one should not get the impression from my letters that all the concerts are of first rank. There are bad ones, too; but I do not write of them.
 Under the auspices of the British Music Society, there was an orchestral concert of all-British music. I shall hastily sketch it. I arrived late, not hearing the overture to Don of Holbrooke. Vandyke Wilkins' The Lark Ascending was disappointing. The first of the British Rhythm has substance and grandeur, but it characterizes all the works of that type in England, who is achieving a great prominence both as composer and conductor. I have neither the patience nor the vocabulary to voice the disgust at the flaccid, stiltedness of the first Scott piano concerto. The genre of the concert was the Planets of Holst, the most impressive piece of British music I have heard. It is a set of pieces (I should say it lasts almost an hour), named after the various planets and presenting the emotion which each is associated with—Mars, the bringer of war; Venus, the bringer of peace; Jove, the bringer of joy; Neptune, the mystic, and so on. The work is noble in its proportions and has a wealth of associations woven in its architecture which builds itself logically from striking images to those complex melodic and rhythmic patterns. It was not well played, there having been an immense quantity of rehearsals. I find on every side a general tendency of orchestral production with inadequate rehearsal. Throughout our country, and I hear echoes of it in England, the technical standard of orchestras is decreasing and the standard of production is increasing. Perhaps San Francisco's remoteness from the centers of musical activities, where orchestras travel a great deal, will save us from this danger of under-rehearsing. I am speaking, of course, with regard to the production of new or unfamiliar works. In the case of the classics, the voice of rehearsal can be very much overdone.
 I should mention in speaking of British composers, Arthur Bliss' concerto for pianoforte and tenor voice accompanied by strings and percussion. So far as the vocal part is concerned, there are no words—of rather what syllabation there is has no significance, the voice being used throughout as an instrument. What there is a great deal of strength in the composition, it seems so needless and unnatural. In Neptune, the last of the Holst "Planets," there is a wordless women's chorus beautifully employed, but here the lack of vo-

cal expression is so rich in association that the effect is very impressive.
 The confusion of our times is extraordinarily reflected in the London concert halls!
 Adela Verne's concert last Monday brought back vividly the days when she was with us. Her playing still has that broad sweep and the rendition of the Beethoven E flat Sonata, op. 27, was something to be long remembered. She sends greetings to all her San Francisco friends.
ALCAZAR
 Another recent New York comedy success, My Lady Friends, will have its first San Francisco production at the Alcazar, beginning next Sunday afternoon, July 24th. Written by Frank Mandel, author of The High Cost of Loving, the play is said to be even more funny than that extremely amusing vehicle in which Kolt and Dill appeared here. It is alive with mirth and filled with absurd situations. As its name would indicate there is a predominance of female characters and supporting Gladys George and Dudley Ayres, who will assume the leading roles, will be Edna Conroy, specially engaged for the production. Miss Conroy was one of the stars in Robert Hilliard's recent success, A Fool There Was, and has also played leads with Wilton Lackaye, Henry Dixie and William Courtleigh. She comes here from Los Angeles to appear in the role of Lucile Early, one of the most important characters in the play.
 The story concerns itself with a young married man who allows his philanthropic tendencies to prevail over his good judgment. His wife, supposedly a clinging vine (1920, has a friend who warns her to look out for the interests of some of her husband's benefactions. As a result of her investigation she discovers that he has a cottage at Atlantic City and she finds him there visiting one of the fair damsels. It is all perfectly innocent but appearances are very much against him. Miss George will be the part of the young wife and Dudley Ayres will be the well-meaning husband. Edna Conroy will be the wife of the world who urges the wife on to investigate her husband's movements. There will be important parts for Florence Priddy, Thomas Chatterton and Bert Chapman.
 This week the Alcazar is giving a really noteworthy presentation of Booth Tarkington's fun classic, Penrod, with a talented children and the full strength of the theater company in the cast. The play has never been done here before and is attracting large audiences. Charles McNeal in the title role and Gladys George and Dudley Ayres will be accorded the principal honors.

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MUSIC TEACHERS INDORSE COMMUNITY MUSIC
 As an example of the growing interest of the music profession in the community music work which is now being promoted in California by Community Service, Inc., the following resolution was presented at the recent State convention of the California Music Teachers' Association in Oakland, by a committee consisting of Mrs. Abbie Norton Jamison of Los Angeles, Julius Waybur of Berkeley, Miss Mary Ireland of Sacramento, and Miss May Eva Pike of Los Angeles.
 The resolution, which was unanimously adopted at the business session of the convention on Saturday, July 9th, was as follows:
 WHEREAS, The community music work of Community Service, Inc., which is now being organized in a number of California cities, has to do with the promotion of music as a community asset; and
 WHEREAS, This work aims to stimulate the organization of community choruses, community orchestras, community bands, and the promotion of music, memory contests, music weeks, music surveys and other work of a broad community music nature; and
 WHEREAS, A community music program carried on through such broad lines of development promotes the best interests of the music teaching profession and of musical art in general; be it therefore
 RESOLVED, That the California Music Teachers' Association, in convention assembled at Oakland, Cal., hereby heartily endorses the community music work of Community Service, Inc., and urges the members of the association and the music teaching profession in general to give every support possible to this work.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, July 18, 1921.—Presiding at a concert in Temple Baptist Church, Pastor Brougher asked his congregation that "Classical music sounds much better than its name." The Zoellner Quartet proved it last night at the University Auditorium when playing the Lark Quartet by Haydn. In spite of its strictly classic style the exuberance of spirit found enjoyable expression during every movement.

Great finesse of bowing was displayed in Mendelssohn's Canzonetta, which bears unmistakable marks of being written by the composer of the Midsummer Nights Dream music. Quieter, also a nature study, suggesting the soft beauty of the Russian steppes, was intermezzo, op. 18, when the Zoellners were specially pleasing in total quality. Grainger's Molly on the Shore is rather uneffective in a string quartet setting. Its robust humor demands read instruments, anyway a heavier orchestration.

Miss Antoinette and Amandus Zoellner, the first and second violin of the quartet, appealed specially through sweetness of tone during the second and fourth number of the Godard Suite, which movements alone are really interesting. Joseph Zoellner, Jr., the 'cellist, accompanied musically and with fine touch. Gladwyn's religious mood found strong expression in his Glorification. Here the phrasing again was eloquent. Joseph Zoellner, Sr., is a fine viola player. The Haydn Serenade, op. 3, No. 5, gave Antoinette Zoellner opportunity for an abundance of tone. The Zoellner Quartet played with refinement, though at times slight deviations of purity in tone and a paling of color could be noted. The ensemble showed fine unity of style.

There will be no lack of good chamber music next season. Sylvain Noack, concert master of the Philharmonic Orchestra and founder of the Noack Quartet, today announced a reorganization of his ensemble which has been joined anew by the solo 'cellist of the Philharmonic, Ilya Bronson. Otherwise the ensemble will remain the same with Mr. Noack and Henry Svedrofsky playing first and second violin and Emilie Ferri at the solo 'cello. The second season of the Noack Quartet organization has been re-christened "Philharmonic String Quartet. Founded by W. A. Clark, Jr." Which shows us from another angle to what an extent this whole-hearted music lover is happily responsible for much of the musical good coming to this city. We wonder at times whether this is being generally realized. "Perhaps the most important announcement I can make, is that we shall give a series of popular-priced chamber music concerts next season," Mr. Noack added. "I am thinking of the popular chamber music concerts given by the Concertgebouw String Quartet at Amsterdam which brought this fine art to a vast number of people. I have every confidence that the time has arrived when a similar undertaking will meet with gratifying response from the concert-going public. My plan is to follow somewhat the idea I carried through when directing the concerts of the Concertgebouw Quartet, namely, to select the programs so that they will be appealing, but gradually lead the broad public to the highest in chamber music. This can be done without lowering the level of the programs. I am confident that the greatest artistry and the largest number of players occasionally. This popular series of chamber music concerts, which may be given on dates alternating with the Popular Concerts of the Philharmonic Orchestra, will not interfere with the Musical Teas which we will continue on a similar plan as started last season."

Carolyne E. Smith, secretary-treasurer for the Philharmonic Orchestra of Los Angeles, while in New York signed contracts for two appearances of the world-famous tenor, John McCormack, to sing with the orchestra next April. This news will cause unusual joy to all symphony subscribers and greatly to increase the season ticket sale which has already more than doubled that of last season at this time.

Mrs. Smith is to be congratulated on being able to secure the signature of McCormack to an agreement to sing with the orchestra, as he is in such great demand for concerts that he has been induced to make an orchestral appearance. It is claimed that this will be his only appearance with an orchestra during his entire coast-to-coast tour next season. Mrs. Smith wires that she has several other agreeable surprises in store for patrons of both the orchestra and the Philharmonic Auditorium for the coming season. Among these may be mentioned the most significant of all stage productions, Aphrodite, Morris Gest's spectacular play, with over 300 people in the cast; the San Carlo Grand Opera for a two weeks' engagement in February, and the Greenwich Village Follies, which created such a splendid impression last season.

Our Philharmonic Orchestra is claiming new territory under Manager L. E. Behymer, thus carrying the message of music throughout the Southland. Four concerts will be given in San Diego under the auspices of the Philharmonic Association of San Diego. This new society has been formed permanently with John H. Hamilton, president; John D. Spreckels, vice-president; Jessie D. Booker, secretary, assisted by a board of directors. The San Diego Philharmonic season starts in January with a four weeks' interval between each

concert. Already half the seats have been sold and a cash guarantee is being raised at the same time. Plans are to make this orchestral concert course an annual event.

Santa Barbara has taken similar steps through its Civic Musical Association, which likewise intends to arrange for at least four concerts by the Los Angeles orchestra every year. The Spinet Club in Redlands will open this season with a visit of the Philharmonic Orchestra, as does the Riverside Tuesday Musical Club. Ontario will hear the orchestra at the Chaffee College, Fullerton at their High School. Other bookings include four in Pasadena, one at the Pomona College and one at Santa Ana under the local musical association.

San Jose may hear the Los Angeles Philharmonic on December 20th, and Fresno soon after, if the northern mid-season tour can be negotiated. Obviously the spring tour of the orchestra has aroused far-off echoes, for Tucson, Douglas, Ariz., and Calexico organizations have requested to be included in next year's tour. An invitation was also received by the orchestra from the Music Festival Committee of Evanston, Ill., asking for appearances of the orchestra. Kansas City and Des Moines are being mentioned at present as the eastern limits of next year's spring tour by the orchestra.

Evidently Conductor Rothwell's remarkable work during the past two years has borne good fruit, for the musical claiming of the West by the Philharmonic, made possible through the generosity of its founder, W. A. Clark, Jr., may justly be attributed to the accomplishments of the maestro di capella.

Activities of the Los Angeles Trio, May Macdonald Hope, pianist, Leon Goldwasser, violin, and Ilya Bronson, 'cellist, will begin early next season. The Trio has been encouraged to do so by the cordial response it received during the last season.

Another chapter of Californian operatic history has apparently been brought to an earlier close than anticipated by its authors, at least as far as the contemplated four weeks' season of the California Opera Company at the Mason is concerned. No advice has been forthcoming from either Managing Director W. G. Stewart or Business Manager Charles R. Baker as to their plans, whether the out-of-town engagements will be filled, whether the remaining two weeks of light opera have been merely postponed or called off. No authentic information submitted to this office, one must to some extent credit the rumor current in newspaper offices that lack of patronage was written a premature finis to the season half played.

Friml's Firefly had been revived during the second week and with good effect in general. The production had atmosphere and was well prepared by Managing Director Stewart and Conductor Hans Linn. The crux of the matter however was that the personnel of the cast was decidedly unequal. Irene Pavlovskas again reached high as the prima donna actress of the truly captivating qualities. Roy Atwell, the leading comedian, was irresistibly funny and good in acting. Much as these two artists were of value to the cast, their superiority did not throw a favorable light on the other members of the company ensemble. Sibyl Bacon often was charming, but she did not sufficiently possess the verve and vocal thrill required to rouse the audience. Suzanne Keith and Ethel Jones, both pleasant at times, lacked the vocal sweetness and personality light opera demands. Both have good material and came noticeably nearer their goal in the course of the season. Among the gentlemen of the cast Philip Ryder made the best impression, combining resonance of voice with firm and characteristic of expression. John Westervelt and Laurence Tibbet lack in these qualities, which will come to them with growing routine. Rofe Sedan is a clever comedian, who however never had as much opportunity to show his fine talent as during the season of the California Opera Company. Marie Horgan, too, caused many a hearty laugh.

Fine quality ensemble and good choral work were among the strong assets of the company, showing that much of the success achieved was due to the production efforts of W. G. Stewart and Conductor Hans S. Linn, who was in his very element. (Occasionally the orchestra was too loud in the choral numbers.) Mr. Stewart, known for his knowledge of good lighting effects, provided a setting of romantic charm for the opening scene of the second act, which emanates a musical spell somewhat akin to the Barcarole scene of Tales of Hoffman.

In spite of individual shortcomings among some of the artists the performances had spirit and went with a smoothness which again reminded one of the rehearsal work supervised by Mr. Stewart. Setting aside some of the weaknesses of the singers, an element of an agreeably overcome in the ensemble numbers, considering the good material of the chorus, it must remain a source of much regret that this company was not given a longer opportunity to develop its inherent good qualities.

Is it that people will not pay \$1.50 for the best seats during the summer? Yet the fact remains that the demand for seats at \$1.00 and \$1.50 was greater than for the cheaper tickets as shown at the opening nights.

(Continued on Page 7, Column 1)

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(Continued from Page 6, Column 2)

The argument in favor of "summer prices" ranging from \$1.00 down to 25 cents nevertheless is of much weight. Or is it that the name California Opera Company has prejudiced the general public and led them to discredit the standing of the cast? There is a strong tendency in this direction which may have been harmful without cause for in various respects the California Opera Company compared well with visiting organizations, as pointed out in previous articles of this column. There is little doubt in the mind of the writer that a vast portion of the public has been musically poisoned to such an extent by ragtime and jazz music, that it has become aurally callous and unable to enjoy the charming musical gayness of works such as the Pirely.

In any case Los Angeles and the South is deeply indebted to W. G. Stewart for his idealism and enthusiasm with which he launched his operatic ship, following a nobly artistic course. His many friends still hope that his will be the opportunity of navigating to full success between the treacherous sandbanks that shallow the operatic ocean of the Southwest.

John Smallman, baritone and one of our busiest vocal teachers, director of the Los Angeles Oratorio Society and of the choir of the First Congregational Church, is taking a well-deserved semi-vacation at Laguna Beach. Mr. Smallman has been eminently successful in every line of his activity, giving himself up to his duties so whole-heartedly that his health forced him to relax temporarily. His many friends will rejoice to know that he has made a splendid recovery which permits him even to interrupt his dolce far niente twice a week to teach on two days at his studio while attending regularly to his church office. Before entering on his vacation Mr. Smallman conducted a charming Old Folks Concert and Frolic with the choir of the First Congregational Church at the Gamut Club Auditorium. Old songs of the first half of the last century were sung, reminding us that America possesses musical folklore of a delightful quality. Mr. Smallman will resume his regular studio hours with the beginning of September.

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Two silver loving cups, instead of the one originally planned, were presented to composers entered in the California Composers' Contest at the Million Dollar Theatre yesterday morning. Not until 9 o'clock Saturday night, when the counting of its balloting ceased, was the identity of the winners as to who would win the contest. At the final count only four votes separated the winner, Theodore Gurdohn, whose Russian Lullaby was entered, and the second place contestant, Charles Wakefield Cadman, composer of At Dawning, in their order. The first five composers received the following number of votes:

Theodore Gurdohn, 280; Charles Wakefield Cadman, 276; Harry Hamilton, 179; Zielensky, 119; Homer Grunn, 105, and Henry Schoenefeld, 102. Arthur Wenzel, spokesman for Sld Grauman, made the presentation speech and gave the beautiful silver trophies to the winners, in addition to the loving cup a parchment, signed by all the judges, was presented to Mr. Gurdohn.

For the regular concert program Fred McPherson, accomplished baritone, rendered At Dawning (Cadman) and On the Road to Mandalay (Speaks), in a pleasing manner, eliciting warm applause. The Grauman Male Quartet sang The City of Dreams, Mrs. Alice Hellman and Los Angeles song, very effectively and were recalled to render The Winter Song (Bullard).

Mischa Guterson's arrangement of the orchestral selections gave a well-balanced render and furnished general pleasure. Mignon overture (Chausson), Widow, selection (Lehar), My Lady's Boudoir (Moore), Madame Butterfly, selection (Puccini), and Woman's Love and Life (Von Bloen) made up the compositions played in this portion of an exciting and charming four-part program.

For next Sunday Conductor Guterson promises a fine all-French program culminating in Debussy, Massenet and Dukas. Miss Constance Balfour will be the soloist.

At the California Theatre the music of the week was divided between Verdi as a prelude and Dvorak, Nicolai, Litolff, Herbert, Saintrach, Mottelschob and lesser noted luminaries. The themes of the New World Symphony and of Merry Wives of Windsor or Mendelssohn's Rny Blas Overture are effectively interwoven with the other material. Carl D. Elinor with his telling and finely timed synchronization is a strong factor towards better music in the picture houses. Harry Svedrofsky, who acted as concert master during the season of the California Opera Company, is filling an engagement at the California Theatre. His playing of Wieniawsky's Souvenir de Moscow and Kreisler's Caprice Viennois is finished in a lyric and tone. It is to be hoped that Mr. Svedrofsky's appearance at the California means a resumption of regular engagements featuring our leading musicians, as was the case under the regime of Producing Directors Robert H. Poole and W. G. Stewart. While writing this the mail brought the latest program book of the California Theatre, showing that Mr. Poole has returned in an executive capacity to this house. He will act as Associate Managing Director under the able leadership of Fred A. Miller, Managing Director of the California and the Miller Theatres. As will be remembered it was Mr. Poole who gave us a Cadman Week at this theatre.

Dream Street, the Griffith picture, is in its last week at the Mission Theatre, and with it Gregory Kreshover's artistic score mentioned last week. With the return of the Four Horsemen of the Apocalypse Los Angeles will again hear another score arranged by Mr. Kreshover in a very appealing manner, as we had occasion to mention some time ago.

SASLAVSKY RETURNS TO SAN FRANCISCO

Distinguished Violinist, Ensemble Player and Pedagogue Returns After Two Years' Absence to Make this City His Permanent Home

Many friends and admirers of Alexander Saslavsky, for twenty-five years concert master of the New York Symphony Orchestra, and one of the best known and most successful chamber music players in the country, and also a violin teacher of the highest rank, will be glad to hear that he has decided to return to San Francisco, where he enjoyed a year of brilliant success, as artist as well as pedagogue, prior to his appointment as concert master of the Los Angeles Symphony Orchestra two seasons ago. There is always room in any big community for members of the profession who have established a reputation for themselves.

Since leaving San Francisco Mr. Saslavsky has met with a series of artistic triumphs of which he has every reason to feel exceedingly proud. During the term of his occupancy of the first chair of the Los Angeles Symphony Orchestra, Mr. Saslavsky met, with the heartiest welcome and recognition from public and the profession, and the fact that he does not occupy that chair today is solely due to the fact that the Los Angeles Symphony Orchestra was compelled to disband for lack of adequate financial support. Evidently it is difficult for any community below the million mark to support more than one symphony orchestra at the time.

Mr. Saslavsky also gave several series of chamber music concerts in Los Angeles with the Saslavsky Chamber Music Society, which enjoyed gratifying support and enthusiastic appreciation. As teacher, too, Mr. Saslavsky attracted a large class of ambitious students to his handsome studio in the Dancland Studio Building. In addition to these activities Mr. Saslavsky found time, during the first of his two seasons in Los Angeles, to give chamber music concerts in San Francisco and to appear in a number of successful concerts as soloist throughout the Pacific Coast States during his three seasons' residence in California. In addition to these numerous activities Mr. Saslavsky devoted the time following the close of the music season in this State



ALEXANDER SASLAVSKY

The Nationally Known Violinist, Ensemble Player and Conductor Who Has Decided to Make His Permanent Home in San Francisco Where He Has Already a Host of Sincere Friends and Admirers

to chamber music concerts in Denver, Colo., and also at Colorado Springs, where the Saslavsky Chamber Music Society is a permanent and well established musical feature of the artistic activities.

His latest season in Denver closed only a short time ago and his series of concerts at the Brown Palace Hotel proved once more an unqualified artistic and financial success. From the Denver News we take the following review written by Edwin J. Stringham: "The first of a series of three concerts by the Saslavsky Chamber Music Society was given at the Brown Palace Hotel last night. The concert hall was packed. Alexander Saslavsky, violinist, and Alfred De Voto, pianist, together with the Denver String Quartet, composed of Henry Trustman, violin, Maurice Perlmutter, viola, and Sigurd Frederickson, cellist, composed the ensemble for the evening. The string quartet in D minor, op. 5, by George W. Chadwick, the eminent American composer. The Sonata, op. 30, in C minor, by Beethoven, was played by Messrs. Saslavsky and De Voto in memory of one who had always been a generous patron of the art, Fritz Thiel. The last number was the quintet, op. 81, in A major, by Dvorak, which was played by the string quartet and piano.

"It was good to hear again the splendid ensemble artists, Saslavsky and De Voto. Musicianship, finesse and noble musical quality always mark their playing. The newly organized Denver String Quartet acquitted itself with honors, and displayed a degree of artistry remarkable in view of the facts."

The remaining two concerts took place on June 23th and July 1st. Mr. Saslavsky will unquestionably take a most important part in the ensuing musical season of San Francisco. Regarding his success in Los Angeles we take pleasure in quoting the following comment from the pen of Gilbert Brown of the Los Angeles Record:

"Saslavsky is splendidly fitted, in a professional sense, for the mission to which he has dedicated the best in himself. He was one of the three organizers, with the Altschler Brothers, of the Russian Symphony Orchestra of New York, which is mainly responsible for the sudden widespread interest developed in this country in Russian orchestral music in recent years. Later, with Modest Altschler, director of the Russian Symphony Orchestra, Mr. Saslavsky, as cellist, and Eugene Herstein, pianist, Saslavsky did much to popularize chamber music in the northwestern United States, during the eight years he made his headquarters in Denver. Alfred De Voto, head of the New England Conservatory of Music, was for a time pianist of that trio.

"Mrs. Saslavsky, throughout her husband's career, as a missionary of chamber music has proved little less than a guiding genius. Nothing is too hard or unusual for her to attempt, and carry out, if it will help to make the public appreciate and demand chamber music, adequately presented. One of her real achievements was to make Uncle Sam endorse the chamber music society as an educational institution by lifting the war tax from its tickets. U. S. Collector of Internal Revenue John P. Carter's office at first turned an uninterested ear to her request. What is chamber music, anyway?" they said. That's just the point, replied Mrs. Saslavsky. "We want to educate the public so that people will not have to ask such questions. Come to our concert and find out what it really is! The revenue officials became interested, sympathetic and finally asked Washington for a ruling on the case. Washington granted the exemption and the Internal Revenue office force attended the first concert in a body. Many of them came back a second and third time. . . . The Saslavsky Chamber Music Society is credited with the finest performances of chamber music ever given here by a local organization."

Further particulars regarding Mr. Saslavsky's plans for the ensuing San Francisco music season will be announced later.

Gossip About Musical People

Phyllida Ashley, the well known California pianist, has returned from her vacation and is busy preparing her repertoire for the new season. She spent a great part of her outing in Paso Robles, where she was the guest of Mr. and Mrs. Paderewski, who took a great deal of interest in the young musician, visiting moving pictures with her and listening to her playing. Miss Ashley will not return to the East as early as she expected, but her bookings are progressing at a lively rate, and she will leave for the East in November. In the meantime she is preparing a few programs to be presented at some concerts to be given in California prior to her departure.

Irene Howland Nicoll, contralto, who recently scored such a well-merited artistic triumph before the annual convention of the Music Teachers' Association of California, will sing for the children at the summer session of the University of California next week. Mrs. Nicoll scored such a decisive success at her appearance before the same audiences last year that the demand for her work this year was so insistent that she

was forthwith engaged to sing again. The general comment made at her former appearance was that Mrs. Nicoll belongs to these vocal artists who are able to really sing for the children and not at them. In other words, Mrs. Nicoll possesses the taste and tact to select works suitable for children audiences, and yet belonging to the higher form of vocal literature.

Alfred De Voto, the distinguished pianist, head of the piano department of the New England Conservatory of Music of Boston, will visit his old friend and colleague, Alexander Saslavsky, for a few weeks prior to the beginning of the new music season, and during his sojourn in this city he and Mr. Saslavsky contemplate giving a sonata recital. Mr. De Voto appeared in San Francisco a few years ago also in conjunction with Mr. Saslavsky and made an excellent impression, and we feel justified to say that his reappearance ought to be greeted with much satisfaction and delight by our musical public. He is a chamber music player par excellence and a pianist of the first rank. He is a member of the Boston Symphony Orchestra and also of the Longy Club of Boston.

Jessie L. Wentworth and Muriel Randolph Grant are receiving at weekly studio teas each Thursday afternoon from four to six o'clock in their suite in the Kohler & Cho Building. These teas are becoming very popular as they attract many a congenial group of artists and friends in a most informal way, to enjoy a cup of tea, and a little music. On Thursday last (July 14th) the Apollo Quartet sang several numbers in their bright and pleasing manner, and George Kruger played three numbers from Chopin in the style that has made him so much sought after.

Dr. H. J. Stewart, the distinguished official organist of the City of San Diego, who recently scored such a triumph in the East, notably in New York City, where the flag of New York was presented to him, is visiting in San Francisco as the guest of the Bohemian Club. Dr. Stewart has written the music to this year's Midsummer Jinks at Bohemian Grove, which will be given the end of this month. The magnificent flag presented to Dr. Stewart by a representative of the Mayor of New York is now on exhibition in the club and is being greatly admired by members and their friends. It is quite a pretentious and ornamental as well as colorful emblem and reflects much credit upon the musician who earned it.

Senorita Teodelinda Teran, the well known South American cellist, was married to Hobart Buchanan Hicks on Tuesday, July 12th, and both have made their home at 1375 California street, where they are receiving the congratulations of their many friends. Miss Teran, now Mrs. Hicks, although but a comparatively short time residing in San Francisco, has endeared herself to numerous people who admire her art as well as the charm of her personality. No doubt Mrs. Hicks will continue her musical activities, which have become such a delightful feature of San Francisco's musical season.

Madame Dorothy Raegen Talbot, concert artist for the extension division of music of the University of California, is heard in the role of Susanna in the Marriage of Figaro in the beautiful opera by Mozart, at the Greek Theatre. Madame Talbot has identified herself with music division in its educational campaign for better music, and has sung in many concerts for them in this work where she has always been well received.

Mme. Isabelle Marks, the well known and successful vocal pedagogue, whose success with her artistic pupils is statewide, has left on her vacation to the mountains, where she will remain a month or more. She will enjoy a well-merited period of rest by motoring and visiting the principal beauty spots of California, and will no doubt return to her studio refreshed and ready to take her share in the educational work of the community for the ensuing season.

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Prima Donna Soprano of the Chicago Grand Opera Company and Boston Opera Company, who sang the role of Cherubino in Mozart's "Marriage of Figaro", at the Greek Theatre, writes of the

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SIGNIFICANT MUSIC

Books

Three important new books have come to my attention recently, all bearing on musical topics. Of them the most important, owing to the name of the author, is Auer's *Violin Playing as a Teaching It*, which is from the press of Stokes and Co. The name of Auer has become famous in America, because of the phenomenal success of so many of his pupils, but it has long been equally so in Europe. Great pupils do not make great teachers, but it is very true that it takes GREAT teaching to make the famous pupil. This important fact is stressed in the advertisement for this book, which follows a well known name, without allowing asking if it is the right one.

The fact that shines clearest to me, through this entire work, is the keen, fine musicianship of the author, and his reverential attitude towards the best art. He has cultivated that trait in all his pupils, thus giving them the most precious heritage of all. Auer has been a pupil of Joachim, has known Brahms, Liszt and the big men of the musical world, as well as having played with the great orchestras of the world.

In his clearly expressed work wherein he treats, in detail, the most important elements of violin technique, there is also a good deal of space devoted to STYLE and NUANCE, which he so aptly calls the soul of interpretation. Here the musician shines, and it is these chapters which are of supreme importance. It is in the development of STYLE, or the solist's individuality, that Auer has been the greatest teacher of our age. Among all the well-known names, we cannot recall any two who play alike, and it is this real expression of personality that is, in Auer's experience, the ultimate goal of STYLE. There is so much in the book to appeal to outsiders as well as students of the violin that I would want to recommend it to all alike. It gives one much to ponder over, and to take into our musical consciousness as a blessed heritage, though we may never play the instrument. The illustrations of some of the better known Auer pupils are excellent and of interest to everybody.

G. Schirmer's have issued a work of importance in an entirely different field. Musical Presentation of Motion Pictures, by G. W. Beynon, is the work of a man who knows this subject thoroughly, and aside from its value as a book of reference, is interesting reading. Mr. Beynon discusses the work of the motion picture as a practical musician, as well as one who has the showman's viewpoint. Many of us will be surprised to hear of the many good musicians now writing music, or adapting the best, for the Movies as that side of the industry has been taken for granted. But with orchestras of symphonic size, and with organs of concert capacity, it takes the best to conduct or play. I personally have the feeling that this will eventually improve the musical taste of our country, and so develop a school of our own. I think so, because if those in charge play good music instead of trash, people will hear it and like it, too. The movie habit is strong, and the two are splendidly co-operating. There are interesting chapters on the Musical Library, on the Musical Service, and cue sheets, as well as the details of incidental music and playing the picture. Until I read this book, I did not appreciate to the full the importance of the accurate synchronizing of picture and music, or of the countless details implied in the task. It puts the musical director on a plane with the producer, as a trilling carelessness on the musician's part can easily destroy the meaning of the film, and cause discards of the courtesy of the reviewer. There are publishing music exclusively used for films, in co-operation with the men directing the productions of the best pictures, we are getting a co-ordination not dreamed of a very few years back. The future holds a good promise, and an unlimited field for the betterment of American Art.

Mortimer Wilson's little book, so aptly called the Rhetoric of Music, is, according to the author's own statement, a reference work. But to me it is far more than that, as I feel it to be the best short and well expressed book on harmony, and its allied studies that I have chanced to read. It is not a recent publication, and I received it through the courtesy of the publishers, at the request of the author, who is one of our foremost composers. It is issued by the University Publishing Co., Lincoln, Neb. The use of the word rhetoric is well adapted. If Harmony is the grammar of music, is not rhetoric the understanding of the language and its means of conveyance of thought? Harmony only explains chords, rhetoric, their use in musical phrases, or sentences, and so on, into composition, which is the art of using thoughts, in musical dress. In this sense it was a book. Mr. Wilson has given us salient facts, and principles that are of great value, and should prove of inestimable value. As a reference work for teachers and composers, I judge it of equal importance, and I may personally state that I have used it in teaching, as well as on my little library shelf. I should have occasion to speak of Mr. Wilson again soon—I recently spoke of some of his music, in an article on the Composers' Music Corporation.

ORGAN RECITAL AT STANFORD

The program for Warren D. Allen's organ recital at Stanford for the evening, July 24th, will consist of Louis Vierne's First Organ Symphony, and the beautiful Ag-

nus Dei by Bloet, his organ in symphony composed twenty-two years ago by the present organist of Notre Dame in Paris, consists of six movements, Prelude, Fugue, Pastoral, Scherzo, Andante and Finale, and is one of the most brilliant and fascinating works in organ literature. Mr. Allen will repeat the recital on Tuesday at 4:15 p. m. On Thursday, at 4:15 he will present the following program: Allegro assai, from the Fourth Sonata, op. 62 (Gullmant); Lied des Chrysanthem (Bonnet); Will of the Wisp (G. B. Nevins); Andante and Finale, from the Fourth Sonata (Gullmant).

H. BERGER RETURNS TO HONOLULU

After a Prolonged Visit in This City and Vicinity Well Known Band Master and Conductor Returns to His Tropic Home

Among the well known and distinguished visitors in San Francisco during the last few months was H. Berger, the noted leader of the Hawaiian Band of Honolulu, and composer of the famous Hawaiian songs that have become a world-wide appeal during the last few years. Mr. Berger came to Honolulu from Berlin in 1872. When the Hawaiian royal house wanted a leader for its official band it sent to Germany, and Mr. Berger was selected from among four hundred band leaders as the best man suited for the post. Prior to his advent one or two other leaders were tried, but they all succeeded to stay. The band was established in 1869 and Mr. Berger conducted it from 1872 (his third year) until 1917, a period of forty-five years. At the conclusion of his valuable services he was pensioned and is now enjoying the quietude of the Hawaiian people.

Immediately after Mr. Berger took up the baton of the famous Hawaiian band he trained it and brought it up to a high standard of efficiency under the succeeding reigns of King Kamehameha, Luna Lilo, Kalakaua and King Liliuokalani. Following the ruler's regime Hawaii became a republic and Governor Dole and finally was annexed, and Mr. Berger retained his position during all these far-reaching political changes. During the last few years the Hawaiian Band is being supported by the municipal government of Honolulu, while Mr. Berger was contented to play for the pleasure of Mr. Berger saw the salaries of the musicians raised during his forty-five years' service from \$10 a month to \$100 a month.

Mr. Berger had a very intimate association with the publication of the famous Hawaiian songs. In an interview with the editor of this paper Mr. Berger said that while Hawaiian songs and music existed at the time he arrived in Honolulu, nothing had ever been written down. The original Hawaiian music is noted for its decisive rhythm, its monotonous chanting, its primitive style and its tonal-ton accompaniment; but through the influence of church music it gradually attained certain melodic continuity which usually is quite reminiscent, reminding one of the folk songs of other nations, especially the German. Mr. Berger saw immediately the value of the Hawaiian music, its quality, sympathetic character, and proceeded forthwith to arrange it for piano, orchestra, quartets, both vocal and string, etc. In the earliest days the songs were accompanied by a guitar-like instrument, the ukelele making its appearance later, being imported from Portugal. The ukelele, therefore, is not an Hawaiian instrument.

After arranging the music as here stated, Mr. Berger proceeded to change it into marches and dances as well as songs, which he used on special occasions. In addition to the Hawaiian songs and marches, Mr. Berger composed one for the people. Gradually the band became a regular military organization and was supported by a special tax imposed upon the people. In return for this tax the band played always for the general public who were especially employed at the birth and death ceremonies of the Hawaiian rulers in the earlier days of its existence. On every occasion the concerts of the band were free to the public, Mr. Berger maintaining that the taxes should be the only allowed charged for these events. He played on national holidays of the various nations represented in the Hawaiian islands and on the birthdays of their rulers. A select orchestra compiled from members of the band played at theatrical performances, whenever there were any, also under the direction of Mr. Berger. He has recently returned to his native land, and finally these Hawaiian songs were played every concert in addition to the instrumental part of the program.

The Hawaiian Band thus became the official musical organization of the Government of Hawaii. It played at every important occasion, and its reputation finally became so universal that it traveled through the five Hawaiian islands giving regular concerts in the principal towns. It played at the arrival and departure of the steamers and on board the visiting wharves of the various nations. It played on national holidays of the various nations represented in the Hawaiian islands and on the birthdays of their rulers. A select orchestra compiled from members of the band played at theatrical performances, whenever there were any, also under the direction of Mr. Berger. He has recently returned to his native land, and finally these Hawaiian songs were played every concert in addition to the instrumental part of the program.

Finally the fame of this organization spread to such an extent that the band made six American tours, the first of which began in San Francisco in 1882, then came the year of the Chicago Exposition, the St. Louis Exposition, the Portland and the Seattle Expositions, and more recently the Panama-Pacific International Exposition in this city. In 1906 the Hawaiian Band traveled for five months throughout the United States under Mr. Berger's leadership. The band always has played the best of music, including national anthems, operatic selections, classic

works, marches and dances, never descending into the distorted so-called popular degenerations of the day. The organization as well as the individual musicians, all of them being Hawaiians. The official uniform of the band is entirely white, making a most picturesque impression. Inasmuch as the Hawaiian climate is mild all the year round concerts can be given in the open air during the winter months, thus being attracted in July or at Christmas. Mr. Berger has now published all the Hawaiian music in book form and it is enjoying a large sale throughout the musical world.

ALFRED MITZGER.

MISS McNEIL EXPRESSES SATISFACTION

That there is very pronounced interest in the new system of piano technic evolved by the famous modernist, E. Robert Schmitz, is the assertion of Katherine McNeil, Mr. Schmitz's assistant teacher, who has just arrived in San Francisco.

"In Chicago, where I stopped off on my way to the Coast," said Miss McNeil, "I found Mr. Schmitz's schedule full and others waiting for an opportunity to study under the great master. I understand that arrangements being made by him to take students who applied after his schedule was filled, during his stay in Seattle."

Here in San Francisco Mr. Schmitz has arranged to have students prepared by Miss McNeil, to whom he will give personal criticism when he arrives here in September. Miss McNeil, who is now located at the Kohler & Chase Building, is now arranging her instruction schedule.

Concerning his choice of Miss McNeil to represent him in San Francisco, Mr. Schmitz wrote recently to the Pacific Coast Musical Review: "I select my assistant teachers from among my most promising pupils. Miss McNeil has prepared a great number of students in my special technic and at a recent meeting of my pupils and teachers in New York, I made the announcement that Miss McNeil was to be my assistant. I sent me a single pupil badly prepared, but on the contrary, every one of them testifies to her thorough knowledge of my system and ability to teach it. I consider her splendidly equipped to prepare those piano students in San Francisco who desire knowledge of my system and criticism by me."

SIR HENRY HEYMAN RETURNS FROM VACATION

After an extended sojourn in Paso Robles, Sir Henry Heyman, the popular pianist, returned to San Francisco a few days ago much improved in health, cheerful and bright—in fact, looking the very picture of good cheer and buoyancy and being as debonair as ever. Sir Henry speaks in the most glowing terms of the warm welcome and reception accorded him by his friends, Mr. and Mrs. J. J. Paderewski, who treated him not only as his most favored guest, but bestowed upon him the most marked attention and kindest consideration. The Paderewskis are extremely fond of Sir Henry and never leave anything undone to make his visit as happy and memorable, and whenever they are in Paso Robles Sir Henry is always invited, this most recent visit being his third with the Paderewskis at that place. Sir Henry would have remained even longer—his hosts being loath to have him go—but he felt obliged to tear himself away and return to San Francisco to make the necessary preparations for his coming Eastern trip. On August 13th he will sail on the Pacific Mail Steamship Venezuela via the Panama Canal, Kingston, Havana, etc., for Baltimore, where he will arrive after thirty-five days. Following a visit with friends in Baltimore, Washington and Philadelphia, he will go direct to Pittsfield, Mass., as the guest of Mrs. Coolidge, whose annual Chamber Music Festival will take place during the latter part of September. He will also visit Boston, New York and other musical centers, where his friends will be glad to have the heartiest kind of a welcome await him.

ALICE GENTLE WITH SCOTTI COMPANY

Her friends in San Francisco, and they are legion, will meet with appreciation and announce her departure from the office of Frank J. W. Healy, local manager of the Scotti Grand Opera Company, to the effect that Alice Gentle has been engaged as principal mezzo-soprano of the Scotti Grand Opera Company, and that she will be given a wonderful opportunity by Scotti. It is the work of her manager in the company assembled for the summer at Ravinia Park, Chicago, Geraldine Farrar witnessed Miss Gentle's La Navarraise at Ravinia, went back on the stage and personally congratulated her and said that she was delighted, and look forward with great pleasure to my San Francisco appearances with you in Zaza."

Miss Gentle will be heard with Scotti's Company on the Hawaiian tour and cities other than San Francisco, where Geraldine Farrar is the guest artist, Miss Gentle will sing the parts that fall to Miss Farrar, therefore, she will be given an opportunity to portray, with Scotti's magnificent organization, such of her great roles as Carmen. Her present tour is the first of her work of her manager in the company assembled for the summer at Ravinia Park, Chicago, Geraldine Farrar witnessed Miss Gentle's La Navarraise at Ravinia, went back on the stage and personally congratulated her and said that she was delighted, and look forward with great pleasure to my San Francisco appearances with you in Zaza."

Albert Friedenthal, of Berlin, the famous pianist, composer, teacher and authority on many languages, piano laws and regulations, has published a large number of many well-known books and published many other of Creole Songs of Mexican and Spanish origin. Friedenthal was the teacher of Joseph George Jacobson of San Francisco, who studied with him in Berlin and who also toured with him through South Africa.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XL. No. 18

SAN FRANCISCO, SATURDAY, JULY 30, 1921.

PRICE 10 CENTS

MOZART'S MARRIAGE OF FIGARO SURPRISINGLY WELL RENDERED AT GREEK THEATRE

Midsummer Open-Air Operatic Production, Under Direction of Paul Steindorff and the Management of Selby C. Oppenheimer Attracts Two Large Audiences to Greek Theatre—Mabel Riegelman an Ideal Exponent of Mozartean Art—Johanna Kristoffy in the Full Glory of Her Artistic Powers—Jose Corral, Marion Vecki, Dorothy Raegan Talbot, Jack Hillman, Emilie Lancel and Aristide Neri Add Their Share to the Smoothness of the Production—George Lask an Excellent Stage Manager

By ALFRED METZGER

That there is a demand for summer musical activities in San Francisco and vicinity was demonstrated last week when Mozart's *The Marriage of Figaro* was presented at the Greek Theatre of the University of California on Thursday and Saturday evenings, July 21st and 23rd under the direction of Paul Steindorff and the management of Selby C. Oppenheimer. Approximately between nine and ten thousand people attended the two performances, and the fact that the second production, was attended by a larger crowd than the first is evidence that the presentation of this difficult work met with the approval of the people.

Before going into details regarding this production we wish to say that Mr. Steindorff is entitled to great credit for his efforts to go to the inconvenience, labor and trouble to give the bay communities works of such artistic pre-eminence. It is folly and inexcusable littleness of mind and bigotry of love for music, not to say art-fanaticism, to take an antagonistic attitude toward Mr. Steindorff's praiseworthy efforts. There is no one more eager to insist upon artistic proprieties and upon efficiency in public performances than the writer, but if we did not encourage anything but the most perfect and the most approved artistic efforts, then San Francisco and vicinity would be musically stagnant most of the year, and all hope of improvement and advancement in musical endeavor would have to be abandoned. Usually people most insistent upon perfection in artistic productions and endeavor are those who do least toward practising what they preach. Their mouth is constantly wide open and emitting yelps of fault-finding, and belittling others, but they themselves do little if anything toward bringing good music within the reach of the rank and file of the musical public, and toward giving our able resident artists opportunities to test their efficiency and by practical experience gradually improve and perfect their work.

We know of no one residing in this bay region who has done and is doing more for the resident artists and music in general than Paul Steindorff, and we honestly and bitterly resent the attitude of those holier-than-thou musical aristocrats who rather than see anything presented other than in so-called perfect form would not see it done at all. And so we want to go on record as unconditionally being in favor of Paul Steindorff's persistent, untiring and ambitious activities in behalf of giving the best of music in the best way he can to the great music public of the communities bordering on San Francisco Bay. And having thus emphatically stated our endorsement of Mr. Steindorff's efforts, we wish to add that our loyalty to him in this respect does not by any means include the complete abandonment of our honest opinion in reviewing these events, for we believe that critical opinion honestly expressed and well meant is absolutely necessary to a better realization of our musical needs, and also to an ever watchful regard toward improvement, betterment and progress. An honest critical opinion, affiliated with well meant and intelligent advice, helps to attain higher efficiency and lack of such expression of opinion leads toward indifference and eventually toward fatal retrogression.

We must confess that before visiting the Greek Theatre to witness this production of *The Marriage of Figaro* we could not possibly imagine how such an opera could be given in an open-air

theatre without entirely ruining the purpose for which it was originally intended. While our visit did not entirely convince us that our preconceived idea was altogether a mistaken one, still it is but just to Mr. Steindorff and the artists participating to maintain that we were surprised how well and smoothly the entire production was presented. We did not think it possible that singers with such little practical stage experience, as some of those partaking in this performance, could acquit themselves so worthily and commendably. Noteworthy among these

of musical refinement and delicacy. It is the last word in poetic nuance and tonal shading. It belongs to that class of musical composition which in painting we have admired under the name of miniature art. And because of this delicacy and refinement of character the opera logically belongs in a correspondingly small environment. The open air is no place for it, just as little as gild faroiture is in place upon a Greek Theatre cement stage. This incongruity is the most severe objection we could possibly bring toward this presentation of The

Miss Riegelman. Her artistic expression was the essence of Mozartean art. Her beautiful, easy and ethereal attacks, the intelligent and effective application of appropriate accents, the dainty, delightful shading of tonal phrases and the precise and clean-cut diction and enunciation combined to surround this highly endowed young artist with a musical halo of special brilliancy and glory. We defy any artist to sing the role of Cherubini better than Miss Riegelman did last Saturday night.

That such proficiency in Mozartean expression naturally required considerable practical experience and application in this art can not be questioned. No one can sing Mozart arias like Miss Riegelman unless she had sung it under conditions and in association with the foremost exponents of such music. An artist must be trained as well as possessing the necessary adaptability for such art, and it is to the credit of Miss Riegelman to know that she has taken full advantage of the priceless opportunities that were placed in her way. And because of Miss Riegelman's great ability in this regard one could note the altogether too slow tempo in which Paul Steindorff conducted the two arias. In all conscience it is bad enough to sing these arias as they are written and intended to be sung, but to have them dragged is almost an impossible feat for a singer to successfully negotiate. That Miss Riegelman succeeded in interpreting the difficult legato passages in the slow tempo in which Mr. Steindorff conducted them was something that can only be appreciated by a singer who understands vocal art and by one thoroughly familiar with the difficulties of the role.

We were exceedingly happy to note that Johanna Kristoffy has reconquered the full beauty of her voice and the complete mastery of her vocal art. It is now perfectly safe to say that during the last year or two we were frequently disappointed in Mme. Kristoffy's vocal efforts. Knowing her as we did and having admired her smooth, big and true voice, together with her splendid dramatic temperament, we could not help but grieve at the apparent deterioration that seemed occasionally to mar her public performances. We are happy to be able to say at this time that our fears were groundless and that Mme. Kristoffy's glorious voice and fine vocal ability is fully restored to its previous purity and admirable qualities. She sang the arias in some of her moments with fine musicianly taste and adequate accentuation, at times obtaining those delicacies of expression which make Mozartean style such an irresistible artistic mosaic.

During the beginnings of the opera Mme. Kristoffy was not quite so much at ease, but she warmed up rapidly and finally conquered for herself the enviable position which she used to have in the eyes of our musical public. There still remains a somewhat too robust Italian idea, but, as we said before, it requires training, practical experience and constant application to sing Mozartean roles adequately, and Mme. Kristoffy revealed the intellectuality of her art and the adaptability of her artistic soul when she gave us a countless of such dignified artistic faculties as she did on this occasion without having been afflicted any length of time with Mozartean productions.

Mabel Riegelman and Johanna Kristoffy were the only two artists of the

(Continued on page 4, column 1)



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instances were Marion Vecki, Jack Hillman and Emilie Lancel. We are not sufficiently acquainted with the careers of José Corral and Dorothy Raegan Talbot to express ourselves definitely regarding their prior experience, suffice it to say they gave us the impression as if the stage was a familiar ground for them.

Notwithstanding the pleasure we derived from listening to this performance we fall to agree with the advisability of giving such an opera in the open air. Mozartean opera presents a school and style entirely its own. It is the essence

of marriage of Figaro, for artistically it was surprisingly good, as we stated before.

Having expressed our admiration for the dainty and piquant style of Mozartean art our readers will understand us when we claim that the singing of Mabel Riegelman (and her acting as well) were in full conformance with the highly refined demands which this opera places upon the artist. We know of no artist on the operatic stage of America who could have sung the two arias *Non si pin essa* and *Vol che sapete* better than

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TWENTIETH YEAR

MUSIC AND PEACE

Whatever else may be said against the Pacific Coast Musical Review no one can accuse this paper of disloyalty to this country either before or during the war or since the same, nor has it ever been guilty of ignoring or belittling the American artist. During the twenty years of publication we have consistently fought for the rights of the American artist, we have upheld the resident artists in their demand for recognition, we have emphatically accentuated the worth of the American composer, and we have always maintained that the American public is entitled to hear operas and songs in the English language, and we are at present just as much of the opinion that English should be used as we ever were and we will continue this campaign until it has achieved its purpose.

Being convinced that our loyalty and patriotism is well established and neither a sham, nor a sentiment that is only expressed during times of stress and deep emotional feeling out of fear for the consequences, our readers will understand us better when we discuss a phase of the war hysteria with which we never were in sympathy either before, during, nor after the war. We have always maintained that music had no possible place in this war propaganda. We thought it foolish to omit German music during the times of hysteria, for in England and France no such silly prejudices existed. We thought it absolutely unfair and unjust to prosecute artists of German birth who happened to be living in this country because they were unable to depart. We regarded it as unfair to expect German artists residing in America to have other feelings than American artists would have were they living in Germany at the time. In short, we could not see any earthly reason why any hatred that some people entertained toward anything and everything German should be applied to composers and artists who had no part in the war at all. And we were not afraid to say so at the time with the result that a few anonymous letters accused us of espousing a wrong cause.

But whatever reason anyone may have had to bear malice against German music and German artists at the time of universal upheaval, certainly at present no such reason exists any more. To continue this hatred and this resentment would not only be inhuman and unworthy of real men and women, but it would injure musical progress in America at a time when the American

composer and the American artist are just becoming recognized at home and abroad. No country has done more for the American artist than Germany. Prior to the war there was no opera house in Germany where not one or more American artists were included in the personnel. Such American artists as Lillian Nordica, Geraldine Farrar, Florence Easton, Maude Fay, Putnam Griswold, Emma Eames, David Bispham, Mabel Ringelman, Marcella Craft, Henry Hadley, Lotis Persinger, Frank La Forge and many others received recognition in Germany at a time when American artists were not received cordially in their own country. German artists visited America and appeared in many concerts delighting the public not because of German propaganda, as so many foolishly contended, but because American managers visited Germany every year and offered such artists big inducements to come to this country on astoundingly increased financial remuneration. In some instances contracts were broken with German opera houses and a number of artists thereby sacrificed their future careers in their own country.

During a time of such abnormal conditions as existed during the war much is said and done by various factions that is regretted later. And while at times diplomacy and tact should warn people against uttering statements incompatible with political proprieties, still men and women will be human beings, and you can not control the utterances of people in the midst of an excitement like that. So we feel that, according to the natural laws controlled by music as an art, German music and artists should be reinstated in the good graces of all those who were prejudiced against them during the war. We never believed in encouraging the artists or music of any nation or country more than our own, but they should be given an opportunity of an unbiased hearing. If they are good they should be encouraged. If they are inefficient they should be discouraged. Their nationality should not cut any figure.

There are a number of artists who, according to our humble opinion, suffered injustice at the hands of the musical public. In many cases we sincerely believe that the public at large did not share the prejudices of the minority that expressed its vociferous opinion in the press just to get publicity. Fritz Kreisler was a case in point, so was Frieda Hempel, who should never have been permitted to leave the Metropolitan Opera House. So was Mme. Ober and others. Not one of the least was Mme. Johanna Gadski, whose place upon the concert platform of this country has as yet not been filled, and we honestly believe that her re-appearance upon the concert platform during the ensuing season would be greeted with enthusiasm by tens of thousands of genuine music lovers. Already we find the Chicago and Metropolitan Opera Houses announcing German opera to be presented in German.

During the last season German songs were included upon the concert programs of American as well as foreign artists and they were sung in the native tongue. The Pacific Musical Society of San Francisco listened with pleasure on various occasions to German songs in the original language. So it will be seen that the musical public at large has returned to a sane attitude toward music which was never abandoned by the musical public of other countries. Peace has at last been officially declared by the Government of the United States. The world is resuming its regular course of living and commercial relations. Many wounds are still bleeding, but many more are healing and some are already healed. Music should never have been made an object of hatred even during the war, and now there is no excuse whatever for it. So let us place music back upon the pedestal of universal tolerance and affection where it stood before the upheaval, and from which it should never have been torn.

We note with great pleasure that our friend, David Scheetz Craig, editor of Music and Musicians of Seattle, is continuing his good work in behalf of music in the great Northwest. Although Mr. Craig has visited California occasionally we

have never had a real opportunity to speak of his indefatigable and praiseworthy work in behalf of musical progress on the Pacific Coast, because he has always been so courteous and neighborly in his own columns toward the writer and the Pacific Coast Musical Review that we felt it to be a sort of exchange of courtesies to give him proper credit for his work at that time. Now, however, it is some time since Mr. Craig has had an opportunity to throw bouquets at us, and we shall take advantage of this armistice to pay our respects to him. In his last issue Mr. Craig urges his constituents to support Music and Musicians in a greater degree than they have done in the past and to call their attention to the good the paper is able to do them. We feel that Mr. Craig's point is well taken. The trouble with so many members of the profession is that they are perfectly willing to take advantage of the publication of a music journal by wishing their efforts recorded, but do not seem to understand the necessity of ammunition in the shape of advertisements in order to enable a publisher to get out a paper. Mr. Craig is rendering an invaluable service to the Northwest by publishing Music and Musicians and thus introducing the people who do things up North to us here and to musical people throughout the Pacific West. His worthy efforts, which are the result of tenacity, industry and courage, cannot be repaid too greatly and any musician who fails to recognize such efforts is an obstacle to musical progress of the community wherein he resides.

Occasionally the Pacific Coast Musical Review receives communications from various government departments in Washington. Some of these communications are of interest to musical people and others are not. In a recent communication of this kind, which represents an address on certain trade conditions, we find the following line: "The real cure for all depression is courage and applied intelligence and the return to primary virtues of hard, conscientious toil and economy of living." We never admired people who were easily discouraged. It is impossible to win success unless you are able to withstand the discouragements of adversity. Therefore instead of bewailing bad times, instead of feeling disheartened and discouraged, instead of telling everybody how unfortunate you are, people should go to work and try to improve conditions. If they would simply prepare for better times and make up their minds that unfavorable reactions are followed by better conditions, and continue in the even tenor of their way, depression would be reduced to a minimum. Bewailing one's fate has never yet brought anyone good luck. The only way in which to improve conditions is to put your shoulder to the wheel and try to act in a manner to secure better times. At a time when things look the worst there is the turning point toward better conditions. This is a law of nature that has ever been enforced.

There are in San Francisco and vicinity in the neighborhood of three thousand music teachers, thirty thousand students, sixty thousand music lovers, two thousand members of music clubs or music departments of clubs other than music, nearly a thousand guarantors of symphony concerts, a hundred guarantors of grand operatic enterprises, nearly two thousand union musicians and many thousands of people directly or indirectly connected with these various groups. And yet we have no organization of a social nature that includes all these elements. It seems to us that if these forces were properly combined and organized we could have a building entirely devoted to a club in which all these elements were represented. Such a club could have billiard rooms, dining rooms, reading rooms, music rooms, and possibly a few studios and artists visiting this city could be entertained in a fitting manner, while musical people could enjoy the comforts of home during lunch time. Why cannot the Musicians' Club inaugurate plans to secure the support for such a musicians' building?

H. B. Pasmore presented a mixed quartet at the Chautauque, of which the personnel was Margaret Spear, soprano, Charlotte Warner, contralto, E. Pasmore, tenor, and H. B. Pasmore, bass.

THE MARRIAGE OF FIGARO

(Continued from Page 1, Column 4)

cast who comprehended the spirit of Mozartian music, the first named absolutely and the last named very closely, and it is no discredit to the balance of the cast if we add that none of them succeeded in obtaining an equal measure of the atmosphere of The Marriage of Figaro. As we have seen before this cannot be done without long practical experience and unquestionable adaptability. We must review, therefore, the rest of the singers from the spirit of the Italian school of music, rather than that of Mozart and his art. M. Vecchi, having the most important role, that of Figaro, naturally had the most difficulties to overcome and he did not. His smooth voice rolled forth purely and his enunciation was clean cut and concise, every word he uttered being thoroughly understood. He also obtained a certain element of rough humor which resembled, however, more the buffo variety than the elegance and daintiness of da Ponte's book. Nevertheless his performance is worthy of genuine praise.

Dorothy Raegan Talbot in the role of Suzanna revealed a flexible, velvet-like colorature soprano of fine quality, although of no special volume. But this is exactly the voice required. But that role, and it is further evidence for our contention that this opera should not be presented in an open-air theatre when we are obliged to record the fact that Miss Talbot's voice seemed occasionally too small. It should be sensibly small, for Mozartian music is not intended to be heard. It is impossible to obtain the nuances and accents required by the score. It would be an injustice to her to maintain a note to obtain the spirit of her score, when we can not say conscientiously that we were able to follow her as accurately as a recitation demanded. She is unquestionably an able artist.

Jack Hillman, in a robust way, sang the role of Dr. Bartolo without a hitch, with clear diction and in proper sense of humor. He seemed to fit smoothly into the performance. Emille Lancelotti, in another role of somewhat brief duration, exhibited a voice of exceptional smoothness and accuracy as to intonation and sang her phrases easily and without noticeable vocal discrepancies. Both gave quite satisfactory performances. Articles. Neri presented the genuine Italian buffo comedian and his pleasing vocal work in that department made him many friends with the audience. He was kept busy impersonating two roles, namely those of Don Basilio and Antonio.

Alice McComb sang Barberina, a tiny part, very pleasantly. George W. Piner, as Don Curzio, was the only weak spot in the production of the vocal score. His voice and no color, his intonation was faulty and he certainly marred the ensemble. As a rule we ignore such a small role, but why, in the name of all that is sensible, spoil an otherwise splendid ensemble with one such weak link. Why not engage a fresh, young voice for a part of this kind? It is so little and requires not such unnecessary chances. It is aggravating to discover taking such unnecessary chances. If Mr. Piner was sick, why not have a substitute ready for him?

The orchestra was excellent, especially the first violins, of which Jajos Fenester was the concert master, the difficult phrases were played with artistry and adequate articulation. Mr. Steindorff was at his best, indeed it is the best operatic production we have witnessed under his baton at the Greek Theatre. The chorus was well trained and good to look upon. The chorus was graceful, although we do not see the necessity of interloping a minute from Don Giovanni into the Marriage of Figaro. If Mozart wanted to have this minut in the Marriage of Figaro he would have put it there; why interfere with the wishes of the composer? George Laak, as usual, attended to the stage direction with craft, manlike efficiency and the action went along smoothly, and without a noticeable hitch. Mr. Laak always knows his business. Miss Zell Clark played the various piano accompaniments to the recitatives with intelligence and accuracy. Anita Peters Wright is entitled to much credit for the simplicity and grace with which the dances were rendered.

As a last word we wish to emphasize the fact that in opera, like in every other art, the apparently simplest things are the most difficult. So in The Marriage of Figaro the most difficult passages are the recitatives. If you want to do them, you must sing a genuine Mozart in recitative. You must be able to sing the recitative correctly. And by "correctly" we mean with the proper shading, dramatic declamation, accentuation and finesse. You must interpret the music as if it were the will. Here is a hint to some of the vocalists who wish to become interpreters of Mozart operas. And here is also a hint to those who want to produce Mozart operas. Why give them, when there are so many other operas of a spectacular nature suitable for open-air production of a grand opera, which may be called the "chamber music" of operatic art.

William Arms Fisher, formerly of San Francisco and now one of the widest known and most noted composers in the United States, and associated in an executive capacity with the famous studio of Oliver Dixon in Boston, is a visitor in San Francisco. Mr. Fisher belongs to the most distinguished members of the musical profession in the country. In addition to his reputation as a composer he edits publications for the Boston publishing house already mentioned, and publishes instructive and interesting books on the music of Oliver Dixon. San Franciscans who left their home city to become famous.

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MRS. CANNON'S PEDAGOGICAL EXPERIENCE

Interesting Conclusions Drawn From Effective Application of Noted Teacher's Carefully Studied Method of Arousing Individuality

By ETHEL GERTRUDE CANNON

With a master there is no dogma, although his followers would have us believe otherwise. Leachetzky refused to write a method, his genius as a teacher he would not endeavor to transfer to book form, but the fruition of his musical guidance set a word to talking and thinking. Many went to him—some who received help in correcting some particular fault, afterwards proceeding to hang upon this particular teaching a "method."

But musical history will eventually show that all who studied with the master long enough, were able through his intuitive and inspired guidance, to realize their ultimate desires.

However, for the ordinary student a few months under empirical training is bound to be a failure. Such students developing into teachers, foist upon the world many strange and peculiar notions.

For some years the writer taught mostly in an empirical manner, meanwhile with a gradually resulting conviction that such teaching, unless given at closely recurring intervals and covering a long period of time, was not satisfactory. The student's progress seemed dependent upon the inspiration of the teacher and consequent imitation of same—two very constructive and splendid builders and absolutely necessary, but by no means complete in themselves. Results obtained in this manner, viz.: from the teacher's inspired criticism and directing, also the technical foundation established through such criticism and the imitative faculties of student made the writer feel that such lessons were only musical "crutches," and when the "crutches" were removed the student would have no real ability to stand alone when venturing into new and unexplored musical and technical fields.

Through strong personal endeavor to help teachers and gifted students entrusted to my care, these aforesaid teachers having studied with artists of international fame (without, however, having their particular problems solved), there developed upon my part a keen realization of the crying necessity for a more concise method in dealing with the proper development of bodily expression.

The problem met with largely by all teachers of students who practice one way and play another way (the latter being accomplished through the aid of the hypnotist), and the crying necessity for a more concise method, one not in line with sound educational principles.

The study of music and technic should proceed hand in hand, for without ease and freedom of the artist do no real musical expression. But only with the aid of these two attributes seem perfectly combined although with all normally gifted musicians the perfection of mechanism should correspond with feeling for the music.

But to quote from Josef Hofmann: "There may be a technic acquired which is practically useless to the student. The expression of real art forms. The writer comes to the expression of real art forms. The writer has found that this particular kind of technic is the sort that usually falls to the lot of especially conscientious students. If they are brilliant and talented as well as conscientious, then in real performance the entire mechanism is changed from that employed during practice hours."

For a time such unmusical practice does not seem to have a bad effect, as the student appears to be able to throw himself into the playing attitude with considerable proficiency, but eventually the imagination dies through such manner of unnatural practice, and this, because of the lack of understanding governing the law of tone production. The same conditions are not present with a similarly talented exponent of the art of the dance. He finds himself through correct fundamental training able to choose his steps and bodily motions as a musician can do—in his selection of finger, hand, arm and body touches and proper distribution of same, according to the real inner meaning of the music.

Feeling deeply the need for both the training and the development of the poetical imagination and the corresponding freedom of the playing apparatus, where free bodily expression is understood and employed fittingly, the writer devised a system for bringing about right finger, hand, arm and bodily conditions through certain normal touch material given in needed alternation and thereby producing the plasticity, elasticity and resiliency of the physical self to agree with and fulfill the demands of the music itself.

Although a "cure all" does not exist in art, this particular method of training in tone production has been the means of giving wings to many who seemed unable to express satisfactorily the beauty of their mental vision and also liberating many a latent spark of talent.

The method formulated gives the really advanced pianist the physical sensations that are present in all virtuosic technic—these physical sensations arising from the beginning as a self instructor and making of the student an intelligent co-worker with the teacher.

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JACK EDWARD HILLMAN
The Brilliant Young Baritone Who Secured a Decisive Artistic Success in The Marriage of Figaro at the Greek Theatre Last Week

Suzanne Pasmore-Brooks, the well-known San Francisco pianist, has returned after filling an engagement at the Southern Oregon Chautauqua Association session in Ashland, Oregon. Mrs. Pasmore-Brooks organized a trio specially for the three concertos which she had been engaged to give with her sisters, Mary Pasmore, violinist, and Dorothy Pasmore, cellist, who are in Honolulu and were unexpectedly prevented from visiting their home city this summer. In their stead Mrs. Pasmore-Brooks played with Mildred Wright, violinist, and Grace Becker, cellist, and the three young artists achieved pronounced success together and in solo numbers. Included in their ensemble repertoire were the Trios in D minor, op. 49, Mendelssohn, and Haydn No. 1 G major, and the Epitaphs and Walzer Marchen by Eduard Schult as well as some lighter, shorter trio works. The three young ladies were quite charmed with the city of Ashland, with its really beautiful park and lovely environment, and they also enjoyed hugely a motor camping trip to Crater Lake, which all pronounced one of the world's wonder spots.

Miss Alice Seckels, who has come prominently before the musical public in her capacity of associate of Selby C. Oppenheimer, is spending her vacation in the Yosemite Valley and is reporting a most delightful time. Miss Seckels successfully conducted a series of Matinee Musicales at the St. Francis Hotel during the last season and is now preparing another even more ambitious series of the same character for the ensuing season.

Miss Elizabeth Simpson, the well-known pianist, lecturer and teacher, is spending her vacation at Lake Tahoe and is enjoying herself greatly, giving Miss Simpson an opportunity to store up an enormous amount of energy and enthusiasm for next season's work. Although this is vacation time Miss Simpson has not been entirely idle, for she has been inspired to begin a new set of "Prince Melody" stories which, when they are finished, will be a continuation of her first book of "Prince Melody in Music Land," and which will be an introduction to a musical history for children. "Prince Melody's" second edition has just appeared. It has a new cover design and is most attractive. Miss Simpson will return to Berkeley on July 31st and her new season's teaching will begin on August 1st.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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E. ROBERT SCHMITZ'S CHICAGO SUCCESS

E. Robert Schmitz, the distinguished piano pedagogue and virtuoso, is meeting with such unprecedented success with his master classes in Chicago this summer that he has been compelled to postpone his departure for Seattle a short time. His classes have been filled from the beginning and a number of the pupils who were to study with him in Chicago had to be enrolled for his term in Seattle at the Cornish School.

The pupils attending Mr. Schmitz's master classes in Chicago come from all parts of the country. Among the cities represented are: Buffalo, N. Y.; Beloit, Wis.; Wichita, Kan.; Centerville, Iowa; Brooklyn, N. Y.; Detroit, Mich.; Grand Rapids, Mich.; South Bend, Ind.; Woodstock, Ill.; Marion, Ind.; Chicago, Ill.; Hinsdale, Ill.; Woodstock, Ill.; Wilmette, Ill.; Crystal Lake, Ill.; Minneapolis, Minn.; Des Moines, Iowa; Fort Dodge, Iowa; Elgin, Ill.; Terre Haute, Ind.; Lake Forest, Ill.; Belle Plaine, Iowa; Duluth, Minn.; Tampa, Fla.; New Orleans, La.; Rockford, Ill.; Belton, Tex.; Wooster, O.; New York, N. Y.; Port Matilda, Pa.; Orange, N. J., and Marshall, Ill.

It is a very interesting group which has gathered from various quarters of the globe and of course Mr. Schmitz's work is eliciting admiration everywhere notwithstanding the intense and constant heat. Some of the students already participating in this season will leave with Mr. Schmitz for Seattle to continue their work at the Cornish School. During his stay in Chicago Mr. Schmitz is giving four afternoon lecture recitals at the Fine Arts Building on Monday, July 13th; Thursday, July 21st; Monday, July 25th, and Thursday, July 28th. Mr. Schmitz's lecture recitals are comparative and the recital programs include compositions from Bach, Scarlatti, Couperin, Schumann, Chopin, Liszt and the modern composers. On the evening of July 29th Mr. Schmitz will give a recital at the Chicago University.

BY WAY OF CORRECTION

In publishing an announcement regarding Miss Katharine McNeal's work in San Francisco, which appeared in the last issue of this paper, the name was spelled McNeil, instead of McNeal. This was an unintentional typographical error and we hasten to correct the same. Miss McNeal is most successful with her class of pupils and those fortunate enough to partake of her knowledge and experience are enthusiastic over the excellent advantage they derive from studying with her. Miss McNeal has the sincere endorsement of E. Robert Schmitz, who will come to San Francisco during September and

who has complimented Miss McNeal upon the excellent manner in which she has prepared students for his own classes.

THOMAS EGAN TO APPEAR IN RECITAL

Thomas Egan, the distinguished operatic and concert tenor, who made such an excellent impression during his previous Pacific Coast tour prior to the war, will give a song recital of Irish songs at the Colonial Ballroom of the St. Francis Hotel tomorrow (Sunday) evening, July 31st. Mr. Egan is one of the most artistic and musically tenors before the public today and his work is so thoroughly painstaking and accurate that it is a sincere enjoyment to listen to him. The program consists of numbers selected to exhibit the scope of Celtic music from ancient times to the present day which was presented by the Irish tenor on his transcontinental tour just completed, under the auspices of the American Committee for Relief in Ireland. Egan, assisted by Lillian Breton, an operatic artist, is en route for Mexico to fill a brief operatic engagement in Mexico City to be followed by a series of recitals after which he will return to Dublin to assist in the promotion of the National Irish Opera now organizing in New Ireland. Egan had a wide experience in this sort of work during the late war as General Director of war camp entertainments for the Knights of Columbus.

LA GAITE FRANCAISE CLOSSES SEASON

La Gaite Francaise, of which Andre Ferrier is the director, closed its present season last evening (Friday), July 29th, at the Theatre Francaise, 1470 Washington street, with a performance of L'Eté de St. Martin, a comedy by Henri Meilhac and Ludovic Halévy, and Par un jour de pluie, a comedy by Louis Forest. These plays were followed by a special concert with the assistance of Mme. Jeanne Gastin-Ferrier and the entire company of La Gaite Francaise. Mr. Ferrier has reason to feel very gratified with the success of the past season, the attendance at La Gaite Francaise being very large, the seats being occupied at almost every performance, and the enthusiasm of the audience being universal and steady. Mr. and Mme. Ferrier are to be congratulated for the success they achieved and for the excellent work they have done in behalf of French art. No doubt they will resume their fine work next season, when we shall be pleased to continue our sincere encouragement of these events. We trust that the public of San Francisco also recognizes the good work Mr. and Mme. Ferrier are doing and support the Theatre Francaise with every ounce of appreciation at their disposal.

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Edwin Schallert, the brilliant young Los Angeles writer, and musical editor of the Los Angeles Times, passed through San Francisco on his honeymoon trip last week. Mr. Schallert is an excellent musician and contributes greatly to the musical progress and culture of California's southern metropolis. Mrs. Schallert is striking evidence that her husband's good taste is not restricted to his literary efforts.

Adolf Gregory, director of the Oakland Conservatory of Music, has had the finest season in the history of the successful institution and is looking forward to the new season with even greater enthusiasm. The classes have been larger than ever and among them are an exceedingly gratifying percentage of clever students. Mr. Gregory is ably assisted in his work by Mrs. Gregory, who is a skillful pianist and instructor. The various academic concerts, which are given under Mr. Gregory's direction during the year, are among the best affairs of this kind given in the bay district.

Mrs. Lillian Birmingham is spending the summer at Belvedere, where she is renting after one of the busiest seasons in her experience. Although Mrs. Birmingham comes to San Francisco once or twice a week she is enjoying the change greatly and occasionally takes time to prepare her plans for the coming season. Recently Mrs. Birmingham was elected president of the San Francisco Musical Club and she has ambitious plans for this organization. Inasmuch as the California Federation of Musical Clubs will hold its next annual convention in San Francisco Mrs. Birmingham's position is especially responsible.

The Week's Music Events in Los Angeles

By BRUNO DAVIDUSCHER

"To the young in heart, everywhere, who truly believe in the divine mission of music," reads the dedication of a book small of size, but wide of vision, by F. Marion Ralston. Reflections of a Musician is the non-committal title, characteristic of the author, who left her piano and composition classes at Wellesley College to devote more of her time to composition, living and teaching for the past two years here and in Pasadena.

Of Beauty Within might perhaps have been a title more significant of the contents, for it is this faculty of perception that illuminates every page. Those who seek for new comments on specific phases of our musical life or expect intellectual excursions in a realm of aesthetics will be disappointed in the book. And yet it deals with a very acute question concerning music, musicians and music-lovers of today, and in a discerning manner. Miss Ralston writes of the lack of poise, of true inspiration. It is of the Beauty Within of everything that the meditative chapters relate. Much of it could be told in a language more musical. Yet the deep sincerity of the thoughts, conveying the Pythagorean idea of the "good which is beautiful and the beautiful that is good" strongly impress the reader with the fact that here is a musician and author who possesses spirituality hidden within the events of everyday life.

Concerning inspiration, routine, greatness, service, waiting for one's opportunity, encouragement and contentment assume a higher aspect in the eyes of F. Marion Ralston than usually beheld. It is an aspect which is needed to hear the overtones that in reality make for harmony whether of music or of life in general.

L'Ensemble Moderne owes its existence to the presence in Los Angeles of two artists of international fame, Emile Férir and Henry De Busscher. The close friendship and artistic admiration of each has endured for years and extended over many countries. Keen students of the best in modern literature for their respective instruments, they have been prompted to present these compositions publicly that the music-loving may have the opportunity to hear them. In their recitals they will have the assistance of Fern Fitzwater, a young soprano graced with beauty of voice and presence, and Florence Rogers-Lott, a pianist and accompanist whose attainments have raised her to a high rank in musical circles, particularly in her chamber music activities. Fern Fitzwater is a native of Shelbyville, Ill. Her professional work began in Chicago, where she made a most favorable impression. She has appeared in concert and recital in the principal cities of the East and has but recently taken up her abode in Los Angeles, where she plans to establish her career. This youthful artist bids fair to carve a high place for herself in the music life of the West. Programs of unusual charm and novel distinctiveness are promised by the new organization, including works by Loefler, Holbrook, Férir, Bloch, Hart, Gaubert, Klughardt, Poldowski, Leroux, Reinecke, Weil, Holman, Schumann, Boisdoffe, Purcell, Leclair and Marais. Mr. de Busscher while in Europe will communicate with many composers, some of whom he will visit in London, Paris and Brussels, with the purpose of asking them to write compositions specially for the Ensemble Moderne. The latter will make its debut November 10th under the Behymer management at the Gamut Club Auditorium. There is much certainty that Los Angeles will witness interesting chamber music programs and recitals, for Mr. de Busscher is on friendly terms with many composers in the cities mentioned—well known composers, such as Jules S. de Jonghen and Paul Gilson; the latter professor of composition at the Brussels conservatoire. In London he will call on Cyril Scott, Joseph Holbrook, Eugene van Goossens, Bernard Elgar, Landon Ronald, Sir Henry Wood, Frederick Delius, Frank Bridge and Granville Bantock Hamilton Hart, the conductor of the Glasgow Orchestra, who are among his friends. The famous oboist, who is accompanied by Mrs. de Busscher, is expected home early in October, when he also will resume his activities as teacher of voice, a vocation for which he is well fitted by training and personal singing experience.

Arthur Farwell's music to the Pilgrimage Play, produced in its second season at the El Camino Real Theatre in Hollywood, under the direction of Wetherell Stevenson, is a decided improvement over the musical accompaniment of last year written by Dane Rhudyard, though the latter showed distinct talent. Farwell's music has certain mystic and oriental qualities that fit the spirit of the play. Harmonically it is distinguished and interesting. One has the impression that the musical score has been curtailed in favor of the spoken word, hence there is a seeming lack of continuity. Mr. Farwell's music would be still more effective if he could have a few more strings, and increase his brass by at least one or two players, as it is, the muted sounds are distinct. Themes, dynamic changes, as well as color values sound vague for three reasons. One is that, as stated, the instrumental personnel is insufficient and cannot be satisfactorily supplemented by the organ. The second is that the orchestra is placed on the left side of the house, seemingly high above the level of the audience, so that the sound is not carried out into the audience, but apparently floats above and toward the open-air stage with its vast background in a direction opposite from which it should progress. Finally the audience, due to the precludes, interlude and the beautiful postlude after the last act, is so noisy that

the chatting drowns the music, which is subtle in sentiment and scoring.

If a proper blending and unity of music and drama is to be effected, the orchestra will have to be placed in a pit, in front of and reaching under the stage, covered similarly to the orchestra pit in the Wagnerian Theatre. Perhaps Mrs. Stevenson will find the means to do this next year, when also the instrumental body can be increased. We are told that it numbers but nine players. Our observations already during the presentation of The Light of Asia, which, by the way, brought great artistic credit to Mrs. Stevenson four years ago, were, that this producer does not quite realize the values and requirements of music as related to the drama. Certainly Mr. Farwell's music is worthy of a more convincing presentation. The chorus is well balanced and in good training—the work of the composer. Two of Mr. Rhudyard's vocal numbers have been retained. The hymn of the people on the way to Jerusalem is effective. The chant of the apostles is utterly lost because it is sung haltingly. Time will also bring a better blending of the spoken words and the music as to pitch, though the present location of the orchestra and organ will always be distracting in this regard. Perhaps it might be well, by means of a footnote on the program, to request more silence from the public, specially during the final postlude, which unfortunately is played after the curtain has been closed. Why not restore the effect of moving clouds at the end of the



CAROLYN E. SMITH
Secretary-Treasurer Philharmonic Orchestra Los Angeles Who Has Returned From An Extended Trip To New York Where She Was the Recipient of Distinguished Hospitality

play, as presented last year, so that the curtain could remain open during the postlude and the audience keep quiet?

This year's presentation of The Pilgrimage Play offers many improvements, specially as to setting and lighting. It is a production of great merit, in artistic means and spiritual message lastingly impressive.

Florence Middaugh, noted contralto, whose vocal successes keep her busy teaching during the summer months, is planning to spend her vacation at her home city, Denver, during the next month. Among her more noteworthy summer engagements were her appearances at the National Convention of Women's Clubs in the Yosemite Valley and at the historic festival celebrated by the University of Southern California last week.

Impresario L. E. Behymer, who has captained the Southwest on to the seven seas of music for the past thirty years, has mapped out for next season a lengthy cruise in the operatic waters. October 3rd will bring the first stop-over, the Scotti Grand Opera Company during one week at the Mason. The next diversion comes during the visit of the Dunbar English Opera Company, during the week of November 20th. Two weeks in February are devoted to Gallo's San Carlo Opera Company, Mary Garden and the Chicago Grand Opera Company are scheduled for April. In addition Manager Behymer will conduct his well varied Philharmonic Courses. "Beethoven" can be found on deck every day, often morning and afternoon. He has grown slightly slimmer, but is not only looking well but as breezy as ever.

Carolyn E. Smith, secretary-treasurer of the Philharmonic Orchestra of Los Angeles, has returned from (Continued on Page 7, Column 1)

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(Continued from Page 6, Column 2)
 New York City with a bag of contracts guaranteeing famous soloists for the orchestra concerts. As announced last week, Mrs. Smith succeeded in gaining John McCormack for his only appearance with orchestra on his transcontinental tour. Other artists signed up by her are Kathleen Parlow, Benno Mirovitch, pianist, Florence Macbeth, Sophie Braslan, Lester Donohue, Mischel Plastro, violinist, Arthur Hackett and Harold Bauer. Season ticket sales for the orchestra already amount to \$20,000, though the campaign to further this sale has not yet started. This speaks well for the popularity of Conductor Rothwell and the orchestra. While in New York Mrs. Smith was entertained by Fortune Gallo and Henry Hadley. Before returning west she visited her home town, Bangor, Maine, and revelled in going over favorite places of her childhood days spent in the New England States.

Lester Donohue, the Los Angeles pianist, made his Paris debut with decided success. He played the Schumann Toccata, the Keltic sonata by MacDowell, and modern Russian as well as French works, in which he conformed as well. Donohue for several years studied with Thilo Becker, our leading piano pedagogue, and later on with Rudolf Ganz.

Rena MacDonald, Manager Behymer's associate, who represented him at the National Concert Managers' Convention in Chicago, and went on to New York to perfect tentative bookings, will be back at her desk late this week. She is now on her way from New York to Galveston by boat and plans to visit several of Manager Behymer's Philharmonic Concert cities in Arizona and Texas on her way home. Miss MacDonald has been exceedingly busy while in New York, giving as many as thirty-two interviews in one day, which shows that the musical East is keenly interested in the wild and woolly West.

Homer Grunn has written a suite of piano pieces for children, entitled *The Bears on the Beach*, which is to be published at Ditson's. Mr. Grunn is forging rapidly ahead as a composer of note. His *Amipco records*, in-

cluding the *Concert-Valse* and several Indian numbers from his *Desert Suite*, have earned him wide recognition.

For the development of the Los Angeles Art Center a special campaign for 1000 members will be waged during the next three months. The active membership fee will be placed at \$10 for the season, which will include two tickets for each of the three performances to be given during the season. All funds accruing from the performances will be placed in the student fund for the development of deserving talent, according to the announced plans of the organization, which is being sponsored by such representative artists as Mme. Anna Rzenza Sprotte, George Smart, Frank Keenan and William Tyroler. The Center held the first social evening last Sunday at the Smart studio. Edmund Russell and Mrs. Howard Verbeck acted as host and hostess for the evening, with Mrs. Gertrude Ross as guest of honor. A musical program was given with Mme. Anna Sprotte presenting such artists as George Walker, Gertrude Ross, Mrs. May Levegood, Esther Rhodes and Christian Sprotte.

Los Angeles at present owns a splendid volunteer Municipal Band, formed under the auspices of the Los Angeles Woodwind Club, as reported in March. The band numbers sixty-two players and includes many of the best instrumentalists, who are giving their services free to demonstrate to the public and the city administration what a good band is and what it can mean to a city. Aside from Sunday afternoon concerts at the Bowl in Hollywood the Greater Los Angeles Municipal Band has played frequently in various parks of the city and also visited the industrial section of the town, serenading factory workers during their lunch hour. The latter feature has won the band the endorsement of influential industrialists who have since expressed themselves in favor of a municipal band financed by the city council to allot a fixed sum for this purpose while business men's clubs also may contribute to the budget, realizing what such concerts, free to all, at various hours and in all parts of the city, would mean to Los Angeles socially and as a tourist city. The sponsors of the Greater Los Angeles Municipal Band point to the San Francisco Municipal Band as an example.

Oliver Wallace, the gifted organist, now at Gramman's Rialto, is preparing to leave for San Francisco, where he will occupy the organ bench at the new Granada Theatre. Wallace is considered one of the best theatre organists in the West.

Motion Picture Music

One of the best concert programs offered was yesterday's journey into musical France under the guidance of Mischa Guterson leading the orchestra with decided success, rousing the audience to prolonged applause. Massenet's Overture Phedre was given with strong dramatic effect and tonal richness. Mr. Guterson himself was heard in the violin solo of the Meditation from *Thais*, played with beautiful shading and emotional warmth. Gillet's charming *Le Doulos le Jour*, rendered by the German Quartet with Mr. Guterson as first violin, proved another delightful feature of the program, which included characteristically French interpretations of works by Chaminade, Vieuxtemps and Charpentier. Constance Balfour was a happy soloist for a French program, for touring since *Depuis le Jour* with good understanding of its musical and temperamental values. The "Baby Tetrizini," Lillian Rugiero, a clever youngster of five, brought down the house with a Carmen selection.

Eminitely dramatic is Carl Elinor's score to the film, *I Am Guilty*. The California Orchestra is in fine trim, which was evident during the pleasing rendition of Puccini's *La Boheme* music, forming the prelude of the program.

E. Bondeson, publicity manager of the Curran Theatre and a well known to our musical people through his association with musical attractions during the last few years, is fully recovered from a severe illness which confined him to his home for several weeks. His numerous friends who admire him by reason of his courtesy and geniality are glad to hear of his resounding battle. Mr. Bondeson has formulated plans by which he will be enabled to accept the management of publicity campaigns for musical events of resident and visiting artists during the ensuing season.

Edwin H. Lemare, the municipal organist of San Francisco for a number of years, gave an excellent farewell program at the Civic Auditorium on Tuesday evening, July 19th. Mr. Lemare was at his best on this occasion and delighted the large audience in attendance with his virtuosity and musicianship. Mr. Lemare has accepted the position of municipal organist in Portland, Maine, whence he will depart as soon as he can arrange his plans. May Jr. and Mrs. J. C. Moore made addresses appropriate to the occasion in which they eulogized Mr. Lemare and his work and in which they expressed their wishes that the distinguished organist may return to this city as soon as his new duties expire. Mr. Lemare was ably assisted in his concert by Charles Bilotti, tenor, whose splendid voice and art was heartily applauded, Thorahten Jensen, Elvira Swain and Frederick Maurer.



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HEIFETZ TO OPEN OPPENHEIMER SEASON

Selby C. Oppenheimer's 1921-22 concert season will not begin officially until the first part of next November and will be inaugurated by no less a musical celebrity than Jaucha Heifetz, the greatest of the world's violinists. Heifetz is now in the midst of the most sensational tour of his career. He is facing thousands at every appearance in the bigger Australian cities. Already a dozen recitals have been given in Sydney and as many in Melbourne. Heifetz will arrive in America the first day of next November and will inaugurate his third American tour with California concerts under Oppenheimer's management.

Following immediately the Heifetz recitals Oppenheimer will introduce to San Franciscans a new and sensationaly famous pianist, Arthur Rubinstein. Rubinstein for the past two seasons has been electrifying Eastern audiences. His art is said to be colossal and his plastic interpretations form an important page in the concert history of the present day.

Emmy Destinn is also an early one of Oppenheimer's bookings and the wonderful Czech soprano has faithfully promised to fulfill her obligation to the local manager next December. Madame Schumann-Heink is returning from the Orient and the beloved contralto will be heard here in the early winter. These four great attractions will be followed in quick succession by others of equal calibre and Oppenheimer promises that when he is ready to make his complete seasonal announcement local music lovers will find that the 1921-22 season will be richer in quality and quantity than any of San Francisco's previous music years.

ST. FRANCIS MUSICAL SERIES

The coming season will be rich in the appearances of many of the world's most noted artists and prominent in the list of events will be the Matinee Musicale Series arranged with Manager Selby C. Oppenheimer by Miss Alice Seckels. Seven of the most important of next season's visiting stars have been engaged to participate in six brilliant events which will be given on Monday afternoons in the Colonial Ballroom of the St. Francis Hotel.

On Monday, November 7th, Arthur Hackett, eminent American tenor, will be the soloist. Hackett will be remembered as the accompanying artist with Geraldine Farrar on her last Coast to Coast trip, and it will be recalled that he more than shared honors with the famous prima donna at each of her appearances. On November 28th, Mabel Garrison, leading coloratura-soprano of the Metropolitan Opera Company, will be the featured attraction.

Helen Stanley of the Chicago opera forces has been engaged for January 23rd, and on February 27th Yasa Pihoda, the sensational young Bohemian violinist, who has been termed by the most eminent critics "the second Paganini," will be the star. On March 20th Loindo Mero, the Hungarian pianist, will share honors in a joint recital with Cecil Fanning, America's foremost baritone, and the series will be brought to a close on the 17th of April by Percy Grainger, the famous composer-pianist.

Aside from the fact that this series contains the names of seven extraordinary artists, the manner in which the concerts are presented is a great feature of the series. In the intimate surroundings of the St. Francis Ballroom, which is arranged more in the nature of a salon than an ordinary recital room, the most interesting phases of the art of the performer is brought to the auditors. Further, the informal receptions where the audience is presented to the artist, has made these events unusually popular.

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PHYLLIDA ASHLEY IN CONCERT

Alice Seckels announces the second of a series of Twilight Musicales to be given on the Sunporch of the Charenton Hotel in Berkeley on Thursday evening, August 11th, at 8 o'clock.

On this occasion Phyllida Ashley, the California pianist whose tour of the Eastern music centers last season was an unqualified success, will be the soloist, Miss Ashley when but five years old first played for the great Polish genius, Paderewski, and he predicted for her a career of unusual success, and that she has fulfilled this prophecy is more than borne out by the splendid manner in which she has been accepted as a virtuoso by the leading critics of the Eastern cities. In addition to having studied with Paderewski, Phyllida Ashley has had the advantage of the teaching of Fanny Bloomfield-Zelsler and Sigismund Stojowski. Already her public appearances throughout the country number upwards of 200 recitals and engagements as orchestra soloist.

An unusually attractive program will shortly be announced for the second of this unique series of concerts. Those who attended the first event were loud in acclaiming the attractive manner in which Miss Seckels presented the artists.

Albert E. Rosenthal, cellist, and his bride, Ethel Johnson, soprano, also gave two concerts at the Chautauqua on July 18th and 20th, after spending their honeymoon at Crater Lake. They were married in San Francisco on July 8th.

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ALCAZAR

The Divorce Question, a big, vital, stirring drama with strongly drawn characters and carrying with it an important message, will be presented at the Alcazar beginning Sunday afternoon, July 31st. This will be the first San Francisco production of this powerful play which was written by William Anthony McGuire and enjoyed unusual successes in the East. Dealing with an ever-present problem without gloves the piece throbs with life and contains innumerable climaxes and dramatic situations. The principal character is a clergyman, and so impressed was the Rev. Charles C. Carver of Christ Episcopal Church, New Haven, Conn., with the theme of the drama that he presented it in that city, acting the principal role himself.

The story deals with a man and wife who have become legally separated and the awful misfortunes that befall their son and daughter through parental neglect. All come to a priest for counsel and advice, and the story revolves around his efforts to solve their problems. Dudley Ayres will have the exceedingly important characterization of the Rev. William Jerome, rector of the Church of the Magdalene, and it will give him an unusual acting opportunity as the priest is almost continuously on the stage. Gladys George will be the daughter of the divorced couple, an exceedingly difficult part and one requiring considerable emotional work. Ben Erway returns to the cast and should give a fine rendition of the role of the son. Edna Conroy will be the mother who has forgotten and neglected her children, and the other characters will be taken care of by Thomas Chatterton, Charles Yule and Florence Frinky.

The Alcazar is reverberating with sounds of laughter in Frank Mandel's amusing comedy, My Lady Friends, which has been playing to crowded houses. Dudley Ayres and Gladys George, with Edna Conroy specially engaged, are filling the principal roles.

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MYRTLE LEONARD WINS AT CALIFORNIA

Charming California Contralto Delights Three Thousand Music Lovers With the Warmth and Beauty of Her Voice and Style

One of the most decisive musical victories scored at the California Theatre was the one credited to Myrtle Leonard, the delightful California contralto, who sang at the last Sunday morning concert. The feature of her performance was the interpretation of Ah, mon fils, from the Prophet, and her success is mainly due to the beauty, warmth and resonance of her voice, the deliberation and sincerity of her phrasing and the clarity of her diction. Miss Leonard was the recipient of a hearty, spontaneous and most cordial ovation which resulted in the demand for numerous encores. Miss Leonard added a few songs of contrasting nature and thereby added to the excellent impression she had already made. Herman Heller and the California Theatre Orchestra added to the enjoyment of the event by interpreting the usual well chosen representative compositions in a manner that elicited the hearty approval and applause of the large audience.



JOHN DNEPROFF

The Distinguished Russian Tenor Who Will Be Soloist at the California Theatre (Tomorrow)

Sunday Morning

The California Theatre next Sunday morning will offer as its soloist John Dneproff, formerly leading tenor of the Imperial Opera in Petrograd. He will sing *Celeste Aida* from the opera *Aida* by Verdi. Dneproff has an enviable reputation on the continent where he has been certified extensively. His only previous appearance in San Francisco was made recently in a concert at the Fairmont Hotel, where he sang before a small but appreciative audience. He proved to be an artist of real merit, with a dramatic voice of firm tone and wide range. He sings with dramatic fire and with a ringing volume.

Dneproff was leading tenor at the Conservatory of Music in Petrograd at the time war was declared. He fought with the armed forces at the front for a year when he was wounded and declared unfit for further service. He spent the rest of the time during the war singing to his comrades in the camps. After his concert at the California Dneproff will go to New York and enter the opera for the coming season.

Herman Heller has arranged the following attractive orchestra program: *Polyeuxe*, overture by Dukas; *By the Beautiful Narenta*, waltz by Komzak; *La Gioconda*, selection by Ponchielli, and the *Prelude to Die Meistersinger von Nürnberg* by Wagner. As an organ solo Harvey will play *Sing, Smile, Slumber* by Gounod.

Miss Alma Birmingham, the brilliant young pianist and accompanist, who during the last few years has made her home in Chicago, is visiting her parents, Mr. and Mrs. J. E. Birmingham, who are spending the summer in Belvedere. Miss Birmingham has met with rapid and decisive success, but owing to her modesty the musical colony of San Francisco is not as much aware of her artistic conquests as it ought to be. During the recent convention of Chicago Musical Clubs Miss Birmingham was chosen as the accompanist, and during the course of the season her name is familiar to Chicago concert audiences, as she appears in conjunction with some of the leading artists. She also has met with gratifying success as teacher, some of her pupils receiving recognition by press and public. Miss Birmingham belongs to those young San Francisco musicians whom this paper was glad to encourage during the early stages of their career. She studied with Mrs. Oscar Mansfield while in this city.

Read the Pacific Coast Musical Review. \$3.00 per year. Subscription in advance.

TWO FINE PIANO RECITALS

Marion Frazer and James Breakey, Artist Pupils of Wager Swayne, Play in Berkeley

Within a few days of each other, two young artists gave Berkeley music lovers an exhibition of superb piano playing. Marion Frazer, of Detroit, who has already won for herself an enviable reputation in the musical world of San Francisco and Los Angeles, played a group of solos in concert with Sascha Jacobson, violinist, in Wheeler Hall Wednesday night, July 13th, and again left her audience spellbound by her temperamental playing. Marion Frazer is certainly a genius and in one so young such mastery of the principles of artistic piano playing is astounding. Her group opened with *The Ride of the Cowboy*, by Gertrude Ross, which she played with her usual abandon.

Debussy's *Clair de Lune* was played with a tenderness and delicacy that charmed, and Chopin's *Fantaisie Impromptu* was exceptionally fine, bringing forth persistent applause from the audience. Her individuality of interpretation and the great depth of feeling she put into this rather hackneyed composition made it a joy to the listener. Her Liszt *Rhapsody* which closed the group left nothing to be desired and brought forth a storm of applause. Her encore was Rachmaninoff's *Melody* in E major, and displayed to advantage her inimitable touch. Her fingers seem to veritably caress the keys.

James Breakey, also of Detroit, gave a program in the Greek Theatre Sunday afternoon, July 17th. His opening number was Chopin's *Sonata*, op. 35. We knew at once we were listening to an artist. One could not wish to hear this composition played much better as a whole than James Breakey played it. In his crisp, clear-cut staccato effects and rhythmic finish he satisfied as very few satisfy, and in the scherzo movement and *March Fugue* he proved himself to possess the depth of feeling without which all the technical equipment in the world is not enough. The presto movement was a delicate undulation of tone that swept up and down the keyboard modulated with great finish. By his first number the audience instantly recognized a maestro. Mr. Breakey and applauded him enthusiastically and persistently. His second group consisted of the *Rigandon* (Raff), *The Nightingale* (Alabief-Liszt), *Prelude, G minor* (Rachmaninoff), and *Concert Etude* (MacDowell). Mr. Breakey closed with the *Concert Arabesques Schull-Evier*. Though the pianist is at a great disadvantage in an open-air theatre no one felt anything lacking in this performance, due to Mr. Breakey's tone control. A representative Swayne pupil always possesses to a conspicuous degree the ability to bring out deep, well-rounded melodic tones. Mr. Breakey and Miss Frazer are representative of Swayne pupils in this respect as other respects. Both are undoubtedly destined to be big artists, for a big talent in the hands of a big teacher usually results in a big artist. Mr. Breakey and Miss Frazer are very fortunate in having the opportunity to profit by the teaching genius of Wager Swayne.

MRS. EDWARD ALDEN BEALS ENTERTAINS

Complimenting Mrs. S. A. Lockhart and her daughter, Mrs. Alice I. Howatt of Yakima, Washington, Mrs. Edward Alden Beals entertained with an informal tea at the Sheffield Apartments on Tuesday afternoon, July 19th. An impromptu musical program was given, in which several songs by Mary Carr Moore (Mrs. Arthur Duclos) were featured, with the composer at the piano. Miss Helen Colburn Heath, Mrs. Howatt, Mrs. Fred St. John Wilson (Nancy Beals), Mrs. Lockhart and Mrs. F. Earl Bethards were the singers, each of whom gave delightful renditions of the beautiful songs. Mrs. Howatt, who has been married two years, has been one of the leading singers of the Northwest, surprised all by the beauty of her voice to which maturity has given an added charm. Mrs. Howatt has been director of music in the public schools of Yakima for the past seven years, where her splendid work in attracting the attention of educators not only in that State but in California as well, where she has been offered a position which her friends here are hoping she may decide to accept.

Among the guests were: Mary Carr Moore (Mrs. Arthur Duclos), Helen Colburn Heath, Mrs. Heath, Mrs. Jessie Taylor, Adam T. Tarsina and Colleen G. Cal. Mrs. Florence Mollinelli Hyde, Chico, Cal., Mrs. G. L. Lansing, Mrs. Mildred Lansing Keene, Mrs. William Murray Campbell, Mrs. Suzanne Patterson, Mrs. N. A. Middaugh, Mrs. G. W. Alexander, Mrs. F. Earl Bethards, Mrs. Fred St. John Wilson, Lakeport, Cal.

EVA CLARK HOME FROM HER TRIUMPHS

The following extract from the San Francisco Call of July 13th will be of interest to San Francisco music lovers:

Eva Clark, "San Francisco's favorite soprano," whose golden voice completely captured effete Broadway and the New York critics the past season, is back in her home town, just eleven months and two days ago. Eva Clark, after an extended season in the rose room of the Palace Hotel, where she gained the sobriquet quoted in the foregoing paragraph, left San Francisco as the prima donna of Fanchon and Marco's *Satires* of 1920 on tour. After "knocking 'em dead," as the press agent for the show has it, in Chicago and other cities, she left the Middle West and the South, the musical play, with a California coloring in its background, landed on Broadway, revamped and renamed *Sunkist*, and opened in the Sam H. Harris Theatre.

At this time it had won over all New York and until the close of the piece in the very last week of the metropolitan season, *Sunkist* attracted crowded houses, with Miss Clark scoring the most emphatic hit.



THOMAS EGAN

The Celebrated Operatic Tenor Who Will Give a Concert of Irish Songs at the Colonial Ballroom of the St. Francis Hotel Tomorrow (Sunday) Evening

in the light opera field achieved by a San Francisco girl since the day of Alice Neilson, twenty-three years ago. For next season Miss Clark is under contract to the Shuberts. After a brief vacation at their summer home on the Russian River, the soprano and her husband, Charles H. Seliger, who returned with her, will go back to New York to prepare for Miss Clark's new work. Under the direction of Rudy Seliger, director of the Fairmont Hotel Orchestra, Miss Clark will take part in a special program arranged for the Fairmont Hotel Orchestra, next Sunday evening.

GERALDINE FARRAR'S VERSATILITY

A double personality makes a double-sided artist, and there are two sides to Geraldine Farrar, who will appear in her greatest roles as the guest-artist of the Scotti Grand Opera Company, which will commence a two weeks' engagement at the Exposition Auditorium, commencing Monday evening, September 19th, with a company of 200 people. The one side of Miss Farrar is enthusiastic, passionate, unrestrained, emotional—temperamental in every sense of that much-abused word. The other is an analyst, a critic, a calm judge of values for the values' sake. In other words, the Celtic and Latin strains in this artist are controlled by the Anglo-Saxon (otherwise New England), and the result is for artistic purposes, marvellously effective. One can appreciate, by the way, how large a part the mind plays in her work by reading Miss Farrar's own words:

"I often spend weeks on a diagram for one opera. I do it when I am lying in bed, when I am driving in the park. When I go on to the stage everything is mathematically diagrammed—every bit of the opera, the work of the other roles, the orchestra's part, my own business—there is nothing left to chance."

Henry T. Finck said of Miss Farrar in *Mme. Butterfly* that "she acts with her voice," a wonderfully original way of describing her remarkable ability to obtain for it the same infinite variety of expression that belongs to her features and her gestures. Herself she tells the story of how her teacher, Lehmann, tied her hands behind her back for hours that she might learn to put in her voice and in her face the emotions she was only too prone to express in gesture.

Warren D. Allen, organist of Stanford University, will interpret the following programs at the recitals to be given in Memorial Church during the week beginning Sunday, July 31st, at 4 p. m.: Sunday, July 31st—Tenth Concerto, in D minor (G. F. Handel); Romance sans paroles (Joseph Bonnet); Serenade (Schubert); Coronation March (Svendsen). Tuesday, August 2nd, at 4:15—Sunday's program repeated. Thursday, August 4th, at 4:15—Persian Suite (R. S. Stoughton); Reverie (Debussy); Fugue in E flat (St. Ann's) (Bach).

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PRICE 10 CENTS

GOOD PROGRAMS AND SINGING IN ENGLISH ENRICO CARUSO JOINS THE GREAT MAJORITY

Distinguished Composer, Pianist and Accompanist Writes Impressively About Undemonstrative Audiences and the Right of the Public to Hear Classic Songs Rendered in a Language Which Everyone Understands

By FRANK LA FORGE

Audiences sometimes complain because the singers who command big fees do not give them the highest class program. The fact is, all of the great artists prefer to give the very highest class music if they thought their public appreciated it. One part of the audience love the better music and the other part endure it for the sake of the little concessions, which the artist gives them in the form of effect songs and inferior composition, which are within their musical grasp. The first part of the audience is so reserved, and in short highbrow, and does not believe in demonstrative applause and thinks perhaps that it destroys the mood created by this music. The other part who go to amuse themselves are more demonstrative in their approval of that part of the program which appeals to them. This leads the artist to believe that the only contributions which are appreciated by the general public are these so-called "effect pieces." If the artist does not receive applause from the audience, the people who engage him say it was a failure and he is not re-engaged. Therefore, the only thing for the artist to do is to give things, which please the layman rather than the people of discriminating taste. For instance, if you do the Brantfleeder of Schumann, all through the country you will have the satisfaction of having given a very beautiful work, but if you expect any signs of appreciation from the audience more than the merest approval, you will be disappointed. The people who have an understanding of works of this calibre do not believe in applause and, therefore, the artist must conclude that these numbers are not wanted. For instance, a well-known artist gave a recital and selected his program from the finest gems of the song literature. The program was received with the greatest indifference. The artist was forced to the conclusion that he was singing "over the heads of the audience." At the end of the recital, many from the audience expressed the greatest appreciation of the program, saying that it was such a relief from the banal programs given by many of the artists today, but why should they not express their pleasure during the program and encourage the artist to give oftener that class of music. Those understanding and desiring a better class of music can do more to elevate the taste of the masses by being more demonstrative over good programs, thereby making the artist feel that a certain percentage of his audience understands and appreciates such selections.

In even smaller cities, musical clubs exist, which form a nucleus for shaping the musical taste of that community. If they would applaud, which would stimulate the artist to give his best efforts, there would be a complete regeneration of programs in our country. Take an individual from a smaller town, whose privileges of hearing a better class music have been very limited, and let him go to a Carnegie Hall recital of the best type and he will find himself enjoying the music just as well as the seasoned New Yorker, because of the contagion of applause. It sweeps him along with the current and he finds himself enjoying music which he possibly does not understand. However, let that same program be given in his home town, and he will in no way get the same pleasure from it because the "atmosphere" is not there. This should be provided by the musical clubs and cultivated musicians, who are in the audience and should vent their approval of the music, which they are able to understand, and thus shape and help to

cultivate the taste of the great masses. Also even the great artists deteriorate when they consent to make concessions in the making up of their programs. After playing and singing all of these ear-tickers for an entire season, they must find that the note of sincerity and the highest art, no longer rings so clearly in their music as it did before. There was a great slump in programs during the war, on account of the elimination of the German classic. The only fortunate thing about this was that musicians were obliged to delve deeper into the music of

The Entire Musical World Received Great Shock When Cable Was Received Last Tuesday Announcing His Death—Acute Peritonitis the Cause of His Sudden Demise—At a Time When His Recovery Was Regarded as Complete His Death Came as a Surprise—There Never Was Nor Will There Ever Be Such a Tenor

On Tuesday morning, August 2nd, Enrico Caruso died in Naples, the city of his birth. Death was due to the effects of an operation necessitated by an abscess between the liver and the diaphragm which resulted in acute peritonitis. Notwithstanding the general belief Caruso's death was not entirely unexpected. The attending specialists had announced on the evening before his death that the great singer was sinking rapidly and that he could barely survive another twenty-four hours. At midnight it was announced that Caruso was dying. His

Acute peritonitis followed the operation and Caruso's condition grew steadily worse over Sunday and Monday. He knew that death was near, but maintained his old time cheerfulness. Mrs. Caruso and the singer's brother were constantly at his bedside, giving such comfort as they might. By Monday night Caruso's heart was fluttering so feebly that camphor was administered. It was reported that oxygen also was applied.

Caruso's fatal illness developed at a time when he was believed to be recovering from his long illness and numerous operations in New York last winter. He told his friends that he was regaining his vigor and was already looking forward to a successful season with the Metropolitan Opera Company next winter. Word of Caruso's death was immediately cabled to friends in New York by Mrs. Caruso and a few hours later cablegrams of condolence began arriving.

No arrangements had been made for the funeral at the time of this writing, but it is believed he will be buried near his old home in Italy. Not only music lovers, but persons prominent in other walks of life, felt the blow of Caruso's death. This was shown from the number of cablegrams that continued to pour in as soon as the news of his death became known. They came from business men and financiers as well as from grand opera stars. The music world of the entire globe was cast into gloom. Caruso, before his final illness, had been living quietly in his villa in Sorrento with Mrs. Caruso and his baby daughter, Gloria. He was under orders from his specialists to engage in no arduous activities that would tax his strength, and he spent much of his time in his garden, or in motoring along the beautiful Italian highways. He kept in close touch with friends in New York and kept them informed of his progress back to normal health. His chief delight was playing with his little daughter, Gloria, who was his pet and the apple of his eye.

Mrs. Caruso felt the blow of her husband's death keenly. She wept as she recounted to friends the trials and troubles that her husband had passed through during the past year and a half. Caruso and his wife were a most devoted couple and during their stay in Sorrento were inseparable. It is understood that Mrs. Caruso will return to America after her husband's burial.



MARION VECCHI
The Skillful California Baritone Who Secured a Decisive Triumph As Figaro in the Performance of Mozart's Dainty Opera 'The Marriage of Figaro at the Greek Theatre Last Week

other countries to make the body of the programs. This has brought forth many new works of great beauty, which might have remained hidden for some time to come but nothing was found to completely fill the void thus occasioned by the loss of the German music.

I believe that the future will disclose good strides in the matter of diction and the public will not always remain content with hearing a program, the most part of which is in a language which they do not understand. They have a right to know what it is about and cannot be expected to appreciate songs unless they

(Continued on Page 8, Column 1)

strength was ebbing swiftly and already the death coma was hovering over him. The physicians were in constant attendance and continuously administered restoratives, but the battle was ended. Caruso became ill last week and was brought from Sorrento to Naples, where the facilities for medical treatment were better. Four specialists were retained. Upon diagnosis it was found that the singer was suffering from an abscess between the liver and the diaphragm. Caruso was very weak and his lungs had suffered from the strain of previous illness, but an operation was decided upon as the only means of saving his life.

(Editorial Note.—The Pacific Coast Musical Review is indebted to the San Francisco Call for the details in above article appearing in an International News Service Dispatch from Naples.)

Miss Harriet Pasmore writes from Paris that she is to sing the solo part in a part song by County Raol Wachmeister at the composer's request at a big Theosophist convention concert on July 24, and a group of songs, including two by Wachmeister at the same convention on July 28. Delegates from all over the world are expected to attend. Miss Pasmore also writes of the big success of the Harvard Glee Club in a big concert which they gave in the Trocadero on July 4th, singing everything from Palestrina up with remarkable finish and real musicianly style before a very large and very enthusiastic audience. The Paris press has been loud in its praises of the men's work, and Miss Pasmore remarks that she hasn't heard any finer choruses work there.

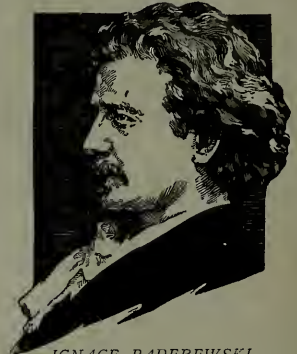
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Played by RUDOLPH GANZ	
Litany	Schubert-Cortot
Played by ALFRED CORTOT	
La Campanella Paganini Etude, No. 3.....	Liszt
Played by FERRUCCIO BUSONI	
Irish Tune from County Derry.....	Grainger
Played by PERCY GRAINGER	
Nocturne in F-sharp, Op. 15, No. 2.....	Chopin
Played by ARTHUR RUBINSTEIN	
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B. W. JELICA..... Advertising Manager

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questioned. Millions delighted in his art. And wherever there are human hearts, wherever there are human emotions, wherever the pulses beat with sympathy and sentiment, there Caruso's death will leave a void. May his great soul rest in peace and his angelic voice join the heavenly hosts in an eternal hymn of rejoicing proclaiming the truth that while the body may perish the soul of the great lives forever.

CARUSO'S WONDERFUL ARTISTIC CAREER

During Twenty-five Years Famous Operatic Tenor Enchanted Millions of the World With the Magic of His Voice and Art

Enrico Caruso, for more than twenty-five years a celebrity in the world of song, the tenor with "the golden" voice, "diamond" millions in America and abroad, had an artistic career as well known as that of any famous statesman or military leader. He was born in Naples, Italy, February 25, 1873, the son of Marcellus Caruso, a mechanic, who detested music but was persuaded to permit his son, when 11 years old, to sing in the church of his native city. An outstanding pupil, for three years he studied under Guglielmo Vergine, pledging his teacher that when ready for a professional career he should pay him one-quarter of his earnings for the following five years.

He made his debut in L'Amico Francesco at the Nuovo Theatre, Naples, in 1894, later toured Italy and Sicily and was engaged for four seasons at La Scala, Milan. Subsequently he sang in St. Petersburg, Moscow, Warsaw, Rome, Lisbon, Paris, London and leading cities of Germany. When he came to the Metropolitan Opera House in New York on November 23, 1903, the critics did not go into ecstasies over him. One of them wrote on the opening night: "Signor Caruso (as the duke in Rigoletto) has many of the tiresome Italian vocal affectations and when he neglects to cover his tones, as he always does when he becomes strenuous, his voice becomes painful."

It is interesting to observe that when Caruso made his Naples debut he sang the little role of Ramon, for which he received 100 francs, a pair of stage shoes, a suit of furnishings and a neckerchief. Some years later Maurice Grau, the impresario, negotiated with him to sing in America for \$700 a month, but thought the salary excessive and the deal fell through. Grau was quick to perceive the opportunity he had. One of them wrote on the opening night: "Signor Caruso (as the duke in Rigoletto) has many of the tiresome Italian vocal affectations and when he neglects to cover his tones, as he always does when he becomes strenuous, his voice becomes painful."

Although no official statement of his earnings was ever made public, it is known that Caruso at the height of his Metropolitan career was receiving an average of \$3000 for each performance. On special occasions, such as his 1920 season in Havana, he was paid \$10,000 a night. The list of Italian and French operas in which he frequently appeared in the name figures since he first sang in New York revealed an amazing versatility. In sixteen years he sang no less than 549 times, in one season, 1907-8, making fifty-one appearances, a great test of endurance for any voice. He was unsparring, if not reckless, of his vocal powers. No grand opera tenor in America, from the days of Brignoli, Campalini, Ravelli, Tamagno and Jean de Reszke, it is recorded, ever reigned so long in popular favor.

Caruso after his strenuous opera season sometimes had trouble with his throat, which he usually overcame with a little rest and care, and at certain intervals rumors that "Caruso will never sing again" were frequently printed. In the winter of 1920, however, he suffered a serious affliction, when a small blood vessel in his throat burst while he was singing in L'Elisir d'Amors in the Brooklyn Academy of Music. Recovered from this mishap, Caruso was stricken with pleurisy. During his indisposition he had a great deal of devoted attention by his wife, formerly Miss Dorothy Benjamin of New York, whom he married in 1918. One child was born to them. Caruso had a son by a former wife, a singer named Clachetti, with whom he had been associated in opera at Treviso and Bologna.

Caruso's repertoire in America included the following: (Italian) Aida, Rigoletto, La Boheme, L'Africaine, La Favorita, La Sonnambula, La Traviata, Les Huguenots, Fedora, Adrienne Lecouvreur, Cavalleria Rusticana, Pagliacci, L'Amore del re, Un Ballo in Maschera, Lodoletta, Marta, L'Elisir d'Amore, Manon Lescaut, Madame Butterfly, La Fanciulla del West, Lucia di Lammermoor, Gioconda, Trovatore, Don Giovanni, Germania, Itri, Lucrezia Borgia, Tosca, La Forza del Destino, (French) Les Pecheurs de Perles, Armide, Faust, Julien, Le Prophete, Carmen, Samson et Delila, and Manon.

The famous singer was the guest of honor at a silver jubilee celebration on the twenty-fifth anniversary of his operatic debut in November, 1919, at the Metropolitan at which prominent New Yorkers, including the mayor and other officials, spoke of his great artistic achievements. He received an illuminated parchment from thirty-five families holding boxes in the \$7,000,000 "Golden Horseshoe," a flag from the city of New York, several numerous gifts from his fellow artists. Mr. and Mrs. Caruso lived in New York city during the opera season. They had a summer home on Long Island and another residence, Ville site Panche, at Florence, Italy.

We are glad to say that the musical profession of San Francisco and vicinity is responding nobly to the advantages they derive from the publication of our annual edition. They seem to have come to the realization that this paper is able to accomplish results for the musical profession. At the time of this writing we have one-fifth of the available advertising space in the annual edition reserved, which is forty times as much as was reserved last year at the same time. This is an excellent indication of the interest that is being taken in the edition this year, and may mean that the available advertising space will be exhausted before the close of the edition. It is our ambition to make this annual edition one of the most interesting and inclusive records of musical events ever published in California and it seems that we are on the way of breaking another record.

FERNER WITH CHAMBER MUSIC SOCIETY

An announcement of widespread interest in musical and artistic circles is the engagement of Walter Ferner, distinguished dancer, violinist, as violinist of the Chamber Music Society. His successor Horace Britt, who left this year to join the Letz Quartet in New York. Mr. Britt was with the Chamber Music Society for five years, and when he was apprised that Mr. Ferner was to succeed him, he said, "Had I been commissioned to travel the world over to select my successor, I could not have found any better or happier choice than Walter Ferner."

Born in Baltimore, Md., Walter Ferner began the study of the cello in his ninth year. After several years of tuition under different teachers in this country Mr. Ferner went to Europe, winning a free scholarship in the celebrated Conservatory of Leipzig. In his second year of study there with the distinguished master, Prof. Julius Klengel, he was awarded the Mendelssohn-Bartholdy prize. At the age of nineteen he was engaged as solo cellist of the Wiesbaden Royal Orchestra and after being four years in this position joined the famous Philharmonic Orchestra of Berlin in like capacity. For twelve years he remained with this organization playing under the direction of Prof. Arthur Nikisch, Dr. Richard Strauss, Felix Mottl, Max Fiedler, Steinbach, Siegfried Wagner, Schuch, Mahler, Pindner, Engel, Leonard Safanoff, Gustav Smetana, Reger, Hermann Walter, Leo Blech, Scheinpflug, Schoenvoigt and others. Returning to the United States he was engaged by the Chicago Symphony Orchestra for the first cello stand, staying four seasons with this association. Mr. Ferner's playing is characterized by a warm, beautiful tone, splendid phrasing and an amazing control of technic. He is an artist of the first rank, a splendid musician and a charming personality.

When Mr. Ferner was solo cellist of the Berlin Philharmonic Orchestra, Louis Ferenberg was the concert master and solo violinist. Ferenberg, now first violin and conductor of the Chamber Music Society and he and Ferner have played together very often in quartet work in Europe and are old friends and colleagues. Thus, San Francisco has the unique advantage of having as members of its Chamber Music Society the concert master and cellist who played in a great European orchestra. Mr. Louis Ford retains his place at the second violin desk and Mr. Nathan Firestone continues as violist of the organization.

A wonderful and unusual series of concerts has been planned for the season, details of which will be given publicly shortly. The quartet is summering at Redondo Beach, near Los Angeles, where they have been busily engaged since July 1st in rehearsing for the coming season. They will remain there until October, returning at that time to open the season here.

A successful teacher and pianist really has little chance for a quiet restful summer, as there are so many to place demands on his time. During the winter season he is usually very busy eating trains, attending to the various parts of the country and must be personally gratifying to be in such great demand. After that, however, the other side of his popularity has its findings, and Robert Schmitz's teaching plans are a case in point. He will hold a session of master classes in Chicago this quarter, is summering at Redondo Beach, near Los Angeles, where they have been busily engaged since July 1st in rehearsing for the coming season. They will remain there until October, returning at that time to open the season here.

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TWENTIETH YEAR

THE END OF A GLORIOUS TRAIL

There is possibly no other living being whose death is so universally mourned as that of Enrico Caruso, who passed away in Naples on Tuesday morning, August 2d. By nature of a sunny disposition, generous heart and modest demeanor, this truly great artist left the musical world at the time of the zenith of his wonderful career. Here was one of those few fortunate human beings whose every wish was gratified. He became a world-renowned singer, successfully amassed a great fortune and finally died in his native land after being miraculously saved from death in a foreign country. One of his dearest wishes was to end his useful and eventful career on Italy's soil, and those who know the circumstances surrounding his severe illness in New York will wonder at the fulfillment of his wish.

Caruso was an artist such as we like to meet. He rarely spoke of himself, and always had a generous word for his colleagues and friends. He always was generous with his money and his favors. Everyone at the Metropolitan Opera House is a witness to his generosity and his Santa Claus proclivities around Christmas time will be remembered among those who knew him to the end of their days. It is pretty certain that there is no potentate, no ruler, no great scientist, indeed, no one in the great, wide world, whose sudden death would have been mourned by a greater number of people, nor more universally than this great singer whose marvelous voice is stilled forever.

Fortunate, indeed, are those of us who heard him sing. For no one will ever have the chance to hear his like again. It is generally believed that there is no man or woman in the world whose place cannot be taken, but Caruso is at least one of the exceptions. There never was such a tenor, nor, as far as we are able to judge, will there ever be such a voice. Its greatest charm was its perpetual velvet. The high as well as low tones always sounded smooth. No reedy quality ever marred their purity. The high notes were negotiated with an ease and freedom marvelous to behold, and his diction and enunciation matched the wonderful quality of his rare organ. We rarely use superlatives, but in Caruso's case we find ourselves justified to make an exception.

That the world was happier for having harbored a human being like Caruso can not be

It Happened In San Diego

By BERTHA SLOCUM

The recent engagement of the California Opera Company at San Diego was one of the most interesting attractions of the season. The repertoire was Friml's beautiful and melodious *Firely*, and that old and delightful *Mikado*, which has entertained so many thousands, and which always pleases. That charming little lady from the Chicago Opera Company, Irene Pavloska, made a hit with San Diego audiences, with her beautiful singing and her charming personality.

Mary Hampton Burwell, mezzo-soprano, of Coronado, is one of the newer members of the company. Her friends predict a successful career for her, as she has not only the vocal requirements but dramatic ability, and the capacity for hard work and the realization of the value of the present opportunity.

Miss Nell Cave, pianist, and Mrs. L. L. Rowan, contralto, were the representatives of San Diego's musical colony, at the Oakland Convention of the California State Music Teachers' Association. Their contribution to the program was a joint recital on Thursday morning.

John Doane, acted New York organist, accompanist and coach, will conduct the repertoire and style, both for singers and accompanists, at his home in San Diego during the summer months. He has many San Diego friends who will take advantage of his stay here to gain from his vast experience.

Mrs. Alice Barnett Price, well-known composer of exquisite modern songs, has returned to her San Diego home, after a year in the East, during which time she has had many most delightful experiences. Her work is gaining the recognition which it so justly deserves, and she had the pleasure of hearing her songs on the programs of many noted artists during the past season. Mrs. Price will resume her work as head of the music department of the San Diego High School in the fall.

F. X. Arens, New York vocal teacher and coach, who has spent two successful winters in San Diego, will, during the coming season, have his headquarters in Los Angeles. He has been in the west for several years because of poor health, but has found the Coast climate of great benefit, and as the successful teacher always does, he found a large class always waiting to take advantage of his western stay, to enlarge their musical experience. Mr. Arens made many friends in San Diego who regret his departure.

Miss Ruth Martin, pianist, of Seattle, Wash., and Fred Hakel, violinist, has opened the Mission Hills School of Music, with an efficient corps of teachers. Miss Martin is the official accompanist for the Rose and the Nightingale Club, a musical society which devotes its programs to the beautiful in literature as well as music, besides presenting smaller choral works, with a membership of twenty.

Chesley Mills, director of the San Diego Conservatory of Music, is conducting the orchestral programs at Coronado Beach during the summer months. The programs are very attractive, and receive much favorable comment. At the present time the popular Metropolitan Quartet (ladies) are the special attraction, and the pavilion is always well filled, both afternoon and evening, for these performances. Mr. Mills was conductor of the Popular Symphony Orchestra of San Diego.

The local branch of Music Teachers' Association held the June meeting at the home of Albert Conant, on Avalon Drive, Mission Hills, San Diego. The program was provided by Frederick Chapin, tenor, and Mrs. Lydia Frank, pianist. Mr. Conant's home is on the rim of the bluff overlooking Mission Valley, and is one of the most beautiful spots in the city. Those attending this meeting were met at six-thirty at the car line with automobiles, and taken to Mr. Conant's, where a picnic supper was served, preceding the program. A most enjoyable meeting closed the season's activities for this organization. They will resume meeting in the early fall.

MISS LANCEL TO SPEND AUGUST IN YOSEMITE
Emilie Lancel is to spend her second visit in California's wonderful national park. In May, when the waters were abundant and spring hardly come in the high Sierra, Miss Lancel had the distinction of opening the season at Yosemite Lodge, being the first artist engaged this year. She had the pleasure of witnessing the pageant presented at the twentieth annual convention of the California Federation of Women's Clubs, which was truly impressive in its glorious setting; and during her stay added a multitude of friends and admirers to the already long list of those who value the art of this precocious but that they begged that she return before the close of the season.
During the summer Miss Lancel has been extending

her repertoire and perfecting her vocal technique. So that in spite of her severe illness early in the year, and unfortunate experience with laryngitis and the extinction of voice which so many singers suffered from this spring, Miss Lancel has forged ahead in her work. Her singing at the Greek Theatre in the *Marriage of Figaro* proved this. The voice has never been so clear, powerful and effortless. The comedy part into the role of Marcellina "got over," as they say, and brought a good laugh.

Miss Lancel has several concerts booked for the early fall and will begin her season's activities immediately upon her return.

WITH SCHUMANN-HEINK EN ROUTE TO JAVA

A cable was received some time ago announcing the safe arrival of Mme. Schumann-Heink in Java; now, under date of June 10th a letter has been received from Hongkong, giving some of the details of the trip when the party sailed from Kobe, Japan, on the S. S. Montteagle, of the Canadian Pacific Service, after Mme. Schumann-Heink's triumphant concert in this country.

Following an uneventful voyage, the entourage of the great contralto arrived at Shanghai, where only one day was spent on account of travelling connections. Much trouble was experienced getting steamship accommodations. Finally berths were procured for Mme. Schumann-Heink, Mrs. Hoffman, her accompanist, Ferdinand Schumann, her son, and Mr. Morgan, the assisting artist, to Singapore on the Japanese steamer Atsuharu Maru. Mr. and Mrs. Haensel were forced to leave a day later on a little Chinese boat of 2000 tons, the Kwaisang, and arrived in Singapore just in time to catch up with the members of the party who had preceded them on the larger boat, and to get in turn the steamer with the others to Java.

Mme. Schumann-Heink's first concert here took place at Batavia on June 21. Further details of this performance and of Mme. Schumann-Heink's subsequent performances are lacking, as letters and papers describing these appearances have not been received as yet. According to members of the party, the weather had been very hot and damp, with the betting odds sadly against the wearing of a stiff collar on the part of the men folks. Despite the large quantities of mail that has been forwarded from the States, particularly to Mme. Schumann-Heink, who constantly has many friends and admirers writing to her from all parts of the globe, no letters had reached the party since they left Japan, to the general disappointment of all.

In Hongkong, as a general precaution those of the entourage who had not yet been vaccinated or inoculated before they left home, had these operations performed. The shops in the last-named place proved particularly attractive to the famous diva, who purchased many handsome pieces of Chinese jewelry and antique jade. Meanwhile, news has yet to come as to how the great contralto was received in Java.

ADA CLEMENT MUSIC SCHOOL'S FINE SEASON

The Ada Clement Music School closed its most successful year with an excellent series of recitals, which gave the splendid opportunity of judging its work, ranging from the earliest primary to the academic or high school grade pupils. An interesting educational feature of the intermediate program was the paper read by Ruth Cook, comparing the lives of Mendelssohn, Schumann and Chopin, the great composers of the nineteenth century. During the past year the school has added violin and cello departments, under the able direction of Mr. Artur Argiewicz, violinist, and Mr. Stanislas Bem, cellist. This gave pleasant variety to the programs. The Mendelssohn Trio on the academic program, played by Aida Macelli, pianist, Jack Montgomery, violinist, and Emmet Sargent, cellist, reflected great credit upon their several teachers.

Throughout the programs the work was marked by perfect poise, artistic phrasing and clear technique, but perhaps the most noticeable feature was the beauty and simplicity of tone, showing the proper application of the relaxation principles which have so revolutionized tone production in all instrumental and vocal fields.

Miss Ada Clement, director of the Ada Clement Music School, is spending her vacation in the high Sierras, and enjoying a well-earned rest.

LAFORGE "TWILIGHT MUSICALES" AT TOWN HALL

A midsummer novelty in musical entertainment, delightful and refreshing, was the first of two "twilight musicales" which Frank LaForge and his associate, Ernesto Berumen, directed at the capacious Town Hall last Sunday afternoon at quarter past five, when they presented a group of their artist students in a very fascinating program of vocal and piano music. The name of LaForge may always be taken as the guarantee of good tidings and equally good performances.

At this first concert, for which an interested and enthusiastic audience had gathered, the LaForge Quartet (Charlotte Ryan, soprano; Dorothy George, contralto; Sheffield Child, tenor; Charles Carver, basso), a group of admirably trained singers, gave fine account of



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themselves in two groups of ensembles. They sang with splendid spirit, with fine co-operation, in taste, style and exceptional diction, selections from Liza Lehmann's in a Persian Garden, and later came on again to sing two exquisite arrangements of LaForge's own Sanctuary, and Flinders Requiem. These compositions have been especially arranged for them by LaForge and show a master hand in the sustained mood which has been so skillfully and successfully embodied in the new harmonization. They are tone-pictures of persuasive power, a welcome addition to the limited number of novel quartets which carry a convincing message.

Between these quartet numbers there were solos by Rosamond Crawford, a very talented pianist, who impresses one as an artist of ample technique and broad powers of poetic interpretation; a group of songs by Beatrice Cast, a coloratura soprano, whose voice is of the purest quality, expertly governed and so used, and who excels in florid declamation in the highest registers. A newcomer, Marguerite Schulling, revealed a superb mezzo-soprano of extraordinary range and evenness, whose deep, rich tones have the thrill one usually associates with operatic artists of note. And then the greatest enthusiasm was aroused by Charles Carver, that exceptionally endowed basso, who sang a group of songs, one of which, an uncommon Mexican folksong especially arranged for him by LaForge, caused no end of comment, and which has been requested for repetition on the next program. This young artist sings with ease and telling force, and fairly astounds by the wonderful depth of his resonant organ. At the same time it is a voice of great beauty magnificently developed.

The second of these "twilight musicales" takes place at the Town Hall next Sunday afternoon, July 24th, at 5:15, and is open to the public.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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COMMUNITY MUSIC CLASSES AT NORMAL

The Community Music Classes of the summer session of the San Francisco Normal School closed their sessions last Monday, August 1st. More than eighty persons attended the classes, either as enrolled students or as auditors. Through the San Francisco Community Service Recreation League the services of Alexander Stewart, community music organizer for California for Community Service, Inc., were secured to conduct the classes. Instruction was given in the technic and methods of conducting community and school choruses, church choirs, and the organization of music memory contests, music weeks, music surveys, and other features of community music work.

Those successfully completing the course will be organized into a permanent group and will assist in the organization and directing of chorus groups and other activities in connection with San Francisco Music Week, October 30th to November 6th. An audience of 500 people crowded the assembly hall of the Normal School last Friday evening, July 29th, at a "Neighborhood Night" program given under the auspices of the classes. The program included twenty minutes of community singing in which everyone heartily joined, followed by a program of vocal selections by Mrs. Pearl Reddon, Miss Lee Chapman and Morris L. Kreider, members of the class, and violin numbers by a talented pupil of Mrs. Mildred Wright, who was detained by illness. The program closed with the performance of a one-act play, The Little Irish Princess, given under the supervision of the drama department of the Normal School, Mrs. Cuddy, director. Mr. D. E. Graves was chairman of the evening and the accompanist for the musical numbers were Miss Elsie Young and Miss Wilhelmina Waltbus.

ALICE SECKELS' TWILIGHT MUSICALES

Phyllida Ashley, the young California pianist, will make her only Berkeley appearance this season in a recital at the Claremont Hotel next Thursday evening at eight o'clock. This will be the second event in the series of Twilight Musicales which Miss Alice Seckels is sponsoring on the spacious sunporch during the summer season. Miss Ashley is rapidly forging her way to the front through her exceptional talent and technical equipment. Comments of the press throughout the cities of the East where she has toured extensively have been loud in their praise and she has gained signal recognition from such artists as Paderewski, Bloomfield-Zeisler and Stojowski.

The following program will be presented: Theme and Variations (Handel); Papillons (Schumann); Waltz A flat, Berceuse, Ballade A flat (Chopin); Theme Vari-

(Paderewski); Chant d'Amour (Stojowski); Feux Follets (Phillip); Reverie (P. Ashley); Polonaise E major (Liszt).

BOHEMIAN CLUB CONCERT

The Concert Committee of the Bohemian Club, consisting of R. M. Tobin, chairman, Charles T. Crocker, F. A. Denicke, W. H. Leahy, R. C. Newell and Joseph D. Redding, announces that arrangements have been completed for the giving of this year's concert at the Tivoli Opera House on Friday, August 12th, at 2:30 o'clock sharp. Tickets will be placed on sale at Sherman, Clay & Company, Kearny and Sutter streets, on Monday, August 8th, and will continue there until noon of Friday, August 12th, after which they will be placed on sale at the box office of the Tivoli Opera House. Prices of seats will be from \$2.50 to \$1.00 plus 10 per cent war tax.

Humphrey J. Stewart, the well-known composer and organist, pleasantly remembered as having composed the beautiful music for the Grove Plays, Montsums Jinks, 1903, and Gold, 1916, is the composer of the music of this year's Grove Play, John of Nepomuk, the music of which will be the feature of the concert. Clay M. Greene, the well-known writer, is the author of the play, a brief description of which will be read at the concert.

In addition to the music of John of Nepomuk, which will be conducted by the composer, Humphrey J. Stewart, and which will have the assistance of a great symphony orchestra, the Tivoli organ and a great chorus, there will also be numbers from the Grove Plays of previous years, all of which will be conducted by their composers.

Here is the program in its entirety: Egypt (William J. McCoy), (a) Prelude Act IV, (b) Banquet Song Act II, Antony (Charles F. Bulotti), Libretto by Charles H. Field, conducted by the composer; Land of Happiness (Grove Play 1917) (Joseph D. Redding), (a) Aria of Victory, (b) Choral and Ballet of the Lilies, Victory, Henry L. Perry, conducted by the composer; Apollo (Grove Play 1915) (Edward F. Schneider), Duet, Oh Love Divine, Charles F. Bulotti and Austin Sperry, conducted by the composer; Ilya of Muron (Grove Play 1920) (Ulderico Marcelli), (a) Russian Dance, (b) Finale, conducted by the composer, assisted by Wallace A. Sabin at the organ and the Bohemian Choir; John of Nepomuk (Grove Play 1921) (Humphrey J. Stewart), (a) Prelude and solo (Sigmund), soloist, Harry Robertson, (b) March and Chorus, Hall, Hall Bohemia, (c) Bohemian Dance (Mazurka), (d) Finale (Stern) and Transfiguration of John, Orchestra, Organ and Chorus, conducted by the composer.

MAUDE FULTON AT THE CURRAN

Maude Fulton, as star and author of the new comedy drama, Pinkie, will be the offering at the Curran Theatre, commencing with Sunday night. Pinkie is best described as "a play mostly about thieves," and while big dramatic and emotional moments enter into the scheme of its telling, the author has not been neglectful of bright comedy situations.

Miss Fulton has written her newest work in a prologue and two acts with the Cinderella theme as the groundwork, just as it served to a degree in the preparation of The Brat. She has been nearly two years writing Pinkie, and believes it will be a worthy successor to The Brat and The Hummingbird. Pinkie is a wail of a new sort. She is a tiny girl, alone in the world—a child whose brother was a famous gambler. The brother was shot by a jealous woman of the underworld. Pinkie's reason is partly dethroned by that tragedy. Thus handicapped she is thrown in with a coterie of high-class crooks, and in a way, is made to serve their ends. Therein come thrills and pathos, and throughout it all, the famous Maude Fulton touch of wit.

Here are the leading roles and players of Pinkie: Elsie Ames, known to the underworld as "Lady," Leah Pennam; Dixon Ames, her husband, John Ivan; Chig O'Farrell, a confederate, Frank Barren; Finkie McKinney, Maude Fulton; R. S. Mullins, who made a "clean-up" in soap, William Courtleigh; Lulu Mullins, his daughter, Helen Audfred; The Strange Young Man, Robert Ober. The prologue of the piece takes in an old-fashioned hotel, New York.

ALCAZAR

In order to accommodate several thousand persons who were unable to witness My Lady Friends, the great comedy success by Frank Mandel, which was presented at the Alcazar Theatre last week, the management has decided to revive that delightful play, and it will be given a second run at the O'Farrell-street playhouse, beginning Sunday afternoon, August 7th. The San Francisco critics were a unit in pronouncing this piece the funniest of the year. While it is exceedingly droll and amusing with many exuberantly farcical situations, it is far from being absurd in the way of being impossible. The characters ring true and the situations are such as might well happen in real life.

The highly amusing story of the Bible merchant whose benevolences get him into a peck of trouble, and how his wife finds him with three simities and a baby vamp in his Chickadee cottage at Atlantic City, afford hearty laughs galore.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, August 1, 1921.—Cadman's new opera, *The Witch of Salem*, will soon be sufficiently grown up to make her debut in society. At least we hope that "Charlie" will introduce us to his daughter before taking her to Manhattan, as he hides himself several times a week in the house of friends living at Hollywood and communes with the young lady "who has done all the damage," as Cadman himself expresses it when referring to the heroine of the libretto. The reason for Cadman's pilgrimage to the hospitable house of a fellow-composer is that in his own home he finds it difficult to escape visitors, telephone calls and similar interruptions, which are not exactly stimulating to writing an opera score. Judging from the progress made, the work may be completed within a few months, when it will be submitted to the Metropolitan Opera House, where favorable judgment already has been passed on the libretto and preliminary sketches of the music when Cadman was in the East last May.

"If the Metropolitan accepts the work, it may have its premiere early next year. Nellie Richmond Eberhart, who wrote the book to *Shanewis*, has also written the libretto to *The Witch of Salem*. We have learned a lot since the *Shanewis* days and have discussed our plans for the work with Conductor Robert Moranzoni and others of the Metropolitan Opera House in New York, who gave us good counsel. They all seemed to wish the well of the story, the way Mrs. Eberhart developed it and my sketches, too, pleased them. So I am working at it fairly steadily, as I am realizing the atmosphere of the plot I am in the mood of writing," Mr. Cadman commented.

"This opera will be quite different from *Shanewis*. To begin with the new work is of grand opera dimensions and will be strong. It is stronger, bigger, more human and much richer in technic. I am devoting much more time to it, so that much of one year's work will have been given to it when it is completed. More than two-thirds of the music has been written, including the recitatives. I frequently sketch while working at the original score. *Shanewis* I wrote in six months. I don't mind how long it takes me to finish *The Witch*, as this work is technically more elaborate, more operatic than *Shanewis*. I have played the first act to Moranzoni who liked much of the libretto. There is one old Puritan hymn two years to write it—offers me a good basis for this thematic technic.

"Oh, I forgot to tell you. The action takes place at Salem in 1692 and is largely based on historic records describing the witchcraft processes of that time. The first act plays in April, the second and final one in September. *The Witch*, a beautiful Irish girl, is the central figure and does all the damage. It is a romantic-historic subject, which allows me a wide range for musical expression. I am using Irish folk-song themes, Puritan hymns, Indian themes, so that there is much variety to the thematic material. There is one old Puritan hymn by Christopher Tye, written in 1583, which was very popular in those days and known as the *Windsor* tune, which I have adapted as one of the principal motifs. It lends itself wonderfully to thematic development and variations. Then there is also an entirely different element, that of pirates who played an important role in the history of those days.

"I am very happy about the subject of the work as it is genuinely American. Mrs. Eberhart and I have always maintained that there is plenty of good material to be found in the history and traditions or stories of our people. I think we are demonstrating it with *The Witch of Salem*."

Besides working at this score Cadman has found time to set to music a Chinese song cycle of three poems, called *Willow Wind*, by Moon Kwang. Part of his time is taken up with completion of the Omar Khayyam score to the film by Ferdinand Pinney Earle. Another sheet of manuscript ready for the incidental music to a play, *The Will of Manitou*, written by James W. Foley, the Pasadena poet, for the Uplifters. The Irishman in Cadman also manifested himself lately in the lilting melody to *A Crown for a Kiss*, the words by Kate Beirne O'Rourke.

Cadman's eminence as an American composer has been recognized also in England where the publishing house of Boosey & Co. has issued a complete conductor's score and orchestral parts of his *Thunderbird Suite*. It is not frequent that full orchestra scores are published abroad of American works, and this action of the British house in conjunction with Cadman's American publishers, the White-Smith Company, now places a beautiful and brilliant work at the disposal of our conductors. Adolf Tandler played it several years ago from the manuscript with the Los Angeles Symphony. May we not hear it again this year under the baton of Mr. Rowell at the Philharmonic Orchestra programs, which well can bear a more liberal sprinkling with American works? American Indian folk songs and dances of the mythological *Thunderbird* worship form the basis of the suite which has as its suggestion a hymn by Nunquam. The conductor-painter, late of Los Angeles but now living in New York in spite of all sophteries that Indian music is not the music of the American people, this work by an American composer is genuinely North American since it breathes the spirit and sentiment characteristic of the American nation. Moreover it is decidedly beautiful and effective, so that nothing should bar it from frequent hearings.

Conductor Rothwell has left for San Francisco where he will attend the High Jinks of the Bohemian Club. Then he will be found in Carmel-by-the-Sea where he expects to remain with his family until the first of October. Philharmonic Orchestra rehearsals begin during the first October week, as the orchestra season begins Friday, the 21st.

Fortune Gallo announces an interesting repertoire for his two weeks' season here early next year. Of the less known works *La Navarraise* by Massenet, *Salome* by Strauss, *Haensel and Gretel* by Humperdinck, *Secret of Suzanna* by Wolf-Ferrari, and *Manon* by Massenet, are listed. *Aida*, *Carmen*, *Madame Butterfly*, *Faust*, *Trovatore*, *La Bohème*, *Martha*, *Barber of Seville*, *Lucia di Lammermoor*, *Cavalleria Rusticana*, *Gioconda*, *Traviata*, *Romeo and Juliet*, *Pagliacci*, *Forza del Destino*, *Rigoletto*, and *Thaïs* are on the second-line defense of the operatic crusaders. Gallo is endeavoring to engage Tamara Miura, the Japanese prima-donna, for *Madame Butterfly*. Her return will be greatly welcomed. Also Marcella Clark and Anna Filizi will be warmly greeted here. Ester Ferrabini is one of the stellar newcomers. There is a possibility that Lohengrin and *Tosca* may be included in the repertoire.

France Goldwater, concert manager, who successfully launched a series of morning musicales, besides managing evening concerts and out-of-town recitals. Miss Goldwater's work has found generous recognition from clubs who availed themselves of her services either as concert manager pro tem or in booking matters, while the list of artists under her management is growing constantly. Miss Goldwater is anxious to see concertizing musicians of Los Angeles also "conquer" the northern part of the State, and is negotiating for this purpose with various interested parties in this matter.

Emile Ferir, the famous viola principal of the Philharmonic Orchestra, who is also a member of L'Ensemble Moderne and the Philharmonic Quartet, is feeling more than ever at home in our city, as he brought a charming house a little while ago in Glendale.

What a Municipal Band will mean to our city was happily demonstrated, for Mrs. Eberhart, after noon when the Greater Los Angeles Municipal Band, at the request of a volunteer organization, gave a free concert for the children living at the Los Angeles Orphan Asylum on El Centro street, in South Hollywood. It was a red-letter day for the little ones, who played host to children from similar institutions. Sunday afternoon at five the Greater Los Angeles Municipal Band will return, by request, to the Hollywood Bowl for a third concert.

Kathleen Shippen, pianist, gave an impressive lecture on the Healing Power of Music before the Metaphysical Society here, illustrating her subject with renditions by Beethoven and Chopin.

Homer Grunn will present his advanced pupils in recital this coming Thursday. It is an unusually solid program for a student concert.

Dean Skeele of the College of Music was warmly applauded after every number of his organ recital given before the students of the summer session at the new University Auditorium. In fact, Mr. Skeele had to appear repeatedly as organist by general request, either opening or closing various functions at the auditorium.

F. Marlon Raiston, late of Wellesley College, where she taught composition, now dividing her time in Pasadena between composing and teaching, is spending her summer vacation at Carmel-by-the-Sea. She has completed a piano trio in five movements, which we shall probably hear next season at one of the Zoelners'.

The Zoelners, by the way, will be on tour until the 20th. During their New York visit they will make several additional records for the Edison Laboratory. This quartet certainly should be given the honorable nickname, "Godfathers of American Chamber Music." It is a long name, but it will duly remind us that there is probably no other American chamber music organization which has aided more materially in the baptism of American chamber music compositions by giving them their premieres than the Zoelners have done. We are glad to add also that Mrs. Joseph Zoelner, Sr., who was severely ill last winter, is again in good health, a news item which undoubtedly will please sincerely the numerous friends of the "mother of the quartet."

Distinguished guests from the Bay City, the San Francisco Chamber Music Society, honored us with an official visit, while interrupting their dolce-paradise at Hermosa Beach with a trip into our village.

"Though we have named our organization after our home city, we do not consider ourselves a local organization. We are a California organization in fact, as bookings show," declared Elias Hecht, the noted fustist and director of the ensemble.

"We hope to appear frequently in the Southland and first-class can be arranged, we may give a recital or two here late in September, before returning north. We have already booked one appearance late that month

(Continued on Page 7, Column 1)

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(Continued from Page 6, Column 2)

in your vicinity, in Ontario on the 30th. This year our season will be vastly increased as we are booked for a number of concerts in the Northwest. Altogether we expect to give about 75 performances. The demand for chamber music in San Francisco is growing fast. We shall therefore play in a larger hall, accommodating about 1500 people.

"Our guest artists will again be of international fame. This season we shall play with Harold Bauer, E. Robert Schmitz, Arthur Rubinstein, Myra Hess, the London String Quartet, and others."

Southern California obviously appeals to the members of the organization. Mr. Persinger is as much addicted to playing chess as ever. Mr. Ford and Mr. Firestone are still wondering about "such quantities of sand" on our beaches. Mr. Ferner maintains that he is becoming quite expert in packing and shipping furniture, as this is his second turn in that capacity within less than a year. However, he likes San Francisco, so he is somewhat reconciled. Mr. Hecht is probably in San Francisco at the present writing, where he went for a few days to confer on certain bookings with Mrs. Jessica Colbert, the alert manager of the organization. By the end of the week the ensemble will again be complete and resume fishing tuna as well as tune up for further rehearsals.

Those who have observed the efforts made by our music houses to stir up musical life at home and publicly will not be surprised about the figures compiled by the Western Music Trade Journal, showing that this city leads all others of the West as to retail sales. The pioneer work done in this regard by the A. G. Birkei Company under the guidance of A. Birkei and E. F. Geissler has long become a meritorious chapter in our civic history. Tremendous strides have been made by the music department of Barker Brothers, supervised

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by Mr. Booth, who has just come back from a two weeks' vacation.

Frank L. Grannis, another well known figure in Western music trade circles, has resigned from his position as vice-president of the Filmusic Company to accept the managerial office in the Ampico Department of the Southern California Music Company. The Southern California Music Company, at the suggestion of Mr. Grannis, has remodelled their Ampico salesrooms, which occupy part of the spacious fourth floor of the building owned by the Southern California Music Company. These beautifully appointed sales rooms lead into what seems a comfortably furnished music salon of a private residence. It is a restful room attractively lighted, free from the street noises or any commercial atmosphere. Arrangements have been made whereby music students may come and hear reproductions by the great masters of the keyboard. Mr. Grannis is planning novel and interesting recitals, featuring local pianists and composers, while exhibiting the accomplishments of his instrument.

A program of Cadman songs was given at a public recital at the residence-studio of Myra Belle Vickers, Wednesday evening. Mr. Cadman himself was present and accompanied several of the numbers.

The Three Arts Club will give a press tea next Friday from 3 to 6 o'clock at the new club headquarters, 1001 West Washington street. Augusta L. Donovan is chairman. Mrs. W. N. Goodwin is president of the organization.

Raymond Harmon, tenor, has sung in three performances of Haydn's Creation, including the University of Southern California, Pasadena Presbyterian church, and Long Beach Presbyterian church. He was also soloist at the University Club concert for the California Music Teachers' Convention. Mr. Harmon has taken an apartment at 1633 Ocean avenue, Santa Monica, for the summer.

Mr. and Mrs. Edwin Francis Schaller, whose marriage took place June 30th, announce they will be at home after August 15th at 827 Green avenue. Mr. Schaller is the well-known music and dramatic critic of the Los Angeles Times, and Mrs. Schaller, who was Elsa Baumgarten, is popular in press circles.

Mr. and Mrs. L. J. Selby and Miss Ida Selby entertained with a charming musical and reception recently in honor of Mr. and Mrs. Sydney King Russell of New York. Mr. Russell is a well-known composer-pianist, and Mrs. Russell is a talented vocalist. An attractive program was given.

At the annual meeting of the Woman's Lyric Club, held recently, Mrs. Louise Wharton was re-elected president for the ensuing year. Under the able and efficient leadership of Miss Wharton, who is serving her fourth year as an officer, the Lyric Club has been greatly benefited financially, musically and socially. Miss Wharton organized the Patron, Contributing, Advertising and Student Memberships that added so materially to the finances of the club, that such artists as the Zoelner Quartet, Olga Steeb, Le Trio Intime, Theo Karle and Charles F. Bulotti were presented at the recent concert. Suggested out of town concerts arranged by Edith Wing Hughes met with such success that this venture will become a permanent feature of the club's yearly program.

While strictly a rehearsal club, there has been time for many charming social events, the club having been entertained by the Wan Wan Club, City Club, Oratorio Society, Mrs. M. H. Whittier, Mrs. Oscar A. Tripplet, Mrs. E. E. Brown, Mrs. Frank H. Schofield and officers of the Battleship Texas, the occasion being the presenting of the Lyric double quartet and the Lyric Rainbow Trio by Miss Wharton in concert during Music Week. The Lyric figured in many of the Music Week events. The officers elected to serve with Miss Wharton are: Mrs. Leslie L. Merrick, first vice-president; Mrs. L. B. Girard, second vice-president; Mrs. Electra Perry (1934 New England avenue, phone W-4251), secretary; Mrs. Ethel Gerber, financial secretary; Mrs. W. R. Tanner, corresponding secretary; Mrs. E. M. Hitchcock, treasurer; Mrs. Carl F. Smith and Mrs. Gertrude Simmons, librarians; Directors, Ella Bell, Hanna, Mrs. E. R. Northmore, Mrs. Laird J. Stabler, Mrs. Nellie Coburn Walker.

J. B. Poulin, who has been the Lyric Club director for 17 years, was again elected to this office, as was also Mrs. M. H. Hennon Robinson, accompanist. The next year's work will begin September 8th, the first concert coming early in November in order to secure the services of a most celebrated tenor artist who will be on the West Coast at that time. Many plans are under way for a big year and splendid artists and new music will be presented. The Lyric Club wishes to take this opportunity of thanking the sustaining members for their interest and loyal support given the club the past year.

Motion Picture Music

Again Conductor Guterson's plan of giving national programs at the Grauman Sunday morning concert proved a rousing success. Mr. Guterson understands well how to bring to life the spirit characteristic of his selection. This was specially evident in the Russian-Polish program of yesterday, which took place before an enthusiastic capacity audience, while many music lovers had to be turned away. It is predicted that 4000 seats in Sid Grauman's cinema temple now under construction at Sixth and Hill streets will be occupied

when the Sunday morning concerts are transferred to that house.

The virile rhythm of a Tchaikowsky, Moussorgsky and Glilka, or the melancholic yet warmly pulsating mood of Rachmaninoff and Chopin, gave the audience keen pleasure. Mr. Guterson was specially successful in the charming humor of the Nutcracker Suite, Ota Gygi, the solo violinist, won a prolonged ovation with his elegant playing of Wieniawski's minor Concerto. Sid Grauman undoubtedly has the most complete and inspiring up Ettore Campana, the Italian baritone, for two appearances, one every month, as Mr. Campana is a favorite with the Sunday morning audiences at Grauman's.

Another colorful musical program has been arranged by Carl D. Ghione of the Casino Theatre to accompany Sir Gilbert Parker's story, A Wise Fool, which opens today. Among the numbers are Manon selection, The Maple Leaf Forever, As Through the Streets, the popular waltz from La Boheme, In Old Manila, the intermezzo from Pagliacci, the quiet Adante from Manon, Grieg's Little Bird and Massenet's beautiful Last Dream of the Virgin, in the special stage number called A Color Fantasia, introducing Faye Parrish and a company of six dancers, the orchestra will be heard in a number of catchy pieces, including Toddlie, Bright Eyes, Pavlova Gavotte, Chiffi Bean and Massenet's Elegie.

MUSIC NOW FLOWS INSTEAD OF LIQUOR

When the Prohibition spectre began to stalk among the highways and byways of the country few persons realized that the new condition of things during this much-discussed reign would in any way affect the music industry. But affected it has been, and favorably, so it has proved by the first anniversary report of national prohibition given by musical instrument manufacturers and trade men. It is an established fact that since the country went "dry," the buying public has turned toward the stimulation of music with greater enthusiasm than ever before.

Many carloads of musical instruments and accessories have been shipped to rural and mining districts. Music as a partial substitute for liquor has been found highly satisfying. Organizations for promoting musical progress—community choruses, bands, etc.—flourish with fresh impetus. Music in the homes has been given precedence over that heard in restaurants and cabarets. Phonographs and players that are played by members of the family have been satisfying that craving for music that the average American family feels.

Perhaps the most marked and direct effect of prohibition on the music trades is shown in the vast number of saloons that have been transformed into music stores. From Massachusetts, Wyoming, Pennsylvania, Utah, Wisconsin, Kentucky and the majority of States comes an astonishing number of instances where musical instruments, records, rolls and sheet music have supplanted the old brass foot-rolls.

MCCORMACK SINGS FOR DE RESZKE

John McCormack, who without the question of a doubt is the most popular concert singer in the entire world, has returned to his native land recently to give for the benefit of the Irish Relief Fund concerts at the New York Hippodrome and at the Auditorium Theatre, Chicago, the gross receipts of the New York concert being \$75,000, at which concert as high as \$5000 being paid for a single box. The Chicago concert raised a sum of \$30,000.

McCormack, who has just been booked by Frank W. Healy, San Francisco representative for McCormack's manager, Charles L. Wagner, will appear in concert at the Exposition Auditorium on Sunday afternoon, April 9, 1922, received what he considers one of his greatest honors, when he was the guest of Jean de Reszke at the latter's villa in Nice recently. With his wife, "Tay Tay" O'Connor, prominent journalist and member of Parliament; his manager, D. F. McSweeney, the tenor was the luncheon guest of Mr. and Mme. de Reszke. Following the luncheon, the former Metropolitan tenor invited Mr. McCormack to sing and expressed himself so highly of him that he called to him some forty of his pupils, saying that he could teach them how to sing, but it would be much better to hear the art in its perfect expression. After Mr. McCormack had sung a number of songs in Italian and French, Mr. de Reszke asked for a record of his own. He called Me, about which will his American pupil spoke in connection with Mr. McCormack, so I hear You Calling Me was added to the informal program.

Fritz Kreisler, whose matchless art has not been heard in San Francisco for several years, will come to San Francisco on April 16, 1922, for but one recital at the Exposition Auditorium. The record he has made is one of the most remarkable of his age. He is a musician, generally speaking, an recital of violin music had been, America. Before him, a recital of violin music had been, the connoisseurs. He has made it a recreation for the masses. Where his predecessors counted their audiences by the hundreds, he counts his by the thousands. His sincere and his sympathetic and his wide and his imaginative. Musicians, professionals and amateurs flock to hear him, time and again. The great public which knows nothing of music technically but through its just appreciation is, in the end, the final judge of the quality of an artist, has given Kreisler his whole-hearted approval. Fritz Kreisler has been invited by C. J. Foley, successor to C. A. Ellis, and will appear here under the local direction of Frank W. Healy.

GOOD PROGRAMS

(Continued from Page 1, Column 2) are presented in an intelligible way. Other countries make a greater study of diction than we, and when Americans sing in those countries in foreign languages they have no success if their diction is not practically above criticism. We, however, let many foreigners come to this country and garble and mangle our language as they may, and at the most we are amused by these performances and rush to hear them paying their big fees, when they do not even take the trouble to make their art intelligible to us by sincere study of our diction.

Translations play a part in the difficulty of presenting foreign songs in English. There are very few good translators. Probably for the reason that their work is so undervalued, that the fee, in most cases, does not pay them to devote enough time to produce an adequate and poetical translation. Also in many translations existing, the word which the composer has illustrated by a certain note, chord or phrase, falls on an entirely different part of the music, making in many instances a ludicrous effect. These things are not necessary as English is capable of fitting itself in a very satisfactory way to the music but the translator must be a musician, poet and composer in order

to achieve this result. Naturally it is not to be contended that a translation ever equals the original, but the public has a right to know what it hears. John McCormack has done much to bring the great classics to the understanding of the masses and one great factor in this is his impeccable diction. The time is coming when the public will insist upon knowing what it is about, whether it be opera or song recital, and we will not then have singers who do not understand a word of Russian, Chinese, Japanese or whatever it may be, singing in these languages to audiences who do not understand it. This always strikes me as being a rather ludicrous situation.

Blanche Lorraine Turner, pupil of Miss Eleanor C. Drew, gave the following program at a piano recital on Saturday evening, June 4, 1921: Prelude C major, (J. S. Bach), Shepherd's Evening Hymn, (Heller), Two Skylarks, (Leschetizky), Solfeggietto, (C. P. E. Bach); Prelude B minor, (Chopin), Valse G flat, (Chopin), Song of the Ploughman, (Bachman), Scherzo B flat, (Schubert); The Dancing Doll, (Poldini), Kammenel Ostrow, (Rubinstein), Valse Caprice Op. 7 (Newland); Prelude C sharp minor, (Rachmaninoff).

JUNE MUSICALS

Some of the vocal pupils of Mrs. David J. Galbraud and San Jose, gave the following June recital at the Woman's Club House, Friday evening, July 1, 1921:

Non Destelam, (Gounod), from Romeo and Juliet, Adele Lewis; (a) The Lilac Tree, (Gartlan), (a) If No One Ever Loved Me, (Lehmann), Vera Knuth; (a) The World is Waiting for the Sunrise, (Seltz), (b) Swiss Song, (Eckert), Grace Pearl; (a) Mia Gondola Fende, (Besthoven), (b) A Child's Prayer, (Harold), Sylvia Arpa; (a) Somewhere a Voice is Calling, (Tate), (b) The Hand of You, (Bond), Iola Henris; (a) Life's Garden, (Bond), (b) Song of the Soul (from The Climax), (Brel), Dorothy Morrill; (a) Spring's a Loveable Lady, (Elllott), (b) La Serenata, (Tosti), (c) Bon Jour, Mia Belle, (Behrend), Jean Belloli; Piano Solo, Rustle of Spring, (Slinding), Sylvia Arpa, pupil of Miss Eugenia Camgros; (a) A Memory, (Park); (b) La Perjura, (Tosca), (c) Paria, (Arditi), Lydia Filiga; (a) Convien Parler (from Le Figlia del Reggimento), (Donisetti), (b) Mattinata ("Tis the Day), (Leoncavallo), Bertie Schlueter; (a) Du Bist Wie Eine Blume, (Cantor), (b) A Rose in Heaven, (Trotter), Elvira Cabrer; (a) The Morning Wind (from The Dial), (Branscombe), (b) Walt, (D'Hardelot), (c)

April Morn, (Batten), Ruth Ulrich; Regnavit nel silenzio (from Lucia), (Donizetti), Grace Pearl; (a) The Song of the Violin, (Abbie Norton Jamison), (b) O Don Fatale (from Don Carlo), (Verdi), Adele Lewis; (a) Ave Maria, (Bach-Gounod), (b) Mattinata, (Tosti), (c) Arcadia, (Mann), Leonore Martin; Part Chorus—Spanish students, (Lacombe).

STANFORD ORGAN RECITALS

The programs for the Stanford University organ recitals. For the week beginning August 7th, at 4 p. m., Sunday, Warren D. Allen, university organist, has prepared the following programs: Sunday, August 7th—Sonata No. 5, in C minor, (Alex Gullman), Evening Star, romanza from Tannhauser, (Wagner), Toccata in F major, (Frank H. Colby); Tuesday, August 9th, 4:15—Sunday's program repeated; Thursday, August 11th, 4:15, Beethoven program—Adagio from the Moonlight Sonata, Allegretto from the Fifth Symphony, Minuet in G, Hallelujah chorus from The Mount of Olives. The program for Thursday, August 13th, will be devoted to Mozart. On Thursday, August 25th, Mr. Allen will make up the program entirely from "request numbers." Suggestions for this program should be in not later than August 15th.

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Charles Randolph Cunningham, haritone, gave a most delightful and interesting song recital recently in the music rooms of Wiley B. Allen in Sacramento, Cal. The Sacramento Union of May 29th stated in a review of the event that "Mr. Cunningham has a voice of unusual range and pleasing to hear. Much credit is due to ElLoise M. Rumble, contralto and dramatic reader, Frederic Hochdoerfer, pianist, and to Ida Herleid Shelley, accompanist, for the efficient manner in which they assisted Mr. Cunningham. By special request the program will be repeated in the near future and will be open to the public. The program, which was under the direction of M. Gertrude Rumble, was as follows: Song of Hybris the Cretan (J. W. Elliott), Chas. R. Cunningham; The Confessional: Dramatic Reading (W. W. Story), ElLoise M. Rumble; Awake! It is Day (F. N. Barbour), A Year Ago (Frank B. Tours), Peggy (Ralph Cox), Chas. R. Cunningham; Polonaise in A (Chopin), Berceuse (Iljyuski), 2nd Mazurka (Godard), Frederic Hochdoerfer; Sunset (Dudley Buck), Hark! the Robin's Early Song (Frank Lyman), ElLoise M. Rumble; The Morning Wind (Gene Branscombe), Requiem (Sidney Homer), Entreaty (Wilson G. Smith), Chas. R. Cunningham; Scene I from 3rd Act of Zira (Dramatic Reading) ElLoise M. Rumble, The Sentinel (W. M. Watson), Chas. R. Cunningham.

Povl Bjornskjold, the distinguished Danish dramatic tenor, who has spent considerable of his time in California during the last two years, has left for the East where he will fill a number of important concert engagements during the new season. Mr. Bjornskjold has the distinction of being the best equipped vocally as well as historically Wagnerian tenor in the United States today, and it would be a great disappointment to us if he did not have an opportunity to display his unquestionable talent with either the Chicago or Metropolitan Opera Companies. We know of no Wagnerian tenor who surpasses him in artistic accomplishment.

Mary Garden, with the co-operation of George M. Spangler, business manager of the Chicago Opera Association is reported to be seriously considering giving the Londoners a season of opera at Covent Garden. Mr. Spangler is at present with Miss Garden at her villa on the French Riviera, discussing the many plans to be decided upon for the forthcoming year.

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RIEGELMAN

Prima Donna Soprano of the Chicago Grand Opera Company and Boston Opera Company, who sang the role of Cherubino in Mozart's "Marriage of Figaro", at the Greek Theatre, writes of the

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JOHN DNEPPOFF AROUSES ENTHUSIASM

Young Russian Lyric Tenor Creates a Sensation With His Naturally Beautiful Voice and His Effective Interpretation of Russian Songs

By ALFRED METZGER

Even during the summer months when the warm sunshine and green outdoors tempt thousands of people to leave the city and spend a joyous day in the country the California Theatre attracts three thousand music lovers to its Sunday morning concerts, and last Sunday when John Dnepoff, the young Russian tenor, was the attraction, there was no exception to this rule. Those who preferred to listen to Herman Heller, the California Theatre orchestra and Mr. Dnepoff had no reason to regret their action, for the concert was one of the very best given at that popular amusement place during the course of the year.

Mr. Dnepoff was indeed an artistic surprise. He possesses a naturally beautiful tenor voice which is, however, decidedly of a lyric quality rather than a dramatic, and which contains a smooth, even timbre, and a splendid range. It is especially effective in the high tones, although Mr. Dnepoff sings exclusively in Russian, the highest tones seemed occasionally somewhat "pinched," which effect was no doubt owing to the character of the language rather than to the tonal production. The fact remains that Mr. Dnepoff possesses a voice in ten thousand and an operatic manager who is looking for a tenor who will surely create an enthusiastic impression among his audiences, will find Mr. Dnepoff the very artist he is looking for. We were delighted with his splendid performance, especially in interpreting the Russian songs. He is one of the very best lyric tenors we have heard.

Herman Heller and the California Theatre orchestra played one of the best programs of the season. Among the specially interesting features was Polyucte, an overture by Dukas, which received its first hearing on this occasion. It belongs to the ultra-modern school of writings and requires a little more rehearsing than Mr. Heller is able to give it, but conductor and orchestra deserve credit for the delightful manner in which they played this composition. A beautiful waltz by Klazoda, and an effective selection from Ponchelli's La Gioconda also received enthusiastic approval from the audience. An effectively rendered impression of the famous Meistersinger Prelude from Wagner's opera aroused the audience to an ovation. Gounod's Sing, Smile, Slumber was delightfully played on the organ by Harvey.

SCOTT'S PERSONNEL AND REPERTOIRE

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With the exception of one great tenor, whose engagement with the Scotti Grand Opera Company awaits the consent of Gatti-Casazza, general manager of the Metropolitan Opera House, the list of artists and the repertoire for the two weeks' engagement of the Scotti Grand Opera Company at the Spreckels Auditorium, commencing September 19th, is complete. Here in alphabetical order are the names of the members of the company, of which company Antonio Scotti is the general director:

Sopranos—Olga Caracci, Geraldine Farrar, Queena Marie, Mary McElharr, Angulus Oteifide, Anna Roselle, Marie Stundelius; Mezzo-Sopranos and Contraltos—Alice Gentle, Myrtle Schaaf, Henrietta Wakefield; Tenors—Angelo Bada, Charles Hackett, Joseph Hislop, Morgan Kingston, Jose Palet, Giordano Pallinieri; Baritone—Greek Evans, Mario Laurenti, Antonio Scotti, Riccardo Zandoni; Basses—L'Onore, Louis D'Angelo, Giovanni Martino, Italo Picchi, Leon Rothier; Conductors—Fulgenzio Guerrieri, Gennaro Papi; Assistant Conductors—Wilfrid Pelletier, Giacomo Spadoni; Stage Director—Armando Agnini; Stage Manager—Carl Berger; Business Manager—Carl E. Strommenger; Booking Manager—Bradford Mills; Secretary—Georges Eysaetter; Librarian—Lionel Mapleson.

The repertoire of Scotti Grand Opera Company will be as follows: First week—Monday night, Sept. 19, Tosca; Tuesday night, Sept. 20, Barber of Seville; Wednesday night, Sept. 21, L'Oracolo and La Navarrese; Thursday night, Sept. 22, Zaza; Friday night, Sept. 23, Aida; Saturday matinee, Sept. 24, La Boheme; Sunday night, Sept. 24, Cavalleria and Pagliacci; Sunday matinee, Sept. 25, Carmen; Sunday night, Sept. 25, Lucia.

Second week—Monday night, Sept. 26, Manon Lescaut; Tuesday night, Sept. 27, Rigoletto; Wednesday night, Sept. 28, Madame Butterfly; Thursday night, Sept. 29, Aida; Friday night, Sept. 30, Barber of Seville; Saturday matinee, Oct. 1, Zaza; Saturday night, Oct. 1, L'Oracolo and La Boheme; Sunday matinee, Oct. 2, La Navarrese and Pagliacci; Sunday night, Oct. 2, Gala Performance: First act Barber of Seville, mad scene from Lucia, third act La Boheme, entire performance Secret of Suzanne, triumphal scene Aida.

MABEL RIEGELMAN SCORES AS CHERUBINO

The Marriage of Figaro, Mozart's opera Comique, presented last summer season, was a rare vehicle of opera, at the Greek Theatre of the University of California, again brought to the foreground the splendid ability of Mabel Riegelman, both as a singer of rare charm and a vocalist of unusual ability. Miss Riegelman, in the role of Cherubino, the page, displayed a grace so artistically refreshing and a voice of exquisite sweetness.

The San Francisco Chronicle of July 22, 1921, had

the following to say: "Mabel Riegelman and others do splendid work in The Marriage of Figaro.—Riegelman scores hit. Mabel Riegelman as Cherubino, a page, was a petite actress, possessing an excellent voice well suited to her part. The fact that it was a male role took nothing from the charm of her appearance on the stage."

Roy Harrison Danford, the eminent critic of the Oakland Tribune, commented in the July 22, 1921, issue: "There were Mabel Riegelman's voice and acting, parallel virtues. Cherubino is almost the perfect opera comique role. Miss Riegelman played the part admirably. She did the 'Vol che sapete,' praises be, with the restraint, yet with such a sheer sensuous beauty of tone as doubled its charm. And the ballad was only exemplary of all her work."

DR. H. J. STEWART'S ANNUAL REPORT

From the San Diego Union of recent date we quote the following interesting account concerning the organ recitals at Balboa Park:

Dr. H. J. Stewart, organist at the Spreckels organ in Balboa Park, has presented his sixth annual report to the board of park commissioners, covering the period from January 1 to December 31, 1920. According to the report, 1037 recitals were played in that time, 233 of which were performed by Dr. Stewart and 120 by other artists, and throughout the year the attendance at the daily recitals showed a marked and steady increase. At present there are larger audiences than in the exposition days. The report in full follows:

To the Honorable Board of Park Commissioners, City of San Diego:

Gentlemen—I have the honor to submit my sixth annual report as official organist, covering the period from January 1 to December 31, 1920. Three hundred and fourteen recitals were given. Of these 238 were played by the official organist, and 16 by visiting and resident organists. Eight recitals were omitted on account of unfavorable weather, and 10 by reason of the failure of electric current and repairs to the motor. Four dates were occupied by public celebrations, and on these occasions the organ was used, although no special recital was given.

The record of recital programs shows that 2496 compositions were played during the period covered by this report. Of these 2376 were played by the official organist, and 120 by other performers. It may be said that the programs included selections from the works of all the composers who have written a number of pieces by contemporary musicians. One hundred and twenty pieces were played for the first time at these recitals. A large number of requests for special numbers classed under the head of popular music. The official organist welcomes these requests, and is at all times glad to comply with them. The visiting organists heard during the year were Pierre Yon (one recital), Hugh Goodwin (one recital), D. A. Hirschler (four recitals), in addition to four recitals by Royal A. Brown, organist of St. Joseph's Church, San Diego.

A very interesting experiment was made on one occasion, when by means of the magnavox, the tones of the organ were distinctly heard at a meeting of the Rotary Club, held in the ballroom of the Grant Hotel. It is believed that this is the first occasion on which the tones of an organ have been successfully transmitted to a place so far distant. I am glad to report that the organ remains in perfect condition, thanks to the care and attention of Ray Telchard, our resident tuner. Due acknowledgment should also be made of the valuable services rendered by James A. Travers, the resident custodian of the building, whose courtesy is appreciated by all.

Throughout the year the attendance at the daily recitals has shown a marked and steady increase, so that at the present time there are larger audiences than during the period of the exposition. Undoubtedly the taste for good music has been promoted in this community by the organ recitals; a result which must be gratifying to all concerned, and particularly to John D. Spreckels, through whose generosity the daily concerts have been maintained from the opening of the exposition in 1915 to the present time.

Eugene Field Musser Tomorrow's Soloist

Eugene Field Musser, a young American pianist, will be the soloist at the California Opera House for the 21st and 22nd Grand Opera Matinee Concert tomorrow morning. Musser has proved himself to be an artist of distinction during the past two years when he has filled many important concert engagements in various parts of the country. Regarding his ability Musical America says: "An artist of distinction, adequate technique, and high intelligence, and of the most brilliant and sympathetic."

Musser's program number for his engagement at the California is announced as Concerto No. 1 in E flat by Mann-Zucca. The following will be Herman Heller's selections: La Perle De La Victoire, march by Ganne; Artist's Life, waltz by Strauss; The Waltz by Wagner; and Leonore, Overture No. 3, by Beethoven. Schubert's Serenade will be given as an organ solo by Leslie V. Harvey, California's young organist.

Mrs. M. E. Blanchard, whose superior musicianship and knowledge of vocal artistry causes her to enjoy a most enviable reputation in San Francisco and the bay region musical circles, is about to reveal in the beauties of nature amid the big trees of the Yosemite Valley. Mrs. Blanchard is not only appreciating these glorious sights but is also enjoying a complete rest after the long and strenuous season which she just finished. In the early fall she will again be found with her full musical and energy prepared for another active year.

Significant Music

By ROSALIE HOUSMAN

In the great mass of new music recently published, one finds every variety, good as well as bad, exemplified. Voice and piano predominate, then chamber music. As well as sacred, with violin music well in the foreground. I am also observant of the interesting organ material, like the American Organ Monthly, issued by the Boston Music Co. This publication appears monthly, except July and August, and has been in its first year. I find the contents of those numbers I have seen most interesting and the music also. In the October 1920 issue is a splendid article by one of our best known and most capable composers, Mortimer Wilson, on technical foundation of composition. It is comprehensive, easily grasped and a sane exposition of harmony per se.

Referring to the different organ selections to hand, Schirmer's send quite a little. I think they are the most progressive firm for organ music in the country. Anton Grotzner, whose name I never saw before, has some of the music to contribute. Two Preludes and Fugues are well made music, interesting to listen to by the average, as well as musical audience, and register well. The fugue theme of the first, an Andante, leans on our old Johann Sebastian, yet it has a sturdy progression, and all of the music is so well written with interesting work for the pedals. It should be serviceable in church use as well. And I also want to mention three splendidly made (and well registered) transcriptions in a new first series—these are edited variously. There's the Ambrosian Canonata, and Arensky's two sonatas both worth organist's investigation. They would sound well on the San Francisco municipal organ.

The Boston Music Co. has some new Episcopal service music in its sacred lists—a Te Deum of G. Scott-Hunter; simple and direct, rather austere in mood; his Kyrie Eleison, in the great common service, is strong and deeply felt, and the sanctus is fine part-writing with simple triads. They are also publishing Dunkley's arrangement of Selma Palmgren's ever popular May Night, for organ, as an effective concert number. A sacred song by Howard Fisher, called Look Down, dear Lord, will answer any church needs, and can even be sung in synagogues; its line is unpretentious, vocally and musically.

Carl Engel has arranged Bach's wonderful aria, My Heart Is Fixed, for violin, piano, voice, with or without obligato, and also for organ, though this detail has been well omitted. The great common service is strong and deeply felt, and the sanctus is fine part-writing with simple triads. They are also publishing Dunkley's arrangement of Selma Palmgren's ever popular May Night, for organ, as an effective concert number. A sacred song by Howard Fisher, called Look Down, dear Lord, will answer any church needs, and can even be sung in synagogues; its line is unpretentious, vocally and musically.

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In the Carl Fisher lists are three songs, which have been sung by and are dedicated to Caruso, by P. A. Tirindelli, a well known vocal teacher. English text. The first is a simple, but very effective, and melodious melody line, without pretentious harmonic background, are good concert material, and of course are best for male voice. There is a hymn to Love, one to Love and Faith (the best, I judge), and Rapture. Caruso's picture on the cover will help sell them, I am sure. Godsworthy has been working on a new book of songs, in spite of his many concert dates. He is a many-sided marvel. This time he has given them to Carl Fisher's, a posthumous valse (Chopin, D flat), Schumann's Du bist wie eine Blume and Bohm's Still wie die Nacht.

The two songs he has kept quiet fall and simple (for Godsworthy, I mean), and in the Chopin he has made a concert piece of great technical difficulties, not always true to Chopin, but a good technical nut to crack. I find the Ditsons also devoting a book to organ, this time a technical work by Gordon Bach Nevin on Swell Pedal Technique. It is a very practical work, by one of the best known names in organ circles. It contains twelve selections, with registrations and explanations. This explores a new field, opened by the development of the mechanism of the instrument.

I find I have unintentionally overlooked several of the new organ publications. The first is a practical work of the slow movement of the Beethoven fifth, on Bizet's Adagietta from the Arlesienne Suite, which are on the transcription series of which I spoke earlier in these notes, and last, but by no means least, a symphony in C by Albert Renard, in six parts, each with separate title, which is dedicated to Dr. Wm. Carl; this is surely a well made concert music, with a melodic line, a classic form and a free use of all the organ's possibilities. It ought to be a welcome addition to the repertoire. From Schirmer's we have quite a few concert numbers. I can only find space to mention a few more significant ones. The minor concerto has appeared, edited by Zimbalist, who plays it superbly. In his editing, fingering and revision of it, he has done a fine piece of work and the edition is worthy of the composer. Among the smaller things, let me suggest Walter Kraemer's Chant, a very good (published also for piano). Percy Renaud's Goldstein, transcribed by Edouard Dohler (which is not difficult); two Bagatelles by a Hollander, Dirk Foch; La Partida, arranged for violin by Arthur Hartman, is a famous Spanish song of charming melody, which will meet with favor either as songs or as a concert piece. There are a few more of all of interest to those who follow up the good among the newer publications.

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VOL. XL. No. 20

SAN FRANCISCO, SATURDAY, AUGUST 13, 1921.

PRICE 10 CENTS

OFFICIAL ANNOUNCEMENT ABOUT NEW SYMPHONY SEASON

Board of Governors Re-elected—Concerts to Take Place in the Columbia Theatre—The Season Will Open on Friday, October 28th—Members' Season Tickets Sale to Begin August 15th—Alfred Hertz Re-engaged as Conductor—Walter V. Ferner Engaged to Replace Horace Britt—Louis Persinger Remains Concert Master—Board of Governors to Announce Soloists—Plea for Balance of Fund

By JOHN D. MCKEE
President Musical Association of San Francisco

The Board of Governors of the Musical Association of San Francisco take pleasure in announcing that arrangements for the eleventh season of the San Francisco Symphony Orchestra are practically complete. At the annual meeting of the Association Friday, August 5, the following members were re-elected to membership on the Board of Governors: George T. Cameron, Selah Chamberlain, E. S. Heller, Frederick J. Koster, J. B. Levison, John A. McGregor, John D. McKee, L. F. Montague, William Sprinkle and Sigmund Stern. The financial situation was considered from all angles, and although there is yet to be raised about \$50,000, the members felt that no mistake would be made in announcing plans for next season in the confident belief that the fund necessary to see the Symphony through the coming season would be forthcoming from public-spirited San Franciscans.

Symphony patrons will be surprised to learn that a change of theatres has been made necessary through the Curran Theatre going into other hands, and after carefully considering the situation, the management entered into a contract with the Columbia Theatre for the coming season's concerts. The season will open Friday afternoon, October 28, the remaining concerts in the Friday series to be given November 11, November 25, December 9, December 23, January 6, January 20, February 3, February 17, March 3, March 17 and March 31. On the Sunday afternoons following the Friday concerts, the program will be repeated at popular prices, while on the alternate Sundays "Popular" concerts will be given.

The change in theatres will necessitate a re-arrangement of seats, which will be done on the authority of the various members' subscriptions, the larger subscribers being given earlier choice of seats. As the seating capacity of the Columbia Theatre is almost 15 per cent less than that of the Curran it is quite possible that the entire house will be taken up by the season ticket purchasers. In spite of the reduced capacity, the Board of Governors has decided that, owing to the general economic situation, it would be unwise to raise the ticket prices. Therefore, the prices for the coming season will be practically the same as before, the only difference being a slight alteration in the arrangement of the different priced seats. The season ticket sale for members will open Monday, August 15, and the tickets will go on sale to the public Monday, September 12.

Alfred Hertz has been re-engaged as musical director and will enter upon his seventh season with the Orchestra, which assures concerts of the highest artistic merit. The question of soloists for the season will be brought up at an early meeting of the Board, and their names and dates of their appearances will be announced in due time.

Music-lovers generally will regret to learn that Horace Britt, who for the past five years has been the principal cellist of the Orchestra, has resigned to join the famous Letz Quartet in New York. To find a successor to Mr. Britt was not an easy task, for in addition to being leader of the cello section, he had to be a soloist and a worthy chamber music artist. However, through co-operation with the San Francisco Chamber Music Society, Walter V. Ferner has been engaged to fill the vacancy. Mr. Ferner, who was born in Baltimore, Maryland, began the study of the cello at the age of nine and after several years in this country went to Europe, winning a free scholarship in the

celebrated conservatory at Leipzig where he was awarded the Mendelssohn Bartholdy prize while studying under Julius Klengel. At the age of nineteen Ferner was engaged by the Wiesbaden Royal Orchestra as solo cellist, which position he retained for four years. He then joined the Berlin Philharmonic Orchestra as solo cellist, remaining there twelve years. Louis Persinger, concert master with the San Francisco Symphony, was concert master with the Berlin organization at the same time. Upon his return to the

of June 3 by E. S. Heller, Vice-President of the Union Trust Company, San Francisco, entitled "Music is a Civic Asset." In this article it was shown that the San Francisco Symphony Orchestra has a commercial value which should not be lost sight of by San Francisco business men. According to statistics, about sixty-seven per cent of the entire attendance at last season's concert series came from outside of the city which, according to tourist bureaus, represents an expenditure within this community of something more than



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United States Ferner spent four years with the Chicago Symphony Orchestra, after which he was engaged by the Los Angeles Philharmonic Orchestra. Louis Persinger will continue as concert master and solo violinist. A new first trumpeter will be announced shortly, together with a few other changes in personnel, but in major part the orchestra remains unchanged.

The financial requirements of the orchestra have been brought to the public's attention through the official magazine of the Chamber of Commerce, "San Francisco Business" in an article in the issue

\$425,000 or eight and a half times the amount of money yet to be raised to complete the Symphony guarantee fund. Mr. Heller stated that with such facts in hand any business man should be able to make a subscription to the guarantee fund and charge it to advertising, and that it would seem that subscriptions should be voluntary on the part of business firms rather than having to be solicited, for membership in the Association is open to all.

If everyone who has San Francisco's artistic progress and welfare at heart would do his part, and if business houses subscribed in appreciation of the business

brought to the city by the orchestra, the financial embarrassment would not be a seasonal affair.

E. ROBERT SCHMITZ IN SEATTLE

Mr. Schmitz has had to delay the opening of his classes here and will open on August 8th instead of August 5th. I hear such glowing accounts of him as a teacher that I am sure everyone who comes to work with him will be delighted with the result. A number of his pupils are coming on from the east and he really wanted to remain there a week longer on account of his crowded classes, but I insisted that we start the work as near scheduled time as possible. As this will be the last teaching Mr. Schmitz will do in America for some years, it will be a pity if everyone interested in his work does not take advantage of it.

SCHUMANN-HEINK RETURNS

Madame Schumann-Heink, acknowledged the greatest of the world's contraltos, returned to her beloved America last week via San Francisco, where she has been spending the past few days in conference with her California manager, Selby C. Oppenheimer. Madame Schumann-Heink will spend the next few weeks at her San Diego home with her family in preparation for the longest and most comprehensive concert season she has attempted in a decade. Beginning with her appearances in Southern California the first part of November, the great diva will work her way northward, appearing in all the principal interior cities until she reaches San Francisco on Sunday, November 20th, where a gala concert will take place.

Oppenheimer will also arrange for Schumann-Heink appearances in San Jose, Oakland, Fresno, Sacramento, Stockton, Modesto, Chico and other Northern California cities, before the diva leaves for the East. Madame Schumann-Heink speaks in glowing terms of the remarkable tour she has just completed through Japan and tells with great pride of the many receptions and honors tendered her in that faraway land and of the enthusiastic acclaim which was accorded her at every appearance.

Adolph Bolm, the great Russian dancer, will be in San Francisco for a short period beginning August 20th, and during his stay will accept a limited number of pupils in dance coaching. The management of Bolm's affairs is in the hands of Selby C. Oppenheimer, from whom further information can be obtained.

Mrs. B. Williams, soprano, whose lovely voice has been frequently heard and admired by audiences in and around San Francisco, is now pleasing the vast numbers of people who attend the Liberty Theatre in Portland, Oregon. Mrs. Williams has been specially engaged there for the period of two weeks, at the conclusion of which she will journey East for further study and to continue her professional activities. While in San Francisco Mrs. Williams was a pupil of Madame Rose Reida Callean.

George Q. Chase, president of Kohler & Chase, recently returned from several months in the East, where he visited the principal firms and manufacturers in the interests of his famous house. Mr. Chase is one of those important members of the music trade who are never satisfied with things as they always exist, but who always endeavor to add to the success of their business. He is charged with dynamic energy and succeeds in imbuing those associated with him with the same energy and zeal that inspire him. The success of Kohler & Chase is the result of Mr. Chase's personality.

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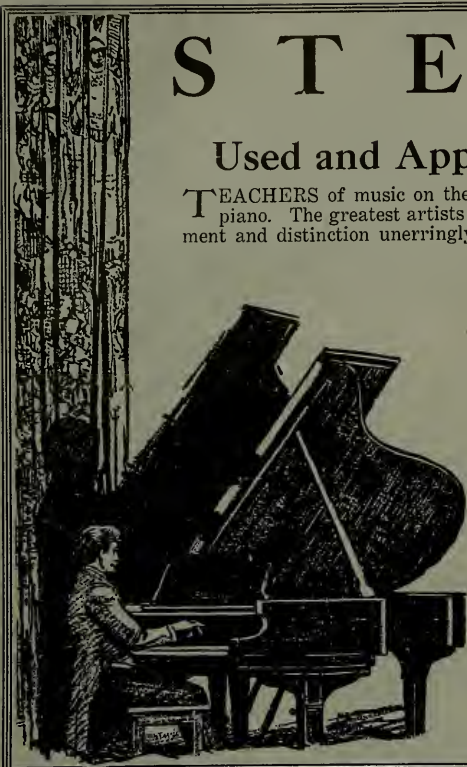
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TWENTIETH YEAR

THE AMERICAN ARTIST'S OPPORTUNITY

Prior to the war it was practically impossible for an American artist to secure a proper hearing before an American audience. During the last six or seven years this attitude has undergone a marked change. Notwithstanding many contentions to the contrary Europe has not yet produced any artists to take the place of those who conquered for themselves an enviable place in the heart of the American musical public. On the other hand, that same public has at last realized that many worthy artists are being brought out in this country and their skill and genius matches with the ability of artists born on foreign soil. But if the American artist wishes to cultivate and foster this new attitude of his American admirers and if he intends to see it expand and develop until it assumes the same dimensions as the European hero-worship assumed before the war, then he must assume the same means by which the European artist and his managers cultivated the opinion of the American public.

What, after all, is fame and celebrity? Nothing less than judicious and persistent publicity. An artist may possess a wonderful voice, unusual genius, remarkable gifts of expression, but if such is not known, all these remarkable accomplishments will not make a name for him. And it is the creation of a name upon which rests the reputation and fame of an artist. And the only manner in which to create a name is to subject it to publicity. Of course, all the publicity in the universe will not materially assist an artist to become really famous, if he does not possess the qualifications to justify such publicity. But, given the artistic gifts and the musicianship, publicity is the only means by which the American artist is able to conquer for himself his unalienable right to be heard and admired by his countrymen.

If the American artist retains his present attitude of indifference, if he continues to regard publicity as undignified and unnecessary, if he thinks he can depend upon his patriotic appeal to his fellow citizens, then he will awaken some day disappointedly and find himself exactly upon the same spot which he occupied in former times. For the foreign artist has no such contempt for publicity. To him the value of advertising space is well known, and already the managers are busy laying the foundation to once more hypnotizing the public into the worship of

foreign artists, and if the American artist misses his opportunity to remain in the limelight, he will surely be again crowded out, and will have to be satisfied with second place in the sun.

The Pacific Coast Musical Review has made any distinction between advertisers and non-advertisers. We have never published paid write-ups and pictures. We have always extended courtesies to worthy artists, and we have specially espoused the cause of the American artist, including our resident artists. Our readers, who have followed the progress of this publication during the last twenty years, can testify to the truth of these assertions. But at no time has the American artist shown his appreciation of our fight for his interests by using the columns of this paper in the same proportion as he uses the columns of the Eastern journal for advertising purposes. And yet today we find this same American artist complaining of the lack of appreciation of his art in the far West. Those American and foreign artists who have succeeded most on this Coast who have resorted most frequently to the medium of gaining publicity and making themselves known to the public of the far West in the same manner as they have made themselves known to the public of the East.

And those who are now enjoying the satisfaction of receiving engagements and applause in California are—whether they or their managers wish to admit it or not—indebted to this publication for creating an atmosphere that made such hearty welcome possible. And we have done this during summer and winter these twenty years without HARDLY RECEIVING ANY MATERIAL ENCOURAGEMENT FROM EASTERN ARTISTS OR MANAGERS. And today this hostile attitude toward this paper and California continues. And what are WE doing in the meantime. WE CONTINUE TO EXTEND COURTESIES AND APPEAL TO OUR PEOPLE TO ENCOURAGE OUR AMERICAN ARTISTS. But if we received the patronage, or rather a proportion of the patronage, accorded the Eastern press we could do many times more than we are doing, because the enlargement of the paper, and the increase of circulation attending such expansion, would necessarily increase the influence and effective spread of our propaganda in favor of the American artist.

Miss Rosalie Housman, who is diligently and honestly trying to spread the news of the appreciation of Pacific Coast audiences for American artists of merit, has been told by managers and artists, who seek to enter the Pacific Coast field, that there was not sufficient financial return in their Western tours to justify any publicity campaign, or that all their publicity management was left in the care of their California agents. In the former case we find artists coming to this Coast on two arrangements. One is on a straight percentage, the other on a fixed guarantee. If they come on a percentage basis publicity will prove of direct advantage to them. If they come on a guarantee, it is to their interest to awaken enough curiosity to at least appear before large audiences. If they come here on a guarantee and appear before small audiences, they will be listed as failures and, the chances are, return engagements will become impossible. If, on the other hand, they appear before large audiences then they may make their next tour on a percentage basis.

But no artist, no matter whether he comes upon a percentage basis or upon a guarantee, can attract audiences when no one knows anything about him. And if an artist is under the impression that the write-ups and advertisements he publishes in Eastern music journals are read sufficiently on the Pacific Coast to attract large audiences, he certainly has never been here, for that theory has long been exploded by the facts. Unfortunately for everybody Eastern music journals are not read by sufficiently large numbers of music lovers in this territory to create any big demand for artists not known otherwise. And if

any New York manager advises artists against using the columns of Pacific Coast music journals he is contradicting his Pacific Coast representatives, for they always use the columns of the music journal for their advance publicity, and the music journal—at least the Pacific Coast Musical Review—is the only paper that publishes such articles as completely as possible. If the paper had no influence or value no manager would think it worth while to use it for publication of his announcements.

On the other hand, why should the American artist expect the California manager to bear the expense of his publicity campaign? Does the New York manager pay for such publicity? We think not. The artist is always expected to invest a certain amount of capital in MAKING A NAME FOR HIMSELF, and if he is a fine artist the investment is ALWAYS safe and returns a big dividend. But frequently the artist is asked to sink so much money into the coffers of the Eastern papers that he has nothing left for the far West. Thereby he loses thousands of dollars, for the West has to know his name as well as the East, if he wishes to establish a NATIONAL reputation. Every New York manager and every American artist who refuses to become convinced of this necessity of educating the Pacific Coast audiences as well as the Atlantic Coast audiences to the merit of an artist's accomplishments willfully and foolishly throws away a great financial gain which would make the season's income look far more pleasant than it does now. If it is true that far Western tours are unremunerative to some artists it is because their publicity is incomplete. It requires more than a few weeks or even months to create a name. At times it requires years. But the persistent hammering away at the work and success of an American artist will eventually inspire in the mind of the average concert goer a wish to hear such artist. If then the artist makes good, he will become famous. If he fails to make good his promises he will fade away. But as long as managers and artists persist in ignoring the publicity value in Pacific Coast music journals they will continue to register losses on the Pacific Coast tours. It is up to them to change the situation.

THE SCOTTI GRAND OPERA COMPANY

When Antonio Scotti, general director of the Scotti Grand Opera Company, which commences a two weeks' engagement at the Exposition Auditorium, Monday night, September 19th, launched his modest operatic venture three years ago, there was abjectly no hearing among the wiseacres and know-it-alls in the musical profession, and failure was freely predicted. What did a great artist like Scotti know about the business side of grand opera anyhow, and who was his backer? Well, he would have to learn like everybody else, that grand opera could not be a financial success on the road—least the expensive kind of grand opera that Scotti was planning to give.

But Scotti did not fail. His first short tour was made through the East and he carried but three operas in his repertoire. Everybody wanted and expected to hear Scotti, with the Scotti Opera Company, and in order to satisfy the demands of the public, Mr. Scotti was compelled to sing almost every night on the tour. When he got back to New York and took account of the receipts and expenses, he found that he had just broken even, and that, without allowing anything for his own appearances.

"It was well satisfied," said Mr. Scotti in relating the circumstances, "for I had demonstrated that I could take out a grand opera company and give the public performances that they could not hear outside of the Metropolitan. The success of my first tour induced me to plan for a more ambitious undertaking the following season. Instead of having a repertoire of two or three operas, I added four more to the list, and greatly increased the size of my company of artists. I found that while the public at first thought that the Scotti Opera Company was a company organized to exploit my own appearances, they soon found that we were giving them real Metropolitan productions, and with artists of the first rank.

"The future?—well, the present is not so bad. This season we are taking out the largest and best organization which has ever traveled as a touring company. Not only that, but we are carrying a repertoire of thirteen operas. Our itinerary will cover over nine thousand miles, in a little over six weeks. Backer?" Mr. Scotti smiled. "The public is my backer."

Frank W. Healy, local representative of the Scotti Grand Opera Company, announces that tickets will go on sale Monday, August 15, at 9 o'clock, at Sberman, Clay & Co., Sutter and Kearny streets. Tel. No. Sutter 6000.

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As evidences for the truly triumphal success achieved by E. Robert Schmitz, the famous French pianist, we take pleasure in quoting from a review by Henrietta Weber in a leading Chicago daily paper:

"The French pianist, E. Robert Schmitz, gave yesterday afternoon the first of a series of lecture-recitals in the Pils Kohler Arts Building that are planned to punctuate, by means of special programs, the course he is giving here in his short visit to Chicago. The number of devotees he has been able to gather under his musical wing is truly inspiring, and they listened to him as though fairly hypnotized. Mr. Schmitz has the rare faculty of making everything he says produce the full effect of his weighty meaning, so his hearers cannot help feeling that they are getting a gold mine of inspiration with each phrase and a small fortune in musical information with every sentence. And they do get much for Mr. Schmitz is a musician and a thinker—a combination that is not always as easily discovered as one might imagine. He was supposed to discourse on 'keys' and 'modes,' but the ramifications were wide. His class was treated to something of musical history, to a fair proportion of philosophy and to much witty and timely comment on the inter-relationship of the arts. Then Mr. Schmitz played a fine program, devoted to modern French composers, with the exception of Ireland and Saint-Saens."

Mr. Schmitz will give a series of four lecture-recitals on "The Spirit of Modern Music Compared With the Spirit of Classical and Romantic Music, and its Relation to the Other Fine Arts," in the Italian Room of the St. Francis Hotel on September 24th and 27th, and on October 1st at 11 o'clock a. m. and October 4th at 8:30 o'clock p. m. Miss Katherine McNeal is Mr. Schmitz's personal representative and she has a list of pupils at the Kohler & Chase Building. She is preparing a limited number of pupils who wish to be examined by Mr. Schmitz, and it is recommended that lessons be started immediately so that pupils will be ready for private audition by Mr. Schmitz between September 10th and October 10th.

SALT LAKE VOCAL ARTIST LOCATES HERE

Jane S. Sands, a prominent vocal artist and teacher of Salt Lake City, arrives in San Francisco recently to make her home here. Prior to her departure from her recent home city the Salt Lake Tribune of June 26th of this year had this to say:

"With genuine and deep regret thousands of Salt Lake music lovers and the musical fraternity of the city will this week bid farewell and Godspeed to Jane Sargent Sands, a highly gifted and sincere teacher, who has decided to seek the wider field and greater opportunity afforded in the city of San Francisco. For several years Miss Sands has stood in the front rank of the city's numerous and excellent teachers of voice. A pupil of Moritz and Clara Biedler, she is preparing a limited number of pupils who wish to be examined by Mr. Schmitz, and it is recommended that lessons be started immediately so that pupils will be ready for private audition by Mr. Schmitz between September 10th and October 10th. As an accompanist Miss Sands is known throughout the State, her sympathy, keen insight and fine musicianship being dominant characteristics of her work."

WARD-STEPHENS

England has its Tosti, France its Reynaldo Hahn, and America its Ward-Stephens; all three pre-eminent as composers of the highest type of songs and famous as teachers of artistic singing. Ward-Stephens was born in Louisville, Ky., and at the age of five was playing the piano in public as a prodigy. At the age of seven he was given his first piano lessons, and at the age of twelve he took up the organ. When sixteen years of age he became a pupil of William H. Sherwood and at the same time entered Rutgers College as a student. Upon completion of his studies he was sent to Europe and became a pupil of Theodore Leschetzky in Vienna and studied theory with Navrtil. Later on he studied with Rosenthal and Emil Sauer. Several years later he moved to Paris and took up his study of the piano with Bretnier and organ with Widor. He subsequently became a pupil of Saint-Saens and Massenet; the latter becoming so interested in his talent that he was given an opportunity as a minor director in the Opera Comique, Paris.

Realizing that a knowledge of the voice would greatly help him in his writing and also be of assistance to him as a conductor of operatic music, the young man studied the voice for two years with Shriglia.

He played as a solo pianist in practically every country in Europe and upon returning to America he was

Los Angeles is to have a series of free public organ recitals, thanks to the liberality of one of its best organists, Dr. Ray Hastings, whose work as official organist at the great organ in the Philharmonic Auditorium has won him widespread recognition. Equally well known as the organist of the Temple Baptist Church, which probably has the largest congregations in this city, Dr. Hastings has a numerous following. However, not only among music lovers, but also among the profession here and among visiting artists, Dr. Hastings enjoys a most enviable reputation. This has been proven most eloquently in repeated instances, when the conductors of visiting opera companies have demanded squarely that Dr. Hastings should render the incidental organ parts. His versatility as player of this great and modern instrument has won him the recognition of eminent conductors such as Bovi of the Metropolitan, Guerrieri, now with Scott, while Horatio Parker entrusted him with a very extensive organ part during the premiere of the prize opera Fairyland. Clara Butt, the late Florencio Constantina, Pasquale Amato, Schumann-Heink have regularly chosen Dr. Hastings when it came to sing with the organ. During the world's fair of San Francisco Dr. Hastings gave a series of organ recitals in March, 1915, which won him lasting friends in that city as he gladly realizes on his annual visits.

True to his student ideals—Dr. Hastings graduated from the College of Music, U. S. C., and received his final training in Paris from the foremost living organist, Joseph Bonnet—Dr. Hastings chooses selections of great artistic value and variety, whether on duty at a church service, during a recital, or while rendering music to a moving picture. Noteworthy, too, is that he seldom uses music on these occasions but plays from memory, a remarkable feature, considering the technical intricacies of his elaborate instrument and the wealth of his repertoire.

Last night's program, which he played before a crowded auditorium, offered Marche Aux Flambeaux (Clark); O Star of Eve (Wagner); Largo (Handel); Sextet from Lucia (Donizetti); To a Wild Rose (MacDowell); Bell Caprice (Hastings); Concerto Fantasie (Conde) (new, dedicated to Dr. Hastings). That of next Sunday includes Marche Pontificale (Gounod); Preludes Nos. 7 and 20 (Chopin); Serenade (by request) (Schubert); Andante from the Fifth Symphony (Beethoven); Pedal Caprice (Hastings); Meditation and Immortality (Hastings).

In the American Organist, the well known magazine, a fine tribute has been paid to Dr. Hastings, who, on his travels through Europe, has won international recognition and gained a catholicity of musical opinion well reflected in his active and contemplative attitude towards music and musicians. The publication mentions in complimentary terms, "Dr. Ray Hastings, at Temple Baptist in Los Angeles, has the most prominent church position in the West. A thing worth noting most seriously is the material he uses for the programs that have attracted and held almost unprecedented audiences."

It is this very quality, which the public musician has made Dr. Hastings' public organ recitals a complete success. For the present Dr. Hastings intends to give these programs only on Sunday evenings of this month. It is to be hoped, however, that the popular approval will induce him to continue same. As shown from the program Dr. Hastings' recitals, the publication mentions has written a large number of works not only for organ, but also for voice, piano and orchestra. His Lutespiel Suite was performed here five years ago. Dr. Hastings conducting the People's Orchestra.

As official organist of the Auditorium Dr. Hastings' has also been chosen as the organist of the larger screen dramas, here, too, the quality of his work has found much favorable comment. Dr. Hastings feels very strongly on the subject of moving picture music for the organ. Naturally he deprecates the style of playing so frequently found, and ostensibly because the public wants it. "There is not one way to counteract that musical disease 'Jazz,' by playing better music which is just as entertaining," declared Dr. Ray Hastings. "Much musical and social benefit could accrue to this city through regular organ recitals either during the noon hour or evenings. Musicians complained about the degradation of music which is obviously approved of the trashy organ repertoire prevailing in most picture houses. I know that many of our cinema organists are well capable of presenting pleasantly light and yet good music which would give the audience equal entertainment as the songs played to slides. If some of the managers only would permit their organists to feature humorous and light music of semi-classic style they would find that the large majority of their patrons would be just as pleased. Public organ recitals given under our own auspices ought to convince them. It is up to us, the organists, to supply the proof."

Walter Henry Rothwell, the distinguished conductor of the Los Angeles Philharmonic Orchestra, is summing in Carmel-by-the-Sea, after attending the Bohemian Club Midsummer Jinks at Bohemian Grove on the Russian River. Mrs. Rothwell, the noted soprano, is also spending her vacation there. After taking a well earned rest Mr. Rothwell will return to Los Angeles to resume rehearsals for the ensuing season.

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appointed to conduct opera at the Manhattan Opera House under Campanini. His all-around musicianship, coupled with his splendid knowledge of the voice and his great familiarity with the musical literature used by singers, made him invaluable and he became New York's foremost teacher of "artistic singing."

As an accompanist it is generally conceded that he has no superior, but he very rarely plays for singers in public as he hasn't the time for it. The last time he played was for Yvette Guilbert, who could find no one to fill the bill entirely, as she required not only a fine knowledge of French but a musical instinct so fine that her every act would be anticipated. It probably would be safe to say that at least one-fifth of the foremost concert singers in the country have gone to Ward-Stephens for instruction at some time or other, and it was acting upon the suggestion of some of these pupils that he has just finished a four months' tour of the West and Northwest, teaching and giving concerts of his own works.

So well was he thought of by the U. S. Government, that when it needed a man to select \$50,000.00 worth of music to be sent to the military bands and orchestras over the seas during the war, Ward-Stephens was appointed for that position.

As a teacher of "artistic singing" he occupies a unique place in the musical world. One of his particular points is to DEVELOP the INDIVIDUALITY of the pupil rather than to belittle them and force them to accept his own individuality. His other strong point is in focusing the voice, and probably in this one respect he has done more for the singer than has any other known American teacher. He never allows a pupil to learn the melody of a song until he or she has not only memorized the words but has become thoroughly imbued with the spirit of the text.

While on the Coast he fell so much in love with the country and the climate that he decided to spend the winter in California. He will arrive here about September 9th and a number of his New York pupils will come with him. San Francisco is to be congratulated upon attracting such a notable American musician.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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EUGENE MUSSER'S PIANISTIC ART

The feature at the Sunday morning concert of the California Theatre Orchestra, under the direction of Herman Heller, last Sunday morning, was the brilliant pianistry of Eugene Musser expressed in the beautiful piano concerto by Manna Zucca, the distinguished young and charming American composer. Mr. Musser received a genuine and well-merited ovation from his three thousand hearers, and he made an excellent impression because of his unassuming bearing, his easy technique and interpretation, his assurance and his thoroughness of execution.

Mr. Musser belongs to those pianists for whom there do not appear to exist any difficulties. He was thoroughly prepared for this artistic ordeal with the result that his confidence was passed on to the audience who thoroughly enjoyed his ease of deportment and his remarkable control of his nimble fingers coupled with his intellectual grasp of the emotional beauties of Manna Zucca's work. It is one of the most ambitious and musically compositions brought out by that industrious and able composer, and she has reason to feel gratified with the earnestness, efficiency and skill with which Mr. Musser interpreted it. Herman Heller and the California Theatre Orchestra deserve great credit for playing the orchestral part with precision and accuracy. The work, as well as the artist interpreting it, merited the enthusiasm which it aroused. Mr. Musser made such an excellent impression that he was compelled to respond to the vigorous demands for an encore. The orchestral part of the program was as usual enjoyably rendered.

The California Theatre will present one of San Francisco's own artists at its concert tomorrow morning, in the person of Marie Partridge Price, who has just returned from a three-year stay in the East. This is her first appearance since her return and she will no doubt receive a warm welcome from her many friends in this city. Mrs. Price, who is a lyric soprano, will offer Elizabeth's Prayer from Tannhauser, by Wagner, accompanied by Herman Heller and the California Orchestra. Mrs. Price made many appearances in this city before going East and while there she appeared with many of the leading orchestras. She comes to the California under the management of Selby C. Oppenheimer. Herman Heller's concert numbers will be as follows: Imperial Edward (March) (Souza), (a) To a Wild Rose (MacDowell), (b) Prelude in F major, Cavalleria Rusticana (selectin) (Mascagni), Sappho (overture) (Goldmark), Leslie V. Harvey at the organ will offer the Intermezzo from Nialla by Delibes.

Warren D. Allen, Stanford University organist, announces the following organ programs for the week beginning Sunday afternoon, August 14th, at Stanford Memorial Church: Sunday, August 14th—Grand Choeur (de Grigny); Passacaglia in C minor (Bach); Rondeau in D minor (Seth Bingham); Evening Song (Schumann); Toccata from the Fifth Symphony (Widor). Tuesday, August 16th, at 4:15—Sunday's program repeated. Thursday, August 18th, at 4:15—Mozart Program. Fantasia in F minor, Minnet in C major, Largohto from the Clarinet Quintet, Gloria from the Twelfth Mass.

Margaret Jarman-Cheeseman, the delightful soprano soloist, and Katherine Edson, an unusually graceful dancer, will give a unique program at Los Altos as the guests of Mrs. Gay Shoup in the famous open-air theatre of Mr. Field on Saturday, August 6th.

Axel Simonson, the well known Los Angeles 'cellist, who has been engaged to play with the Philharmonic Orchestra of Los Angeles next season in place of Walter Ferrer, who will be with the San Francisco Symphony Orchestra, was a visitor in this city last week and one of the callers at the Musical Review office. Mr. Simonson was first 'cellist of the Los Angeles Symphony Orchestra under Adolf Tandler, a member of the Saslavsky Trio, and the Brahms Quartet. He was heard in this city with the latter organization about four or five years ago. Mr. Simonson is one of the most successful artists and teachers of the South. He is spending his vacation in Humboldt County.

Miss Alice D. Mook, mezzo soprano, soloist at Fourth Church of Christ Scientist, Oakland, pupil of Mrs. Irene H. Nicoll, is preparing a concert to be given on Friday evening, September 30th, at Ebell Club, Oakland. She will be assisted by Kejetan Attl, the distinguished solo-harpist of the San Francisco Symphony Orchestra. Her accompanist will be George Stewart McManus, the noted pianist. It is quite an ambitious enterprise to engage such an excellent assistant artist as Mr. Attl, who will play a group of specially interesting harp numbers.

A. D. Hennessy, of Kihler & Chase, assistant to the president, George Q. Chase, returned from an extended trip to the Southwest, and says that he is glad to be back among the cool sea breezes. Mr. Hennessy found business suffering from the heat and claims that Californians have no reason to complain when they compare their lot with that of those in other parts of the country.

George R. Hughes, of the Wiley B. Allen Co., and president of the Music Trades Association of Northern California, has returned from a month's vacation at Chilochean, Oregon, where he enjoyed the thrills of trout fishing. Mr. Hughes is an enthusiast in piscatorial art and is never guilty of the garden variety of fish stories. He actually made some record-breaking catches and has the documentary evidence to prove his assertions. In addition to his skill in catching fish Mr. Hughes is no slouch when it comes to making piano sales.

Shirley Walker, the handsome and "peppery" member of the Sherman, Clay & Co. staff, who for years was in charge of the publicity department, and now occupies another important executive position, has returned from a well-merited vacation in Marin County. Mr. Walker was one of the busiest organizers of the Music Trades Association of Northern California, and much of the success of this splendid organization is due to his indefatigable efforts.

P. T. Clay, president of Sherman, Clay & Co., has returned from his vacation at Lake Tahoe and is again busy attending to the executive duties imposed upon him by his responsible position. Mr. Clay has innumerable friends because of his frank and genuine disposition, his untiring and industrious attitude toward his boss and patrons, and his originality of thought in dealing with difficult problems. He is one of the best known and best liked members of the music trade in America.

E. P. Little, head of the sheet music department of Sherman, Clay & Co., recently returned from an extended trip East, where he attended the annual convention of the sheet music dealers of America. Mr. Little was honored by being elected as national vice-president, to which honor he is fully entitled by reason of the truly wonderful progressive work he has done in the interest of the trade throughout the Pacific Coast territory. Mr. Little is one of the busiest, most active and most congenial members of the music trade we have ever met, and his unflinching energy and originality of ideas is one of the principal factors of his matchless success.

Miss Audrey Beer, the well known pianist, is spending her vacation in Santa Monica, enjoying the warm weather, the wet ocean and the sunbath. After being thoroughly rested she will return to her Oakland studio to resume her work during the new season and prepare for a concert of two.

Rena MacDonald Returns from New York With Lots of News

Associate of Manager L. E. Behymer Gives Interesting Outline of the New Los Angeles Music Season—Tells of Alice Gentle's Sensational Success in Chicago—L. E. Behymer Back in Harness Again—Selby Oppenheimer Submits Reluctantly to an Interview About San Francisco Music

By BRUNO DAVID USSHER

Los Angeles, August 7, 1921.—After an absence of six weeks Miss Rena MacDonald, associate of Manager Behymer, whose interests she represented in the East, returned to her desk. Traveling at the instance of her agent manager and herself well known for her versatility in managerial matters in booking offices, Miss MacDonald was given due welcome by her Eastern colleagues. She was accompanied by her sister, Miss May MacDonald, who holds a confidential position of great responsibility in one of our large banks here. Comments in Eastern publications showed that Miss Rena MacDonald made many friends there as she has done here as a business woman as well as through her charming and sympathetic manner.

"My first long stopover was in Chicago, where I attended the National Concert Managers' Convention as proxy for Mr. Behymer. The evening of the twenty-ninth of October my first convention member expressed happiness about Mr. Behymer's wonderful recovery from his severe illness, coupled with cordial greetings and well wishes to him. Incidentally Mr. Behymer at this convention was re-elected Honorary President, a recognition awarded him two years ago when the association was formed," Miss MacDonald related. Summing up her impressions of musical conditions she asserts music will be patronized more than ever during the coming season:

"Both the great American agencies like the Wolfsohns, Charlton, Hurok and others, as well as the local buying managements, show date books practically filled for the coming season. The expense of traveling and railroad fares for an artist and his accompanist is not prohibitive, like in the larger theatrical ensembles. However, the companies coming will be plentiful. Antonio Scotti is devoting twenty hours a day to the assembling of his organization which will be heard locally the week of October 3rd at the Mason Opera House. It was a great disappointment to him that he could not secure time at the larger auditorium. To quote him, 'Very soon pictures will have absorbed every house and music will have to retire.'

"In addition to the four times when he personally will sing Scotti will be heard at the performance of General Garrar in her latest sensation Zaza. The coloratura will be the gifted and beautiful Angela Ottein, whom Tetrazzini has declared will be her successor in this country. Scotti will be the first to present her in America. After she has finished with his tour she makes her debut at the Metropolitan.

"Another favorite who has gone over to the Scotti ranks will be our own Alice Gentle. Her success this summer at Ravinia Park, Chicago, has been sensational. The night of her debut in La Navarraise there was not a seat to be had and at the final practicality of the audience arose to its feet, waving handkerchiefs, demanding her recall time after time before the curtain. Parrar came from New York to hear the performance and was extremely generous in her praise. Miss Gentle will sing this role here as well as Tosca and Aida with Scotti. The latter, perhaps you know, is about to make a genuine sensation, not the usual type of Italian production. There will be one hundred and fifty people with ballet, orchestra of fifty, and a procession which will actually be a victorious looking one.

"Others in his company are Riccardo Stracciari, the distinguished tenor who is already favorably known here in recital; Morgan Kingston, Joseph Hislop, the new Scotch tenor, who goes to the Metropolitan next season; Anna Roselle, who was so delightful last season as Musetta; a new tenor in Jose Pallet, Leon Rothler, and two favorites of other seasons, Queensa Mario and Italo Ricci. Of the latter Scotti comments that he has the loveliest baritone he has heard in years and that were it not for previous long term contracts Gatti himself would have long since taken him to the Metropolitan. Guerrieri and Pagni will be the conductors. The repertoire includes Manon Lescaut, Zaza, Bohems, Barbe Bleue, Seville and other favorites. The tour commencing January 24th, in this city. When I left New York her business actually booked and guaranteed showed \$275,000, and before she lands it doubtless will reach \$300,000. There will be many new dances, several new ballets and of course all of the favorites which a Pavlova program would not be complete. Her recent success in London was nothing short of a sensation. I saw the original cable reports and they were immense.

"One of the novelties of the year will be the Tony Sarg Marionettes straight from Greenwich Village, New York. In one of those delightful old houses in the village Sarg holds forth. There any afternoon you drop in tea is served upstairs and with the general air of good comradeship that exists between himself and his associates it is no wonder that the performances make enough a jolly, hilarious entertainment. They are the most talked of novelty of the last four seasons. The repertoire includes Rip Van Winkle, Thackeray's Rose and the Ring, and A Night in Greenwich Village. Through-

out Southern California they will be presented under the auspices of the Smith College Alumnae for their benefit fund.

"In his concert attractions Mr. Behymer opens his season with the Mabel Garrison, followed by Arthur Rubinstein, the pianist. The latter will only be in the States for the fall months and is one of the most talked of artists in the East. He has not only a large critical following but is a sort of social lion there.

"Jascha Heifetz, returning from a world tour, plays early in November. Ernestine Schumann-Heink, returning from the Orient where she has enjoyed a brilliant success, provides liberally for the month of November. Emmy Destinn, so often announced and never materializing, lands in September and will be presented with a tour entirely booked from Coast to Coast, and sings on the Philharmonic Course December 11th.

"Louis Piastro, and Piastro and Mirovitch in joint recital will tour the State under Behymer in December. Piastro, by the way, I had the good fortune to hear in a special addition while in New York. He possesses one of the loveliest and largest violin tones I have ever heard, has a fine, ingratiating personality and will doubtless become a prime favorite with our public. He played more contracts in New York and vicinity last season than any other two fiddlers.

"Sousa will tour Southern California under Behymer's direction, playing Long Beach, Pasadena, Ontario, Riverside, Glendale, San Bernardino, San Diego and Tucson. He is bringing the full band consisting of 80 men, and really considers this a farewell tour. He is a real hand master supreme, seeming to reserve to himself special rights of popularity.

"Speaking of bands, I heard the Goldman Concert Band at Columbia. This organization, recruited from the ranks of the Philadelphia Orchestra, was a masterpiece, plays and tours only in the late spring-summer and early fall, having therefore opportunity to pick some particularly high-class musicians. The windward section is like a choir of celestial beauty. Goldman himself is very popular both with the audience and his peers. The programs are semi-classic in nature, with a goodly sprinkling of the better class popular music and usually as encores his own marches and compositions, which are very effective. I believe Mr. Behymer will bring this band to the Coast in 1922.

"Rena Zancelli, baritone, and Grace Wagner, American soprano, will with Alvin Glick and Eileen Zimmerman, be the only two joint recitals on the Coast. Helen Stanley, cordially remembered here from her debut two years ago, is singing better than ever and looks, if possible, more beautiful. I heard her at the Metropolitan concert with Henry Hadley conducting. She will sing in Los Angeles early in January. Her partner Werrensting, baritone, Vasa Priboda, violinist, whom our friend Fortune Gallo is managing, and Cecil Fanning make February interesting.

"The close of the season will certainly be in a blaze of glory with the one and only John McCormack in two recitals, Galli-Curci in two, Percy Grainger in one, and the return for one recital only of Fritz Kreisler.

"Bidding good-by to the New York managers after four busy weeks I was again told that booking sheets were well filled. In fact, the fees paid to the artist this year are higher than they were last season, so that already from this angle the amount of business done has considerably increased. In going as in coming I experienced among the New York managers one of the most interesting and happiest features of my trip, noting the hearty concern these busy men and women showed about Mr. Behymer's health, sending him messages of a cordiality which bespoke more than long years of merely commercial affiliation."

From New York Miss MacDonald made detours to Boston and Washington, departing west by boat to New York by continuing the journey from there by rail, visiting El Paso, Douglas, El Paso, El Paso, El Paso, all centers of Manager Behymer's Philharmonic Course.

"I was royally entertained. The proverbial Southern hospitality certainly applies also to the Southwest. Remarkable work indeed is being done by the music community in these cities. In fact, they are doing it under great difficulties and severe personal efforts. But for the work of these club women, many smaller cities would remain unvisited by the great artists. House to house canvassing to sell tickets for the concerts sponsored by them is a frequent necessity in order to meet the expenses, for nothing but the best is sought for them. They show an almost heroic love for music, and yet without any financial compensation whatever, rather at a personal expense, as for instance, in the case of Mrs. W. where the chairman of the music committee had to engage additional help for her housework, so that she could attend personally to the supervision of the subscription drive. What it means to make a Philharmonic Course of three or four concerts by famous artists pay in a city of nine hundred people, can be guessed easily. However, the newspapers in these smaller communities have been quick to recognize the educational and social values of such concerts, as these events add strong publicity to their city. There are

(Continued on Page 7, Column 1)

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(Continued from Page 6, Column 2)

great opportunities for the musical profession in the Southwest." El Paso was the last city visited, where an address before the Rotary Club on the Civic Value of Music formed an impromptu climax to the trip. "What date is today?" asked Miss MacDonald setting down quickly to her regular duties. "The 7th! Well, it seemed as if I had been away just two weeks, and not six. That is the worst of it, the more fascinating a time you have, the quicker it seems to pass."

Impresario Behymer has left the "Bee" hive for a business flight to San Diego, which demonstrates more than anything else his splendid recovery. As soon as early last month Mr. Behymer was to be found either in his private office or in the administrative offices of the Philharmonic Orchestra.

Selby Oppenheimer, the well known San Francisco manager, too, has graced us with one of his whirlwind visits, wearing his perennial smile. We forgot to ask him whether his motto is "Smiling through," in any case matters of music are going through smilingly with him. We judge from his scant remarks. We use the word scant deliberately, as "Selby" is not an easy man to interview, in fact, he is "hard-boiled" in that regard.

"Bookings this year have been most satisfactory and were negotiated without delays. The present financial depression has not affected the managerial business as artists are signed up readily San Francisco and the entire North will have a bigger season than heretofore. Specially chamber music will derive a stronger incentive than ever through the efforts of Eliaa Hecht, the director of the San Francisco Chamber Music Society. This organization will feature six, world-famous soloists and give their home city musical opportunities not enjoyed before, when such artists as Robert E. Schmitz

and Harold Bauer, for instance, will appear with them. Mr. Hecht has also included interesting novelties in the program.

"Before any announcement has gone out the subscription to the series of concerts at the St. Francis, for instance, have been half sold out, which is a good indication of musical interest. We shall hear during those concerts Arthur Hackett, Mabel Garrison, Percy Grainger, Helen Stanley, Vasa Plihoda, Yolanda Mero and Cecil Fanning, the last two in joint recital. "Not only San Francisco itself, but all northern California is absorbing more and more music. There will be four great concerts of five events in Halford, Merced, Santa Cruz, Modesto, Napa, Marysville, which in fact have not had regular Philharmonic courses so far, while Visalia, Chico and others have increased their musical budget.

"One cannot speak of musical matters of San Francisco, however, without referring to the splendid pioneer work done by Herman Heller, the conductor of the Sunday Morning concerts at the California, who as late as November 1st has made definite arrangements with me for well-known artists, among them Irene Pavlovskaya, Anna Ruzena Sprotte, Anna Louise David and Madame Yaw."

Brahm van den Berg, the well known pianist, who has been busy composing this summer, has finished a big work for a mixed chorus, mixed quartet and orchestra, built on American national airs. Mr. van den Berg took it for the chorus which he conducted. He founded this summer, which is busy now on the sacred chorals of the old masters. Mr. van den Berg has also finished four piano pieces as yet unnamed, and five cantillations (poems set to music), the Fables of La Fontaine being the inspiration for these.

Mrs. Cecil Bartlett-Frankel, founder and president of the California Federation of Women's Clubs, has accepted the office of chairman of the National Committee of Extension, to which she was elected at the National Convention two months ago. Owing to personal work Mrs. Frankel did not see her way clear to accept at once, but has now done so, which decision assures the National Board of a successful and devoted worker, while California enjoys the honor of being represented prominently on the National Board of this great organization. Mrs. Frankel in her new capacity will tour the Northwest next month and during October.

Helen Klokke, dramatic interpreter, whose concert appearances in Los Angeles last season were among the greatest personal triumphs of the year, has been resting in Carmel-by-the-Sea, preparing her repertoire for next year when she will introduce many beautiful programs before many of the Southland clubs. She has many appearances booked, according to her manager, Frances Goldwater, who introduced her to Los Angeles audiences last year and will handle her affairs for the coming season.

Bessie Fuhrer-Erb, well known violinist is on a motor trip north. She will spend a week in San Francisco. Mrs. Erb has done much chamber music work and is concertmaster of the Women's Orchestra.

Mme. Ariadne Roumanova, gifted pianist-composer, whose arrangements of folk songs and Musorgsky's opera for Dr. Kall's lectures and Mme. Dreyfus' recital, has booked passage for Constantinople. She will leave September 1st. From the Dardanelles city, where she joins her mother, she will travel to Berlin to take up study of composition with Busoni.

Mme. Beatrice de Troost, whose promising concert plans for last season were interrupted by illness, announces two vocal recitals for the fall. She is also booked by several clubs for recital appearances.

New officers of the Dominant Club were elected at the closing meeting of the season, with Bertha Vaughn, president; Mrs. Hennion Robinson, vice-president; Mrs. Axel Simonson, Mrs. Katherine Ebbert, Mrs. Lillie Link-Brannon, Mrs. Abbie Norton Jamison, Grace Freedy and Constance Balfour are also members of the executive family of the club for the coming year.

Alfred Kastner, solo-harpist of the Philharmonic Orchestra, acts as musical stage director during the filming of Omar Khayyam, produced under personal supervision of Ferdinand Pinney Earle, one of the most expert cinematographers. Mr. Earle studied painting with James McNeill Whistler, the great American painter, and has developed a color technic for screen photography which has earned him the by-name, the Luther Burbank of the Film. The fact that Cadman has written a special score to the picture makes this production specially interesting. Other names, reminiscent of musical fame, also appear in the roster of artists forming the cast, among them Nadia and Sergel Petschnikoff, children of Lili Petschnikoff, the brilliant violinist, and Meeka Aldrich, daughter of Mme. Mariska Aldrich, the prima donna.

Motion Picture Music

Gramman's Sunday Morning Concerts continue to be pleasant features of our musical life which offer much during the short and yet well varied programs conducted by Mischa Guterson. Summertime was musically represented yesterday and could not have been opened better than with Mischa's "Summertime." Next was a Dream Overture rendered delightfully by the versatile orchestra. Then followed a clever orchestration of the first movement of Beethoven's Moonlight Sonata and At



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the Brook by Heideffre. Specially pleasing was the tone of the celli, led by Orchestra Manager Michael Elsoff, Romberg's Maytime Fantasia and the lovely strains of Waldteufel's Summer Evening Waltz formed the final orchestral numbers.

Two soloists enhanced the program. Hans Hanke, pianist, is obviously persona grata with the Gramman audiences, for he was warmly greeted before and after his playing of the Rigoletto Paraphrase. Miss Vera La Mar, contralto, was a new comer, but won quickly the sympathies of the public with the sincerity of her technic and convincing nature of expression. Next Sunday the program will consist of French and Italian operatic selections which were made famous by the art of Caruso. It is to be a memorial concert in honor of the great artist.

One of the best synchronizations heard in this city was that to *The Wise Fool*, the Sir Gilbert Parker one deeply stirred by the genius of this vocal potentate. Speculation at once became rife whether Caruso's death would affect the sale of his records unfavorably. E. F. Geissler, president of the Southern California Music Trades Association, well known partner of the music house of the Geo. J. Birkel Co., declared emphatically that Caruso records would be more in demand than ever.

E. F. GEISLER, OF BIRKEL CO., ON CARUSO

"Caruso records will be more in demand than ever and for a long time hold their great popularity. It is an eloquent tribute to the art of record-making." When asked about the revenue Caruso is said to have derived from records, Mr. Geissler said: "Two hundred thousand dollars for six months' royalties would not be too big a figure for an artist like Caruso. I remember well the story related to me by my brother, L. F. Geissler, then manager of the Victor Records Manufacturing Company, who asked Caruso how he valued his Metropolitan engagement from a financial viewpoint. Caruso smiled. "Oh, financially the Metropolitan is only a side-show with me. Victor records are the real business with me."

Lena Frazee, mezzo contralto, accompanied by Mrs. Carol Jarboe, pianist, gave two groups of songs at the musicale given by Miss Z. E. Porter in Oakland on Friday evening, August 9th. Her numbers included: (a) *Laschia chi pinza* (Handel), (b) *Arne's Song* (Halse), (c) *'Tis Not in Seeking* (Atherton), (d) *Russian Folk Song*, *Three Cavaliers*, (e) *Was I Not a Blade on Dewy Meadow Ground?* (Tschalkowsky). Group two consisted of the following Swedish songs: in a *Bout* (Grieg), *The Sea Gull's Cry* (Sinding), (a) *Two Sparkling Stars*, (b) *When the Day Star's Course is Done*, (c) *Like As a Joyous Zephyr* (Peterson Berger), *The Trust* (Sibelius).

Great freedom of tone and clear enunciation accentuated Miss Frazee's artistic interpretations. Mrs. Jarboe at the piano was an inspiration and excellent support. Miss Elsie Cook Hutches was the pianist at this event and acquitted herself with her well known musicianly skill and intelligent technical and emotional faculties.

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We take pleasure in publishing the following communication from Sir Henry Heyman concerning Hawaiian music, mentioned in the article about Captain H. Berger, which appeared in our issue of July 23rd. Sir Henry was solo violinist to King Kalakana and naturally very familiar with Hawaiian musical conditions. Says Sir Henry:

San Francisco, August 6, 1921.

My dear Mr. Metzger:

It was with great pleasure that I read in your esteemed Pacific Coast Musical Review of July 23 the article over your signature about Captain H. Berger, the noted Hawaiian band leader. It brought back many delightful memories of "tempi passati." Though I had previously met Captain Berger in San Francisco, it was during my first visit to Hawaii in 1884 that I came to call him friend. I found him not only a most companionable and charming gentleman, but a sterling musician. After more than forty-five years of indefatigable service in the cause of music he has deservedly earned, as you remark, the gratitude of the Hawaiian people. My object in writing is to call your attention to the first publication of collected Hawaiian music. I think you and your readers will be interested in my "footnote to history." I spent several months in Hawaii during the summer of 1884, giving a number of public recitals with success. Just before my return to San Francisco, I asked Captain Berger to assemble for me some of the characteristic Hawaiian melodies. At that time the only published pieces, I believe, were the National Anthem, composed by Berger, and Aloha, composed by the late Queen Liliuokalani and edited, I think, by Berger. Captain Berger brought me ten pieces arranged by himself. I asked him why he had not published them. "I cannot afford it," was his reply. Then he suggested that we publish it as partners. I declined, explaining that I was grateful for the recovered health and the wonderful hospitality I owed to the Paradise of the Pacific, and did not wish to make money out of Hawaiian music. On my return to this city I went to the Schmidt Lithograph Company and arranged to have the music published. To the ten pieces given me by Captain Berger I added the National Anthem and Aloha. They had been published, but not copyrighted, and I simply appropriated them.

Two thousand copies of this collection were published. I guaranteed payment, and shipped the music to Berger. Sometime later I went to pay the bill.

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Inagine my surprise to learn that it had been paid by return steamer, and five thousand more ordered. This was thirty-seven years ago. How many copies have been published since I do not know, but I hope Captain Berger profited by that publication which I pioneered with no desire of reward, but simply out of love for Hawaii and as a compliment to Captain Berger.

Very sincerely yours,

HENRY HEYMAN.

MME. SCHUMANN-HEINK THRILLS HONOLULU

World's Greatest Contralto Wins Lavish Adoration from Record Audience Under Auspices of the Elks at the Walkiki Home of the Islands

Ernestine Schumann-Heink, the world's greatest contralto, returned to America last Saturday morning, arriving in San Francisco from Honolulu, where she gave a brilliant concert under the auspices of the Elks. Mme. Schumann-Heink returned to this country for the purpose of singing at the annual convention of the American Legion, and the singing of the American National Anthem. She will be in San Francisco early in the season. The colossal impression made by this wonderful artist may easily be gathered from the following splendid review published in The Honolulu Advertiser of July 30th by Walter J. Adams:

When we heard her sing yesterday at the Elks' home. When we heard her on that first occasion it was as a rookie at Camp Kearny, and we sat way in the rear of a flock of sergeants, corporals and privates first class who had shoved us rookies out of positions of vantage. On that occasion the singer stood on a hastily erected platform, that was an island in a sea of olive drab and khaki. The only sounds beside that magnificent voice were an occasional challenge of a sentry near headquarters building or the roar of a truck as it headed toward San Diego.

Yesterday she stood in a bower of tropical flowers at the Elks' Home with the purple and white Elks' colors and the American flag on either side. Her audience was composed of people who had, on short notice, laid aside their pleasures and duties to hear the diva. The only other sound was the swishing of the surf of Waikiki as it surged against the building. There is nothing, in our poor knowledge, that we can say of Schumann-Heink that more gifted writers have not intoned long ago. We can only state that four years ago we thought hers was the most wonderful voice in the world and now—well, now we KNOW it.

Several years ago we studied German in high school. We were compelled to memorize Erlkonig. At the time we wondered why Schubert had written it. Yesterday we discovered why. It was so that Schumann-Heink might some day sing it, and with her singing play upon the strings of human emotions, as a 'cello plays upon the strings of his instrument. She presented a lengthy program yesterday, and was Schumann-Heink throughout. Perhaps she gave more than the usual effort made by stars of her magnitude because, as she expressed it, she is "a mother of Elks, and would have sung for no one else in Honolulu." Perhaps the sight of a crowded reception room that was the center of attraction for every one who could reach the Elks' club for the afternoon, made her think in her characteristic way: "Well—these people are my people. I shall give to them of my voice as they have given to me of their welcome."

At any rate no one could say that the famous singer was not more than generous. Her wonderful personality and magnificent voice belonged to Honolulu for the afternoon, and she gave them freely. Honolulu is grateful. It would be asinine for the writer to attempt further description. Assisting the star were Mrs. Katherine Hoffman, at the piano, and Mr. George Morgan, who held place in the second and fourth portions of the program. Mrs. Hoffman's accompaniments were worthy of Schumann-Heink's voice. She is without a doubt the finest performer in this trying branch of music that has ever been heard in Honolulu. She and the diva shared honors after their masterly rendition of Erlkonig.

Mr. Morgan was an agreeable addition to the affair. He has a splendid baritone, an evident knowledge of the requirements of operatic vocalization, and is eminently a student. His performance of the prologue of Pagliacci was a remarkable bit of work, and merited the applause that followed its conclusion. So were all of his other numbers, although to the writer's notion the most exquisite thing he heard was Tes Yenik. It was an event worth while to hear a singer who could and did in every way "get" the inflection, pronunciation and even facial expression that should be had with this typically Gallic love song. In encore to Danny Deever he sang i Plays the Banjo Better Now.

Mme. Schumann-Heink was presented with flowers in profusion during the performance, and her fellow artists were likewise honored. The Elks, in particular, are jubilant over the undoubted success of the affair, especially in view of the fact that Mme. Schumann-Heink is avowedly an ardent supporter of the B. P. O. E., especially so in view of the fact that two of her sons are members of that order.

Miss Modesta Mortensen, violinist, an artist student of Alexander Salslavsky, who has taken advantage of that astute musician's great pedagogical facilities during several seasons, has decided to locate in this city and has opened a studio. During her residence here she will appear in concerts and as she possesses great artistic skill coupled with a charming personality, there is no question but that she will meet with universal approval. She is not a stranger to the concert platform, having conquered for herself an enviable position on the Pacific Coast and elsewhere.

ALCAZAR

The Unknown Woman, a mystery drama from the pen of Willard Mack, who has achieved a reputation in this country for constructing plays with a punch, will be the attraction at the Alcazar Theatre beginning Sunday afternoon, August 14th. There is many a thrill in the four acts of this production which was staged with unusual success in New York with the author in the leading role. The story is one of political intrigue and the graft that sometimes goes with it. Interwoven is the love of a neglected woman for a man other than her husband and there comes a combination of circumstances that finally allows her to marry him. There are a number of strong roles in the play and there is a well-defined comedy element which tends to offset the more serious situations. Gladys George will have a part calling for some emotional acting. She will be seen as the neglected wife who finally finds her happiness after numerous ordeals. Dudley Ayres will be seen as a man falsely accused of murder about whose predicament the plot is drawn. Thomas Chatterton will be the politician, and Gladys Emmons has been specially engaged for an important part. Others in the cast will include Florence Priny, Ben Erway, Charles Yule and Bert Chapman.

My Lady Friends is being revived at the Alcazar this week and the attendance justifies the judgment of the management in again presenting this most amusing play. Frank Mandel, the young San Francisco author, has a sufficient number of comical situations in the piece to have furnished material for a dozen farces.

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VOL. XL. No. 21

SAN FRANCISCO, SATURDAY, AUGUST 20, 1921.

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BOHEMIAN CLUB'S MIDSUMMER MUSIC CONCERT UNPARALLELED SEASON OF CHAMBER MUSIC

Dr. Stewart's Music to John of Nepomuk Among the Best Efforts of This Ingenious and Musically Composer—William J. McCoy Represented by His Egypt Music—Edward F. Schneider Conducts Fine Duet From Apollo—Marcelli Gets Ovation

By ALFRED METZGER

In conformance to its custom the Bohemian Club gave its annual concert of Midsummer Music of Bohemia at the Tivoli restaurant on Friday afternoon, in the presence of an audience that crowded the spacious auditorium to the doors, even standing room being exhausted. These events are in many ways different from the regular concert, for they represent, after all, a combination of social and artistic qualities. Even though they are open to the public and admission is charged, nevertheless they are essentially private events for, after all, the majority of the auditors represent the members of the Bohemian Club and their relatives. And while, in the strictest sense of ethical practices, they are subject to severe criticism, nevertheless the composers represented labor under certain difficulties that make absolutely thorough performances unusually difficult. Not one of the least of these difficulties is the economy exercised in the matter of rehearsals. And so when the writer reviews a Bohemian Club concert he takes many things into consideration and is inclined to view the same from a spirit of tolerance and encouragement rather than from a spirit of captious criticism.

We believe that the Bohemian Club is entitled to much credit for giving our prominent creative musicians opportunities to exercise their talent or genius. It is certain that the practical experience associated with the composition of a Bohemian Club Midsummer jinks exercises a beneficial influence upon the composer's fluency of expression and in this manner frequently encourages him to work aside from the narrow confines of the club's own musical ambitions. Composers like W. J. McCoy, Edward F. Schneider, Ulderico Marcelli, and Dr. H. J. Stewart we are sure would take less interest in the matter of creative art if they did not receive a certain incentive through these opportunities afforded by the Bohemian Club. This is especially noticeable among those of the club's composers who have written more than one Midsummer Play. Among these is especially W. J. McCoy, whose Prelude Act IV and Baquet Song Act III from his opera Egypt was the introductory number of the program.

We are still under the impression that in writing the Hamadryads Mr. McCoy earned laurel wreath in local musical annals. Nevertheless these works presented under his direction last week show a marked progress and growth in mental stature. We believe the orchestra was unable to do full justice to this work by reason of lack of adequate rehearsals, but nevertheless the close observers could not help but admire the wealth of instrumentation, the neat, vigorous thematic treatment and the virile dramatic spirit of the works. We failed to note any special oriental flavor in this Egypt music, but evidently Mr. McCoy wished to escape the accusation of plagiarism, and it is impossible to evade reminiscence if one followed the beaten track of the recognizable style of oriental composition. We believe Mr. McCoy has added to his reputation as an acute musician and a composer of big ideas, and his Prelude in particular breathes the essence of modern musical thought without at the same time containing the vice of futuristic composition.

There is always a certain breezy grace about Mr. Schneider's music that appeals to those of us who like to be wafled upon the wings of melody and rhythm. And another thing Mr. Schneider knows how to write for the voice. The duet O Love Divine from Apollo (Grove Play

1915) is one of the most pleasant bits of vocal literature that sprang from the pen of a California composer. It represents the essence of poetic and romantic thought and confines itself to musical idioms that anyone who hears may enjoy without difficulty and confusion. Mr. Schneider possesses the happy faculty of writing flowingly, without tediousness, without uncalculated intricacies and yet he is able to say something and say it in a manner easily understood. Charles F. Bulotti, who also sang the aria from Mr. McCoy's Egypt, sang Mr. Schneider's po-

Jessica Colbert, Manager of the Chamber Music Society of San Francisco, of which Elias Hecht is the Founder, Announces Necessity of Securing Larger Hall—Schmitz, Rubenstein, London String Quartet, Bauer, Mukle and Hess to be the Soloists

Attesting to the success of the Chamber Music Society of San Francisco, founded six years ago by Elias Hecht, the manager, Jessica Colbert, in announcing the plans for the coming season, calls attention to the fact that the organization has outgrown its former location—the St. Francis Ballroom—where the attendance was so large that numbers had to be turned away. For that reason it has become necessary to engage the Scottish Rite Auditorium for the coming season, which opens October 11th.

San Francisco can point with pride to the fact that its own Chamber Music Society has placed California in the front rank of musical perfection in the highest form of musical art. The Chamber Music Society of San Francisco is today fully accorded its place among the greatest chamber music organizations in America.

The great success of the assisting guest artists the past season, at which appeared Godowsky, May Mukle and the London String Quartet, has induced the management to make all of the six concerts this season great artist concerts, and so at each concert of the series of six, an assisting artist of international fame will appear in conjunction with the Society.

Following the idea of the founder to popularize this delightful form of music, the size of the Scottish Rite Hall will enable the management to offer these stellar concerts at a scale of prices that will permit all those interested to hear them without undue financial sacrifice, and also place them within reach of all musical students.

The assisting guest artists this season and their dates of appearance follow:

Tuesday evening, Oct. 11th—E. Robert Schmitz, famous French pianist, who will be heard in the Florent Schmitt Piano Quintet in which he created a sensation in Paris and New York.

Tuesday evening, Nov. 15th—Arthur Rubenstein, the great Russian pianist, who will play in one of the great masterpieces of the Slavic school and will also appear in Sonata with Louis Persinger.

Monday evening, Dec. 19th—London String Quartet, that splendid English organization that appeared last season with sensational success in a joint recital with the Chamber Music Society. This year the two organizations will present together the famous Octet of Svendsen for double string quartet.

Tuesday evening, Jan. 17th—Harold Bauer, the master pianist, who will play the Cesar Franck Piano Quintet with the Society.

Tuesday evening, Feb. 7th—May Mukle, the distinguished violoncellist, whose past successes and popularity here make her doubly welcome, and who will appear with the Society in Quintet numbers.

Tuesday evening, Feb. 23rd—Myra Hess, the greatest living woman ensemble artist and marvelous pianist, who will co-operate with the Society in the performance of the Brahms' Piano Quintet.

It is safe to say that no such chamber music concerts as the above offerings have ever been heard in the West—and it is more than likely that San Francisco will enjoy the greatest series of such concerts to be given in America this season. At each of the above concerts the distinguished String Quartet of the Society will present master works of the classical and modern Quartet literature.

The prices for the six concerts are respectively \$10, \$7, and \$4, for the entire season, according to seat locations, and nowhere else in the world today can such star performances be heard at the prices above quoted. San Francisco's musical public owes Mr. Hecht a deep debt of gratitude for the unselfish idealism and high artistic motives that has made these events possible. They are focusing the attention of the musical world on San Francisco as a true art center.

The patronage of the Society, under the musical direction of Louis Persinger, is Louis Persinger, first violin; Louis

(Continued on Page 10, Col. 2)



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When it comes to thoroughly craftmanlike, easily playable, and precise musical ideas Ulderico Marcelli stands among

(Continued on Page 10, Col. 1)

The Chamber Music Society has had very favorable progress from the start, and because it has always maintained high ideals, it has grown and developed in attendance and excellence to such a degree that its position as a leader in the world of chamber music is not only nationally acknowledged, but its reputation and achievements are well known in London, Paris, Berlin, New York and the other great centers of musical culture.

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ALFRED METZGER - Editor
CONSTANCE ALEXANDRE - Asst. Editor
B. W. JELICA - Advertising Manager

New York Office, 130 West 86th Street
Miss Rosalie Johnson in Charge

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TWENTIETH YEAR

FOR SHAME, MR. ARGONAUT!

In many ways we admire the Argonaut, and specially its fearless, straight-from-the-shoulder editorial articles. But occasionally we find somewhat peevish references to music, musicians and artists. One of these appeared a few months ago when the editor was in a funny mood and endeavored to raise a laugh at the expense of Padewski and pianists in general. We thought of commenting on the editor's misplaced sense of humor on that occasion, but had an idea it might be more dignified to await a more appropriate opportunity to repay the Argonaut for its levity in matters which are quite serious to thousands of people.

Our patience has at last been rewarded, for we find in the Argonaut of August 13th (an unlucky number as you see) the following paragraph under the heading, "Individualities":

Dr. Richard Strauss, of Vienna, one of the world's most famous composers, has signed a contract to tour the United States this fall. Dr. Strauss is perhaps best known on this side of the Atlantic as the composer of the Blue Danube Waltz.

If "Richard II" ever reads this paragraph there is a possibility that an accident will prevent his fulfilling that contract—apoplexy, or something of that kind. However, since the Strauss, whose first name is Johann, died many years ago at a ripe old age, and left to the world a heritage of numerous waltzes just as famous as the Blue Danube, no particular harm is done by confusing the waltz king and the founder of the modern school of orchestral arrangement. However, the point we wish to make, is that in future when we see an editorial paragraph sneering at music in the columns of the Argonaut, we shall consider the source.

A STRIKING OBJECT LESSON

Occasionally, when strenuous duties have kept us busy punching the keys of our typewriter until late in the evening, we seek recreation at the Royal Theatre situated near our place of residence. The other evening we visited that place and among the musical programs scheduled for that night by Maurice Lawrence, who is the able musical director, we found a selection of old songs popular a number of years ago. And after listening to some atrocious compositions called songs where words and music do not fit at all and which are called popular at the present day, these old songs sounded mighty good to us. The words had sense, sentiment, rhythm, and the

music had simple but delightful melody and sentimental appeal. What a difference between these songs of fifteen and twenty years ago, and the so-called popular songs of today!

Has the taste of the public deteriorated? We believe not. For there was hearty applause and a genuine ovation for Mr. Lawrence at the conclusion of that number. If we are not mistaken there were even a few cheers. And still publishers and some of the so-called composers try to make us believe that the people want jazz and cheap music. It is not so; just as little as the people want sensational stories in newspapers published to the exclusion of everything else. Jazz is a thing of the past. The other evening at the Portola Theatre there was hardly any applause after a jazz number. At the California Theatre some time ago Herman Heller played a selection from Paganini, and received enthusiastic applause at its conclusion. Right afterwards he played a light jazz number, and the applause was purely perfunctory. Surely this is evidence that the people want good music.

MUSIC AND THE NEWSPAPERS

In the August Form Leonard Lieblich, editor of the Musical Courier, publishes an interesting and timely article about the manner in which daily newspapers neglect music and give preference to sports and sensational murder trials and divorces. Mr. Lieblich contends that "Babe Ruth" is given front page space in the newspapers while great artists rarely are the recipients of such prominence, unless they figure in divorce suits or murders, etc. Recently Caruso when he was thought to be on his deathbed and after he died received plenty of front page space. The San Francisco Call defends the newspaper against Mr. Lieblich's accusation of lack of taste and disrespect for the people's rights to get its news, whether it is music or sports, by practically admitting Mr. Lieblich's contention that the artist's marital infirmities are of more importance to the public than his artistic proficiency, for the reason that newspapers need experts to write on artistic subjects while any old reporter can write up a divorce case. Evidently the Call did not get Mr. Lieblich's point. What the editor of the Musical Courier meant to say was that the subscriber who reads the Call has just as much right to his musical news written by experts as the lover of sports has to have his baseball reports written by experts. There is no reason why the man interested in sports should get two pages a day, when the music lover only gets about two columns a week. There are more people interested in music than the editor of the Call has any idea of. But if this is not enough there is more money spent by artists, managers, musical people, music houses and music instrument manufacturers to sustain a daily paper than there is spent by people reading sporting news and organizing prize fights. If the editor of the Call says that the public does not want musical news every day, he has just as little evidence for his contention as Mr. Lieblich may have when he says that the people do want more and more intelligent music news in their daily papers.

LONG LINE AT SCOTTI BOX OFFICE

Antonio Scotti, the great baritone of the Metropolitan Opera House, and Geraldine Farrar, without a question a double one of the most popular singers that ever lived, will head a great company of two hundred that Scotti, under the local direction of Frank W. Healy, will present at the Exposition Auditorium for two weeks commencing Monday night, September 19th, at 8:15 sharp. Pleased with the reception accorded his company last season, and with the intention of giving San Francisco the greatest season of grand opera it ever had, Mr. Scotti has labored incessantly since last January and to such good purpose that he has assembled one of the greatest aggregations of artists ever taken on a trans-continental tour.

Evidence that San Francisco is not as hard up on pessimists would have us believe, is proven conclusively by the fact that all day Monday, the opening day of the ticket sale, there was an unbroken line of ticket purchasers at the Scotti box office in Sherman, Clay & Co.'s. In addition to the long line of people at the box office there was a total of 500 mail orders delivered to the office of the manager, Frank W. Healy. Four mail orders alone, those of Dr. E. C. Fleischner, Mrs. Adolph Spreckels, Mr. Herbert Rothelid and Miss Vida Jacks, totaled \$2,042. Here is the repertoire:
Monday, Sept. 19, 8:15—TOSCA—Farrar, Chamlee,

Scotti, Bada, Palmirini, d'Angelo, conductor, Papi.
Tuesday, Sept. 20, 8:00—BARBER OF SEVILLE—Hackett, Otten, Straciarri, Rothler, Ananias—Papi.
Wednesday, Sept. 21, 8:15—RIGOLETTO—Scotti, Pichler, Chamlee, Otten, Straciarri, Rothler, Ananias, Farrar, Chamlee, Roselle, d'Angelo, Wakefield, Palmirini, and LA NAVARRAISE, Gentile, Kingston, Rothler—Guerrieri. Thursday, Sept. 22, 8:15—ZAZA—Farrar, Gentile, Kingston, Straciarri, Evans, Bada, Ananias, Laurenti, Quintina—Papi. Friday, Sept. 23, 8:00—AIDA—Carrara, Pallet, Gentile, Pichler, Evans, Rothler—Guerrieri. Saturday, Sept. 24, 2:15—LA BOHEME—Hilpert, Mario, Scotti, Martino, Roselle, d'Angelo—Guerrieri. Saturday, Sept. 24, 8:15—CAVALLERIA RUSTICANA—Carrara, Wakefield, Chamlee, Evans, and PAGLIACCI, Pallet, Roselle, Hilpert, Laurenti—Guerrieri. Sunday, Sept. 25, 2:00—CARMEN—Farrar, Kingston, Straciarri, Rothler—Papi. Sunday, Sept. 25, 8:15—LUCIA DI LAMERMOOR—Otteln, Chamlee, Laurenti, Martino, Bada—Guerrieri. Monday, Sept. 26, 8:15—MANON LESCAUT—Carrara, Scotti, Pallet, Pichler, Bada, Schaff—Papi. Tuesday, Sept. 27, 8:15—RIGOLETTO—Straciarri, Chamlee, Otten, Pichler, Gentile—Guerrieri. Wednesday, Sept. 28, 8:15—MADAME BUTTERFLY—Farrar, Wakefield, Hackett, Scotti, Bada, d'Angelo, Ananias—Papi. Thursday, Sept. 29, 8:00—AIDA—Carrara, Pallet, Gentile, Pichler, Evans, Rothler—Guerrieri. Friday, Sept. 30, 8:00—BARBER OF SEVILLE—Hackett, Otten, Straciarri, Rothler, Ananias—Papi. Saturday, Oct. 1, 2:15—ZAZA—Farrar, Gentile, Kingston, Straciarri, Evans, Bada, Ananias, Laurenti, Quintina—Papi. Saturday, Oct. 1, 8:15—Wakefield, Palmirini, and LA BOHEME, Pallet, Evans, Laurenti, Martino, Roselle, Mario—Guerrieri. Sunday, Oct. 2, 2:15—LA NAVARRAISE—Gentile, Kingston, Rothler, and PAGLIACCI, Pallet, Scotti, Straciarri, Bada, Laurenti—Guerrieri. Sunday, Oct. 2, 8:00—GALA PERFORMANCE—First Act BARBER OF SEVILLE; Mad Scene from LUCIA; Third Act LA BOHEME; entire performance SECRET OF SUZANNE, and triumphal Scene AIDA.

THE ROSENTHALS BACK FROM HONEYMOON

Ethel A. Johnson and Albert E. Rosenthal were married at a quiet home wedding at the residence of the bride's parents, Mr. and Mrs. J. O. Johnson. Following the wedding a honeymoon was spent at Crater Lake and several other places of scenic beauty. At Castella the young couple viewed Castle Crags, taking many interesting photographs, including Mr. Shasta. They were astounded at the beauty of Upper Klamath Lake. They motored from a camping ground called Rocky Point, traveling for about four hours until nearing the rim. Coming up behind the hotel they could not see the lake and passed the hotel in driving through a narrow canyon 11,000 feet below, calm and mysterious. A launch trip gave them a more intimate view of it. They felt as if plunging through blue ink. Where the water is forty or fifty feet it is clear emerald and the little wavelets cast like the sapphire blue which gives one the impression of looking into an opal. They climbed Wizard Island and looked down into the crater. Here they met Elias Hecht who was as enthused as they were. He was on his way home from Alaska by motor. After a delightful week Mr. and Mrs. Rosenthal left Ashland where they were booked for two concerts for the Chautauqua. The Ashland Daily Times of July 20, 1921, finished the following after the concert: "Two of the finest programs given on the Chautauqua program in Ashland were those of last Sunday and Tuesday evenings. Sunday Ethel Johnson and Albert Rosenthal were the artists and the whole program was most finished in plan and execution.

"Ethel Johnson has a beautiful, clear voice and sang in a very artistic manner, while Albert Rosenthal is undoubtedly the best 'cellist ever heard in Ashland, as a soloist. His technique is marvellous and shows long and patient study in achieving such artistic perfection. A large audience listened with great delight to the program. Tuesday evening Albert Rosenthal appeared again and proved himself a wizard of technique and displayed a great reserve power which he provoked to unknown musical feats. Ethel Johnson by special request delighted the audience with a rendition of a selection from the opera Harold by Napramick, accompanied by Albert Rosenthal."

COMMUNITY MUSIC LEADERS ORGANIZE

Having for its main purpose the development of community music in San Francisco and neighboring communities, and to give impetus to several groups for the San Francisco Music Week, October 30th to November 6th, the San Francisco Community Music Leaders' Association was organized at a meeting held at the San Francisco State Normal School, Monday evening, August 3th.

The following officers were elected: President, D. E. Graves; Vice-President, Mrs. Minerva Swan; Secretary and Treasurer, Miss C. Sweet; members of Board of Directors, Roy C. Brown, Maurice L. Kreider and Mrs. L. M. Spiegel. The charter members comprise those of the community music classes who successfully completed the course given at the Normal School during July.

The association will promote all its activities in cooperation with the broader community program of the San Francisco Community Service Recreation League and information regarding membership may be secured through the League, 317 Flood Building, phone Douglas 4293.

The first regular meeting of the association will be held at the Assembly Hall of the Normal School, Monday evening, September 12th, at which time plans for participation in the activities of Music Week will be discussed.

DANCE IMPRESSIONS IN THE GREEK THEATRE

By B. Northcott

Expressive of the estatic enthusiasm and energy of youth in ardent abandon of self-expression, the program of original dance impressions projected in the Greek Theatre on Thursday evening by Joseph Paget Fredericks was unique in its purpose as well as meritorious in its artistic appeal, and as such should receive unbounded approval and approbation. The spiritless and perfunctory spirit of performance of so many artists of every ilk—the spirit of giving little and receiving much, and that little given not temperate with the fire of the soul, was heartily discredited by young Fredericks. In his sincere synthesizing of inner sensitiveness to esthetic impressions toward lyrical dance compositions, he gives himself concretely and freely.

Pronounced by those who know him best, and have seen him throughout these few months of rapid development and more rapid recognition, there is a spirituality of a cosmic nature that is asserting itself increasingly in the like ratio that opportunity is afforded for its satisfaction in larger orbits of release. The present presentation within the Greek Theatre therefore provided super-satisfaction in the unhampered and unbounded invitation to Fredericks to do the thing big. A soloist of any sort is usually dwarfed in all the dynamic dimensions in an appearance against these cold classic walls, but Joseph Paget Fredericks with all the inner fires of fresh-tanned flame burning within him mastered with ease the full stage particularly with his closing number, the South American Juba, the full stage in full white light—a daring accomplishment and in daring nudity, in which classic state of pure-mindedness and pure artfulness this young Californian—this young Berkeleyan—finds alone untrammelled and unopplified unctation for the soul of art that seems within him.

His claim as a creative artist is justified in that he alone developed his dances in all their intricate technic, untutored, so that they are essentially vital in their striking originality, lacking the insipidity of the imitative and the instructed. His versatility is indicated in the fact that he has not only mastered his personal direction, from the organization of the program, the selection of the assisting corps de ballet, the costuming, the lighting determinations, as well as being the premier danseur. His youthful energy is to be envied but as exactly singled out for execution rather than dispersed into digressing. Fortunate in that he is surrounded by a coterie of modest and unselfish art-practitioners, happily inclusive of his mother, who sympathetically promote his interests and inclinations even to the danger point of over-acceptance of temperamental qualities which must sooner or later suffer from the same fate unless he steps forth in his own name with his own Ballet Individuelle—to which distinction none would discourage—rather encourage.

Fredericks' Americanism is indicated by his enthusiasm (one cannot escape the word), in developing a ballet with strictly American themes, and in using the rich heritage of the dance forms of the past of other nations, drawing freely upon the inspiration of some of the modern contributions, particularly the Russian, but innately transformed through a native consciousness into a filtered essence of the life here and now. The future is before you, Fredericks! Be it! Unkind, perhaps, to not make mention of the ballet, the charming suite of dances which with finesse and considerable flair embellished with feminine grace the broad strokes of the robust lad—but life has been ever thus—maiden strew with roses the path of the youth to honor wed. Miss Shannon's work won the eager eye and sustained attention of the audience, and her comment, and that commendable: there was no attempt at rouping up the calm face of the stage of the Greek Theatre with artificial or Austrianized "settings." The charm of color development came with the filmy scarfs and flowing robes, which were intensely vibrant in their ensemble and were further intensified by the suffused yet sheer floods of light, the insistence upon which suffusion even to the point of softness, even at times to dimness, being a personal project of Fredericks in direct reversion to the over-devilizing brilliance of the three modern stages. Entering mystery and a tear-moist one must acknowledge the soft pedal on the lights were in sympathetic key with the theme of the dances.

The following is the program: Invocation to Ishvara (Aman), Ensemble; Astrals (Brahms) (the advent on the astral plane of a departed spirit), Ensemble; Prelude (Rachmaninoff) (Gylippus, a youthful Spartan warrior wounded unto death in the Trojan Wars, who restores him to life), Joseph Fredericks; Movement Indoue (Debussy) (Hindoo water carriers at the Well-of-Saltless-Tears), Ensemble; Persian Primitive (Schumann-Chopin), Ensemble; Gopak (Mossourski), Joseph Fredericks; Mazurka (Dance Suedois), Chopin; Eileen Eye, Artemesia Gibson, Marion Shannon; Improvisu Rhythmique (Chopin), Joseph Fredericks; (Valse, 18th Century) (Chopin) (Babette discovers the love letter of Cosette who, in great agitation, recaptures her treasure), Ensemble; Juba (South America) (Dett), In the 18th Century, on the Desert of Tea, Manco Capac dances for his supreme god, Pachacamac), Joseph Fredericks.

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THOMAS EGAN THRILLS LARGE AUDIENCE

Famous Irish Tenor, Assisted by Mme. Lillian Breton, Soprano, and Frank Moss, Accompanist, Pleases in Irish Song Recital

By ALFRED METZGER

Thomas Egan, the distinguished operatic tenor, gave a song recital in the Colonial Ballroom of the St. Francis Hotel on Sunday evening, July 31st, in the presence of a large audience. We have always admired Mr. Egan because of his fine, flexible voice, his clear and distinct enunciation and his effective emotional style. Particularly pleasing is his employment of the head tones which he uses with impressive emotional coloring and which on occasion he uses just a bit too frequently; however, never too often to tire his hearers. They, at least, do not seem to get enough of Mr. Egan's emotional effects.

No one before the public today can sing the Irish folk songs with inner artistic finesse than Thomas Egan, and no ballad tenor before the public is able to express himself so fluently in operatic lore. Mr. Egan is a lyric tenor of the utmost refinement in style and expression, and because he does not abandon his lyricism in order to be specially dramatic, some may accuse him of a certain lack of virility. But Egan is a disciple of the pure bel canto style of vocal art, one of those artists who absolutely refuse to compromise in order to get dramatic effects, when thereby they would mar the purity of tone.

That Mr. Egan is an extraordinary artist is evidenced by the fact that he has never been under the influence of dramatic and absolutely refuses to permit him to leave the stage. They can never hear enough encores, and the success of one song invariably leads to the demand of another. Mr. Egan furthermore proves his versatility by moving his hearers to tears one moment and evoking gasps of laughter at the next. The room was filled with reverberating with shouts of merriment when he sang a humorous Irish ballad as one of his encores. Mr. Egan also was represented as a composer. His patriotic song, President of Ireland, aroused his hearers to cheers, because of the marchlike, virile and inspiring style of composition.

Mr. Egan was assisted by Mme. Lillian Breton, dramatic soprano. Mme. Breton possesses a big, ringing voice which has many worthy qualities, but purity of intonation is not one of them, and it is rather a disagreeable duty that forces us to call attention to this characteristic for we would much rather bestow upon this singer the unqualified measure of our praise. But whether it was due to nervousness, or indisposition or whether Mme. Breton always sings persistently off key, the fact remains that on this occasion she deviated markedly from the high standard of artistic merit which it is difficult to judge the real extent of her artistic merits. We trust at some future time we shall have a better opportunity to express our opinion.

The accompanist on this occasion was Frank Moss, one of San Francisco's most skillful and efficient pianists. His accompaniment acquitted himself most worthily in every respect. He fitted accurately into the atmosphere and succeeded in forming a solid and dependable background for the artists to confidently lean against. His pianistry showed musicianship and artistic comprehension. The complete program was as follows:

Part I.—Star as usual. Banner (a) Come Back to Erin (Claribel), (b) Everybody Welcome (Egan), (K. of C. War Souvenir), (c) La Donna é Mobile (Rigoletto) (Italian), (Verdi), Mr. Egan; (d) Kerry Dance (Molly), (b) Killarney (Baile), (c) Prayer (La Tosca) (Italian), Puccini, Mr. Egan; (d) President of Ireland (Egan), (b) Low-Back Cat (Lover) (c) Mavourneen, (e) O'Donnell Aboo (Traditional), Mr. Egan; Part II.—Duets—(a) Il Trovatore (Italian) (Verdi), (b) Au clair de la lune (French) (Lull), Mme. Breton and Mr. Egan; Irish Folk Songs—(a) I Know Where I'm Going (Art by Hughes), (b) Tara's Halls (Moore), (c) Gap in the Hedge (Barnard), (d) Green Hills of Ireland (Del Riego), Mme. Breton; Irish National Songs—(a) Róisín Dhu (Dark Rosaleen) (Irish) (Ancient Air), (b) Let Erin Remember (Moore), (c) Wearing of the Green, (d) Are You for Ireland? (Egan), Mr. Egan; Soldiers of Erin (Anthem of the Irish Republic).

TOWN HALL TWILIGHT MUSICALES

The second of the Twilight Musicales which Messrs. La Forge and Berumen inaugurated at the beautiful Town Hall on West Forty-third street, drew a still larger audience last Sunday afternoon, July 24th, and in a delightful program by the all-American artist students of these masters, demonstrated the success of their methods and their undertaking. In addition, there were solos by Ernesto Berumen himself, while the perfect accompaniments of Frank La Forge added immeasurably to the enjoyment of the vocal numbers.

The program was headed by Charles Carver, entirely the product of La Forge's training, a basso, of great power and refinement, who last season gave his own recital at this hall, and later went on tour with Mme. Matzenauer. In a Mozart aria, and again in a group of songs which included the now favorite Mexican folk-song which he sings with unusual charm. Carver proved himself a master of bel canto. His beautiful



WILEM DEHE

The Noted 'Cellist Virtuoso Who Will Make His Appearance as Soloist at the California Theatre Tomorrow (Sunday) Morning

tones, his polished phrasing, his excellent diction, are all the cause for constant rejoicing, so that to him went a great share of the enthusiasm and the applause. Another young artist, Dorothy George, who had also sung at the first recital, deepened the favorable impression that here is a lovely contralto voice of the finest quality, used with rare taste and judgment, able to give the utmost pleasure through finesse rather than power. This factor belongs rather to Marguerite Schilling, one of the latest of the La Forge discoveries, a mezzo-soprano of glorious timbre and power, whose great range and dramatic energy was most aptly displayed in the difficult aria *Amour, viens aider*, from *Ramson and Delilah*. Between these two artists, Charlotte Ryan finds place as a lyric soprano. Her voice is admirably developed, rich, true and sympathetic, and her stage presence is that of the ideal concert artist. The big aria from *Louise* was sung with great effect and every indication of ripened artistry by Beatrice Cast, who achieves really astonishing results with crescendo and diminishing in the highest registers. There is room on the American concert stage for all of these artists, and they should be heard from to their own advantage in the very near future.

Mr. Berumen delighted, as usual, with his exquisite tone-painting, his colorful interpretations, and his complete mastery over the diverse moods of the four compositions which he played, including *Valse de Concert*, dedicated to him by Mr. La Forge.

E. ROBERT SCHMITZ IN RECITAL

E. Robert Schmitz, the famous French pianist, who has been announced for a series of lecture recitals in this city, and as special guest artist with the Chamber Music Society of San Francisco, will give a recital of modern works at Scottish Rite Hall on Sunday afternoon, October 23rd. This will be Schmitz's only appearance in an exclusive piano recital on his coming visit, and it will be under Selby C. Oppenheimer's management.

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DORIA FERNANDA TO APPEAR IN MEXICO

What could possibly be a more delightful and interesting bit of news than the announcement that Doria Fernanda has been engaged to sing in the City of Mexico during their coming season of grand opera? With such artists as Claudia Muzzio, Julia Claussen, Giuseppe De Luca, Tito Schipa, Lazzaro and several other of the Metropolitan's foremost singers, Doria Fernanda will be heard as one of the leading mezzo-sopranos. The season of grand opera in Mexico consists of a period of eight to ten weeks and has never been known to be anything but a phenomenal artistic success.

Miss Fernanda, who has been rapidly forging ahead, is to be congratulated upon her latest engagement. California audiences have long admired the luscious tones of this young artist's beautiful voice, when she charmed them with her intelligent and musicianly interpretation of the lieder. Since that time, which is but a very few years back, Miss Fernanda has been identified as a grand opera singer, having appeared with emphatic success as a member of the San Carlo Opera Co. and with the Scotti Grand Opera Co. It is now but a question of a short time when Miss Fernanda will be recruited to Broadway's famous house of operatic artists. Genuine talent such as Miss Fernanda possesses most certainly deserves artistic recognition. Not only is she fitted to an unusual degree but she has a tremendous capability for hard work. It is thus through her own hard efforts that she is enjoying the taste of real triumph.

THE RENAISSANCE OF JEWISH MUSIC

What promises to be one of the most interesting musical events of the season will be a program entitled The Renaissance of Jewish Music, which will be presented under the auspices of the Jewish Chautauqua on Thursday evening, August 25th, at Emanu-El School House, 1337 Sutter street. The committee has been fortunate in securing the co-operation of a group of some of the most distinguished artists residing in this city. One of the features of the evening will be the interpretation of Ernest Bloch's setting of the 137th Psalm by Lawrence Bruce, the distinguished California concert tenor.

Rodion Mendelevitch, the well known violinist, formerly associated with leading orchestral organizations in London, and now a member of the San Francisco Symphony Orchestra, will render Achren-Aur's Lullaby and Hebrew melodies by Achren. Cantora Rabinowitz and Rinder, both vocal artists of unusual facilities, will

contribute to the evening's enjoyment by singing traditional sacred music and folk songs. Mrs. Herman Lisauer, the charming and gifted wife of Rabbi H. Lisauer, will sing a group of characteristic songs.

Jerome H. Bayer, who is well known as an effective orator, will preside. The committee in charge consists of Cantor R. R. Rinder, Jerome H. Bayer and Mrs. David Hirschler, chairman. The public is cordially invited to attend.

MABEL RIEGELMAN TO SING IN NORTHWEST

We notice with considerable amusement that it was recently mentioned by some of our esteemed contemporaries that Mabel Riegelman, the famous Chicago Opera Company star, had decided to forsake the operatic stage. This we know to be absolutely wrong and unfounded. The fact that she has been doing considerable singing in concert and oratorio only goes to demonstrate the unusual versatility of this artist. Her remarkable success at the performances of Mozart's The Marriage of Figaro at the Greek Theatre a few weeks ago completely demonstrated the error of such a statement. As a matter of fact, we have it on good authority that if Miss Riegelman can arrange her time there will be a return engagement of this delightful opera comique during the next month. Miss Riegelman will open the concert season in the Pacific Northwest as soloist during the two days' Saengerfest at Astoria, Oregon, September 3rd and 4th. Among the songs she will feature at that time will be the Click-Logan Pale Moon.

Len Barnes, that delightful baritone who has endeared himself in the estimation of California audiences as an artist of unusual merit, has returned to San Francisco from his summer vacation ready to resume his work for the coming season. While in Santa Cruz Mr. Barnes was prevailed upon to appear as co-artist with Sydney Francis Hohen, a well-known Australian pianist, who was giving three lecture-recitals in the ballroom of Hotel Casa Del Rey. At the first recital the opera under discussion was L'Oracolo by Leonil. This opera was heard last year for the first time by California audiences when it was produced by the Scotti Grand Opera Co., and it will again be heard during their coming season. The Santa Cruz News published the following paragraph concerning Mr. Barnes' rendition of excerpts from that opera: "Len Barnes sang a lovely solo from the opera, introduced by Hohen. He has a deep voice of great richness, sympathetic and most musical and his manner is simplicity itself. He is thoroughly genuine and unselfconscious."

U. C. EXTENSION OFFERS ITALIAN COURSES

Classes in Italian are to be started by the University of California extension service next week. It is announced by the San Francisco offices of the University. A class in elementary Italian will be opened next Monday night at 7 o'clock at 1337 Sutter street. This course is designed to impart an accurate reading knowledge of Italian and special attention will be paid to pronunciation. A class in intermediate Italian will begin next Thursday evening at the same address. The course is intended to provide further training in speaking and writing. U. P. Maggetti of the University of California will be in charge of both classes. All the vocal teachers and students should take advantage of this opportunity.

George L. Nyklicek, the splendid young organist, whose solos gave the patrons of the Royal Theatre in San Francisco unusual enjoyment, has been called to Pasco, Washington, where he will occupy a similar position at the Liberty Theatre, which has but recently been opened. In this theatre Sherman, Clay & Co. have installed a most magnificent Robert Morton organ, and Mr. Nyklicek is looking forward with eagerness and enthusiasm as being the very first to perform on this wonderful instrument. Mr. Nyklicek has received unlimited praise for his ability for interpreting masterfully the different motion pictures which are flashed upon the screen. Pasco motion picture enthusiasts will most assuredly hear some very excellent organ programs rendered by this talented young musician.

BIG ADVANCE FOR GRAVEURE CONCERT

Just at this moment when the local music managers are afraid to make contracts and start business for the coming season, word comes from W. H. C. Burnett, manager for Louis Graveure, that the Graveure series of three concerts at Orchehra Hall, Detroit, opening concert October 31st, will be a great success. The twenty-six boxes are now sold and about half the seats of main floor and balcony are ordered. Regular single seat prices are being charged and the indications are the entire house will be sold out long in advance of the opening concert. The fact of one artist giving a series is unprecedented in American music and speaks volumes for the popularity of Mr. Graveure and his manager, W. H. C. Burnett.

Subscribe to the Pacific Coast Musical Review, the only paper of its kind west of Chicago. \$3.00 per year.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, August 15th, 1921.—Los Angeles seems not too a place for musicians, at least some of them, until they obviously find a place where their heart's delight near San Francisco, at Carmel-by-the-Sea or anywhere north of California's equator which seems to run along Broadway of late. Among those fortunate ones who can enjoy the bracing breezes of Northern California are Estelle Henri Dreyfus, who is summering at Carmel with her husband, Mr. Dreyfus, who has cultivated the art of confabbing in half a dozen languages, sharing his Italian and Spanish vocabularies with flourishing classes.

Walter Henry Rothwell and Madame Elizabeth Rothwell, with their little girl Claire-Lisel, also have moved to that charming seaside place, where also Richard Bullig can be found resting on his laurels, plucked at his recent master class in piano playing. Thilo Becker and Madame Otie Chew Becker, too, have forsaken their studios and joined the Rothwell-Dreyfus group. The Call of the North is also taking Impresario Behymer towards the Bay region where he will spend a brief vacation this week. Dr. Eugene Davis, president of Davis Musical College, likewise has embarked on a pilgrimage to San Francisco. This college has had an exceedingly busy year. Sol Cohen, San Diego violinist, who studied in Paris several years, has joined the faculty.

Even the Sunday afternoon concerts by the Greater Los Angeles Municipal Band at the Bowl could not prevent Mrs. J. J. Carter of Hollywood from cooling off in San Francisco. However pleasant the air and the charms of this fascinating city may prove to her, we feel sure, Mrs. J. J. Carter, who as president of the Hollywood Community Chorus, has proved herself as the very personification of musical community spirit, will not cool off in her remarkable efforts towards more music and more art for more people.

From San Francisco we had two visitors, W. A. Widenham, the manager of the San Francisco Symphony Orchestra, who we hope will talk or publish on his future wanderings with his young son, Sir Henry Heyman. Sir Henry was on his way to Baltimore. We hoped to enjoy his company for at least a day while his boat anchored at our roadside; however, Neptune or the longshoremen or the boilerroom crew interfered. The breeze was late and Sir Henry spent only a couple of hours at the California Club, returning the same afternoon to the ship. He will remain here for a few days on his return trip in December or January.

Another visitor, whom we hope not only to see but to hear frequently, was Alexander Saslavsky, who has come to settle his affairs here, as he considers San Francisco anew as his headquarters.

Cadman has just signed a contract for a concert tour with Princess Tsahina which will take him east as far as New York in October. His Omar Khayyam Rhapsody, which in reality is the Prelude to the symphony he has written for the film of like name, will be played by the Philharmonic this season, according to word received by him from Maestro Rothwell, which makes us think that Mr. Rothwell not only listens to the cantus firmus of the waves at Carmel but reads also a few scores preparatory to his programs.

Patrick O'Neil, tenor, and Mrs. O'Neil have been spending the month at Manhattan Beach as guests of Dr. Curtis Beebe, well-known throat specialist. This well-known and popular singer of Irish ballads has been busy rehearsing 75 musicians for a minstrel show which will be given as a church benefit next week. Haydn Jones, well-known tenor, who is leaving for an Eastern vacation, announces that he has placed his pupils under Mr. O'Neil's tutelage during his absence. Miss Gladys Louise King, well-known pianist and organist of Chicago, has arrived to study voice with Mr. O'Neil, with the object of becoming a coach. She has studied piano with Rudolph Reuter and piano and pipe organ for four years with Edgar Nelson and voice with Oscar Saenger. She was organist for the Leavitt Street Congregational church. Charles Guiders, tenor and pupil of Mr. O'Neil, gave his own benefit concert recently to raise funds to spend a year in vocal study in Italy. The concert netted the singer \$300. Mr. O'Neil has often undertaken a concert tour through Australia, but had to decline owing to his studio obligations and duties as director of three choirs.

William Tyroler, for twelve years vocal coach and assistant conductor at the Metropolitan, a close friend of Caruso, conducted a Caruso memorial concert with the Greater Los Angeles Municipal Band last Sunday. W. A. Clark, Jr., generous as usual, permitted the free use of the Auditorium, Mr. Tyroler is teaching voice here and in San Diego, where he has started an opera class.

The new Bond Shop at Hollywood, headquarters of the Carrie Jacobs Bond Publishing Company, is one of the most charmingly appointed music stores. Mrs. Bond has spent some time at her San Diego home Nestorest near Grossmont. She has visited her Hollywood home at the "End of the Road" on her return from the Yosemite Valley.

Mr. and Mrs. Spenser Kelley gave a successful joint recital with Sol Cohen at the Elbell Club, meeting with cordial applause.

Oliver Wallace, the gifted organist, who will play the organ at the Granada Theatre in San Francisco next month, has left for the north. Mr. Wallace, who prior to his departure, played here at the Rialto, aroused much interest among musicians through his exceptional playing.

Advanced students of Homer Grunn were greeted by a packed house at the Little Theatre ballroom when rendering an imposing program. The Grunn pupils all bear a distinctive musical hall mark, that of good training and a successful striving towards genuinely musical playing. The program presented follows: Fantasia D minor (Mozart), Intrata (Bach), Preamble (Bach), Marguerite Porter; Waltz op. 64 No. 3 (Chopin), Berceuse (Chopin), Etude (Rubinstein), Grace Rayle; Concerto E minor (second and last movements) (Chopin), Homer Simmons; In a Moonlit Canyon (Frances Cole), along the Ganges (Frances Cole) (original compositions), Concert Etude (MacDowell), Frances Cole; Rigaudon (MacDowell), Idyl (MacDowell), Polonaise (MacDowell), Marguerite Porter; Concerto (first movement) (Arensky), Grace Rayle; Concert Study (Bortkiewicz) (Concert Study (Homer Grunn), Concert Study (Moszkowski), Homer Simmons; Concerto (second and last movements) (Grieg), Frances Cole.

Apropos of Miss Cole's compositions we would say that both are melodiously pleasing and show gift for thematic writing. The East Indian piece has more distinctiveness owing to its characteristic harmonic and rhythmic material. In a Moonlit Canyon is somewhat conventional.

Dr. Ray Hastings' free organ recitals continue to draw music-eager crowds. Next Sunday at seven at the Auditorium the third recital will take place, which will include as a special feature a brilliant piano solo by Miss Marie Mould, artist pupil of Dr. Hastings. Miss Mould will render nothing less than Liszt's Rigoletto Paraphrase. Dr. Hastings on his own account announces the Commemoration March by Petrall, Massenet's Elegy, Liszt's Love Dream, Mighty As a Rose by Nevin, Grand Offertory in A flat by Bead and his own Caprice Heroic, a recent work.

Olga Steeb, who has secluded herself in her Topanga Canyon cabin, will turn up in San Francisco early in September. Carmel-by-the-Sea seems to attract her, too. Next season she will play in about 75 concerts, of which forty-seven are already definitely booked, including an appearance with the Detroit Symphony Orchestra under Gabrielowitz, January 15th she will start on her Eastern tour. As last year, she will conduct special classes at the College of Music beginning September 6th. In fact, she will only teach at this institution.

Charles Edward Hubach announces that his managerial activities for the coming season promise to be of considerable volume, including bookings for the Armenian soprano, Maria Eschian.

Ilya Bronson, our leading 'cellist, has opened a studio at the Music Arts Building, where he will also teach solfeggio, elementary harmony, advanced musical theory and ensemble playing. He shares his new musical camp with Leon Goldwasser, the violinist of the Los Angeles Trio.

"Solfeggio as often mis-interpreted is not necessarily connected only with singing, but in reality means simply ear-training, a much needed branch of musical education," he commented Mr. Bronson.

In fact, it is considered in the Russian conservatories of such importance, that no one can receive a diploma without attaining high proficiency. Ear training, simple as it may sound, is a distinct study and is becoming more important as modern music tends to become more dissonant as to intervals and harmonies. Strictly speaking ear training deals with the ability of distinguishing intervals and yet it involves more than that, namely musical dictation, i. e. the pupils have to write down phrases while they are played on the piano. It is significant what such training affords to the professional musician, especially to the orchestra player, since it deals with time (rhythm) and intonation. It teaches, as it were, to hear with one's eyes, the interval before it is executed. With this ability only real understanding of musical values can be gained."

That Mr. Bronson's ideas are well founded is shown by the fact that several orchestral players already have enrolled in his course.

Victor Geoffrion, principal of the double bass section in the Philharmonic Orchestra, is editing a lively magazine, The Overture, published every two weeks, as the official spokesman of the local Musicians' Mutual and Protective Union.

Charles R. Baker, well known as manager of musical organizations, has returned from a vacation trip through the mountains of Northern California. Baker has been offered the managerial office of a well-known Eastern music school, but declined as he prefers to remain in California.

(Continued on Page 7, Col. 1)

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(Continued from Page 6, Column 2)

Open-air opera for Los Angeles is somewhat near manifestation. W. C. Stewart, former Managing Director of the Capitol Theatre in New York City until last year when he was brought West in a directorial capacity by the Goldwyn Picture Corporation, has been approached from various directions to produce operatic or choral works in dramatic form at the Bowl in Hollywood. Mr. Stewart's production of A Persian Garden by Liza Lehman at the Capitol Theatre has created a sensation. This charming play will probably head the list of presentations. Hansel and Gretel by Humperdinck and even Wagner's Lohengrin are considered, for which a New York cast might be imported. Mr. Stewart has in mind Carl Jern for the part of Lohengrin and William Beck for Trramund. Both operas would be sung in English. Of oratorios Coleridge Taylor's Hiawatha would lend itself specially well for a dramatic setting. Piere's Children's Crusade is also listed. This work requires a large chorus of children.

Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, now in his home city Salzburg, sent us a postal card, telling that he conducted a symphony concert at the Mozart Festival there. This is an exceptional honor for friend Tandler as these concerts are to the glory of Mozart what the Bayreuth Festivals meant in the Wagner cult.

In addition to the 28 symphony concerts and the 14 popular Sunday afternoon concerts, an extensive out-of-town season has been completed by the Los Angeles Philharmonic Orchestra for four symphony concerts in San Diego under auspices of the San Diego Philharmonic Orchestral Association, three symphony concerts in Santa Barbara under auspices of the Civic Music Association of Santa Barbara, four symphony concerts in Pasadena under auspices of the Music and Art Asso-

ciation and one concert each in Santa Ana, Riverside, Redlands, Long Beach, Claremont, Ontario, Anaheim and Fullerton.

During the holiday season also is being booked in Central California, including a concert by the College of the Pacific, at San Jose; a concert with the Fresno Music Club and the Saturday Club of Sacramento, and concerts in San Francisco, Oakland and Berkeley.

Motion Picture Music

Seldom, if ever, has the Gramman's Theatre housed such an enthusiastic audience as when Misena Guterson feted his hearers on an all-Italian program in memory of Enrico Caruso. That fine sentiment and good forethought often control the Gramman Sunday Morning program has been successfully proven. We have had various Caruso memorial concerts to which the public had access free of charge, but none seemed to rouse the listeners to such a pitch of enthusiasm. Interspersing the program with spirited orchestra selections from Aida, Rigoletto and La Boheme, all of which were reminders of Caruso's vocal glory, Mr. Guterson chose the lamented tenor's favorite arias from Pagliacci and the famous Tosti Good-Bye to climax his program. Lawrence Tibbett and Carlo Bravo, who were the soloists, came in for full rounds of applause. There was a hush of heartfelt silence, however, when the last note of Caruso's voice, resurrected through a giant gramophone, died away in the Tosti farewell, which was cleverly accompanied by orchestra.

For next Sunday, Mr. Guterson has promised us Tschalkowsky's fourth symphony, all movements, the Rimsky-Korsakow Capriccio Espagnol and the Mendelssohn violin concerto, with Laddislaw Giggly as soloist. Incidentally, he will with this big program celebrate his silver wedding.

At the California the vocal gifts of the Gamut Club, directed by Joseph Dupny, are the prominent musical feature of the program. The quartet consists of William High, tenor, Albert MacGillivray, second tenor, Lawrence Tibbett, baritone, Gerald Goldwater, basso, who gave much pleasure in the following numbers: (a) Where My Caravan Has Rested (Lohr), Quartette; (b) The Sunshine of Your Smile (Ray), Lawrence Tibbett; (c) Stanford Love Song (Herbert), Quartette.

STANFORD UNIVERSITY ORGAN RECITALS

Announcements for the final organ recitals for the academic year at Stanford University are as follows: On Sunday, August 21st Mr. Allen will be assisted by Mrs. Marie DeForest Edwards, who will sing Hear Ye, Israel, from Mendelssohn's Elijah. The organ numbers will include Cesar Franck's Choral in A minor, a transcription of Schubert's Litany, and the Angel Scene from Hansel and Gretel by Humperdinck. The same program will be repeated on Tuesday, August 23rd, at 4:15, and on Thursday, August 25th, the program will be made up entirely of request numbers. The final program for the year, on Sunday, August 28th, at 4 o'clock, will take the form of a vesper musical service in which the choir and assisting soloists will participate.

WESTON-BENJAMIN JOINT RECITAL

The Missea Carol Goebel Weston and Edith Benjamin, prominent in western musical circles, who have just returned from an extensive tour of the Eastern States, will be presented by Selby Oppenheimer in a joint concert recital at the Colonial Ballroom in the Hotel St. Francis, September 15th. Both Miss Weston and Miss Benjamin have been heard locally before, and hold a ranking position in the artistic world. Miss Weston is using an authentic Joseph Guarnerius viola, made in 1725. Her work on the instrument is said to be a highly artistic exposition.

Miss Benjamin is a soprano whose voice has been declared marvelous by some of the leading critics of both the West and East. According to the Boston American, "Edith Benjamin is an outstanding voice, a clear soprano, pleasing in timbre, and in range to fill the spacious Boston Opera House with her clear enunciation." Similar praises have been accorded Miss Weston.

The Misses Weston and Benjamin have recently been on tour with Giovanni Martinelli, Metropolitan tenor, shining in various principal cities of the East. In a trio recital with Percy Grainger recently, they scored a tremendous hit. The recital next month shows promise of proving of great interest to the music lovers of the city, and the reappearance of the duo of stars is awaited.

ALCAZAR

Moonlight and Honeyuckle, a delightful romantic comedy which served as a starring vehicle for dainty Ruth Chatterton, has been obtained for production at the Alcazar beginning Sunday afternoon, August 21st. Originally presented by Henry Miller under the title of the Merry Month of May, the play radiates youth and love and touches on the deeper things of life. It is sparkling with clever wit and humor and should prove a noteworthy attraction. The leading role will be assumed by Gladys George, who should be a revelation in the character made notable by Miss Chatterton. It is during the May month and one in which the Alcazar's leading woman should be at her best. During the play Ayres as a westerner who comes to the metropolis on a visit and who meets his fate there, will have a role of importance and one upon which the author, George Scarborough, evidently put much thought. The story tells of Senator Baldwin and his two el-

gible daughters who have been visiting in the far West at their father's ranch. While sojourning at New York they are the subject of attention of the young men of the vicinity. In order to test the love of three of them, Anita Baldwin, played by Gladys George, invents a story of a hidden past. All save the westerner desert her and then she reveals that the tale is an imagination. Marie Dunkle, specially engaged, will make her first Alcazar appearance. In the supporting cast will be Thomas Chatterton, Charles Yulo, Ben Erway, Florence Prinity, Anna MacNaughton and the full strength of the Alcazar company. The story of the mystery masterpiece, The Unknown Woman, from the pen of Willard Mack, is being produced on an elaborate scale by the Alcazar players.

HEIFETZ TRIUMPHS

Continued reports from Australia further indicate the remarkable tour that Jascha Heifetz, the young Russian violinist genius, is now undertaking in the Antipodes. At recital after recital thousands clamor for admission to hear the sensational violinist play. Few exponents of the violin have achieved the successes that have come to young Heifetz in America. His triumphs in England and on the European continent added to his fame, and now Australia forms the last link in the world-chain to acclaim Heifetz.

Notwithstanding that he might remain in Australia indefinitely Heifetz has called Manager Selby C. Oppenheimer that he will be here by the first of November to fill his contracted engagements with the California impresario. The exact dates of these recitals, and new programs which Heifetz has advised he is sending, will be announced within a short time, and violinists and music lovers in general will look forward with keenest anticipation to the release of this information. The eminent pianist, Samuel Chotzinoff, is still touring with Heifetz.

WERRENRATH WILL RETURN

Reinald Werrenrath will return to San Francisco next season safely holding the position of one of the foremost baritone recitalists before the world today. Werrenrath will be remembered by San Franciscans for his one previous appearance here as soloist with the Minerva Opera-Sydney in the very memorable Sunday morning concert three years ago at the San Francisco Opera House when his singing proved one of the sensations of the musical season. San Franciscans at that time joined the concert-goers of this country in their admiration of this distinguished artist, and today the young baritone has to his credit additional successes and an exalted position in not only every music center of the United States but in England as well.

So occupied has Werrenrath been with his recital work in Eastern States and with his special engagements at the Metropolitan Opera House that next season will be the manager Selby C. Oppenheimer who has been able to secure his services in the West. Werrenrath will appear in San Francisco on the Sunday afternoons of February 12th and 19th, 1922, and will give recitals in a half dozen other Northern California cities under Oppenheimer's management.

A NEW PIANIST

When Manager Selby C. Oppenheimer promised Benno Moseiwitsch to San Franciscans last season he frankly stated he banked his judgment that local music lovers would accept Moseiwitsch as one of the great pianists of the present day. Once again Oppenheimer frankly comes forth with the same statement—this time in behalf of Arthur Rubinstein, the young Polish pianist, whose successes abroad and in the East have already stamped him as one of the world's elite.

San Franciscans will love Rubinstein. His is the type of pianistic interpretation that most pleases Western students—force, virility, strong character, combined with poetry and a luscious tone are in the Rubinstein making. Oppenheimer with the Chamber Music Society of San Francisco to introduce Rubinstein in this city and he will appear as guest soloist with the eminent string quartet of that organization on Tuesday night, November 15th, in Scottish Rite Hall. Following this appearance Rubinstein is scheduled for a recital on Tuesday night, November 22nd.

MARION CAVANAUGH AT GREEK THEATRE

Little Marion Patricia Cavanaugh, who has proven on more than one occasion to be a child wonder of the key-board, will have another opportunity to display her unusual talents when she will appear at the Greek Theatre on September 15th. This gifted youngster is but ten years old and her powerful and brilliant memory have been the wonder of all who have heard her. Nothing seems to be too difficult for her to memorize or to master technically, so that her teacher, Joseph George Jacobson, does not hesitate to assure his pupils that she has a most brilliant artistic future.

The child had the opportunity recently of playing for Mischa Lhevinne, the pianist, who was most moved over her performance. After playing the Fantasia in C minor by Bach, which Mr. Lhevinne had her repeat four times, he remarked that he found her to be splendidly instructed and that this piece served to reveal her talents at her best. He went on to say that he had heard child wonders all over the world, but that little Marion was far ahead of any other child of her years, and she need not be afraid to appear before any critic or audience. Such was the compliment paid to an aspiring little pianist by a very well known artist.

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Gossip About Musical People

Giulio Minetti, the distinguished violinist, conductor and pedagogue, has returned to this city after spending his vacation at his beautiful country home near San Anselmo, Marin County, and has resumed his studio work which promises to be even more successful than it has been in the past. Rehearsals of the Minetti Orchestra were resumed on Thursday evening, August 14th, and will continue every Thursday evening during the season at 1750 Clay street, near Van Ness avenue. There will be several excellent programs presented during the season. Mr. Minetti will also give three chamber music concerts with the Minetti Chamber Music Quartet.

Andre Ferrier and Mme. Gustin-Ferrier, prominently associated with the cultivation of French music in San Francisco, and founders of La Gaitie Francaise, have returned from a three weeks' vacation in the South and other beautiful regions of California, and have already begun their artistic plans for the season. Mr. Ferrier announces that he will give as big a season as last year and the repertoire will include some new comedies and classics. Among these will be *Le Voyage de M. Porritchon* by Labiche, *La Marraigne de Charley*, opera bouffe in three acts, *L'Arlesienne* de Daudet with the music of Bizet, *Werther*, opera in four acts

by Massenet, which will be presented for the first time in America on this occasion, and *Rompe at Juliet* by Rimold. The season will open on Friday evening, October 14th, with *Le Mousquetaires au Couvent*, an opera comique in three acts by Louis Varney. Last year Mr. Ferrier scored a splendid success, the last performance being crowded to the doors, three hundred people being unable to gain admittance. This season promises to be even greater.

Harald Pracht, sales manager of the Wiley B. Allen Co. and one of San Francisco's prominent baritone soloists, returned from his vacation. He enjoyed a motor trip to Feather River Inn via the famous Bret Harte country, and enjoyed himself plying golf. Later he went to Lake Tahoe, and by way of many attractive roads finally came to Del Monte, where he also enjoyed his golf. He returned in time to prepare a leading part in this year's Family Club Grove Play, to which James Foley has written the book and George Stewart McMann the music, and which will take place at Woodard on Sunday, September 4th.

Jean Criticos, the distinguished vocal pedagogue, left for Paris last Sunday by way of the Canadian Pacific. After attending to some personal matters and visiting his numerous friends Mr. Criticos will return to this city in November to resume his classes, which have grown remarkably since his advent here. Mr. Criticos has proved of immense benefit to many ambitious young students, and thanks to his international reputation he has added prestige to our musical colony.

Giula Ormay has resigned as associate artist from the Chamber Music Society of San Francisco. He was compelled to take this course much to his regret, for he always had a specially soft spot in his heart for ensemble playing and specially interpretation of classic works. However his classes of piano students and vocal

structor and musician of San Francisco, has returned from a six weeks' vacation spent in the southland. The motor trip and thorough rest has greatly benefited him and Mr. Jacobson expresses himself as looking forward to his next season with unusual enthusiasm and pleasurable anticipation.

The Public Library, Music Department, announces the continuation of its free lectures on the Symphony programs for this season. Details and names of lecturers and pianists will be given later, but many of the same speakers and artists have again volunteered their services.

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Mr. and Mrs. Giacomo Minkowski, who left for Europe this summer to spend their vacation, were in Paris during July and report enjoying a most wonderful trip. From France they left for Germany, where they will spend some time in Dresden, where Mr. Minkowski presided over his conservatory for a number of years prior to the war. Then they will go to Spain and return to San Francisco in November. Their many able and ambitious students will be glad to have them back again.

Jesse G. M. Glick, the well known lyricist, whose words appear in connection with some of the most popular and best known songs and ballads, and whose name is particularly familiar to those who enjoy the recently successful Logan song, Pale Moon, left this city on a tour of the East on August 15th. Mr. Glick has been connected with the firm of Sherman, Clay & Co. for some years and this is his first trip for his home and the Atlantic Sea Coast.

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BOHEMIAN CLUB CONCERT

(Continued from Page 1, Col. 2)

our foremost composers. His Russian Dance and Finale from Ilya of Murom (Grove Play of 1920) are exemplary works. They possess style and individuality, are spontaneous in melodic invention and impressive as to rhythmic concept. The climax of the finale, sung with thrilling effect by the Bohemian Club (club, an organization of like vocal material and splendid ensemble work, is one of the most impressive and most skillfully conceived works we have ever listened to. Mr. Marcelli is not only a born composer, but also a born conductor, and he had his orchestra well in hand.

Dion R. Holm told in interesting terms the story of the Grove Play of 1921 entitled John of Nepomuk, words by Clay M. Greene and music by Dr. Humphrey J. Stewart. It is not our province to comment upon the book and dramatic action, for we were unable to witness it, and we trust Mr. Greene will pardon us for confining ourselves to the music, which we did hear. It is our sincere belief that Dr. Stewart in writing the music to John of Nepomuk has given us the best work of his fruitful career. At times he actually wrote as if inspired, and this is especially true of the processional hymn with its excellent counterpoint and rich vocal and instrumental arrangement and the dainty and effective Valse Pas de Fascination. In the latter especially we find delightful recit and harp effects coupled with charming flute passages and Kajetan Attl and Walter Oesterreicher are entitled to much praise for their artistic execution of the phrases allotted to them. C. Addimando, the oboist, also acquitted himself in a musicianly manner.

Another decidedly effective work is the March and Chorus, Hail, Hail Bohemia, which undoubtedly must have sounded much more impressive when accompanied by stage action and scenic effects, for in concert form it seems to have too many repetitions, which no doubt in the production itself were softened by the dramatic action. It contained, however, much spirit and fine rhythm. The orchestral prelude and solo were also greatly enjoyed and with justice Harry Roberts was revealing his well known voice of fine color and expression.

Unquestionably the feature of the afternoon was William S. Rainey's interpretation of the Buffalo Song A Kingdom Without Wine. Mr. Rainey was at his best, and this will be understood by those who have followed his career. His voice sounded clear and smooth, and his coloring and shading was most delightful. He received a genuine ovation and earned it. Here the lyrics of Clay M. Greene came to the fore and shined and we listened a book Dr. Stewart had to write his music for.

The concluding number was the storm scene which Dr. Stewart succeeded in taking full advantage of. Here the distinguished musician's technical and theoretical knowledge came well to the fore. Dr. Stewart certainly knows how to orchestrate and how to write to fluent idiom. He is master of his ideas and succeeds in bridling them in a manner rarely witnessed nowadays. It is a genuine relief to listen to music written according to laws of beauty and in a manner conformant to simplicity of style and melodic plasticity. Dr. Stewart is therefore entitled to the gratitude of all those who revel in lilting tunes, accurately rendered, correctly scored and played with precision and clarity. We congratulate Dr. Stewart upon his success. He has written music that every Bohemian and other music lover can enjoy without stultifying himself.

The orchestra consisted of some of San Francisco's best musicians who were chosen by Walter Oesterreicher, orchestra manager of the San Francisco Symphony Orchestra, who certainly showed fine judgment as the following array of artists may show:

First Violins—L. Fenster, R. Mendelvitsh, Wm. Lariaia, H. Koenig, S. Pollak, Orley See, R. Ruiz, J. F. Kafka, W. Manchester, J. A. Patterson, R. L. Hilde, H. Hoffer, F. G. Garcia, A. Enck, Violas—F. A. Baker, H. Wismer, E. Weller, H. Dunn; Cellists—A. Weiss, V. Villalpando, W. Dehe, A. Tobias; Basses—J. Lahana, E. Schulze, E. Arriola, P. Borsel; Harp—K. Attl; Flutes—W. Oesterreicher, L. W. Hunter; Oboes—C. Addimando, A. Dupuis; Clarinets—J. Shanis, G. H. Longmuir; Bassoons—E. B. La Haye, C.

Hranek; Trumpets—J. S. Barton, O. Keigel; Trombones—O. E. Clark, W. J. Stratton, H. Bellman; Horns—J. S. Vogel-sang, E. Bergenholtz, E. F. Huske, J. A. Jakob; Tuba—A. Storch; Tympani—G. Huntington; Percussion—M. A. Sallinger, P. Miller.

THE CHAMBER MUSIC SEASON

(Continued from Page 1, Col. 4)

Ford, second violin; Nathan Firestone, viola; Walter Ferner, violocello.

Since July 1st these artists have been summing together, as is the custom of the Society, at Hermosa Beach, where they have been rehearsing daily in preparation for these concerts and the numerous concerts already booked for the Pacific Coast centers.

The sale of season seats is now open at the office of Jessica Colbert, manager, 619 Hearst Building, and after the subscribers of past seasons will have been provided for, seats will be assigned in order of application. As these concerts will undoubtedly be sold out, those wishing to obtain good locations should apply at once at the office for their seasonal allotments. Scottish Rite Hall seats 1400. Judging by the interest already displayed, the past results, and the brilliant and unusual array of concerts offered at these prices, over twice that number of applications are expected.

WILLEM DEHE AT CALIFORNIA

One of the principal features at the Sunday morning concert of the California Theatre Orchestra tomorrow morning will be Willem Dehe, the noted Holland cello virtuoso, who for a number of years has distinguished himself as solo cellist with leading symphony orchestras in Russia, Germany and Holland. In America he gained recognition while a member of the Barriere Little Symphony, and since his arrival in San Francisco Mr. Dehe has endeared himself to the musical colony by reason of his many personal advantages as well as his artistic proficiency.

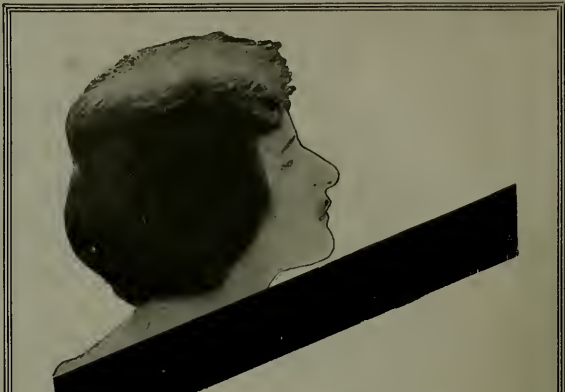
Mr. Dehe graduated from the Amsterdam Conservatory. For four years he played in a chamber music quartet endorsed by Princess M. Lviatopolk-Gzerwitska in Kiev, and two years in the orchestra of the Royal Opera in Berlin. In Riga he was first cellist of the Schaevoigt Orchestra and from 1910 to 1920 he was first cellist of the State Theatre of Moscow and also of the famous Kussetwitzky Orchestra. Last year Mr. Dehe made a successful tour through Holland, playing as soloist with the noted Mengelberg Orchestra in Amsterdam and the Schaevoigt Orchestra at Scheveingien.

In addition to Mr. Dehe's solos Herman Heller prepared an excellent orchestral program which will unquestionably meet with the approval and delight of the usual audience of three thousand.

ELLA KEARNY IN FINE VOICE

The other day we had an opportunity to hear Miss Ella Kearny sing, after several years had elapsed since last hearing her to the public, and the progress she has made is simply astounding. Her voice has developed in a manner that added volume, flexibility and warmth, and her enunciation in various foreign languages is excellent. In addition she has acquired a certain vivaciousity which accentuates the meaning of the words and adds authority to her interpretations. We believe that Miss Kearny should have opportunities to appear in concert during the coming season. The misses Ella and Mildred Kearny have spent a number of years in Europe, including France, Russia, Germany and England, and during the war were of invaluable assistance behind the trenches in France, where they contributed to the musical programs of those in charge of that branch of the army service.

Miss Adele Welisch, concert master of the Minetti Orchestra, and one of the best known and most popular young violinists in San Francisco, has recovered from an automobile accident that nearly cost her the sudden interruption of her career, and her many friends are glad to discover that she has abandoned her crutches and is again able to unlimbly rush from one social event to another, receiving the enthusiastic applause of her many friends who admire her vivacious style of interpretation.



RIEGELMAN

Prima Donna Soprano of the Chicago Grand Opera Company and Boston Opera Company, who sang the role of Cherubino in Mozart's "Marriage of Figaro", at the Greek Theatre, writes of the

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, AUGUST 27, 1921.

PRICE 10 CENTS

BEHYMER'S FIRST VISIT SINCE ILLNESS ALICE GENTLE CREATES FURORE IN FEDORA

After Almost Six Months' Absence From San Francisco Distinguished California Impresario Returns to Northern California as Energetic as Ever—Prior and Subsequent to His Operation He Discovers How Many Friends He Had—Other News

Distinguished Mezzo-Soprano Continues Her Sensational Triumphs at Ravinia Park—After Arousing Enthusiasm With Her Navarraise, She Thrills Critics and Public With Her Interpretation of Sardou's Famous Character—Attracting National Attention

By ALFRED METZGER

It was good to hear our friend L. E. Behymer's voice on the telephone Friday afternoon of last week, for we did not enjoy this pleasure during practically six months. Besides it was the only evidence of the fact that he is at last fully recovered from his recent illness and operation and once more in the saddle. We know of no one whose regular visits to San Francisco we enjoy more than those of "Bee" and we do not only like him personally, and consider him one of our best friends, but we always are sure to hear some interesting news and a few dull stories, all of which, however, are fit for publication.

We found Mr. Behymer in the lobby of the Marx Hotel and forthwith monopolized him for nearly two hours and during that time we succeeded in hearing sufficient interesting news to justify us to print this interview, and the beauty of it all is that "Bee" did not know he was being interviewed, and if we had now any grudge against him we could tell all he told us, and then we would have a bigger scoop than the Examiner had when securing one of the principal figures in a famous murder case. Maybe some people would even cry "murder" when they saw the paper. But, seriously speaking, Mr. Behymer had lots of interesting things to tell.

He gave full credit to his office force, headed by Miss Rena McDonald, who continued the work in as smooth and successful a manner as if Mr. Behymer had been there himself. He had to go to the hospital in the midst of a strenuous concert season, just before the Chicago Grand Opera Company came to Los Angeles, and some of the most distinguished artists appeared under his management at that time, notably, Emilio de Gogorza, Mischa Levitzky, Margaret Matzenauer and Frank La Forge, the Bolm Ballet and Barrere's Little Symphony, the Chicago Grand Opera Company and other artists of international reputation. The combined bookings of these artists in Mr. Behymer's vast territory amounted to several hundred concerts, and the fact that everyone of these engagements was filled and no hitch occurred in the arrangements is sufficient evidence for the excellent system employed in the Behymer offices.

During his confinement in the hospital Mr. Behymer had some pleasant experiences regarding the esteem and affection in which he is held. He discovered that he had friends in quarters where he least expected them. His sick-room was constantly filled with fragrant flowers, and letters, wires and verbal messages came to him by the hundreds. Among those whose attention proved especially touching to Mr. Behymer were the frequent visits from Mary Garden, who came to see him immediately after her arrival in Los Angeles, although the dust of a tedious journey was still upon her. Throughout the engagement Miss Garden was solicitous over Bee's welfare.

The telephone company in Los Angeles phoned his wives with the Philharmonic Auditorium so that he was able to hear the opera, and in many other ways showed him courtesies and attention. Inquiries came to him from most of the world-famous artists who expressed sympathy with his condition, which was at one time most serious. But among all the attentions paid him Mr. Behymer is fonder to speak of the excellent nervousness accorded him by his physicians and nurses, who were untiring in their care, and who tried to keep him in an optimistic mood even though they had to resort occasionally to little fibs.

But thanks to the excellent attention accorded Mr. Behymer he is now fully recovered and again busy attending to his bookings. He will have the busiest and biggest season of his useful career and is looking forward with great eagerness to the new season which promises so much. Our Los Angeles correspondent already has written about the prospective Behymer season in one of his interesting communications, and there remains but little for us to tell. Mr. Behymer will have more to say upon his return.

(Continued on Column 4, this Page)

That Alice Gentle, the ever popular and equally famous American mezzo-soprano, has become the sensational rage of Chicago opera devotees can be realized only by reading the following press comments of the Chicago musical authorities. Miss Gentle took the audience at Ravinia Park by storm after her magnificent portrayal of Anita in La Navarraise and now it seems that their enthusiasm has reached its culmination as a result of her stupendous performance in Fedora.

Maurice Rosenfeld of the Daily News writes of Miss Gentle in these glowing

terms: Records for individual approbation were smashed Saturday evening at Ravinia when Giordano's musical setting of Sardou's drama, Fedora, was sung for the first time. Alice Gentle broke the records. She received the most enthusiastic applause we have heard at the park this season. At the conclusion of both the first and second acts she was recalled a dozen times or more to acknowledge the appreciation of the audience for her superb singing and her realistic acting. As the princess Fedora, she made indeed a very aristocratic figure; stately, aloof, and yet passionately in her hate and dissimulation. The role is difficult enough for a dramatic soprano but it appears that Miss Gentle, known as a mezzo-soprano, can cope easily with the higher vocal ranges of this soprano role. In the big scene in the second act she carried away the honors for the clarity and power of her singing.

Charles Collins in Chicago Evening Post: The Russian princess, who is the heroine of this story of cross-purposes in love and revenge, was happily represented by Alice Gentle. Miss Gentle is a singing actress of unusual skill—she has the dramatic stage in her past and perhaps in her future as well—and this method of describing her does not imply that she acts better than she sings. The role of Fedora brings her out of her contralto class in which she is labeled; her vocal range is such that here she is to be identified as a dramatic soprano.

Chicago Daily Journal: The performance was a notable success for Alice Gentle, in the name part. Miss Gentle's Fedora was acted and sung on broad dramatic lines. Her conception of this passionate woman who is finally driven to suicide by the sorrow she has brought by hasty vengeance to her fiancé's assassin who she had come to love while secretly she planned his undoing, gave many a thrill because of its sincerity and histrionic worth. She was in glorious voice, singing with rich intensity and a dramatic glamour of tone that were strikingly in character.

Herman Devries in Chicago Evening American: Fedora is a vehicle for the display of Alice Gentle's vocal and histrionic gifts and a task by no means easy, for the part is one demanding talents of distinction, the temperament of the real "emotional" actress and voice of endurance, compass and color.

Chicago Daily Tribune: The week end brought another high score to the credit of Alice Gentle when she appeared in the name part of Fedora. It was the first time that this opera had been sung by the north shore company, and it ranks as an achievement to a great extent because of the gorgeously colored performance of Miss Gentle. It was her best and she generally gives good ones. She sang the soprano role with as much fluent ease and richness of tone as she customarily does her own mezzo ones. She acted—not operatic acting but the genuine kind. She had force and dignity—the two are compatible; she was sparing of the sawing gesture, she had expression and she was a lovely picture.

BEHYMER'S VISIT

(Continued from Column 2, this Page) turn to Los Angeles. In the meantime we are sure we voice the sentiment of the musical people and profession when we express our gratification over the recovery of L. E. Behymer, whose life work is represented in the splendid progress of musical taste and musical progress in California and neighboring States.



ALICE GENTLE
The Distinguished Operatic Mezzo-Soprano Who Recently Created a Furore in the Role of Fedora at Ravinia Park, Chicago, and Who Will Appear in San Francisco Next Month with the Scott Grand Opera Company

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B. W. JELICA Advertising Manager

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TWENTIETH YEAR

ADVICE TO CONCERT ARTISTS

Several times each week, occasionally even every day, ambitious young artists come to this office asking advice from the editor regarding the chances of obtaining engagements. Many seem to think that concert engagements may be had for the asking, and others again seem to labor under the impression that if only some manager or club president could hear them they would immediately proceed to book them for a number of concerts. However, as all artists of experience know, unfortunately for many deserving and ambitious young people, who in one way or another have invested much money in their musical education, they cannot secure quick recognition on their merits alone. Indeed quick recognition is entirely out of the question. But in artistic efforts like in commercial enterprises it is necessary to be known, before recognition can come.

It is therefore one of the first principles toward the achievement of success to make the name familiar to as many people as possible. Now, there is only one way to make one's name familiar and that is to take advantage of adequate publicity. And by publicity we do not mean to spend from two to a hundred dollars on one advertisement or two, but to continue publishing the name in a medium that reaches the people who eventually can help an artist toward recognition—the managers and music clubs. And right here we wish to emphasize the fact that publicity alone will never lead to eventual artistic triumphs, unless the artist possesses something that is just a little better than that which anyone else has done, or, let us say, just a little different, but meritorious.

And here we find the greatest obstacles to a successful career. Young artists are under the impression that from the moment they begin to take lessons they are laying the foundation to a subsequent harvest of gold coins. Money is their great ambition. It does not make any difference whether they actually have had sufficient education or experience to enter the ranks of artists of mature experience and years, it does not make any difference to them that vocal knowledge and artistic development is not a matter of weeks or months but of years; no, they simply have got to earn money—and lots of it, and the quicker they can get their hands at that wealth the better they like it. It never seems to occur to them

that if it were so easy to earn these fortunes every music student would be rolling in wealth within two or three months after beginning to take lessons, and millions of people would be after the money which would only be sufficient for possibly a few hundred.

There is no question in our mind but that there is plenty of room and plenty of opportunity for those artists actually deserving of recognition, and there would also be plenty of engagements and remuneration for these artists, if it were not for those mediocre people who receive encouragement from friends in influential places, who are satisfied with little or no remuneration at all, and who allow their acquaintances or friends to induce them to donate their services for church affairs, club events, private entertainments, etc., before they are ready to appear in public, before they are actually justified to demand remuneration for their services.

If there were a possibility to eliminate the inefficient artists from the public concert platform; if there were a chance to convince certain music clubs that the better the artists they engage, the more funds they put aside for concerts, the greater inducements they give their members, the larger would be their membership; if we could convince people that what they get for nothing is not worth anything, no matter what anyone may say to the contrary, then the opportunities for the really proficient artists would be greatly increased. But unfortunately between the craving for money on the part of the pupil on one side, and the reluctance to spend it on the other side, we have a situation that is bound to work out to the disadvantage of the deserving artists.

Now, who is more interested in bettering these conditions than the deserving artist himself, and by this we mean to include the teacher as well. This paper is trying to better conditions by giving deserving artists an opportunity to announce themselves in a dignified manner at the lowest possible expense to them. For this purpose we have established what we call our Distinguished Artists' Page. At the moment of this writing we have more applications for advertisements on that page than we have room, but unfortunately we cannot consider quite a number of these applications as being sufficiently worthy to appear under our personal guaranty. This artists' page can only be made effective, if we publish none but the names of artists of unquestionable reputation, experience and merit. The moment we place our guaranty behind an artist who is unworthy, our entire object will have been counteracted, and the advertisement becomes of no value. So we must depend upon our leading artists to use up every inch of space on that page, or give up the idea entirely.

We, therefore, suggest to artists with a known reputation, with unquestionable artistic merit, with ambition to become known throughout the entire Coast, with a desire to secure as many concert engagements as possible and with a hope to improve conditions as to remuneration and recognition of resident artists of merit, to insert their professional cards in the most dignified and effective style upon that page and allow us to see to it that their outlay will be returned many times. We have proven last year that this page has been of unquestionable benefit, not only to the artists who used it, but also to a betterment of the attitude on the part of public and managers toward resident artists. It has ceased to be an experiment. It has become a definite advantage to the artists. But if we should find that our artists are not in sympathy with our endeavors to aid their course. If they believe this suggestion on our part is not sincere or straightforward. If they think it is merely a question of adding so much more income to this paper—notwithstanding the fact that these cards are published at practically half the regular rates—then the sooner we discontinue the page, the better. It is not a question of filling the page with cards. We could easily fill it tomorrow. It is a question to have the foremost and best known artists represented. Otherwise the entire plan falls flat.

WILLEM DEHE MAKES FINE IMPRESSION

Distinguished Cellist, Recently Located in San Francisco and Having Gained Success Throughout Home, Justifies Reputation

By ALFRED METZGER

It was with more than ordinary interest that we attended the Sunday morning concert at the California Theatre on August 21st to listen to the debut of Willem Dehé, who recently has been added to the musical colony of San Francisco after gaining an enviable reputation for himself in Russia, Germany and Holland. More recently Mr. Dehé was a member of the famous Barré Little Symphony which toured the country with the Bolsh Ballet. On this occasion Mr. Dehé played Variations on Theme Rocco by Tschaiikowsky, a composition which tests every possible resource of the finished artist.

We have never seen the California Theatre quite so packed as on this occasion. Possibly some of this overflow was due to the influx of visitors to the W. C. T. U. Convention, but upon one point there was no doubt, namely, that the three thousand or more people packed into the theatre burst out in one unanimous token of approval after the artist had finished his number, to which Mr. Heller and the California Theatre orchestra played an excellent accompaniment. And this uniform enthusiasm and hearty tribute was indeed well merited.

Mr. Dehé possesses both tone and technique. His tone is smooth and flexible and very carrying. His technic is astoundingly brilliant, smooth and easy. And combined with this clear and pure tone and brilliant technic there is a profound sense of emotional values which bring out the very depths of a composition. Even in negotiating the harmonics Mr. Dehé is an artist of the first rank, and he does so with a lightness of technical feats are brought forth with ease and precision. There was at times a slight deviation from the pitch, but this we think was more due to nervousness, which is natural in the case of a conscientious artist who makes his first appearance before a strange audience, with a new orchestra and with but one rehearsal. But no one who heard Mr. Dehé will deny the fact that he understands his instrument thoroughly, that he is an artist with experience and numerous qualifications, that he is a technician of the highest rank, and that he is a musician through and through.

We are certain that another most valuable artist has been added to the ranks of San Francisco's soloists and orchestral musicians, and we sincerely trust that a place may be found for Mr. Dehé in the ranks of the San Francisco Symphony Orchestra. The enthusiasm of the audience was so emphatic, and the demand for the core so insistent, that Mr. Dehé was justified to add another number, less pretentious in technic and equally so in artistic expression as his first number, and again he caught the fancy of his listeners. We must confess that we thoroughly enjoyed Mr. Dehé's playing and we are sure his position in this city henceforth will be fixed as being among the foremost artists in California.

Herman Heller furnished one of the best programs of the season and the audience was not backward in expressing its gratification. Rigade's Cortege Carmelaise opened the program with fine marchlike spirit and was followed by N. G. Holm's one of those charming waltzes which Heller and the California Theatre Orchestra know so well how to interpret. Then came an excellent selection from Massenet's Manon with its romantic atmosphere, its appealing melodies and its exquisite grace and finesse. It was delightfully played. The closing number of the program was Cowen's intricate Rhapsodie with its most difficult and intricate passages, specially so for the brass and reed sections, and containing quaint and unique ideas. It could have stood a few more rehearsals. But in the main the program was excellent and Mr. Heller has reason to feel gratified with the splendid following he has created for himself, for it is certainly appealing well for these concerts when they attract an entirely crowded house, with even the lobbies packed, on a Sunday morning when the sun shines and an ideal summer day tempts the people from their homes.

Leslie F. Habinstein's Melody in F, for organ and was heartily applauded for his skillful interpretation.

ANNIE LOUISE DAVID HERE FROM THE EAST

Annie Louise David, the noted American harp virtuosa, and one of the most distinguished exponents of the instrument in the world, has decided to follow the urgings of many of her friends to pay an extended visit to San Francisco, and she has planned to remain here throughout the coming season. Miss David will be under the management of Selby C. Oppenheimer, and her first San Francisco appearance will be at the California Theatre, where she will be the soloist of the famous Sunday morning concerts, playing the concert in B flat minor for solo harp and orchestra, written for and dedicated to Miss David by Margaret Iloher, the distinguished composer. This work, when receiving its first performance in Carnegie Hall, New York, by Miss David a few years ago, was enthusiastically hailed by press and public.

While in the city Miss David will open a master class in harp, but she will instruct prospective artists only, not beginners, as considerable of her time will be occupied by concerts. Miss David has made several transcontinental tours upon which she received the heartiest commendation of her audiences and was not less appreciative of her harp.

GREAT HARPISIT TO APPEAR IN BERKELEY

Anna Louise David, famous American harpist, will be heard Thursday evening, September 8th, in recital with Gabrielle Woodworth, soprano, at the series of Twilight Musicales which Miss Seckles is sponsoring in Berkeley at the Claremont Hotel. Miss David is universally recognized as the leading American harpist. The harp made especially for her by Lyon & Healy, in compliment to her artistry, is said to be the finest ever made. She has written several hooks for harp and many are the works dedicated to her, showing the high esteem in which she is held.

Miss David has filled more than one hundred and fifty engagements during the season of 1917 as assisting artist with Sarah Bernhard. Also she has toured successfully from coast to coast with Fremstad, Gluck, Maggie Taitt and other famous artists. Mrs. Woodworth is an experienced artist, having sung in opera for several seasons in Italy. She has a personality of rare charm and brings to the concert platform a deep understanding of the various phases of vocal art.

CONCERT SERIES OF FAMOUS ARTISTS

An artists' concert series taking rank with the biggest musical offerings of the country has been arranged by Manager Selby C. Oppenheimer for the winter season in the ballroom of the St. Francis Hotel. Six stellar events participated in by seven of the world's greatest figures on the concert platform will constitute the program of the Alice Seckles' Matinee Musicales which will be given on Monday afternoons in the ideal and intimate concert hall of the St. Francis Hotel.

Arthur Hackett, the famous American tenor, whose rapid strides to the front of his profession have stamped him as one of the world's greatest artists, will give an extraordinary song recital as the first event, which takes place on November 7th. Hackett will be remembered in San Francisco mainly from his association on the last concert tour with Geraldine Farrar, at which events he easily shared honors with his more famous partner. Arthur Hackett has assumed larger proportions in his field and is today accepted everywhere as an example by which American singers may be judged.

On November 25th Mabel Garrison, the leading and popular coloratura soprano of the Metropolitan Opera Company, will be heard in a recital of songs and operatic arias. Helen Stanley, by soprano of the Chicago Opera Association and one of the world's foremost prima donnas, is announced for January 23rd. On February 27th subscribers to this series will be regaled by the violinistic genius of Vasa Prihoda, the young Bohemian virtuoso, who has been termed by leading New York critics the second Paganini.

Cecil Fanning, American baritone, and Yolanda Mero, claimed by many to be the world's foremost woman pianist, will give a joint recital on March 20th, and this extraordinary series will be brought to a conclusion on April 17th by no less a favorite than Percy Aldrich Grainger, the eminent Australian composer-pianist. A more evenly balanced or a more diverse series of concerts it would be impossible to arrange and Manager Oppenheimer, in conjunction with Miss Seckles, feels that he is giving San Francisco an opportunity of hearing these great artists in an ideal concert environment.

The unique manner of arranging the details of the ballroom obviating the stern lines of a concert hall, which is the end of the program comment at Miss Seckles' initial series last winter, will be continued and the limited number of subscribers who succeed in securing memberships in this series will find that the six events will constitute the most pleasant feature of the winter season.

Details as to the manner of subscribing to these events and membership tickets can be secured at Sherman, Clay & Company's ticket office. The subscribers will be limited to 400 and when these are taken there will be no single tickets of admission for any of the concert events.

Manager Selby C. Oppenheimer has completed arrangements to bring to California Tony Sarg's Marionettes. This unique entertainment, which has held forth for the past two seasons in the Greenwich Village, New York, is heralded as one of the most delightful forms of amusement to have been developed in many years.

Under the personal direction of Tony Sarg, one of the calendar fame in motion pictures, dozens of puppet actors will present Washington Irving's Rip Van Winkle, The Rose and the Ring, and an original Greenwich Village Follies. The productions are complete in every detail and the little doll actors are said to be among the most amusing of all stage creations.

LA FORGE-CARVER MUSICALE A TRIUMPH

Frank La Forge, the distinguished pianist-composer and accompanist, and Charles Carver, the excellent bass soloist, gave a delightful musicale at the home of Mr. and Mrs. Guernsey at Bolton Landing, N. Y., on August 3rd. The event, which was regarded as the most im-

portant of the summer season, attracted a large gathering of summer colonists as well as town people who are interested in a delightful program charmingly presented. Charles Carver, an erudite, close and finished style, gave among other numbers Mozart, Handel, Brahms and La Forge, who shared the honors as accompanist and composer as well as contributing several solo groups, added greatly to the artistic atmosphere of the event. As Mr. La Forge was returning from a visit to Bolton Landing he had arranged to stop off on his journey to give those summering at Bolton Landing a very unusual pleasure.

MOST SUCCESSFUL SYMPHONY SEASON

From all indications the coming season of the San Francisco Symphony Orchestra will be the most successful in the history of the organization, both artistically and from the box-office standpoint. Orders for season tickets are being received daily at the office of the Musical Association, 457 Phelan Building, and during the first two weeks of the sale the orders received have totalled a record for the entire season sale last year. This increase in interest, together with the fact that the Orchestra is moving to a smaller theatre, makes it quite possible that the entire house will be taken up by season ticket purchasers.

The season is divided into three separate series of concerts: twelve Friday symphony concerts, twelve Sunday afternoon concerts, and a repetition of some of the later works of Ravel, Spencliarow, Liadov, Pfitzner and other modern composers, also a number of other works which will be new to Symphony patrons. These, together with a large number of scores which Mr. Hertz will bring with him, give promise of a most interesting season.

Alfred Hertz, who has been spending the summer in the music centres of Europe securing new orchestral works, expects to arrive in New York the last of this month and is due in San Francisco about two weeks later. A large shipment of music has just been received by the office of the Association, consisting of some of the later works of Ravel, Spencliarow, Liadov, Pfitzner and other modern composers, also a number of other works which will be new to Symphony patrons. These, together with a large number of scores which Mr. Hertz will bring with him, give promise of a most interesting season.

NO CHANGES IN SCOTTI ITINERARY

Those who are familiar with the excellence of the Scotti Opera performances, which will be heard again when the Scotti Grand Opera Company commences a two weeks' season at the Grand Exposition Auditorium, on September 19th, have often commented upon the fact that seldom has there been any need to change the casts of the operas when once announced, through the indisposition on the part of the singers. In fact, during the three years of the Scotti opera tours, there has not been a last minute substitution of opera for any cause whatever. This is almost an unheard-of precedent for a traveling opera company.

The reason that Mr. Scotti's singers are able to keep in physical condition of fitness, is easily explained. No similar organization has ever traveled with more comfort than Mr. Scotti provides for his artists. The entire company, last winter, in a special train of chartered Pullmans. Everyone of the artists is provided with a drawing-room. Even the chorus and orchestra people are given entire sections—an upper berth is unknown on the Scotti special. Mr. Scotti is ever alive to the consideration of his people.

Last fall upon one of the long Sunday jumps through the west when the company had already been eighteen hours on the train, he arranged with the railroad people to have the special stop for an hour at a little mountain hamlet in Montana, in order that the people might "stretch their legs" and break the monotony of the long trip. This little town consisted of a grocery store, post office and creamery. The entire company swooped down upon the surprised natives who are still wondering what kind of a strange aggregation honored them with a visit. In less than ten minutes the ice cream establishment was cleaned out, and the chorus people who seldom visit dining cars had well nigh exhausted the supply of canned goods at the little grocery.

Among those on tour with the Scotti Opera Company is Miss Queena Mario, who is the possessor of a lyric soprano voice of great flexibility. She is a pupil of Semblich, the great singer who a decade ago was the idol of the American public. Every summer Mme. Semblich has taken her for her summer home at Lake Placid, and devoted every day to coaching and guiding her in the preparation of her repertoire, giving her the traditions of the roles which made the great prima donna famous. On the tour Miss Mario will sing *Mimi* in *La Boheme*, *Mirella* in *Carmen* with the incomparable Farrar, and she will also be heard in *L'Orchestra*, the great Chinese grand opera, in which the great baritone, Scotti, will appear.

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PADEREWSKI PRIZE FUNDO COMPETITION 1921

Date of Final Acceptance Prolonged From September 20th to December 31st to Allow Competitors More Time

The prize fund competition which offers \$1000 for the best symphony and \$500 for the best chamber music work by either an American-born citizen or by one born abroad of American parents has been extended so that the final manuscripts will be received by December 31st instead of September 20th. We hereby publish the announcement forwarded us by William P. Blake, Surviving Trustee:

The competition is open only to American-born citizens, or to those born abroad of American parents.

The works offered must never have been performed in public, and never have been offered at any previous competition.

To be eligible any composition must, in point of technical workmanship and musical content, reach the standard required for works commonly given public performance in the regular concerts of symphony orchestras or chamber music organizations, respectively, of the first rank in the United States.

Works offered are to be sent to Mrs. Elizabeth C. Allen, Secretary of the Paderewski Fund, at the New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Massachusetts. They must be received on or before December 31, 1921; it is requested that they be sent so as to be received no earlier than December 20th. They must be sent in under an assumed name or motto, accompanied by a sealed envelope containing the composer's real name and address. The Trustee assumes no responsibility for the loss of manuscript while in transit.

Each orchestral score must be accompanied by an arrangement for the pianoforte for four hands.

The decision of a majority of the judges is to be binding on all parties concerned.

All correspondence should be addressed to the Secretary. WILLIAM P. BLAKE, Surviving Trustee.

Boston, August 1, 1921.

VIRGINIA WILES COMES WEST

After several successful seasons in Boston and throughout New England and into the South, Virginia Wiles comes directly West under the management of Alice Seckles, establishing her residence in Berkeley, California, and being "a rare gift" as each throughout the folio of appreciations which she has received, Miss Wiles presents interpretations of drama "en miniature" which are intensely individual and as intensely artistic.

As an exponent of the Leland Powers' School of the Spoken Word in Boston, Virginia Wiles assuredly possesses a finished technic in dramatic presentation that is indeed rare but the possession that is a distinctive personal gift and one having distinguished development with Miss Wiles is the rare gift of piquant character portrayal, and that, in cast, as it were. Creating an atmosphere through her clever impressionistic interpretation, Miss Wiles is said to produce a happy illusion in the plays which she presents of a full stage performance, so studied is the power of her art.

As Miss Wiles is alone in this unique field of creative art coupled with the quality of her offerings, and the pleasantness of her personality, she should enjoy not alone one but several successful seasons in this great West with its ardent appreciation of the deservingly vital in all forms of art expression. Following several appearances in private patronage, Miss Wiles will have her premier public presentation in September in the series of Twilight Musicales which Miss Seckles has so delightfully conducted throughout the summer at the Hotel Claremont, Berkeley.

The Berkeley Musical Association announces a splendid list of eminent artists to appear during the season 1921-1922, which is its twelfth consecutive term of constructive educational work. The new list includes: E. Robert Schmitz, French pianist, in October; Arthur Hackett, American tenor, in November; Mme. Emmy Destinn, soprano, from the Metropolitan Opera House, New York, in December; The London String Quartet, in February, and Miss Sophie Braslau, American contralto, in March. The exact dates will be announced before each concert.

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Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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H. B. PASMORE TEACHING IN HONOLULU

H. B. Pasmore is spending a very busy vacation teaching singing and managing the musical end of a five week session of the Southern Oregon Chautauqua Association at Ashland, Oregon, supplemented by a four weeks' course in singing to a large class in Honolulu. At different times during the past years Mr. Pasmore has been called to Seattle, Los Angeles, twice to Santa Barbara, three times to Mt. Vernon and Iowa twice; but this year is the first time he has taught in two places.

When the season in Ashland was advanced about two weeks the management asked Mr. Pasmore if he would arrange a cantata with the younger set. He agreed. The question was what composition he would give. There was no music at hand and no time to send for it so Pasmore, being a true sport, volunteered to write the music if words could be found. A correspondent of the Portland Journal was invited into writing the text. The outcome was a pretty story of Crater Lake and an Indian legend concerned with the Plantation ship by Mrs. John Hill. The plot was evolved on Saturday at noon and the first chorus was ready for rehearsal on Monday at two o'clock. The whole work consisting of four choruses, three trios, three solos and a duet, was given on July 25th to the largest audience of the season and was received with genuine enthusiasm. The performance lasted almost an hour.

The other musical features of the session were concerts by the Pasmore trip with Mildred Wright, violinist, and Grace Becker, 'cellist, substituting for Mary and Dorothy Pasmore who found it impossible to leave Honolulu. Suzanne Pasmore Brooks was the pianist and the trio scored a triumph. Mr. Pasmore took two quartets composed by his pupils, Margaret Speer, Catherine Warner, C. W. Rasmussen and H. B. Pasmore the mixed quartet, and Therese Zahnitzen, Dorothy Dunn, Vera Mathews and Esther Lindsey, the women's quartet.

All of these young singers distinguished themselves through their beautiful simplicity and personal charm. Several of Pasmore's songs were sung by them. One of the most beautiful evenings was a joint recital by Ethel Johnson, soprano, and Albert E. Rosenthal, 'cellist. These artists had just been to Crater Lake and seemed inspired by all the beauties they had seen in that wonderful place. They established a fine reputation in the Southern Oregon Chautauqua.

Mr. and Mrs. Pasmore will be in Honolulu about four weeks and will be guests of their daughter, Mary Pasmore Burrell. The great attraction in the islands is granddaughter Barbara Burrell. Mr. Pasmore will resume his teaching in his studio at the Kohler & Chase building on September 16th.

IRENE HOWLAND NICOLL AT GREEK THEATRE

Mme. Irene Howland Nicoll gave the Half Hour of Music at the Greek Theatre last Sunday afternoon, and certainly could not complain either of the weather or the attendance. The former was simply ideal and the latter one of the largest of the season. Before speaking of the splendid success achieved by Mme. Nicoll, it may be of interest to our readers to know that this excellent artist received her training in Boston and New York. During a visit to this city in 1910 Mme. Schumann-Heink heard Mme. Nicoll sing and encouraged her very much, recommending her to teachers with whom she subsequently studied for two years.

On her return Mme. Nicoll occupied positions in several prominent churches and during seven years she was soloist at Temple Emanu El. At present Mme. Nicoll is soloist at Second Church of Christ Scientist in Berkeley, and in addition she has a splendid class of pupils on both sides of the Bay. Every time Mme. Nicoll sings in concert hundreds of admirers assure her that her voice reminds them greatly of that of Schumann-Heink.

On this occasion Mme. Nicoll sang the following program: (a) Luigi del caro bene (Secchi), Ah! rendimi from Mitrane (Rossi); (b) The Blackbird (Quilter), Dawn (Curran), Lullaby (Scott), The Quest (Smith); (c) Eli, Eli, traditional Jewish melody (Fischer). Mme. Nicoll's voice showed to splendid advantage, it sounded rich, warm, big and sympathetic and expressed the sentiments in the various compositions excellently. Mme. Nicoll is a vocal artist who is heart and soul in her work, and who succeeds in transmitting her enthusiasm to her audiences who in turn respond with the full force of their appreciation. Edgar Thorpe was the accompanist, and he exhibited an unusual amount of taste and artistry assisting Mme. Nicoll to make the program one of the most enjoyable events of the Greek Theatre series of concerts.

MARION RAMON WILSON BACK FROM TOUR

Marion Ramon Wilson, contralto, has returned to San Francisco from a concert tour which covered ten months. During that time she sang at Los Angeles, Portland, Ore., Seattle, Wash., and Victoria, B. C. Not all of Miss Wilson's programs covered set concert lines. More than once she accepted offers of special engagements and so sang to great numbers of people on many occasions in the same city.

This being a "good fellow" in music has not altered Miss Wilson's belief in opera, concert and symphony as absolutely necessary to the founding of musical taste

and perpetuation of musical knowledge. She was trained in opera where training was of the exact kind, and she cannot free herself from a conviction that opera rightly given is a great key to music in human relation, because it combines the voice, the instrumental and a balance of action.

She thinks we struggle vainly in America because our children are not given the advantage of a national conservatory where children would be welcome, not because they were the pupils of this or that master, but because they were children in need of instruction. Also she thinks we do not value enough the efforts of our churches toward keeping good music in the foreground, and she illustrates this by an experience which she had in Seattle. It is better to use her own words: "I had been asked to sing the offertory in one of the large churches. I entered to find a great temple capable of seating three thousand people and every seat filled. The antiphonal organ opened the service with soft chimas, the great organ followed with a selection from Baptiste, the choir sang a mighty anthem that had stood the test of time and great selection followed great selection until the offertory. The Lord is my Light practically sang itself. In the silence of the people I felt the soul of Seattle, and to me it can never again be a mere business city "on the Sound." In every American city the churches thus offer each Sunday their musical gift to the people and so keep alive many seeds that have had fallen on stony ground."

Miss Wilson will remain in San Francisco for the winter season. While in Seattle where Miss Wilson sang, Leone Cass Haer wrote the following comments: "Miss Marion Ramon Wilson, dramatic contralto sang. The effect was charming. Miss Wilson's voice has a sympathetic quality, pliant and full of feeling for the mood of the composer. She was heard in two solos, the aria, Amour victorieux from Saint Saens' Saison of Delilah, and in a dramatic rendering of Hammond's The Pilgrims of Gordon's Men."

Mrs. Richard Rees, the well known concert soprano and vocal teacher, has undergone a serious operation for gall stones and is confined to the hospital for a number of weeks. The operation took place last Monday and proved successful. Mrs. Rees has been ailing for some time, but refrained from submitting to an operation until it became absolutely necessary. Under the circumstances she will be unable to attend her studio work for some time to come, but will announce the resumption of her classes as soon as she is able to devote her time again to her artistic and educational work. The Musical Review joins Mrs. Rees' numerous friends in a hearty desire for a speedy recovery.

Music Clubs Offer Prizes for California Composers

Impresario L. E. Behymer and W. A. Clark, Jr., Present Valuable Money Rewards for Best California State Song and Best Chamber Music Composition Respectively Through California Federation of Music Clubs—Conditions of Contest—A. W. Widenham Interviewed on Symphony Situation

By DAVID BRUNO USSHER

Los Angeles, August 22, 1921.—Attention: Verse Writers! Only a few days are left before the poems to be entered in the prize contest for a California State Song, sponsored by the California Federation of Music Clubs, should be in the hands of Impresario L. E. Behymer, 705 Auditorium Bldg., Los Angeles, who will receive same for the American Music Committee of the Federation. September 1st is the last day on which these poems are received. The best poem will be awarded a prize of \$25. The month of September will be devoted to a careful selection of the best poem suitable for a California State Song. Eminent professionals will be appointed to serve as judges, so that the bestowal will be one beyond any challenge. After the definite selection by the jury, the poem will be printed and sent to composers on application after October 1st. For the best composition a prize of \$50 has been offered. Both awards have been donated by Impresario L. E. Behymer.

Of great importance are the following clauses ruling the contest:

Only citizens of the United States are eligible for participation in the contest.
Those participants must have been resident within the State of California for the period of not less than one year.

In sending in manuscripts the usual rules regarding originality of poem and identity of author must be observed. That is to say, the poem must not have been published before. The manuscript should be marked with a special non de plume, the key to which must be enclosed in a separate and sealed envelope.

Wishing to further the art of chamber music the California Federation is also offering a prize of \$300 for a chamber music work by a resident American composer. This prize has been donated by W. A. Clark, Jr., the president-founder of the Philharmonic Orchestra of Los Angeles. This competition is held under the auspices of the Philanthropic Department, L. E. Behymer, director. Through this committee the prize of \$300 has been offered for a chamber music work. The latter may be a trio, quartet, or quintet, for strings and piano, in three or four movements.

The committee makes the following requirements, in order that the competition shall attain the prominence in the musical world that it deserves, and that is due our people of genius:

First: That the best, more experienced writers of music among our California composers, enter the competition.

Second: That there be a rigid adherence to the highest standard of artistic and musical awards.

Therefore, the Committee of American Music of the California Federation of Music Clubs feels justified in stating that unless the manuscripts meet the requirements of a prize competition as to excellency and superiority, and have the unanimous vote of the judges, the awards will be withheld.
This decision is made only to inspire our composers to greater and finer work, and to place the composition above question.

The poem for Class II must be submitted on or before September 1, 1921, the manuscript for chamber music must be submitted on or before January 1, 1922, and no composition will be accepted earlier than December 1, 1921.

The judges will be chosen from among the most prominent people in musical life.

There are many brilliant writers in this great Western State, and this competition should bring exceptional works to the knowledge of the entire musical world.

The chamber music work chosen will be published by means of a fund started for this purpose by the Los Angeles Music Teachers' Association, the premiere to take place at the Fourth Annual Convention next year.

"There will be some people left out in the cold when we give our first concert this season, for every thing points to an entire season-ticket house, so that we may not have a single ticket for sale at the concert hall," was the reply of Manager A. W. Widenham of the San Francisco Symphony Orchestra, to my question about the trend of orchestral affairs in the Bay City. Manager Widenham, who had come down to Los Angeles to confer with L. E. Behymer, manager of the Los Angeles Philharmonic, regarding the projected orchestra exchange, added:

"Forty concerts in San Francisco, ten in Berkeley, three or four each in such cities as Palo Alto, San Jose and others, are a pretty healthy working schedule for an institution which every winter is being diagnosed as dying from financial B. by certain wisacres," smiled this brilliant, self-made impresario.

"Unfortunately we will lose a couple of hundred symphony fans for our fortnightly concerts, as we are compelled to play in the Columbia Theatre this year, which holds only 1500 seats, as the Curran is heavily allotted to long-run attractions and pictures. To make up for the loss we shall give three extra concerts at the Auditorium. Anyway, when the War Memorial Building is completed we shall be rid of such troubles as finding

sufficient seating capacity on suitable dates. I have no doubt that the demand for season tickets, already unprecedented, will continue to grow from season to season. At the end of last season, in March we had 747 voluntary contributors, most of whom exercised priority claims on location of seats. Indeed, these patrons speak and write about the San Francisco Symphony as 'our' orchestra. This shows a happy sense of communal possession, and they prove it for only within the last week we received pledges totaling \$12,000 for each of the next three years.

"These pledges prove that the orchestra today is one of the vital civic interests of the community. This breadth of appreciation extends into all strata of our people. For instance, we received a letter from a young mechanic, a young fellow of eighteen, working for a steel construction company, who sent us a \$20-bill, saying that he would appreciate it if on one of the request programs Mr. Hertz would play Strauss' Don Juan, Death and Transfiguration and Liszt's Les Preludes. Another instance to what an extent our orchestra has become an academy of music for the people. Sifting the thousands of request slips we counted 227 different compositions. That's the element which affords me the greatest satisfaction of the work. Of course, the financial success is of primary importance all the time, but I am happy to think that the people have come to love this orchestra, while they also feel in supporting their control or own it, in a democratic way.

"Once a city loves its orchestra, it becomes a better city, a better place to live in, and the orchestra has



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justified its existence and its claim on support in the best community sense. It is a case of possessive enjoying, if you like the definition." Mr. Widenham added after a few moments of musing.

"If that were not so, why do San Francisco people motor the forty miles to Palo Alto to hear the orchestra? Or across the bay to enjoy it at Berkeley? To the people the concerts have become personal activities. We are proud of this orchestra, which belongs to the West, just as the Los Angeles Philharmonic is not only an orchestra of your city, it is one of the West, for it has helped to develop the entire West musically. Thus you in the South, we in the North, work along the same line. There is no reason for jealousy, for we have too much in common. And that is the cultural warfare of the West, which is the biggest thing in life, for an individual or an institution. If there is an orchestral exchange, it will come to pass in that spirit. Hence, even if we cannot come south, we hope that the Philharmonic Orchestra will play under our auspices. It will add towards the making of a more unified California."

Invitations have been extended by Mrs. Bessie Bartlett Frankel, President California Federation of Music Clubs, to attend the first President's Conference for the new year. It will be held in the City Club, Wednesday, September 7th, at one o'clock.

Birkel's is on the move. That is to say, things have always been moving in this great music house. This time it is a move for enlargement of sales' space. At the same time it is going to be THE Music Store Beautiful of the country, writing THE with capitals, according to Mr. E. A. Geissler, Secretary-Treasurer of Geo. Birkel Co. Although it will yet take another eight weeks before the extensive decorations and rearrangements are complete, one can already measure Mr. Geissler's statement as by no means too optimistic.
As for the enlargement of the store: the entire sheet

music department of Schirmer, Mr. Neville, local manager, will be transferred to a store of its own, formerly occupied by the Starr Piano Company, on Hill street. Incidentally, Mr. Neville will then have room for a stock twice as large as the present, and what sounds still better, he will also carry it. Mr. Geissler, as well as his partner, Mr. A. Birkel, greatly regret to see Schirmer's leave their present quarters. The move,

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however, was necessitated, as both firms required more space.

Another increase of space has been called by the building-in of a mezzanine floor in the shape of a horseshoe balcony where Victrolas will be exhibited. The ground floor, formerly occupied by the sheet music counter and the bookkeeping department, will be converted into one great record department, which so far was located on the third floor. A feature of this department will be a one hundred-foot sales counter, also in form of a horseshoe and flanked by a double suite of luxuriously appointed booths where records may be enjoyed with much comfort.

Similar sweeping transformations are under way on the third floor, where the bookkeeping and correspondence staff already has occupied increased quarters. To these a rest room for women employees has been added, giving eloquent proof that Mr. Birkel and Mr. Geissler believe in loyalty to their fellow-workers. The remaining part of the third floor will have as its musical "jewel room" a special apartment where rare old violins, beautiful violas and cellos of exquisite tone are awaiting their connoisseur-buyers. This room divides the space devoted to the clerical offices from the floor space fronting on Broadway.

This section will be arranged into two immense suites of spacious specialty departments, every one of which will house a separate exhibit of every instrument used in the orchestra, further such string instruments as guitars, mandolins, banjos, ukuleles. There will be a harp room, one each for flutes, one for clarinets, oboes and bassoons, one each for trumpets, one for trombones, one for percussion instruments, while in the hallway xylophones and mirabaphones of all dimensions are to be found. In toto, the third floor will be the orchestral department of Birkel's.

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to a mighty voiced church organ, men in overalls, armed with saws and paint brushes, are rushing to make it America's Music Store Beautiful.

Responding to urgent calls from managerial circles and music clubs Ann Thompson, the gifted pianist, and Earl Meeker, well-known baritone, have formed a promising musical team, preparing a series of highly attractive joint programs for the coming season. Since his return from overseas Earl Meeker has appeared very frequently in his vocal successes leading in many instances to return engagements. As a tribute to his artistic achievements the State Federation of Music Teachers extended to him an invitation to appear as guest soloist at the recent convention in Oakland. There, too, his singing won him many friends. While summertime is usually a quiet time for soloists, Miss Thompson has been busy filling engagements at the Yosemite, in San Francisco, Carmel, San Jose, to mention just a few of her more important appearances.

For the coming season the two artists have arranged entirely new programs. Both Mr. Meeker and Miss Thompson have scanned the recent musical harvest of this country and found much which is new to the public as well as greatly enjoyable. Their All-American programs will feature the latest works by well-known American composers and also introduce newcomers who have distinctly contributed to the development of American music.

In addition to these American programs their recitals will feature the newer works of Spanish, French, Italian and Russian writers, mingled with thoughtful selections from the classics of these countries. What in France Mr. Meeker has devoted considerable time in looking over the shelves of music dealers of Paris, bringing home with him an ample stack of beautiful songs, some of which he has not presented heretofore but kept in reserve. These will be heard next season.

Miss Thompson's new program has made it a practice when touring to visit the leading music stores of the cities visited as she finds that this is a good way to get a complete idea of what is being imported into the country by the sheet music merchants of various communities. Miss Thompson has had a visit from a very dear guest, her mother, Mrs. J. C. Thompson. And friends of her daughter.

Miss Thompson and Mr. Meeker are well satisfied with their bookings, which so far will take them along the coast and through the Middle West as far east as Chicago.

Seats for the Scotti Grand Opera season here, week from October 3rd, will be on sale at the Auditorium beginning September 8th, the Behymer office announces.

Madame Anna Ruzena Sprotte, the popular contralto, will be the soloist at the California Theatre in San Francisco during Herman Heller's Sunday Morning Symphony Concert. Mrs. Sprotte's choice of selections for this return engagement is characteristic of her artistry and musical versatility. While the vast majority of vocal soloists would have chosen a hackneyed operatic aria, this singer has dug deeply into the resources of her repertoire and promised Heller's Sunday Morning Symphony Concert for Mrs. Sprotte's choice of selections along the River Urazan, both of which are only too seldom heard. Grieg's Monte Pincio songs belong to his best, being a memento of his Rome visit in 1870 when he met Franz von Liszt. Mme. Sprotte owns a good orchestration, while the Jensen song, too, has an interesting instrumental setting for strings and harp. Mme. Sprotte is just about to return from the beach to her city home. She has had to keep her studio open two days a week to accommodate her students during the summer. She will be more than busy this season as already her entire teaching time has been reserved. What she ought to prove that she has time to give also as teacher.

Theodore Gordohn, whose illness caused much regret to his friends, is again contributing his full share of musical activities, playing and teaching. Much of his time Mr. Gordohn devotes to a gigantic work in several volumes, incorporating his individual method of teaching.

Open air sings by a Mexican-Spanish community chorus will be started next month under the joint auspices of Rev. Andre Resa Reelos, Rector of the Plaza Church and Los Angeles Community Service, Inc. These open air sings will feature Mexican and Spanish folk songs in Spanish. Mrs. Norton H. Jamison, chairman of the Normal Hill Center Community Sings, held every Thursday, is also planning for the resumption of this activity. The Community Song Leaders' Association, E. Lewis, president, has been carrying on through its various members, fighting the drowsiness of the summer heat with musical zest.

"Friends of Miss Jamison say that she resembles her noted ancestor." This is quoted from a news item in a local evening paper, announcing that Miss Beatrice Jamison, great grand-daughter of Jenny Lind, the "Swedish Nightingale" was located in our city. We are afraid that the "friends" mentioned by the clever reporter have scarcely seen the great singer, who visited this country about 70 years ago. Moreover, the pictures of the famous diva we have in remembrance show little resemblance between Jenny Lind and pretty Miss Beatrice. However, anything will do to serve for a story.

Attendance at the Hastings Sunday evening organ recitals is of a nature to prove that our public enjoys good organ music. Before seven o'clock the spacious Auditorium is usually crowded. Next Sunday Dr. Hastings will present his own Caprice Herouque, Massenet's

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Motion Picture Music

Tschalkowky's Fourth Symphony, Mendelssohn's Violin Concerto rendered by Ota Gigi, and the Capriccio Espagnole by Rimsky-Korsakov, formed the impressive program for yesterday's Sunday Morning Concert offered by Mischa Guterson, conducting the Grauman Symphony Orchestra. Needless to state at length, all true music lovers are immensely grateful to Conductor Guterson for this unique program played at a picture house. We are happy to note that while ominous rumors from New York bespeak a curtailing of musical efforts in picture houses, Los Angeles theatres more than ever endeavor to raise the standard of music in the pit. We congratulate Mr. Guterson and Mr. Sid Grauman upon their obvious intention to challenge musical New York. That the public with warm applause and capacity attendance happily endorsed the program choice of conductor and manager, proves that symphonic music is becoming popular in our city, and that this is largely due to musical offerings Sunday mornings at the Grauman Theatre.

Today the Grauman Concerts under the Guterson baton have become an institution for three thousand people who, as it were, stock on that Sunday morning picture show. Very likely it is the only concert proper they attend every seven days. There they still their music hunger. What an opportunity for Sid Grauman and Mischa Guterson! True, they find their financial reward. But, as it is, they could gain just as great a pecuniary remuneration through a smaller, less musical, less pretentious effort. Hence, musicians and music lovers of this city owe the Grauman institution much gratitude and loyalty. On the other hand, Mr. Grauman and Mr. Guterson have aroused great expectations with their concerts. Yesterday morning again they have shown us what can be done with a musical quality program. On the part of the public, decided approval and appreciation has been voiced, so that we believe that manager and conductor ought to feel well justified in pursuing the musical course struck so successfully. That they will find further support, there is not the least doubt.

Tschalkowsky, as was to be expected, proved of great appeal to the audience. Mr. Guterson and his players rendered the symphony with that element of emotional characterization which Tschalkowsky needs to become universal language. Rimsky-Korsakov, probably owing to the greater simplicity of form and lesser thematic development, made a still stronger impression. There have been written a good number of brilliant suites, breathing a certain national atmosphere, which would make excellent selections for the Grauman concerts. We can easily think of attractive programs consisting of overtures, diversissements, shorter symphonic poems. The Grauman Symphony Orchestra has acquired much versatility. It includes players of excellent training and an experience which permits the rendition of difficult works. As to soloists, our city and California has become the home of numerous excellent artists who enrich and color the programs magnificently. The excellent California composers' contest and program offered recently by Mr. Grauman just merely tapped the musical resources of this State. Mr. Guterson knows of them and we trust to his musical ingenuity, displayed so well, in the meantime. Hats off to him and Sid Grauman!

ANNA HURST'S PUPILS' RECITALS

Miss Anna Hurst is one of the busiest teachers in California. This energetic piano instructor has classes in Woodland and Sacramento, and is doing an excellent educational work among the younger people. One of the programs given in Miss Hurst's Sacramento studio was unique because of the fact that all performers were of the masculine gender, ranging in ages from a four-year-old boy prodigy to a veteran of the foreign wars.

Another program given in both Woodland and Sacramento made an excellent impression, inasmuch as the entire lengthy program was interpreted by students ranging from four to seven years, and there were many difficult numbers included on this program, which proved quite a task to perform by such youthful disciples. The newspapers in both cities gave the kindest notices regarding these recitals and people in general were most enthusiastic in their praise of the little folks' musical attainments, considering them quite remarkable.

Excepting in duets Miss Hurst's pupils always play from memory. The six recitals were so satisfactory that many new pupils have been added to Miss Hurst's classes. Miss Hurst and her assistant teacher, Mrs. Curtis Clark, have had a very busy season, in fact a strenuous one, and are expecting another one like it if they may judge by present forecasts. Another member has been added to the faculty of the Anna Hurst studios, namely, Miss Clara Elton, who possesses a beautiful mezzo-soprano voice and who will fill the position of vocal teacher.

Miss Hurst did not go East to study this year as she

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did last, but after attending the convention of the California Music Teachers' Association in Oakland last July she stayed at home practicing and acquiring a new repertoire. Here are three of Miss Hurst's pupils' programs:

Tuesday evening, June 14, 1921, 1131 O street, Sacramento—Piano pupils ranging from four years to over twenty: Duet, The Fairies and Giants (Litta Lynn), Merry Rogue March (Ganschels), Billy Cutler and Miss Hurst; Three Studies (Steels), Baby Eye (Gaynor), David Allen; Study in C major (Steels); Two Studies in G major (Adams), Jack Allen; Duet, Boat Song (Ganschels), Maynard Brown and Billy Cutler; Bugle Calla Nos. 1 and 11 (Watson), Shannon Allen; Tranquil Study (Tomlinson), Jack Tar Dance (Maxim), Billy Cutler; The Grand Parade (Kullak), The Elephant and His Master (Adolf Weidig), The Jugglers (Adolf Weidig), Felix Wahrhaftig; Duet, Military March (Schubert), Clinton Donaldson and Miss Hurst.

Friday evening, June 24, at Wiley E. Allen Concert Hall, Sacramento, Cal., also presented in Woodland, Mrs. Hurst's youngest piano students, ranging from four to seven years:

Duets—The Fairies and Giants (Litta Lynn), Birthday Waltz (Ganschels), Merry Rogue March (Ganschels), Billy Cutler and Miss Hurst; Echo Hill Melodies (Adams), Awtay Robin (Watson), Irma Sue Fairchild; Three Duet Studies (Steels), Baby Eye (Gaynor), David Allen; Scale Dance in G major (Adams), Gladys Clarke; Minuet from Don Juan (Mozart), Procession around the Birthday Cake (Adolf Weidig), Maynard Brown; Duet, Scale Study (Adams), Irma Sue Fairchild and Gladys Clarke; The Blacksmith (Steels), David Allen and Miss Hurst, piano, Billy Cutler and Maynard Brown, triangles; Tranquil Study (Tomlinson), Jack Tar Dance (Maxim), Billy Cutler; Duet, Boat Song (Ganschels), Maynard Brown and Billy Cutler; Minuet in G (Beethoven), Ding Dong Bell (Watson), Huntsman's Horn (Adams), Helen Grothe; Hunting Song (Schumann), Scotch Song, op. 55, No. 10 (Kullak), Leap Frog (Edith P. Hall), Betty Bullard; The Parade (Watson), Maynard Brown, piano, Betty Bullard and Billy Cutler, triangles, Helen Grothe, Chinese tom tom.

Piano recital of Felix Wahrhaftig, Alta Dubois and Delight Wirth, Thursday evening, June 30, 1921, Woodland, Calif., given in Sacramento also:

Knigh Rupert (Schumann), Rustic Song (Schumann), Felix Wahrhaftig; Happy Farmer (Schumann), The First Loss (Schumann), Blue Bell Polka (T. L. Rickaby), My Melody (John Palmer), Delight Wirth; Minuet in F (Mozart-Krentzlin), Polonaise (Henri Wien), Barcarole (John Palmer), Valsette (John Palmer), Alta Du Bois; The Grand Parade (Kullak), The Brownies (Reinhold), The Elephant and His Master (Adolf Weidig), The Jugglers (Adolf Weidig), Felix Wahrhaftig.

The Durini Vocal Studio reopened in its new and permanent quarters at 1072 Ellis Street, on Thursday evening, July 26th, at 8:30 P. M., with the following program: Soprano—(a) Se saran Rose (Arditi), (b) Dawning (Cadman), Ethel Farrell; Tenor—(a) La Partida (Alvarez), (b) Absent (Metcalfe), Emilio Moore; Soprano—(a) Un bel di vedremo (Puccini), (b) Thy beaming eye (McDowell), Cathia Guiz; Dramatic Soprano—Mezzo—(a) Rechem (Manna-Zucca), (b) Squedilini (Bletz), Mrs. Wilfred Porter; Duet—Soprano and Tenor—Son geloso del zeffiro errante (Bellini), Alice Bradley, Louis Leimbach; Dramatic Tenor—(a) Salve dimora casta e pura (Gounod), (b) Goodbye, Sweetheart, Goodbye (Von Tilzer), Fred Mays; Soprano—Leggiera—(a) Il Bacio (Arditi), (b) The last rose of summer (Flotow), Frances Dowdall; Duet—Lyric and Mezzo Soprano—tutto i fior (Puccini), Alice Bradley and Mrs. Wilfred Porter; Baritone—(a) Povero Lionello, (b) Ships that pass in the night (Flotow), Frank Willard; Lyric Soprano—(a) La Primavera (Strauss), (b) Down in the Forest (Roland), Alice Bradley; Duet—Mezzo Soprano and Tenor—Ai Nostri Monti (Verdi), Mrs. Wilfred Porter and Fred Mays; Duet—Soprano—Che soave Zeffiretto (Mozart), Alice Bradley and Frances Dowdall; Lyric Tenor—(a) Ecco l'ident (Rossini), (b) Vale (Reynolds); Quartet—Mezzo Note (Flotow), Alice Bradley, Mrs. Wilfred Porter, Louis Leimbach, Frank Willard.

At the conclusion of the program refreshments were served by the pupils of the studio.

Madam Lillian Slinkey Durini has bought the old Greenbaum home, formerly the property of the Hagen family, and remodeled the same into an ideal and artistic vocal studio, to which she was happy to welcome her friends on July 26th.

Mme. Bal van Lier, directress of the Pretoria Conservatory of Music of Pretoria, South Africa, which institution has a branch conservatory in Johannesburg, S. A., and in charge of vocal studios and a member of the Board of the Directors of the Music Teachers' Association of Pretoria, is visiting her son, E. Van Ribbink of this city, formerly a member of the Examiner staff. Mme. van Lier is on a six months' vacation and on her way to America to visit Holland, Germany and England. Mme. van Lier is host to distinguished visiting artists when they come to South Africa. Among the most recent visitors was John McCormack and Paderewski also is among the artists who delighted South African audiences. Mme. van Lier is greatly pleased with musical conditions here and wishes to meet some of our prominent teachers in order to get some new ideas to take back with her to her home.

Mrs. Carolyn Graham, whose voice has been quite frequently admired at the recitals given by her teacher, Madame Rose Reida Callean, gave a most interesting program at Naps on the evening of August 12th. Mrs. Graham has an unusually lovely voice which she handles with skill, and the songs that she rendered displayed her tones of sympathetic quality and richness to their fullest. Mrs. Graham was exceptionally well received and was forced to add several encores to an already liberal program.

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THE GRAY-LHEVINNE ACTIVITIES

Recently an interviewer from the New York Courier was sent over to the Hotel Astor to get some facts from Estelle Gray-Lhevinne about the great success of the Gray-Lhevinne concert tour which had just closed. The interviewer was Frank Patterson, well known on the Coast, and when he found that the popular violiniste was a native Californian, naturally the talk drifted to the beginning of her career. When the story came out in the magazine it told how, when Estelle Gray was a tiny girl of about eight, Alfred Metzger gave her the first



ESTELLE GRAY-LHEVINNE

"important" press notice (he said among other things that she had the "spark of genius") and that timely bit of praise and recognition has always remained an inspiration to her and really started her career. The Gray-Lhevinne has built up a reputation for original programs. Mischa Lhevinne, with his brilliant piano interpretations, her poised and the rich tone of Estelle Gray-Lhevinne's violin together with clever program construction, makea them an unique attraction.

Although the name, Gray-Lhevinne, is known across the continent, California, the native state of the violiniste, has not heard her for many years. And never heard these artists in joint recital. But now that the Gray-Lhevinnes have built an elaborate home in Alameda where they will spend at least three months every year between tours their many Western friends are endeavoring to make arrangements with their management for them to appear in concert here next year. This would be interesting news to those who have read so much about their "informal programs" which have been so popular in the East but had not been heard here.

From October, 1920, to April, 1921, the Gray-Lhevinnes filled ninety joint recitals, besides Mr. Lhevinne gave over thirty piano recitals on tour. The present season's tour opens with a joint recital at Forth Worth, Texas, will go as far South as Shreveport, La., up to Baltimore, and will keep them East until late spring. The accompanying study picture of Estelle Gray-Lhevinne was taken by Murray in New York very recently.

Leonora Thompson, the exceptionally skilful and artistic dancer and instructor, announces the opening of her second season in San Francisco. Miss Thompson is a pupil of Alexis Kosloff of New York, Mlle. Theodore of the Paris Opera, and Pavley and Ouberalinsky of the Chicago Opera Association. In addition to the usual work in Russian Ballet and character dancing, Miss Thompson is offering lessons in social dancing as well, due to repeated requests, and will also conduct classes for children at the Fairmont Hotel.

George Kruger, the distinguished pianist and teacher, has returned from Monte Rio, where he spent a very pleasant vacation during the early part of August. Mr. Kruger is looking forward to the ensuing season with unusual pleasure as his classes have been steadily increasing until he is now one of the busiest teachers in the bay region. He is also connected with two of the principal music conservatories in California.



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George Edwards, the well known composer and teacher, will return to San Francisco on September 15th to resume his work at the Jomelli Studios, Hotel Richelieu. Mrs. Edwards and the children will accompany him from the Minnesota Lakes where they have been spending the summer. A new textbook for his composition classes is a product of Mr. Edwards' summer activities. At the Jomelli studios he will not only conduct his successful composition classes, but will head and direct the department of piano playing.

The Ada Clement Music School began its fifth year of successful educational work on Monday, August 15th. The tuition at this excellent school includes instruction in piano, violin, 'cello and harmony. The faculty consists of: Ada Clement, principal of piano department; Artur Argilewicz, principal of violin department; Stanislas Bem, principal of 'cello department; Lillian Hodghead, principal of harmony department; Zoe Peterson, Hazel Nichols, Eda Beronio, Elizabeth Blanchard, Ethel Palmer and Rita Hogau, practice teachers.

Senorita Teodelinda Teran-Hicks gave a very charming and enjoyable musicale on Friday evening, August 12th, at her studio in the Gaffney Building. Among her numerous guests were many distinguished musicians prominent in San Francisco musical circles, namely: Mrs. E. E. Young, Mr. and Mrs. Stanislas Bem, Mr. and Mrs. Ulderico Marcelli, Nino Marcelli, Mrs. William Ritter, E. F. Cowan and Robert Rourke, all being artists well known in the bay region. Two solos were admirably played by Mrs. Young, and several delightful numbers offered by Mr. Rourke, who is an excellent solostat. Hobart Hicks, a very gifted and successful young composer, played his own compositions, which were thoroughly enjoyed. Popper's Requiem for three 'cellos and piano was most skilfully and tastefully interpreted by Senorita Teran, Mr. Bem and Nino Marcelli and Mrs. Young at the piano. This latter work concluded a most pleasing and enjoyable evening.

Edward Johnson, the delightful tenor of the Chicago Opera Association, who scored such a sensational triumph as Lohengrin in this city last April, sends us a program of a concert given on the French Liner Lafayette, on Saturday evening, July 9th. Another well known American who participated on this program was Miss Elsie Ferguson, so well known to motion picture enthusiasts.

Miss Grace Ewing, the well known California artist, who has done such excellent concert work during the war for the expeditionary forces, and after the war before leading music clubs and other prominent organizations, has returned from her vacation in Shasta County where she spent a month resting from her strenuous season. She is now preparing for a long season of concert programs and recitals.

Alice Frisca, the brilliant young California pianist, who scored such decisive artistic triumphs in France and England, has returned to America and will spend the coming season in New York, where she expects to make a number of concert appearances. If Miss Frisca will please the musical public of New York as she did that of Europe, she will surely become one of the familiar figures on the country's concert platform.

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CONCERT ON U. S. S. CALIFORNIA

On board the battleship California on Saturday evening, August 20th, under the auspices of the San Francisco Community Service Recreation League, a varied and interesting program was rendered for the purpose of entertaining the officers and sailors. Several vaudeville acts were enthusiastically received as were many instrumental and vocal groups. One of the distinct successes of the evening was enjoyed by Miss Augusta Hayden, that delightful soprano who during the war and immediately following the world conflict brightened the hearts of those unfortunate ones who were confined to their sick rooms at the various hospitals and institutions. Miss Hayden sang three English ballads in her clear, ringing voice and splendid style. Her charming personality won for her a lofty place in the esteem of the audience. Another well known artist and favorite among the California musicians who came in for his just share of approval on this occasion was Jack Hillman. Mr. Hillman never appeared to be in better vocal form and his lovely, warm baritone voice and skillful art of interpretation was admirably displayed in two excel-

ALCAZAR

The Silent Witness, a play built along novel lines with an abundance of comedy and an entertaining plot, has been selected by the Alcazar for production beginning Sunday afternoon, August 28th. It will be the medium for the special engagement of Emelle Melville, who has endeared herself to San Francisco theatre-goers for years, and who will be seen in a delightful characterization. It is in a prologue and three acts and contains many exciting situations. Gladys George will have the role of a young girl who, engaged to marry a college lad, learns that he has been burned to death in a fire while attending the university. These facts are developed in the prologue, and when the first act opens, Miss George is seen with a son old enough to attend the same university. Later it develops that her former sweetheart had not been killed but that it was his room-mate, and there is a happy ending. A false accusation against the son and his subsequent acquittal lend dramatic interest to the play.

The comedy element is well sustained and contributed to considerably by Charles Yule, who, as a caretaker, will have one of the most interesting roles



LEIGH O'SULLIVAN
The Skillful and Charming Mezzo-Soprano Who Will Be Soloist at the California Theatre Sunday Morning Concert Tomorrow

lent numbers. Miss Hayden was beautifully accompanied by Miss Mollie Pratt and Miss Florence Jamison acted in that capacity for Mr. Hillman.

Stanford Music School, Palo Alto, presented Miss Grace Burnett, pianist, in the following program at the close of the term in June: Part I—Adagio, Sonata Pathétique, op. 13 (Beethoven), Rhapsody, G minor (Brahms), Loreley (Seeling), Prelude, op. 28, No. 10 (Chopin), Part II—Left Hand Etude (Rubinstein), Forgotten Waltz (Liszt), On Wings of Song (transcription) (Liszt), To a Water Lily (Liszt), Hungarian Etude (MacDowell), Moonlight Sonata (Beethoven).

Miss Burnett proved herself an artist of exceptional skill, her technical facility was most convincing, her tone rich with the feeling, poetry and taste of a thorough musician.

Mrs. Harry Zimmerman, soprano, proved a decided hit in black face as soloist for the Minstrel Show for the benefit of Mt. Carmel Church, Redwood City, organ fund. She sang One Fleeting Hour, Under the Greenwood Tree, and Mighty Lak a Rose. She will appear as soloist at the concert at the opening of the new pipe organ in September, as will also another student of the Stanford Music School, Joseph Herman Judge, tenor-baritone. Marie Desmond Hill has been doing concert work all her vacation in Salt Lake City, Etta Eleanor Lapham in Denver, Colo., Margaret E. Carroll in Garland, Wyo., others all doing work locally.

he has assumed since coming to the Alcazar. Many characters are needed for the production and important parts will be found in the hands of Dudley Ayres, who will be the sweetheart supposed to have lost his life, Ben Erway as the son, and Thomas Chatterton as the assistant district attorney. Others in the cast will include Florence Frimly, Marie Dunkie, Anna MacNaughton and Bert Chapman. This week is being made notable at the Alcazar by a beautiful production of Moonlight and Honeysuckle, in which Ruth Chatterton starred. The play was originally staged by Henry Miller and is a delightful comedy with much gentle humor.

LEIGH O'SULLIVAN TO SING

Leigh O'Sullivan, a former San Francisco girl whose mezzo-soprano voice has earned her flattering notices wherever she has sung, will be the soloist at the California Theatre Sunday morning. At the Palace of Fine Arts and other concerts she has created a splendid impression. She is a pupil of Madam Caillan and Hermann Gens. Miss O'Sullivan will offer Leoncavallo's Barcarolle Nocturno as her first number. As an encore she will sing some Irish folk songs with harp accompaniment by Marie Dillon.

Herman Heller's orchestra, in addition to accompanying the soloist, will offer the following program: Triumphal March (Grieg); Thousand and One Nights (Strauss); Le Coq D'Or (Rimsky-Korsakov); and Hercules Au Jardin Des Herpétides (Busser). Leslie V. Harvey, California organist, will play Chopin's Nocturne in E flat.



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Prima Donna Soprano of the Chicago Grand Opera Company and Boston Opera Company, who sang the role of Cherubino in Mozart's "Marriage of Figaro", at the Greek Theatre, writes of the

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BERKELEY TO HAVE GREAT MUSIC FESTIVAL BEHYMER OPTIMISTIC ABOUT NEW SEASON

Noted California Composers to Be Represented on Programs—W. J. McCoy, U. Marcelli, Antonio de Grassi, Charles Wakefield Cadman, Frederick Maurer, Wallace Sabin, Frederick Freeman and Eugene Blanchard to Conduct Own Works

California Impresario Tells Musical Review Representative About Unusual Demand for Artists During Ensuing Months—Interesting Comments on Exchange Concerts Between San Francisco and Los Angeles Symphony Orchestras

By BRUNO DAVID USSHER

Although during the last weeks great preparations have been made for the impending music fete at the Berkeley State Fair, which is to take place on September 15th, 16th and 17th, no one on this side of the bay hardly heard of this important event. This will be the first genuine music festival the bay region has ever had, and just because those in charge of the publicity don't seem to know that there are music departments in San Francisco papers, and that there is a weekly music journal in San Francisco, most musical people on this side of the bay have so far been kept in ignorance of this important event. However, thanks to W. J. McCoy, we are enabled to publish the following interesting article from the Oakland edition of the San Francisco Examiner of Sunday, August 21st:

History in the musical world will be made when Berkeley holds its musical festival in the Hearst Greek Theatre of the University of California on September 15th, 16th and 17th. It will be the first time on record that a group of composers from one State combines in presenting a pretentious program for one event. Furthermore, every composer, some six of them, will personally direct his offerings. More than 400 musicians will participate in the festival, which promises to eclipse anything of the sort ever attempted before in a community on the Pacific Coast. One of the significant features of the affair is the endeavor of the art committee of the Berkeley Chamber of Commerce to inaugurate the custom of providing financial returns to the composers for their efforts.

"In the past it has been the general rule of contributing liberally to the performers and neglecting almost entirely the composers who have made the musical offering possible," explained Charles Keeler, managing director of the Chamber of Commerce and chairman of the art committee. "It is only fit and proper that the composers should be given a living wage in return for their services. It is with this in mind that at this musical festival the composers are to receive the financial benefits they deserve. The plan has met with enthusiastic support of the performers." Among the composers who will play an important part in the festival are Antonio de Grassi, Eugene Blanchard, Frederick Freeman, Wallace Sabin, U. Marcelli, W. J. McCoy, Frederick Maurer, Miss Katherine Umer, Cadman and several others.

Each will have a special musical offering, which will be personally directed to insure perfection. To lead an augmented orchestra for such events the services of Ssaslavsky, noted violin virtuoso of San Francisco, have been secured. Included in the singing celebrities will be Mrs. Lydia Sturtevant, formerly of the Chicago and Metropolitan Grand Opera; Arthur Rice, Lowell Redfield, Charles Calvert, and many others. On the first night, Thursday, September 15th, Charles Wakefield Cadman will give a program of his own compositions. Princess Teianina will cross the continent to sing Cadman's Indian songs and Antonio de Grassi and Arthur Weisa will play with Cadman in his trio. Lawrence Strauss will sing a group of Cadman songs with the composer at the piano, and there will be a mixed chorus under the direction of Eugene Blanchard and Lowell Redfield.

The second evening, September 16th, will be devoted to the compositions of Berkeley composers, and will demonstrate to the world that we have a group of musicians in this community who are without peer in the whole country. The program will consist of instrumental and

vocal numbers by Fred Maurer, Jr., with the composer at the piano, compositions of Henry B. Pasmore, two piano numbers by Thomas Frederick Truman, played by the composer, a dance number for strings by E. G. Strickland, a dramatic reading by Mrs. Ralph Waldo Trine, with accompaniment by a string quartette composed by Antonio de Grassi, and a group of songs by Wallace Sabin sung by the Loring Club, a chorus of men's voices. The third program will be a Saturday matinee by the school children of Berkeley, under the direction of Miss Victorine Hartley. It will be opened with a massed band of one hundred and fifty pieces marching around the diazoma and upon the stage. This opening number will be followed by a kindergarten orchestra and will lead through the successive steps of choral and orchestral work in the schools to the prize High School orchestra which has won the highest honors in the State.

Great interest in this program has already been aroused among all the schools, and there will be keen rivalry

between them. Los Angeles, August 29, 1921.—Impresario L. E. Behymer, who has just returned from a trip to San Francisco and other cities, when asked how matters of music were progressing for the coming season in the northern part of the State, simply said: "Presto," which as it behooves an impresario, is a more musical way of saying "bully." Mr. Behymer made the startling statement that the demand for concerts on the Coast and in his southwestern territory today is not only greater than heretofore, but more extensive than the Eastern booking offices can accommodate in the instances of certain popular singers.

"Between Selby Oppenheimer and myself eighteen new Philharmonic Courses have been added to the long list of concert series in northern cities. Moreover, we could book Mme. Schumann-Heink, Galli-Curci, McCormack, Werrenrath, Garrison, Braslau and Heifetz for more dates than their Eastern managers can allot to this territory. How is this possible? Simply because when we guaranteed a fixed

sentiment. He has on file already a neat card of orders for the season of the Chicago Opera Company, which is not due in the Bay City until March. People must be opera-hungry indeed if they make their reservations accompanied by check eight months in advance. And this in spite of the fact that San Francisco will have Scotti two weeks, Gallo three weeks, the Dunbar Companies four weeks, Pavlova two weeks, the Ermolie Company two weeks and Col. Savage's Merry Widow ensemble two weeks, altogether fifteen weeks, not counting musical comedy presentations."

No definite developments have been received regarding the proposed exchange visit of the San Francisco Symphony and the Los Angeles Philharmonic Orchestra, according to Manager Behymer.

"Manager A. W. Widenham and myself have gone into the matter thoroughly and prospects for such an exchange look favorably. Arrangements of such a nature are of a very complicated nature. Much assistance has been rendered in the matter through the boards of both orchestras. At present negotiations are progressing favorably with prominent business men, social leaders and eminent musicians of Bakersfield, Stockton, Oakland, San Jose, Fresno, Sacramento and Santa Barbara to facilitate a tour of the two orchestras which would culminate in exchange concerts at Los Angeles by the San Francisco orchestra under Dr. Hertz and the Los Angeles Philharmonic under Mr. Rothwell. The only difficulty would seem that if both orchestras make the tour simultaneously the concerts by the northern and southern organizations would happen at very close intervals in those cities, and it would be easier to provide capacity audiences, if the visits of the orchestras were timed further apart. A solution would be if the orchestras would travel two weeks apart, that is to say, the Philharmonic Orchestra of Los Angeles would play in San Francisco during the first week of December and the San Francisco Orchestra during the third week in Los Angeles. This would also give the personnel of both organizations a welcome opportunity to hear each other.

"There is also a possibility that the Philharmonic Quartet (formerly Noack Quartet) may exchange a date with the San Francisco Chamber Music Society. Also the San Francisco concert master, Louis Persinger, may play here, while the Concert Master Sylvain Noack will defend the musical honors of Los Angeles with a solo in the Bay City. All these proposals show that there is better fellowship, a more intimate friendly feeling growing between the two cities, which in a rising measure also serve a stimulating center of concert activities in the entire State."

As to the local orchestral season Manager Behymer announced that present season ticket sales have passed the \$25,000 mark while reservations for an equally high amount have already been made. "I would not be surprised to see the entire house sold out to season ticket holders. This would be a wonderful record for an orchestra just starting its third season. It would also be a noble tribute to W. A. Clark, Jr., who made the orchestra possible and a just recognition towards Conductor Rothwell, the man who has built it up to great height in such a brief time."



CHAMBER MUSIC SOCIETY OF SAN FRANCISCO
From left to right: Walter Ferrer, Cello; Louis Park, Violin; Louis Persinger, Director and First Violin; Nathan Fineston, Piano. The Society is on the eve of its greatest season.

between them in securing lists of patrons for the festival. The last concert will be rendered on Saturday evening, and will present the work of a number of the composers of the Bohemian Club of San Francisco. This program will be under the general direction of William J. McCoy, the distinguished composer and master of orchestration. There will be a large chorus and the Symphony Orchestra which plays at the Bohemian Grove, made up of some of the finest musicians of the Bay region. Alexander Ssaslavsky, for over twenty years concert master of the New York Symphony Orchestra, will be the concert master of the Berkeley Musical Festival. He is one of America's foremost violinists, and his co-operation will be one of the great attractions of the Berkeley Festival.

The program of the last concert will include the following: U. Marcelli, excerpts from Liza of Muron, Grove play of 1920, book by Charles Caldwell Bobie,

number of dates to their New York representatives we figured on the basis of previous seasons, while we find now that the present demand for concerts surpasses all records. We were able to make pleasing substitutions in most cases, so that these dates have been filled in a measure, which secures great increase and wide variety to the concert life on the Coast and in the Southwest."

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(Continued on Page 10, Column 1)

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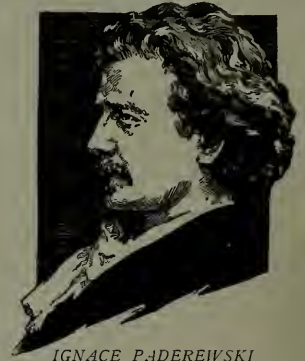
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Uda Waldrop to Play Guilman Concerto—Heller to Conduct Orchestra of Eighty-five Musicians—
Irene Pavloska to Be Soloist

Uda Waldrop, the San Francisco organist, has selected the First Concerto for Organ and Orchestra, by Alex. Guilman, as his principal number for the big concert to be given at the Exposition Auditorium, Monday evening, September 12th, under the auspices of the Auditorium Committee of the Board of Supervisors. This work is well calculated to display the organist's art and the scope of the great instrument at their best, while the orchestral accompaniment, played by the augmented California Theatre Orchestra, numbering 85 picked musicians, under the baton of Herman Heller, will make the number one of great delight and long to be remembered. Organist Waldrop will also begin the program at half past eight, playing several carefully chosen selections.

The big orchestra, which appears through the courtesy of the California Theatre management, will be heard in the overture to The Flying Dutchman, by Richard Wagner, and Tschalkowsky's great 1812 Overture. The appearance of the orchestra at the Auditorium will be after its regular program at the theatre, where the usual performance will be in no wise interrupted nor shortened. The vocalist of the evening will be Irene Pavloska, mezzo-soprano of the Chicago Opera Company, which she will join again this season, after the absence of a year. Mme. Pavloska has a rare voice of unusual cultivation and her selections will be chosen with care.

Anthony Linden, solo flutist of the San Francisco Symphony Orchestra, is conducting his own symphony ensemble at the Auditorium Theatre, Oakland, in conjunction with the famous motion picture, The Four Horsemen of the Apocalypse. Mr. Linden, being a thorough musician and familiar with the highest expression of the heat music, is able to blend his ensemble with the action of the picture, thus obtaining a most delightful result.

Edgar Albert Thorpe and Elwin Calberg, pianists, will appear at the Piano Club House in Berkeley on Thursday evening, September 8th, and unusual interest is being manifested in this impending event. These skillful young pianists will give the Grieg concerto in A minor, arranged for two pianos. An assisting artist Irene Howland Nicoll, dramatic contralto, will offer Adieu forests, from Jeanne d'Arc, by Tschalkowsky.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, August 29, 1921.—Musical wars have been fought with much bitterness and almost as much hatred as military wars. The fight of the Plectrists against the Gluckists in Paris in the middle of the eighteenth century about the relative beauty of Plectri's and Gluck's operas has become historical. It led even to court intrigues. The feud between the Wagnerites and the North-German School headed by Brahms lasted fully half a century, and in a way no armistice has been concluded. Viennese police had to interfere but a few years ago when a free-for-all broke out after the performance of a modern composition by Schoenberg, which was hissed by members of the audience, whereupon his admirers started an attack with chairs upon the classicists. However, these were wars fought about ideals, while the most recent music war, enacted between the Musicians' Union of New York against the Theatre Managers, is one for the hardest realism, money, caused by a 20 per cent reduction of rates of the musicians. No matter how it will end, whoever will win, music and elaborate music in the moving picture houses, rendered by orchestras, will continue. With the general tendency towards reduced salaries and the reduction of all parts of the country, the problem of music and finance in local theatres, specially picture houses, will have to be solved within the next few weeks.

"Box office receipts have fallen off considerably and in certain circles little hope is held that the revenues will climb up to their previous satisfactory standard before January or February of next year. Retrenchments, including the musical staff, have been made already in some houses. While the question has not been discussed by the Los Angeles Theatre Association, there is no doubt the managers will try to make definite arrangements which will ease their expense account for music," F. W. Woodward, secretary of the Los Angeles Theatre Association, commented.

"Relations between this association and the local musicians' union have been most satisfactory. There is no reason why they should not remain so. As it is, in some houses the expenses for music are higher than those for the exhibition of pictures. Expenses have to come down since revenues have decreased. The only way to keep the musical personnel of a house complete would be a readjustment of salaries just as in other branches of business. How and to what an extent this readjustment will come about cannot be said. As stated before, the question has not come up and I am not speaking on behalf of the Theatre Association. This is merely a comment apropos prevailing tendencies. The question will have to be discussed very soon, however, as a blanket contract between the Theatre Association and the Musicians' Union expires October 1st. This contract had been signed for one year and guaranteed present salaries for that period. In fact, it was the first contract of its kind in the theatrical history of the country. There will always be music accompanying the picture. Some houses may substitute organ music for orchestra music, though that would probably only be a phase. In any case music should not cost more than part of the show, as it is prohibitive and our houses cannot stand it, although Los Angeles, regarded as an office receipts, is still the brightest town on the entire map."

Inquiries at the headquarters of the Musicians' Mutual Protective Association revealed that a committee revising rates is preparing a report about the status of salaries to become official at October 1st. Recording Secretary H. P. Moore declared he was not in position to make any forecast, but maintained that present conditions would not justify a reduction of wages. Under no circumstances could the New York precedent be quoted for Los Angeles, in his opinion, as local rates are considerably lower than in Manhattan. Although a union orchestra the Philharmonic Orchestra will in no wise be affected by any possible change of union rates, according to Manager L. E. Behymer, as every member of the orchestra receives a higher salary than stipulated by the union. Let us pray that we may not suffer from a music war!

Cadman's Omar Khayyam Rhapsody, orchestrated for large orchestra, has been chosen among the novelties selected by Conductor Rothwell for the Philharmonic Orchestra. Cadman wrote this composition as part of his score to the film production of like name, now under completion at the Ferdinand Pinney Earl studio in Hollywood. Cadman uses various Persian folk melodies and original scores in his Omar Khayyam rhapsody which promises to be one of the most elaborate scores written for a screen drama. The musical setting to the film includes selections of Oriental character by other composers in addition to the original numbers by Cadman, who has arranged the latter also as a suite for concert purposes. The Omar Khayyam Rhapsody is a short work, lasting only five minutes.

Announcement has been made by the Behymer office that the Gallo opera season has been definitely scheduled as to dates. The San Carlo Opera Company will be heard here during the two weeks between January 9th and 23rd.

Emile Ferir, equally famous as a viola virtuoso as well as a chamber music player, after repeatedly refusing to teach, has, much to the delight of the younger

musical generation, made an exception to his rule. Mr. Ferir is a composer of exceptionally high qualities and devoted much time to this work, as well as to chamber music programs and his own instrument. He has been a member of the foremost chamber music ensembles here and in Europe.

"Knowing what it meant when I became a violin pupil of Eugene Ysaye, I made up my mind to share with the young musicians, the artists of tomorrow, what I have to give. This sounds almost vain and, of course, I do not mean to compare myself with that great master, yet I shall endeavor to pass on what I learned from him. Speaking of Ysaye's method of playing, one must use the word method with a great deal of discrimination. In a way, Ysaye has no method in the strict sense. Yet, he combines the best of the Belgian and French schools of violin playing. Perhaps it is method, but method of the highest individual kind, one that bears the hallmark of genius. And that, of course, is inimitable, though inspiring, and what is equally valuable a source of illumination to the thoughtful player."

Mr. Ferir is also a member of the Philharmonic Quartet, and together co-founder of the Ensemble Moderne with Henri de Buscher—the remarkable oboe player of the Philharmonic Orchestra. In the Ensemble Moderne Mr. Ferir will be heard as solo viola player and as a chamber music exponent of sterling qualities.

Jay Plowe, the well known flutist, is making arrangements for an active season to be held by the Hollywood Community Orchestra, which made rapid progress under his baton last year.

Hugo Kirchoffer, the foremost community song leader in the South, has sounded the "call to arms" for next Sunday, when he will direct the first sing of the season at the regular afternoon concerts held in the Bowl. Mr. Kirchoffer has understood how to assemble a permanent community chorus of more than one thousand voices. His plan for the coming year is to select the best voices from the chorus and to form an operatic chorus which will appear in operatic presentations to be given under his direction. Both organizations, the Hollywood Community Orchestra and the Community Chorus, have as their "civil" head Mrs. J. J. Carter, a "strategist," who has victoriously put Hollywood on the musical map.

Mrs. Carter is now busily engaged together with F. W. Blanchard in winning support for a great movement, destined to complete facilities at the Bowl for a great open-air theatre to be used for musical and dramatic events. A fund of \$35,000 already has been raised while a drive is to be held soon to gain another \$30,000 which would complete payment for the property, held in trust for the public by the Community Park and Art Association. The valuable feature of the project is that the Bowl will not be merely a suburban place of recreation but has strong appeal to the entire city.

Gregor Cherniavsky, eminent violin pedagogue, will present his artist-pupils in a recital at the Trinity Auditorium, October 15th. It spoke well for Mr. Cherniavsky as a teacher and for the standard of his pupils that last year's recital at the Gamut Club Auditorium was so well attended that people were unable to find even standing room. Mr. Cherniavsky has little time for interviews and as a rule pretends that he has nothing to relate, claiming that he gives all he can to his pupils, and that that would speak for him. It did, for when Jan Kubelik visited Los Angeles he sent word to Mr. Cherniavsky that he could give but twenty minutes to a pupils' audition. And the twenty minutes grew into two hours at the request of the great violin master. Kubelik finally and regretfully ended the improvised audition, exclaiming: "Cherniavsky, you are a second Auer," a compliment which Mr. Cherniavsky was loath to communicate. Mischa Elman, too, commented most enthusiastically on "the spirit, temperament and technical command of these American pupils" mentioning here thousands of miles distant from the home at that master-teacher, who was the violinistic mentor of Gregor Cherniavsky. In fact, Kubelik himself asked him a number of technical questions regarding the essentials of violin tone, which Mr. Cherniavsky, warming up to the subject, related on this occasion to your scribe:

"So many people think that the left-hand work of the violinist is all-important. It is. But that of the bow-hand is equally influential regarding tone production. I demand purity of tone above all, and a certain, almost indescribable silk-like quality. The true violin tone has timbre comparable in quality and production almost to the human voice. To me the bow-arm has the function of the lungs in the case of the singer. Development of bowing is something like culture of breath control. Why do people say that his or her violin has a singing tone?"

"Another important point in bowing is the position of the bow. If too close to the bridge it will sound glassy, and mushy if too near the fingerboard. There is a distinct science of bowing. It takes mental discernment of sound and yet it takes a heart to guide the emotion and element of interpretation. Why have few violinists a big tone in pianissimo passages? Because they have neglected to study the relative position of

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the how as a producer of sound. Or take, for instance, the question of staccato, for which I have a special method. It seemed to interest Kubelik greatly. To begin with, to me, violin strings have life, almost like a human being. You will get the ideal staccato which is like a row of tonal drops, round, coming evenly, loose, not pushed. How? Control of energy? There is electricity in the human body, in the arm, which in the staccato must be transmitted into vibratory power."

And then came a knock at the door. A pupil entered, Cherniavsky smiled. A smile as eloquent as if a butler had brought your hat. Hence, here ended the interview.

Alfred Kastner, solo-harpist of the Philharmonic Orchestra, has left for a tour North. He will appear at Carmel, Del Monte and Monterey, altogether in five

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concerts. This will be his only vacation, as he is teaching an unusually large class. As several of his pupils have come specially from the far midwest to study with him, Mr. Kastner felt it his duty not to interrupt their progress of lessons and will return therefore immediately after his last concert in the North. Mr. Kastner cherishes musical reminiscences of great interest, having played with practically all the great European orchestras. We hope to have a chat with him after his return. He was a fellow-student of Kreisler, whom he has known well all these years, while Ernst von Dohnany, the famous Hungarian composer-pianist, was a pupil at the Musical Academy of Budapest when Mr. Kastner held a professorship there.

The Eastern trip of the Zoellner Quartet, who returned to Los Angeles, was one replete with many pleasant incidents. En route several concerts were played, an audience of thirty-five hundred hearing them at Lincoln, Nebraska, giving the Zoellners a tremendous ovation. A return engagement will be played there this winter in December. However, it remained in New York to give the Zoellners a real thrill in the early days of Mr. Joseph Zoellner senior's career he was the favorite pupil in New York of Theodore Jacoby, who died some twenty years ago. He left his widow as his principal and most cherished possession a priceless three days Scotch violin. In New York Mr. Zoellner and high esteem in which he was held by her husband, this valuable violin. Violin experts in Chicago and New York consider it one of the finest Guarnerius violins in existence. Mr. Zoellner is very happy in its possession and has it insured with Lloyds of London.

Total registration at the College of Music for the year just closed was 550, a 25 per cent increase over the year before. Judging from the applications and inquiries coming in to the College daily the coming year will show an equal if not greater increase. The fall semester will open Thursday, September 1st. The first three days, September 1st, 2nd and 3rd, will be given over to registrations, instruction commencing Monday morning, September 5th.

The College curriculum has been materially strengthened. An added requirement of 17 units to the regular diploma course has been effected, making a total of 80 credits required for graduation in any branch of applied music. In cooperation with the College of Liberal Arts a combination course granting the degree of Bachelor of Arts, the Elementary School certificate and the Secondary Special School Certificate in Music has been added. The degree of Bachelor of Music is also offered this year with a major in Public School Music.

The high standard in music education maintained by the College of Music and the consequent recognition it has gained throughout the West during the past few years has brought about a remarkable increase in the number of students. This carries with it the ever increasing necessity for larger and more modern buildings and more equipment. Temporary relief has been gained this year by the making of several changes, alterations and additions to the present buildings. But the College is already developing its plans for the future and it is hoped that before another year passes a new home will be assured and on its way to completion.

Motion Picture Music

A program within program music was Conductor Ferguson's aim at the Grauman Sunday Morning Concert, for as the collective title of the program announced, "Music Tells the Story." It was a winning idea, cleverly carried through. The orchestra portrayed the successive emotional states of a very young lover and his lady fair. After various flights of emotion and surprises incident to the path of true love, the beautiful Polishness of Tschakowsky ended the program with a dance of triumph. No doubt the builder of these Sunday morning programs, designed this story-telling series of romantic pieces as a relief from the classics which were so ably presented a week ago, a few ornaments to balance the impressive realities. The story began with the bedroom scene of Verdi's Un Ballo Maschero, continuing the smoothly sensuous melody of the strings to the eloquent declaration of love in a pleasing arrangement of Grieg's I Love You. Mendelssohn's Wedding March was given with the splendor of full orchestra and was unusually well done, suggesting the ceremony of a princess at least. The soloist, Gemma Casaretto, gave an aria from Cavalleria in costume, with dramatic force, displaying her Latin temperament to advantage. In Massenet's Elegie, sung in too nearly the same manner, there was a noticeable lack of legato, but her audience will most easily remember her brilliant aria from Mascagni's opera.

For Those We Love, at the California Theatre, had an impressive musical setting, provided by Carl Ellnor, who delved into the musical treasure box of Elkar, Boisdoffre, Arcaaky, Saint-Saens, Tschakowsky, Keler-Bela, Mascagni, Massenet, Mendelssohn, Rossini, Wallace, and Kretschmer, giving also a most pleasing rendition of his selections.

ALICE GENTLE'S SUCCESSES CONTINUE

It is not always a necessity for a really great artist to have the stellar role in an opera in order to reveal her gifts. Alice Gentle has proven this fact time and time again. One of her most sympathetic successes at the Metropolitan Opera House was in a role, the duration

of which amounted to about ten minutes. This was in *Il Tabarro*, a one-act opera by Puccini. Where she outshines most of her costars is in exactness of characterization and her minuteness of detail. So when we read the following press notices from the Chicago papers, one is not at all surprised to read that she has once more caused several roles to stand forth in blazing colors which would otherwise have been less vivid if in the hands of a less skilful singer and actress.

Herman Devries in the Chicago Evening American stated, after a performance of Madame Butterfly, that: Alice Gentle's Suzuki deserves but one word—Perfection.

Chicago Daily Journal: Miss Gentle's Suzuki was vocally rich and dramatic with a foreboding of impending disaster.

Mignon is another opera in which the critics spoke of Miss Gentle in lavish terms.

Charles Collins of the Chicago Evening Post stated: As the mystery girl who was stolen from an Italian palazzo by gypsies at the age of one and restored to it seventeen years later by the kindness of the great Mr. Goethe, Miss Gentle followed the Geraldine Farrar tradition as to the costume of the young girl. In view of this precedent, however, in the matter of singing. She found the wistful, heart-stricken mood of the character most happily, and she gave a performance that was not only musically charming, but was also vividly imitative. She has charm, voice and a wide, winning smile. If one were an ardent music critic instead of merely a volunteer, one might say that she will go far—perhaps as far as Farrar.

Henrietta Weber, Chicago Journal of Commerce: The title part was in the temperamental hands of Alice Gentle, who sang with tremendous feeling and managed a naive air for the young gypsy girl, all the more striking in view of her own dynamic personality.

Chicago Daily Journal: The Mignon of Alice Gentle was strongly portrayed and superbly sung. She acts and sings with perfect ease, always creating the illusion that it is quite natural for the character to sing. Last night she modulated and colored her voice admirably to suit the character of the pensive but deeply emotional gypsy maid.

ELIZABETH SIMPSON'S SUCCESS

Elizabeth Simpson, the well known pianist and teacher, has returned from a delightful automobile vacation in the Tahoe region and is opening her attractive studio in the Kohler & Chase building for the fall term on September 6th. Miss Simpson just finished an intensive period of working with Wager Swayne, the famous teacher with whom she studied two years in Paris, before his visit to California.

Miss Simpson's work as a teacher has been followed with great interest by Swayne during the two years of his stay in San Francisco, and he is enthusiastic in his praise of the excellent results attained in her studios. As she has studied under his guidance longer than any other pianist in this region she is eminently fitted to impart his principles of piano playing; and such is his high opinion of her equipment that upon his departure from California he advised a large number of his pupils to continue their studies with her.

Miss Simpson's Berkeley studio is one of the busiest in California as her work there began on August 1st. She is soon to present a gifted pupil, Miss Helen Roberta MacGregor, in a studio musicale, and from all indications this is to be one of the most interesting and active seasons she has ever known.

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Ward-Stephens has made his great success as a teacher of singing by pulling pupils out of a hypnotic rut, so to speak, that is, year after year singers find themselves going from one teacher to another with the thought that their tone production is wrong, and they start another new system; whereas it is probably not a faulty tone production, but rather a complete lack of trying to learn to sing musically, and this fact coupled with confidence in themselves soon drives away the annual pessimistic thoughts which are too often catered to by the commercial voice teacher, and they find themselves able to not only produce good tones, but to actually demonstrate what they started out to accomplish, namely, to sing songs and not spend their whole lives on vocal exercises. Imagine an instrumentalist doing such a foolish thing!

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ARTIST-STUDENT TRIO PRESENTS PROGRAM

Charlotte Ryan, soprano; Dwight Coy, pianist; Kathryn Kerin, accompanist, artist students from the La Forge-Berumen Studios, were presented in recital at the Wanamaker Auditorium last Thursday afternoon, June 16th, before a large and enthusiastic audience. The program was an ambitious one, one that might tax the powers of seasoned professionals in that it revealed these young artists at their very best and held their auditors spellbound. It is no exaggeration to write that there have been but few recitals during the past season that were as artistically satisfying and as deservedly successful.

Mrs. Ryan, possessor of a fine lyric soprano, warm, rich, appealing, and admirably schooled, sings with fluency and clearest diction the master-songs in English, French and Italian. There is that in her voice that is brilliant without being hard, crystalline without any sacrifice to emotional warmth. She seizes the spirit of each song she interprets and presents it in a unique style to her audience. There was humor in her singing of Morley's old English Sweet Nymph Come to Thy Lover; profound pathos in her exposition of the beauties of Grieg's Mother Sorrow; while such a song as La Forge's own Song of the Open, gives this soprano the opportunity to reveal the splendid material of her voice. The audience took her to heart and applauded her ecstatically.

Not a little of the soprano's immediate success was due to the admirable accompaniments which were provided for her by Miss Kathryn Kerin, one of the younger of the La Forge coterie of pianists, who is progressing in this difficult art with a master accompanist. Ample technical resources, a sympathetic understanding, a co-operation of the closest order, mark the work of this young woman, who has often been referred to as one of the most promising of the many talents now training with La Forge and Berumen. Her success was as emphatic as that of Mrs. Ryan.

The third member of this artist group was Dwight Coy, a pianist of great power and greater promise. He has a fine, clean-cut technique, plays with charm and individuality, and is singularly free from any mannerisms that only too often destroy the artistic effect of otherwise excellent musicianship. The La Forge Romance and a Rachmaninoff Prelude gave him plenty of opportunity to show his refined poetic sense of interpretation, while the Strauss-Schulz-Ewler Beautiful Blue Danube revealed his remarkable grasp of the most trying of pianistic problems. He acquitted himself exceptionally well, and was duly feted by the delighted audience.

Madame Rose Florence, mezzo soprano, formerly a California artist of superior artistic merit, recently returned from Europe where she concluded her musical education and appeared in concerts with splendid success. She has for the time being decided to make this city her home, and will no doubt be heard in concert during the season. Mme. Florence has been recognized by leading music journals and critics, and the Musical Courier of recent date copies a number of excellent reviews of her voice and art and is sponsor for her efficiency and musicianship.

GREAT DEMAND FOR ZAZA TICKETS

Among the outstanding features of the interest manifested by the San Francisco musical public in the forthcoming season of the Scotti Grand Opera Company is the extraordinary demand for tickets for the two Zaza performances which will take place on Thursday evening, September 22nd, and Saturday afternoon, October 1st. Although Leucavallo's effervescent operatic drama has been presented occasionally before the various operatic audiences in the world's leading opera houses, it never succeeded to make a sensational impression until Geraldine Farrar invested the leading role with an originality of expression and intensity of dramatic action which changed the perfunctory interest of the public into a veritable avalanche of popularity.

While Farrar has made the leading role of this delightful music drama the pre-eminently distinctive feature of the performance, this does not by any means imply that the other roles do not contain superior artistic merit. Zaza's mother is a character of extraordinary possibilities and represents the humorous factor in the production. There is also a splendid vocal part for the baritone, while the tenor has some excellent melodic passages to his credit. Every one of these roles will undoubtedly be impersonated by some of the very finest artists before the American musical public today.

In order that nothing should be left undone to make the performances of the Scotti Grand Opera Company as nearly perfect as human endeavor is able to make them, Antonio Scotti is bringing with him Adolf Bolm and the famous ballet of the Metropolitan Opera House. Bolm has created and interpreted many of the most famous ballets and divertissements of modern terpsichorean art, and since he came to America with the Daghliet forces has toured the country repeatedly and with brilliant success. During the last few years he has been among the predominate artists of the Metropolitan Opera House Company, where he has staged such famous productions as Petroushka, Coq d'Or, and other similar artistic spectacles.

Judging from the continued activity at the Scotti box office at Sherman, Clay & Co., the coming season promises to be a huge success, and mail orders coming to the office of Manager Frank W. Healy, 906 Kohler & Chase Building, reveal a state-wide interest in the opera. Even outside the state interest in this engagement seems to be awakened, for orders come from as far as Texas and Utah.

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(Continued from page 1, col. 2.)
 chorus and orchestra conducted by the composer; Eugene Blanchard, Hunting Song, and orchestra, Sunday morning concert, 1916, conducted by the composer; Jos. D. Redding, Fantasia from the Man of the Forest, Grove play 1902, book by Charles K. Field, conducted by composer; Wallace A. Sabin, Prelude, chorus and orchestra, St. Patrick of Tara, book by Henry Morse Stephens, conducted by the composer; William J. McCoy, excerpts from the Grand Opera Egypt, (a) Farewell Duet, Act II, (b) Prelude, prayer and storm scene, Act III, Charles Bulotti will sing the part of Antony and Mrs. R. G. Retallick will sing Cleopatra. The festival will be held in the Greek Theatre and the entire profits will be paid to the City of Berkeley for the War Memorial fund. This festival differs from any hitherto held in America in that all the programs with the exception of the school matinees, are devoted to the work of California composers, and one program is exclusively of the works of composers of the city in which it is held.

succession. The costumes are the last word in beauty and splendor. Matinees will be given daily, including Sunday, except on the opening day. One performance is to be given in the evening.

ALCAZAR

The season's most important production, Snillin' Through, Jane Cowl's supreme success, will be staged at the Alcazar beginning Sunday afternoon, September 4th. The greatest preparations in the history of the O'Farrell-street playhouse have been made for this play, which is described as a comedy, lingering long in the memory, and worthy of a place of renown along with such noteworthy successes as Peter Pan and Peg O' My Heart. For weeks the Alcazar company and the scenic artists under the supervision of Director Hugh Knox have been preparing to give a sumptuous production of this great piece. The management promises a showing in every way the equal of the original. To that end special scenery, drops and a new cyclorama have been constructed.

In the Cowl role, a dual characteriza-



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CENTURY THEATRE

Under a new name, and renovated as much as conditions permit, the Century Theatre, formerly the Curran, will reopen this Saturday evening with the presentation of the William Fox super-production, The Queen of Sheba, adapted by Virginia Tracy from the ancient Biblical and historical tales of the great love of the greatest woman of her time. Charles H. Brown and Herbert A. Harris are at the head of the new syndicate taking over the Curran. Both are well-known local theatrical men, and their new circuit comprises the Century, Oakland, formerly Ye Liberty, and other theatres throughout the West.

The Queen of Sheba is described as the most elaborate motion picture ever made. Thrilling scenes, quaint comedy, and wonderful stage settings and costumes are blended into a good production. The direction was handled by J. Gordon Edwards, and in the cast are Betty Blythe, as Sheba, Herschel Mayall, Fritz Leber and others.

Mammoth stage settings were built for the picture, and thousands on thousands of dollars expended for the production. Some 5000 persons were employed in the actual screening. The chariot races, and the other startling incidents of former times are graphically and realistically portrayed.

Action is the keynote throughout, every elaborate scene following another in quick

tion, Gladys George, the leading woman, is expected to reach the zenith of her career. It is a part calling for a careful understanding on the part of the actress. Miss George will appear as Kathleen Danganon, sweetheart of an English soldier, and also as the spirit of Moonyen Clare, former fiancée of her uncle. There is just a touch of the spiritual in the characterization. Dudley Ayres will have the role of the uncle and will also be seen as a young lover whose sweetheart is slain before his eyes. This double part should suit the popular leading man to a nicety. It was originally portrayed by Ethelbert Hales, formerly a member of the Alcazar company. Thomas Chatterton as Doctor Owen Harding, a delightful character, will take off the clothes of the "heavy" for the nonce and will have an appealing part and one which contributes much to the fun which is interspersed throughout the play. All of the members of the company are in the very large cast, including Ben Erway, Charles Yule, Florence Prinity, Anna MacNaughton and Marie Duukle. There will be special matinees on Monday, Labor Day, and Friday, Admission Day.

The Silent Witness, a comedy drama with a unique plot, is serving as the Alcazar's attraction this week, with Gladys George and Dudley Ayres as well as Emelie Melville, specially engaged, in the principal roles.

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VOL. XL No. 24

SAN FRANCISCO, SATURDAY, SEPTEMBER 10, 1921.

PRICE 10 CENTS

THE HIGH COST OF OPERA AND ITS CAUSES

Complaints Regarding High Opera Prices Are Not Well Founded—Scott Company an Exceptionally Fine Organization—Operatic Repertoire Excellent—Geraldine Farrar, Antonio Scotti, Alice Gentle, Riccardo Stracciari, Charles Hackett, Queena Mario and Mario Chamlee Among the Finest Artists

By ALFRED METZGER

Whenever the visit of a grand operatic organization of national or international importance is impending there are a few people who, in order to have an excuse to contradict those who are in favor of such an engagement, find all kinds of reasons to present why they are not going to be "among those present." And the humorous point is that eventually you will always find them in line at the box office when they discover that everybody else but themselves is going to hear the opera. And afterwards some of them are among the biggest enthusiasts, and some of them remain the growlers which they are by nature. Those who give you reasons why you should not attend the impending season of grand opera by the Scotti Grand Opera Company use as their principal argument that \$7.50 or \$6.00, as the case may be, is too much to pay for opera and they "certainly are not going to make Frank W. Healy rich by giving him their hard-earned money." Before going any further we wish to say that if any resident manager ever gets rich from the engagement of artists or operatic organizations who charge high prices, we don't know him. These managers usually know exactly how much they can take in, and it is up to them to see that they get everything that is coming to them, and the resident manager has to take just as much as they leave him. And if anyone does not believe us, let them try to manage such an organization. Whatever money a resident manager earns from such an engagement he is entitled to, for he certainly gets it by the sweat of his brow.

Anyhow, the resident manager does not fix the prices. That is done by the visiting company, and the amount of these prices depends, usually, in fact invariably, upon the cost of bringing the company to California. The whole question in regard to this grand operatic enterprise is centered in the question of supply and demand. Does San Francisco want to hear grand opera as it is given by these great national organizations, or does it not want such grand opera? Would it be satisfied with the less expensive organizations, even though they were satisfactory, or does it want to hear opera like New York and Chicago hears opera? If we want to hear opera in its highest form, then we must pay for it. Unless those responsible for the maintenance of these monster organizations are able to make money on their trips, they naturally are not willing to come out here, three thousand miles away from home. If San Francisco does not want such opera, well and good. But if it does want it, if it wishes to be known throughout the musical world as an operatic center, if it wants to advertise itself as a city of culture, it simply has got to support organizations like the Scotti Grand Opera Company, for unless it does, the daily newspapers throughout the world will not publish stories about its love for music. A story has got to be big to be distributed by the Associated Press, and it is not real news unless big amounts of money are involved.

But let us look at the expense of bringing such an organization. The rail fare alone for from 150 to 200 people amount to nearly \$50,000. An orchestra of from fifty to sixty men at a minimum salary of \$65 a week, amounts to close to \$20,000 for the month. A chorus of one hundred at a minimum salary of \$50 a week amounts to \$20,000 for the month.

Artists like the ones engaged by Scotti must receive from at least \$250 a performance to \$2000 a performance. Here is an item of something like from \$10,000 to \$15,000 a week, or about \$50,000 for the month. Then there are electricians, stage hands, stage directors, assistant musical directors, principal conductors, wardrobe superintendents, costumes, scenery, com-



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missions or percentages to resident managers, extra advertising, printing, etc. Then to fix up the Civic Auditorium so as to appear like an opera house costs about \$3000. So the trip of one month can not be undertaken at a less expense than from \$200,000 to \$250,000. Possibly \$300,000 would come closer to the mark. Now the Scotti Opera Company does not ask for any guaranty, which means that it takes a great chance not to make this money for it is only San Francisco that furnishes an auditorium large enough to seat more than 5000 people. In all other cities the company plays in auditoriums with a maximum capacity of 3000, and some of them not so large. We trust that our readers will understand now why it is

necessary to charge such high prices in order to hear opera such as the Scotti Opera Company is giving. You must not forget that you are having this great organization brought to your very doors. Otherwise you would have to go East to hear such opera. And going East would certainly cost you more than hearing this organization in your home city.

We have also heard the remark that some of the artists were "two-dollar" artists and are therefore not worth six dollars or more. Now, this is about the biggest nonsense we ever heard. In the first place, no genuine music lover goes to hear opera, because of individual artistic efforts. If he is seriously musical he wishes to hear an opera presented with artistic ensemble, including everything that makes operatic performances spectacular and "thrilling." It does not depend upon the efforts of one particular artist as to whether an operatic performance is successful. It depends upon the entire production, principals, orchestra, chorus,

received extra value for his money. Instead of the artist being a "two-dollar" artist, as some claim, the audience received the value of six-dollar tickets at a two-dollar performance. And this happens not infrequently in California. When the Tivoli Opera House used to give grand opera for one dollar the public did not receive cheap operatic performances, but they received much more than they were entitled to.

But let us just mention a few of the artists included in the Scotti organization. There is above all Geraldine Farrar. We will not begin any discussion as to Miss Farrar's artistic qualifications at this time. Tastes differ, and what we may consider fine, some one else may not like. We are now regarding the matter from a commercial rather than an artistic standpoint. Artists who receive from one to two or three thousand dollars a performance do not get that money for the intrinsic value of their artistic services, for these can not be gauged by dollars and cents. They receive these salaries because of their drawing power. And since Farrar is crowding the houses everywhere, even when singing in concert all by herself, she has a right to demand such salary, for she draws the money into the house. Antonio Scotti last season packed the house with La Tosca and L'Oracolo, so he, too, is entitled to a big salary. Alice Gentle, it is true, has sung with other organizations here, but she has always been heard at less than her artistic and vocal powers call for. She has gained experience in Milan, New York and Chicago, and consequently is today an even greater artist than she was before. She has advanced wonderfully. And like Ferrazzini was able to draw audiences at five and six dollars after she sang at the Tivoli Opera House for two dollars, so Alice Gentle has outgrown her former artistic limits. She belongs among the greatest operatic singers of the day. Many operatic singers who can not be heard under high prices in opera may be heard for two dollars in concert, and yet they are not considered "two-dollar" artists.

Then there is Riccardo Stracciari, a baritone of world renown, and in the Barber of Seville the greatest exponent of that role before the public today. He is, indeed, one of the world's greatest operatic baritone artists. Next to him is the leading lyric tenor of the Metropolitan Opera House. We have recently heard a talking machine record of his interpreting Una furtiva lagrima from L'Elisir d'Amour, and it was simply remarkable for purity of tone and flexibility of expression. Charles Hackett is a tenor of excellent faculties, one of the greatest tenors in opera today and a concert tenor of unusual accomplishments. He is surely world hearing. Indeed he has no superior. Then there is Queena Mario, a coloratura soprano of the highest rank. She is a bona fide pupil of Marcella Sembrich, the greatest musician among all coloratura sopranos, and while she, too, appeared in more modest surroundings in this city before, she was nevertheless a truly remarkable artist, and well worthy of the company she is now keeping.

Marie Sundellus was heard here last season with Scotti and was one of the strongest members of the company. Her mezzo-soprano is luscious, warm and rich, of contralto timbre, and her stage presence is pleasing and magnetic. Unfortunately we can not mention all the artists here, for there are several entirely new to us, but they come with fine European reputations and surely Scotti would not have them if they were not worthy to grace his fine constellation of operatic stars. If anyone tells you that the singers are not first class, then you tell him he does not know what he is talking about. There is a great mistake made as to the artistic status of European opera companies. In the main they are not perfect. You find just as many excellent singers at the opera houses in Europe as you may find in America. Truly great artists

(Continued on Page 10, Col. 1)

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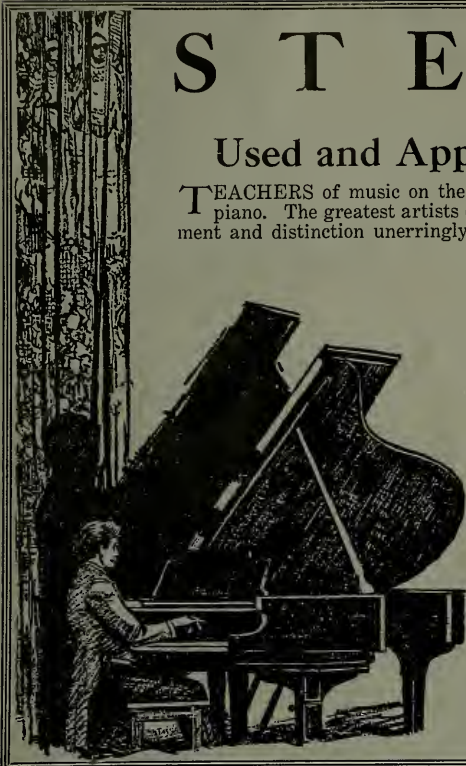
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ALFRED METZGER - Editor
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New York Office, 130 West 80th Street
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TWENTIETH YEAR

SEATTLE IS SYMPHONY PROBLEM

The Pacific Coast Musical Review, having taken an active part in the betterment of symphonic conditions in San Francisco and Los Angeles, feels that its motives will not be misunderstood when it is now beginning to look toward the Northwest for imitating the examples of the Southwest. While we read occasionally of symphony concerts being given in Seattle and Portland, the organizations behind these concerts seems to be in that same nebulous and uncertain state which characterized the symphonic conditions in San Francisco and Los Angeles for a number of years, until authority and financial security took the place of uncertainty and spasms, while efficiency and craftsmanship took the place of mediocrity and incompetency at the conductor's desk. That Seattle and Portland need a decided change in their symphonic conditions can not be questioned, and those with whom we conversed and who are familiar with the subject, thoroughly agree with us.

The Town Crier, a weekly paper published in Seattle, takes advantage of the visit of Theodore Spiering, as a member of the faculty of the summer session of the Cornish School of Music, and points to him as an available musician of distinction who would be the man of the hour. From this it would appear as if Mr. Spiering had been approached by certain people prominent in musical affairs in Seattle, and asked if he can be had. If this is so we certainly advise those in charge of symphonic affairs in Seattle to quickly take advantage of this golden opportunity to secure the services of a conductor who has hardly any superiors as far as efficiency, experience, musicianship and reputation is concerned. If Seattle should miss this opportunity of engaging Theodore Spiering as conductor of the Seattle Symphony Orchestra, it may be years before such another opportunity would present itself. In these days when Europe is beginning to recuperate from the war, and when musical activities abroad are being resumed, first class symphony conductors are very scarce indeed, and Mr. Spiering will have no difficulty to receive flattering offers. It is therefore Seattle's "best bet" to engage Mr. Spiering while there is still time.

We have often wondered why such an ambitious, energetic and prosperous community like Seattle has not decided before to put its orchestra upon a permanent artistic and financial basis.

When Walter Anthony was critic for the P. I. he took a great interest in this problem, and we believe he would have succeeded in accomplishing his worthy purpose, if the moving picture game with its extraordinary financial remuneration had not tempted him to hasten to Los Angeles and place his invaluable services at the feet of our good friend Mack Sennett. So the symphonic problem in Seattle remains still unsolved. We do not believe those who tell us that Seattle is in a retrogressive condition. It can't be true. A community that is commercially so well situated, that has among its citizens so many wealthy music patrons, that has such a splendid educational institution as the Cornish School—such a city simply MUST be progressive and prosperous. It may suffer occasionally, like any other community, from growing pains, but it is sound at heart, and this paper wants to see Seattle stand in line with San Francisco and Los Angeles in the matter of symphonic superiority.

Of course, whenever anyone proposes a certain name for conductor of a symphony orchestra, immediately dozens of voices will be raised against him. But our Seattle friends and subscribers know that this paper has no personal axes to grind. We have no favorites. We feel that Theodore Spiering is the best available man for the position and we also feel that with a new man as conductor, with an able business manager and with the right list of soloists, the Seattle musical public will rally to the cause and will support the orchestra as enthusiastically and as liberally as the public of San Francisco and Los Angeles support their orchestras. In addition we are certain that there are wealthy people and prominent business men in Seattle who are just as able to furnish a guaranty fund as San Francisco and Los Angeles are able to do.

SIGNIFICANCE OF WARD-STEPHENS VISIT

Distinguished American Composer and Pedagogue Bound to Add Prestige to Local Musical Colony and He Should Be Welcomed Enthusiastically

By ALFRED METZGER

The extent of a community's musical standing depends upon the number of distinguished exponents of the art who reside in its midst. All the enthusiasm for opera, chamber music and concerts in general does not amount to much, if a city is unable or unwilling to enable distinguished representatives of the art to reside in it. For such personalities of distinction give a musical community tone and dignity and enable it to establish certain fixed standards by which to judge the art, and artistic and being arts. Now, the presence of Ward-Stephens will be of inestimable artistic value to the city.

Whenever musicians of distinction locate in San Francisco we hear objections from certain commercial musicians who fear the competition of such artists. If music were merely a matter of dollars and cents, and if we all had simply to worry how much money anyone is able to make, then, of course, such objections might be in place. But if any teacher fears that his students will leave him for someone else, if he has not succeeded in keeping their interest, if such pupils become restless and eagerly look forward to the arrival of new blood, then they surely need a change, or the teacher is not giving them what they want.

No teacher should insist upon a pupil continuing to study with him, if such student does not want to do so. To attach a pupil to you through fear of offending you, or through a measure of gratitude, is not what true artistic training consists of. A pupil must stand by you loyally and consistently because he thinks that no one, for the time being at least, is able to give him anything better than you. As soon as he begins to think that there is something you can not give him, it is his teacher's duty to let the pupil go to let him go somewhere else. There are plenty of good pupils for good teachers who have established a reputation, and the had ones don't count.

Now Ward-Stephens' presence among us will exhilarate our musical life. He will bring a tonic on those who wish worthy artistic associations. Until we can induce some artists like Mr. Stephens to settle here in large numbers, we can not boast of any musical atmosphere. By encouraging the visits of musicians like Mr. Stephens the Pacific Coast Musical Review by no means intends to belittle the splendid musical colony we already have here; but we must not be provincial; we must realize the fact that we can never have too many genuinely efficient musicians locate here, and no one can deny that a composer whose works are sung throughout the world, a writer whose articles have appeared in the most prominent journals in the world, a teacher whose name is known among the greatest pedagogues in the world, and an organist and pianist whose distinction is international, such a man must be welcomed in a community that makes pretenses of being a metropolis. Only small towns of narrow vision can afford to be coming musical with one man.

Upon another page of this paper we explain the high

cost of opera. There are also complaints made frequently as to the high cost of concert teaching. But is there anything in the world worth while that can be had cheaply? We are not aware of it. If anything has unusual value it must be paid for. We always are in favor of artists, teachers and musicians in general as well as managers to earn as much money possibly can in justice to their merit. If there are aspiring students of genuine merit unable to pay for lessons, let someone help them to a musical education. But we believe that education, practical experience, adequate transmission of knowledge and capability is not to be measured by dollars and cents. It is invaluable. No matter what you pay for it is not too much, but many a time you may pay little for a lesson, and at the same time you do not receive your money's worth. On the other hand there are times when you receive more than your money's worth. But the actual monetary value of a musician's can only be determined by the results you obtain.

ANNIE LOUISE DAVID'S FINE ART

Distinguished Harp Virtuosa Thylla California Theatre Audience With Her Brilliant Technic and Interpretations—Fine Program

By ALFRED METZGER

Notwithstanding the fact that it was one of the most beautiful summer Sundays in the year, when the weather tempted thousands of people to the seashore and country, the California Theatre was packed to the doors last Sunday morning and long lines reaching as far as Fourth street were trying to get into the auditorium. Surely this Sunday morning concert has never had taken a strong hold upon the people of San Francisco, when such an ideal day could not drag them away from these concerts given by the California Theatre Orchestra, under the direction of Hermao Heller.

The soloist on this occasion was Annie Louise David, the distinguished American harp virtuosa. She had selected as her vehicle of concert program a very concerto by Margaret Hobert of New York, who wrote and dedicated it to Miss David. We fear that the orchestra had not sufficient rehearsals to do justice to the many intricacies and tricky orchestral phrases of this work, and it is almost impossible to pass judgment upon the artistic worth of the soloist, unless one has heard the work under more favorable conditions. Nevertheless we heard enough to realize that it is an ambitious, well constructed, well thought out, and skillfully harmonized composition which is worthy of the most serious attention and which surely has great credit to the fine musical mind that conceived it.

Miss David proved herself an artist of the first rank. We admired particularly her fluent, easy technic, her well shaded glissandi, her fine crescendo and diminuendi, her exquisite pianissimi and her delightful expression and coloring. There is about Miss David's playing a certain refinement and elegance which is truly admirable and forms a certain individualistic style and type that will always be associated with this artist. She evidently has studied her instrument carefully and with much intelligence, for she brings from it the true fervor of its limited scope of expression. If you have an artist who succeeds in getting from an instrument every ounce of expression it is capable of, you have found an expert of such instrument, and Miss David is well named when she is spoken of as a harp virtuosa. Her audience recognized this fact immediately, for she was honored with the heartiest and warmest kind of reception. Indeed, she was obliged to give us a brief San Francisco recital, her artistic capabilities even to greater advantage than the concerto itself, and this means a great deal. We trust we shall hear Miss David more frequently.

The orchestral feature of the program was the first movement of the second symphony by Rahaud, which on this occasion was given by the San Francisco interpretation. The work, while built upon the principles of the modern school of composition, is not ultra by any means. It combines many of the old school advantages with some of the new school impressionistic features, and is in the main dramatic, forceful and climatic. At times it is really too consistently noisy, if Mr. Heller's interpretation of the score is authentic, and we have no reason to doubt this at present. However, Mr. Heller is entitled to much credit for bringing out these new works so that we get at least some idea of their value. Even half a loaf is better than none, and we must be satisfied with any movement at a time, as the California Theatre time does not permit the presentation of a whole symphony.

Specially delightful were the interpretations of Moszkowski's Serenade and Schubert's The Bee, which showed the excellent manner of Mr. Heller as an interpreter. The audience was simply enchanted with these works. The introductory orchestral number was Procession of the Sardar by Ippolitow-Ivanow, a martial work with spirited rhythm and throbbing phrases. The concluding number was a forceful rendition of Wagner's well-known "The Swan" which was interpreted by the orchestra and the conductor to the limit. It was a most enjoyable program effectively presented. Leslie V. Harvey rendered Drdla's Souvenir with judicious shading and fine taste.

Mr. and Mrs. Selby C. Oppenheimer spent a week or ten days in Lake County and returned from there last Wednesday. They spent a few weeks at Lake Tahoe earlier in the summer and enjoyed the beautiful scenery and climate. Mr. Oppenheimer really earned this quiet rest, for he had concluded a very strenuous season last year and is looking forward to even a livelier season this year. We are sure that if the ensuing year would break the record of the Oppenheimer office, in artistic and financial results.

TWO UNUSUALLY ACCOMPLISHED SINGERS

The Misses Mildred and Ella Kearny Prove a Surprise in Fine Vocal Material, Intelligent Artistic Interpretation and Enunciation

By ALFRED METZGER

Quite frequently the editor is asked to listen to private rehearsals of able artists in the studios of leading pedagogues. But the publication of this paper, under present conditions, is such a strenuous occupation that he but very rarely is able to accommodate those of his friends who invite him to such affairs. Occasionally, however, he finds a little spare time, and so the other day we were able to come to Harry Wood Brown's studio and listen to the Misses Mildred and Ella Kearny sing a few operatic arias and concert selections. Both are now coaching with Mr. Brown. And if we tell you that we were simply astounded to hear such excellent work, we are not exaggerating a bit. Indeed, we would, under no circumstances, go to the trouble of writing these lines, if we had not been impressed more than ordinarily.

We had never heard Miss Mildred Kearny before, as far as we can recollect. She left this city several years ago to complete her studies among the masters who she studied with was the incomparable Edouard de Reszke. We have always had the highest respect for Edouard de Reszke, for we knew him personally very well, and had occasion to hear him speak on musical subjects. He was one of the intellectuals of the art of vocal expression, and Miss Kearny is a really fine singer. She possesses a singularly fine, well carrying, brilliant lyric soprano with unusually warm dramatic timbre and ease in the high tones. She sings with every fibre of her soul and every ounce of energy at her command. She takes great pains to enunciate clearly and concisely, so that every letter and syllable is understood without difficulty. She is a born actress, and even though you may not understand the language she is singing in, you can tell from her mimicry and gestures every meaning which the words imply. Indeed she is so energetic and so enthusiastic in her work that it is impossible for you to come to the conclusion that she is putting just a bit more effort into her personal than the occasion calls for. But as far as our personal taste is concerned we prefer the artist who charges his or her work with dynamic energy, than if he or she transmits the phrases with indifference and indifference underlies the singing in the case among our young artists. We are astonished that Miss Kearny has not yet achieved a success on the operatic stage, and the only reason we can possibly ascribe to this fact is that she does not need to sing, and possibly has never tried to get into the game. In addition to her splendid vocal powers she possesses an unusually magnetic and impressive personality. Among the most effective numbers she rendered on this occasion was an interpretation of a Thais aria. She simply did it in an exhilarating manner.

Miss Ella Kearny sang for us an aria from the Queen of Sheba and we are not exaggerating when we say that we have never heard it done so well, and we can not even remember of having heard it done as well. The last time we heard this aria was from Marie Rappold with the Metropolitan Opera Company at the old Grand Opera House the evening before the fire. Miss Ella Kearny's voice is a genuine soprano, with dramatic soprano characteristics. It is a rich, warm, flexible and colorful and ringing as the low tones. It is perfectly placed, no breaks appearing anywhere and is used with artistic discretion and lots of temperament, and by temperament in this instance we mean taste, phrasing, accentuation, coloring and all kinds of emotion. Like her sister, Miss Ella Kearny enunciates concisely and distinctly. Indeed, her diction is so plain that even her occasional American dialect is observed in some of her French pronunciations. But since many French artists of the greatest distinction use a French dialect in their English pronunciation, Miss Kearny is not committing any musical faux pas.

Miss Kearny, too, infuses into her work the electrifying force of her virile personality and makes every phrase count. Unless vocal art is wedded to enthusiasm and virility, the work of the Misses Kearny invest it with, even the most beautiful voices in the world become of no artistic value. On the other hand voices of no particular beauty become glorified by being invested with the spirit of emotional expression. But when you have voices of unusual beauty reinforced with fine esprit and intelligent expression you have a combination that simply can not be improved upon. And whenever these two artists are in the mood and in the proper artistic environment, they simply can not be surpassed in the rare art of giving unalloyed pleasure.

Mabel Garrison, the leading coloratura soprano of the Metropolitan Opera Company will regard California acquaintance next November. On her first visit three years ago she proved herself hosts of admirers in the West. Miss Garrison is one of the noted artists who will appear in San Francisco exclusively at the Alice Seckels' series at the St. Francis Ballroom, under the Selby C. Oppenheimer management.

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E. ROBERT SCHMITZ'S LECTURE-RECITALS

During the last year the readers of the Pacific Coast Musical Review have read a great deal about the brilliant artistic and pedagogical successes achieved by E. Robert Schmitz in the East, and more recently in the Pacific Northwest, where his association with the summer session of the Cornish School in Seattle proved one of the most unusual features of any educational enterprise ever undertaken in that region. Thanks to the energetic preliminary work of Miss Katharine McNeal, many young students and artists are looking forward to Mr. Schmitz's visit with unusual interest, and the presence, even though but temporary, of such a distinguished pedagogue and virtuoso in this city, will prove of inestimable benefit to musical progress and culture. The four lecture-recitals to be given by Mr. Schmitz will be divided into the following programs, the dates of which are announced on page 5 of this issue:

First—The Keys: Hommage a Rameau, Little Shepherd (Pachelbel), Sarabade and Gavottes (Bach), Bourree, Gigue, Burelesca (Scarlatti), Gnosseme (Satle), Menuet (Sonatine), Pavane for a late infant (Ravel), Ronde (Roussel), Tarentelle (Moskowski), Bourree fantasque (Chabrier), Andaluza (De Falla).

Second—Evolution of the instrument: Several Preludes and Fugues from the "wonderful" Clavierbook (Bach), Moonlights (Beethoven) and Debussy, Chime (Couperin), Vulllemin, Liapounoff), In the Night (from Sillages) (Aubert), Symphonic Variations (2nd piano) (Franck).

Third—The Dance: Delphic dances, Gollwoog's cakewalk (Debussy), Sarabade and Gavottes (Bach), Bourree, Gigue, Burelesca (Scarlatti), Gnosseme (Satle), Menuet (Sonatine), Pavane for a late infant (Ravel), Ronde (Roussel), Tarentelle (Moskowski), Bourree fantasque (Chabrier), Andaluza (De Falla).

Fourth—The Fine Arts—Gubshim and Classicism: Fragments from a recitation (Chousserevski), Girl with the Flaxen Hair (Debussy), General Lavine, Minstrels (Debussy), Two Arabesques (Debussy), The Engulfed Cathedral (Debussy), Puerta del vino (Debussy), Fireworks (Debussy), Sister Monica (Couperin), G minor Prelude and Fuga (Bach-Liszt).

MME. ANNA RUZENA SPROTTE AT CALIFORNIA

Mme. Anna Ruzena Sprotte, noted Bohemian contralto, will be the next singer at the California Theatre's Sunday morning concert, appearing tomorrow with Herman Heller's orchestra. Born in Prague, Slovakia, Madame Sprotte studied the piano as a mere child with such success that at the age of thirteen she played the Grand Concerto by Liszt with the Prague Philharmonic Orchestra. Later she went to Paris, where she studied voice culture, concert and oratorio, singing under the distinguished tutelage of the incomparable Mme. Marchesi. For eight years she sang with distinction in opera and oratorio, and wherever Mme. Sprotte performed she met with the greatest success.

Since her arrival in America she has been received as befitted a vocalist of great talent, singing in concert with the Thomas Orchestra, Minneapolis and St. Paul Symphony Orchestras, Seattle Philharmonic, Los Angeles Symphony Orchestra and many other musical organizations. The Pacific Coast Musical Review, in reviewing her concert when she last appeared here, spoke

of her "voice is rich, luscious and velvety." Her enunciation is clear and concise, her phrasing intelligent and artistic." The Los Angeles Examiner, when she sang there, declared: "Her wonderful mezzo-soprano, combined with highly dramatic rendition, ranks her with our foremost songbirds of the country." The title will be Herman Heller's orchestra program: Marriage of Figaro (Mozart), The Tales of Hoffmann (Wagner), Waltz by Strauss; Rienzi, selection by Wagner, and Rhapsodie, by Gaubert. An organ solo will be featured by Harvey Mendelssohn's Priests' March, from Athalia, will be his number.

ARTHUR LOESERMAN TO PLAY

Arthur Loeserman, San Francisco's most promising of her many youthful violinists, who recently held his passage by the very wonderful playing at a recent concert, has been persuaded to give the Pacific Coast his one more recital in San Francisco before departing for the East to study under the great Auer. Arthur Loeserman will be heard at the Sunday Morning Concert at the California Theatre, September 18th. He has consented to play the difficult Wieniawski Concerto in D minor.

All the enthusiasm that made Elman, Kreisler, Ysaye and many others famous in their youthful days prevails in this San Francisco violinist who has been studying under Otto Raubut, intent upon having his name become known to the world. Arthur Loeserman has set out upon his career with ideas that some day will make him one if not the leading violinist in this country.

Much credit is due Herman Heller, who really can be said to be the "discoverer" of young Loeserman. Recently near Santa Cruz, Heller was spellbound by the wonderful strains of a violinist's playing coming from a nearby cottage. He listened intently for nearly an hour to this mysterious violinist and then decided to see what great artist his neighbor. He entered the cottage and found young Loeserman. He played many numbers for Heller, who signed him immediately for a Sunday Morning Concert. Music lovers will have the opportunity to hear this genius on Sunday morning, September 18th, at the California Theatre, with the orchestra of fifty, Herman Heller conducting.

CHAMBER MUSIC DATE CHANGED

A change of date to Thursday, October 20th, for the opening concert of this season of the Chamber Music Society, has been announced by its manager, Jessie Colbert. The date was formerly planned for October 11th but on account of the many bookings in Southern California of the organization, an extension of time in that territory is necessary, which makes the October 20th date and announcement will be made shortly of the San Francisco series.

Mr. Hecht, founder of the society, is now in San Francisco for a stay of a few days, and he gives assurance that the most brilliant and interesting programs ever rendered by the organization are to be played this season, and announcement will be made shortly of the complete programs for the six concerts.

E. Robert Schmitz, the famous French pianist, who is to be the assisting artist at the first concert on October 20th, comes to San Francisco with a remarkable record of success as one of the greatest exponents of the modern school of music. Philip Hale of the Boston Herald says of his playing, that it is a "Revelation in brilliance of technique, clarity and beauty of tone and in sensitiveness to the composer's ideals." Schmitz has been awarded artistic recognition by his native France as one of its greatest pianists and conductors, and since coming to this country he has given New York and Chicago the thrill of the season and revealed himself thereby a pianist of supreme merit.

The Chamber Music Society concert on November 15th will include on the program one of the quintets of the Slavic school with the great Russian pianist, Arthur Rubenstein, as assisting artist. Rubenstein will also appear in Sonata with Louis Persinger.

The London String Quartet, which was so enthusiastically received here last season, has been engaged to play again this year with the Chamber Music Society on December 1st. Harold Scheraga, master pianist, will appear with the organization on January 17th. At the concert of February 7th May Mülle, the greatest living woman violoncellist, will appear with the society in quintet numbers. The concluding concert of the season will have as guest artist Myra Hess, the celebrated English pianist, who will co-operate with the society in the performance of the Brahms Piano Quintet.

The sale of season tickets is progressing splendidly and there is no doubt that the greater portion of the house will be sold out by October 1st. While many desirable seats are still available an early selection is recommended.

CHEESMAN-EDSON RECITAL AT LOS ALTOS

On Saturday evening, August 13th, a most interesting and unique program was rendered by Margaret Jarman Cheesman, mezzo-soprano, and Katherine Edson, who interpreted the songs through the medium of the dance at the Ung Tong Theatre at Los Altos. Mrs. Guy V. Sharp was the hostess of the evening while the audience demonstrated their approval by prolonged and hearty applause. The following numbers comprised the novel program: Invocation to Eros (Kurslerstein), Margaret Jarman Cheesman and Katherine Edson; Shepherd He (Grainger), Katherine Edson; Japanese Epigrams and Death Song (Sharp), Margaret Jarman Cheesman and Katherine Edson; arias—Meistophile (Boito), Adriana Lecocuvre (Cilea), Margaret Jarman Cheesman; Indian Love Lyrics (Woodford-Finden), Margaret Jarman Cheesman and Katherine Edson; Negro Spirituals (a) The Ole Ark-a-Moverin' (Gulou), b) I Want to Be Ready (Burligh), Margaret Jarman Cheesman and Katherine Edson.

LANCEL-BATCHELDER JOINT RECITAL

Miss Lancel has returned from her sojourn in the Yosemite full of energy and inspiration. While in the valley she climbed the "ledge trail" to Glacier Point and stood on the overhanging rock to greet the sun as it rose over that world of granite. Anyone who has done this, Miss Lancel claims, has been taught how to sing Henschel's Morning Hymn! In fact, this songbird of the Coast says there is nothing like the majesty and beauty of Yosemite National Park to fill one's heart with courage and stretch one's soul to the heights of endeavor. "I am ready to do some fine work this season, and just as a starter M. Batchelder and I are going to give a joint recital early in October, and we are going to surprise even our best friends with what we can do," said Miss Lancel with her every-ready smile as she sat chatting in the editor's office the other day.

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- III. THE DANCE---Saturday, October 1st at 11 A.M.
- IV. THE FINE ARTS, CUBISM AND CLASSICISM---Tuesday, October 4th at 8:30 P.M.

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that is not always as easily discovered as one might imagine. . . . His class was treated to something of musical history, to a fair proportion of philosophy and to much witty and timely comment on the inter-relationship of fine arts."

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During these days when practically all theatres are monopolized by moving pictures, the Alcazar Theatre forms a refreshing oasis in an otherwise arid desert of dramatic art. It is to be hoped that the San Francisco theatre-going public is now appreciating the high class work that is being done at this exemplary playhouse and that they are ready to acknowledge that the managers are doing an invaluable service to the community by keeping up these productions to a high standard. Not so very long ago the theatre-going public of San Francisco paid \$3 for the performance of Smilin' Through, an emotional play of rare artistic dimensions, because the company was headed by a star. The Alcazar Theatre gives this same ideal play with its own stock company at a little more than one dollar, and the audiences are so enthusiastic and demonstrative that the management is justified to continue the production for another week.

Gladys George, one of the most popular and most finished leading women the Alcazar stage has ever seen, interprets Kathleen Dungannon and the spirit of Moon-yen Clare with the utmost finish and refined histrionic art. Her personality gets closely in the character and she negotiates her lines with an intelligence and emotional grasp that is simply indescribable. It must be heard to be appreciated. Dudley Ayres in the role of John Carteret succeeds in getting at the marrow of the role, extracting therefrom every particle of dramatic action and making the role realistic, human and appealing. Thomas Chatterton as Dr. Harding, Anna MacNaughton, Bert Chapman, Florence Printy, Marie Dunkle and Ben Erway all contribute their respective shares to a smooth and evenly balanced performance.

As usual the scenery is elegant and picturesque as well as craftsmanlike, and the stage management in accordance with the highest principles of dramatic art.

Oliver Wallace, coming premier organist at the Granada Theatre, is making the best of the delay in opening this great house by taking a vacation at Seaview, Wash. "In the morning I practice about three hours and prepare programs for my special Sunday morning organ recitals. In the afternoon Mrs. Wallace and I go swimming, fishing and hiking," Mr. Wallace writes. He welcomes this unexpected time for study and leisure as his appearances at the Grauman Rialto Theatre in Los Angeles have lately been increased on demand by the public, so that most of his time was spent at the organ console there.

THE QUEEN OF SHEBA AT THE CENTURY

The amusement season for 1921-22 was formally ushered in last Saturday evening with the Pacific Coast premiere of The Queen of Sheba, the William Fox masterpiece, at the Century Theatre, formerly the Curran. The story, adapted from the legends exploited by Littman and others, by Virginia Tracy, tells of the great love of Sheba, the most beautiful woman in history. Giving remarkable opportunity for the revelation of color, thrills, beautiful costumes and fine acting, Fox has produced what San Francisco critics declare a masterpiece.

Mammoth stage settings, together with the jeweled gowns worn by Betty Blythe, playing Sheba, and Nell Craig as the forsaken Princess Vashiti, make the presentation stand out to a greater extent than many other previous photoplays. Miss Blythe's personation of the Queen is said to be an exemplification of good acting, while the balance of the cast gives her good support. Prominent in the company are Fritz Leibler, formerly with Mantell in Shakespearean work; George Nichols and Herschel Mayall, San Francisco stock favorites; G. Raymond Nye, playing the brother of Solomon, and little Pat Moore, clever child actor, who essays the illegitimate non.

FACULTY MEMBERS AT ARRILLAGA COLLEGE

The Arrillaga Musical College announces the engagement of Miss Louise Massey, late of the New England Conservatory, as teacher of singing, and English and French diction. Miss Massey, who is well known both in the East and abroad, has studied with Oscar Seagle and Percy Rector Stevens, and her artistry has been highly recommended by David Biapham and Leandro Campanari. The large success that has come to Miss Massey as an instructor is due to the exhaustive study covering many years that she has given to the subject, coupled with abundant teaching experience and rare faculty in imparting this knowledge. Miss Massey will be heard later in recitals during the season.

Negotiations have just been made with another artist of note, a young concert violinist and teacher, Miss Isoline Harvey. The Arrillaga Musical College has just recently brought Miss Harvey out from New York to join its staff of efficient instructors. Miss Harvey is a graduate of the Royal Conservatory of London, where she taught for a number of years. Following is one of many press notices praising her skill as an artist. Bohemia—"Miss Isoline Harvey, the most remarkable of all Sevelck's pupils, possesses a readiness of technic and very tender sentiment, and most astonishing of all, a very passionate temperament."

AUDITORIUM POPULAR CONCERT

The popular concert to be given at the Exposition Auditorium on Monday night, September 12th, under the auspices of the Auditorium Committee of the Board of Supervisors, is attracting a great deal of attention from lovers of good music and the public generally. An exceptionally interesting program has been arranged for the evening, the executants being Uda Waldrop, the well known organist and composer; Irene Pavloska, a distinguished mezzo-soprano from the forces of the Chicago Opera Company, and the California Theatre Orchestra of 85 musicians, under the direction of Herman Heller. The orchestra will make its usual appearance at the theatre on Monday evening.

One of the big features of the occasion will be the First Concerto, for organ and orchestra, played by Waldrop and the instrumentalists. The songs of Mme. Pavloska, whose voice and versatility have advanced her to a leading position among present-day sopranos, will display her delightful and well cultivated voice in excellent style, while the numbers that Director Heller has chosen for the orchestra are standard and impressive.

The concert is planned for the purpose of displaying the great municipal organ to its best advantage, and it will not be given for profit. The admission fee has been fixed at 50 cents, with children 25 cents, and there will be no reserved seats. The Auditorium Committee hopes that the public will appreciate the effort to give good music at a minimum price and that it will be possible to continue the concerts at regular intervals.

The program is as follows: Organ selection—(a) Overture to the Opera, Raymond (Thomas), (b) Evening Star, from Tannhauser (Wagner), (c) Caprice Viennois (Krelaler), (d) Largo, New World Symphony (Dvorak), (e) Kammenol Ostrow (Rubinatein), (f) Sextet from Lucia (Verdi), Uda Waldrop; Overture, The Flying Dutchman (Wagner), California Theatre Orchestra; First Concerto for Organ and Orchestra (Alex. Gullman), Uda Waldrop and California Theatre Orchestra; Aria, Samson and Delilah (Saint-Saens), Waltz Song from La Boheme (Puccini), Irene Pavloska; Overture 1812 (Tschaiokowsky), California Theatre Orchestra with Uda Waldrop at the organ. Organist Waldrop transcribed all of the numbers that he will play, with the exception of those by Wagner and Dvorak.

Achille Artigues, who enjoys one of the foremost positions among the San Francisco musicians, has recently returned from his vacation which he spent at Lake Tahoe. Practically all of Mr. Artigues' time is already booked, for besides his own private classes he has a tremendous number of students awaiting him from Miss Hamlin's private school and at the Arrillaga College of Music. Mr. Artigues faces one of the busiest seasons of his successful career.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, Sept. 4, 1921.—Young artists, too, the musical heroes of tomorrow, not only those who have "already arrived," are being nursed to maturity by that great musical foster-mother, the California Federation of Music Clubs.

"We are most eager to get in touch with really gifted young musicians who are just on the threshold of their professional career, as we wish to create for them opportunities to appear in public, a schooling so necessary for the concertizing artist," Mrs. Bessie Bartlett Frankel, organizer of the State Federation of Music Clubs, answered our inquiry regarding the recently founded Young Artists' Registration Bureau.

"This bureau has been formed by us with several views in mind. First of all, it is to further American music and to serve American musicians, those of the younger generation. At the same time it functions as a non-profit earning concert agency which in some cases fits the young artists and many clubs in small towns. Famous artists do not visit small cities, yet these communities are eager to hear good soloists or ensemble groups, while they cannot afford to pay the big fees demanded by stars. Our Young Artists' Registration Bureau endeavors to do this for them."

"In order to get the most gifted of the younger musicians we arranged for auditions. Special rules and modes of marking were drafted by prominent music teachers, seven of whom served as a jury. Twenty-four very promising musicians were selected among the contestants, twelve of whom will appear at the State and twelve south of Fresno. Of course these artists reside in the southern respectively northern part of California. In order to protect our resident teachers we inserted the contest clause, that these artists must have been studied at least one year with a California teacher. Both districts operate branch bureaus. Mrs. Percy Browne, 7 Hollister terrace, Ocean Park, directs bookings in the south, while Mrs. Chas. Ayres, 1113 Union street, Alameda, is in charge of northern engagements. As our expenses have been heavy we were compelled to charge a compensation of three percent on the fee amount which is vocal soloist to a fund which in turn will help other serious musicians on their way to the concert field."

Mrs. Frankel is kept very busy going over the files of the National Extension Committee, having just accepted the chairmanship for this nation-wide propaganda work. This added duty will soon take her on a trip through the Northwest. Substantial growth can also be recorded for the California State Federation, which has just added two county divisions, that of Imperial County, with Mrs. Cecile Norton Winchester, late of San Diego, now at Imperial, as director. Mrs. Winchester won much applause as vocal soloist at the Fresno convention. Santa Clara County is the new division added in the north under the directorship of Edgar Hansen, Principal of the Music College of the Pacific at San Jose. One of his works will be played by the Philharmonic Orchestra this season.

Negotiations for solo appearances at the Friday afternoon and Saturday night concerts of the Philharmonic Orchestra, under Walter Henry Rothwell, have been completed. No soloists will appear at the opening and closing concerts of October 21 and 22 and April 28 and 29. Madame Schumann-Heink will grace the concerts of November 4 and 5, followed by Arthur Hackett, tenor, November 11 and 12; Lester Donohue, pianist, December 2 and 3; Mischel Piastro, violinist, December 16 and 17; Harold Bauer, pianist, January 6 and 7; Kathleen Parlow, January 20-21; Ilya Bronson, cellist, February 3 and 4; Sylvain Noack, violinist, February 17 and 18; Sophie Braslav, contralto, March 3 and 4; Florence Macbeth, March 10 and 11; Yolando Mero, pianist, March 31 and April 1; John McCormack, tenor, April 14 and 15. Arrangements with California artists for appearances at the fourteen popular concerts here and other engagements of the orchestra in various California towns will not be completed until late next month, after the return of Conductor Rothwell from his vacation at Carmel-by-the-Sea.

November 7 will see the Little Theatre Movement greatly strengthened in Los Angeles when the first performance at the Little Harlequin Theatre, formerly the Ambassador Theatre, takes place. Mostly modern one-act plays by such distinguished European dramatists as J. M. Barrie, Lord Dunsany, Bernard Shaw, Pinero, Hauptmann, Galsworthy, and American writers, including William de Mille, Rupert Hughes, Sir Frank Popham Young, Mrs. Edwin Wright and others, will be staged. W. A. Clark, Jr., founder of the Philharmonic Orchestra, is a member of the advisory board which has chosen Imperio L. E. Behrman as chairman. Mrs. Caroline E. Smith, secretary-treasurer of the Philharmonic Orchestra and personal representative of Mr. Clark, has been appointed managing director of the new theatre. The theatre is part of the Ambassador Hotel building and was formerly devoted to moving pictures. It seems a good omen to see a picture house converted to the legitimate stage. Usually the pictures have absorbed dramatic and operatic stages.

Claude Gotthell writes L. E. Behrman from Denmark that he has enjoyed very considerable success in the first recital of a tour which he is making throughout the northern countries. On his program he included

the names of Cadman and Beach, the two American composers. Works of Beethoven, Brahms and others of the classic writers were used.

Mme. Ernestine Schumann-Heink has left for the East. She will visit with her daughter Mizzi in New York and from there is going abroad for September and October. She will be in Europe about four weeks returning to America to sing for the Legion boys in Kansas City October 20. Then she will come back to the Coast, appearing in two recitals on the Philharmonic Artist Courses.

Grace Wood Jess, the gifted disease who makes her home here, will appear in recital early in the fall at the Gamut Club Auditorium.

Sibley G. Pease will give the opening recital on the new Austin organ at the First Presbyterian Church. The organ is one of the finest instruments in the West, very old and located in the chancel and two in the tower. Almost a year's time was taken to build the instrument. The organ is the gift of Mr. and Mrs. Herbert G. Wylie. Mr. Wylie is vice-president of the Mexican Petroleum Company, and has been a member of the old First Church ever since it was located at Fort (now Broadway) and Second streets, some thirty years ago. Mrs. Wylie was organist shortly after the present church was built at Figueroa and Twentieth streets, about twenty-five years ago.

Arrangements have already been made for the three regular concerts of the Orpheus Club, Philharmonic Auditorium, which has been secured for Thursday evening, December 1; Thursday evening, March 2, and Sunday, June 4. The musical programs that are being prepared by the music committee and Mr. Dupuy will embrace a variety of new compositions, especial attention being given to new works that have lately appeared by American composers. Arrangements are also being made with nationally known artists to appear as soloists, it is stated.

Miss Florine Wenzel, leading Sacramento music teacher, who is very active in furthering the movement for school credits being granted to music students for their work with private teachers, has spent a few weeks in Los Angeles. Although this visit was to a vacation Miss Wenzel has been busy conferring with teachers in the South on this matter. A committee was appointed last year by Mrs. Norton Jamison, president of the State Association of Music Teachers. This committee was headed by Miss Adelaide Trowbridge, the well known piano instructor of the College of Music, and included Miss Annette Cartridge of Redlands and A. M. Perry, manager of the College of Music, as well as Miss Wenzel. As will be remembered, Miss Wenzel has carried on important investigations and negotiations with the State Board of Education, which she summed up very favorably at the appointment of the State Board convention at Oakland in July. During the present year Miss Wenzel is heading a similar committee as chairman of that body. According to her findings California needs more public school music teachers with proportionate musical equipment for the schools. Her committee favors also the appointment of a representative commissioner who should have a seat on the State Board of Education. While in Los Angeles Miss Wenzel has been staying at the home of her brother, Arthur Wenzel, the well known publicity expert, who directs all the press affairs of the Grauman theatres. She expects her sister home from mhurgue, who will join her at Sacramento, where she is one of the officials at the State Library.

Mme. Estelle Heart Dreyfus, who has just returned from Carmel-by-the-Sea, is busy arranging her new studios at the Gamut Club, which she will share with her husband, Louis Dreyfus, well known linguist. The Dreyfuses will spend a most enjoyable time in the next where they had visits from their many musical friends of San Francisco and Los Angeles. Several of her students continued their studies with her at the charming seaside place, so that her days were as busy as during the regular terms of the season.

Walter Henry Rothwell is taking a good rest before opening rehearsals for the Philharmonic Orchestra season October 10. He has taken a cottage at Carmel-by-the-Sea and is spending the most part of the day hiking with Mme. Elizabeth Rothwell and their daughter Lisel. We had a note from the most agreeable family and family is enjoying the vacation immensely. "We find the place indescribably beautiful and are most happy up here, so that we shall remain here till the beginning of next month." Mme. Rothwell, who expects a busy season as recitalist and teaching, is keeping in fine trim with daily morning sings accompanied by her husband, with the result that there form distant audiences regularly near the charming cottage occupied by the Rothwells.

While a complete list of novelties and larger works to be performed this season by the orchestra has already been published in this column, further news of the earlier programs will prove welcome. It is probable that the first program will feature the Brahms First Symphony. It is also likely that the Eroica of Beethoven will be heard at one of the early concerts, while the Pastoral, which has been absent from programs for

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Which includes the privilege of remaining for the regular Grauman Photoplay program. It is advisable that seats be secured several days in advance in order to secure choice locations and avoid waiting in line on Sunday.

some seasons locally, will be revived. Plans are also entertained for the presentation of several Richard Strauss tone poems during the year. Chiefly considered are Death and the Transfiguration and Till Eulenspiegel. Griere's tone poem Les Sirenes also is to be played, and possibly Rachmaninoff's Isle of the Dead.

On September 29 we shall hear the San Francisco Chamber Music Society at the University Auditorium. The program for the Los Angeles appearance includes Tschalkowsky's Quartet for Strings, opus 30, Mozart's Quartet for Flute and Strings in C major, Dvornak's Lento, Mendelssohn's Intermezzo, Ruzina's Gavotte and Glazunow's Orientale for String Quartet. The personnel of the society includes Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola; Walter Ferner, violoncello; Elias Hecht, flute.

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William G. Stewart, head of the California Opera Company, nationally known for his operatic productions with the Commonwealth Opera Company and as managing director of the Capitol Theatre in New York, has dramatized Liza Lehman's Persian Garden. This new opera will be given at a private lawn festival, Monday September 15, and Saturday evening, September 17, at the Verdugo Woodlands natural amphitheatre of Glendale.

Wednesday noon a meeting of presidents of music clubs allied as the California Federation of Music Clubs will be held at the City Club rooms. Mrs. Beulah Bartlett Frankel, president of the federation, presiding.

The importance of Los Angeles as a music center has received further recognition from David Scheetz Craig, editor-publisher of the Seattle musical monthly, Music and Musicians. Mr. Craig has appointed France Goldwater as his Los Angeles correspondent.

Alfred Wallenstein, the brilliant young cellist, left for New York. He will concertize in the East.

Wearing an enviable color of genuine California tanning obtainable only at the beach, John Smallman has come back to his studio with his usual vim, which speaks well for his remarkable recovery from recent suffering caused by overwork. In the three years since his arrival from Boston this charming musician has built up one of the largest vocal classes here, in addition to filling numerous engagements, conducting the Los Angeles Oratorio with growing success and spending his Sundays as chorus director at the Congregational Church. Enrollments at his studio have been large and foreshadow a goodly waiting list for singers wishing to coach with him or his able assistant, Mrs. Jim Sims of Riverside, who is collaborating with him now the second year. Not only has Mr. Smallman students from all parts of Southern California, San Diego, Santa Barbara, Riverside, Pomona, Santa Ana, Anaheim and nearby beach cities in addition to resident aspirants for vocal perfection, but his pupils have also been heard on many occasions with good success. The majority of the singers appearing at the Pilgrimage Play since its inception two years ago, have come from his studio, while others, forming ensembles or singing soli, are heard frequently in churches and at theatres. Mr. Smallman will celebrate the opening of the season with a reception given by him and Mr. and Mrs. Robert Gordon in honor of Lora May Lampert, the Boston soprano.

William Tyroler, formerly coach at the Metropolitan, will act as accompanist to Mme. Schuman-Heink.

So great was the attendance at the installation service celebrating the inauguration of the new organ at the First Presbyterian Church, Sibley G. Pease, organist, that even the lobby of the edifice was crowded. Unable to find a seat, we wish at least to refer to the spirit of musical enthusiasm which will guide the purposes of the organ, which is a present of Mr. and Mrs. Herbert G. Wylie. Mrs. Wylie was formerly organist at this church. According to an announcement on the program the organ has been offered to the members of the American Guild of Organists for public recital purposes. Already arrangements have been made to give special afternoon recitals for children and evening programs for the general public. This is a most welcome policy, which if followed by other churches would add greatly to raise the musical taste of the public. Los Angeles is unappreciably poor as to public organ recitals. The new instrument is a four-manual Austin organ and was built according to specifications drawn by Mr. Pease in collaboration with Roland Diggle and Edward Cromie. The latter devised a special feature which provides an organ in the church tower. By means of an apparatus, controlled from the console, the windows in the tower can be opened and the tower organ and chimes can be heard on the street a long distance. Two works by local composers were played at the inaugural service, Starlight Intermezzo by Roland Diggle and Solace by Sibley G. Pease.

Dr. Hastings, the popular Auditorium organist, is continuing his Sunday evening public organ recitals, by general request.

Theodore Gordinoh's orchestral suite Russia, consisting of three tone poems, will be heard at one of the early Philharmonic popular concerts.

Father Tonello celebrated an Enrico Caruso memorial mass at St. Vincent's, which was attended by a large congregation and many musicians. Father Tonello, himself an accomplished musician, life-long friend of Caruso's, had written two compositions specially for this occasion—Ave Verum and Salve Regina. He also delivered the eulogy. The musical service was conducted by N. W. Devereaux, organist, assisted by Mme. Spotte, Mrs. Myrtle Prybil-Colby, Mrs. N. W. Devereaux, Harry Porter and Ettore Campana as soloists.

Grace Wood Jea, the American Yvette Guilbert, will give a recital in the Gamut Club on November 1.

Christian Spotte, promising young violinist, the son of Madame Anna Ruzena Spotte, well known contralto, has left for Boston, where he will study conservatory with Charles Martin Loeffler and violin under Frederic Fradkin, former concert master of the Boston Symphony. Mme. Spotte is to fill an engagement on the 11th at the California Theatre in San Francisco.

May Macdonald Hope, pianist and founder of the Los Angeles Trio, has several beautiful novelties in store for chamber music lovers. In the opening concert of her



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series, October 31, she will present a trio for piano, violin and cello by Johann van Brandts Buys, which has not been heard here before. There has been a change of personnel in the trio. Calman Lubovskiy will be heard at the violin stand in place of Leon Goldwasser. Mr. Lubovskiy is a newcomer to this city, but won immediate recognition as an artist. He is the only pupil of Franz von Becsey in whose Berlin home he lived eight years, enjoying a very intensive course of instruction. Later on he toured in Europe and has appeared as soloist under famous conductors, such as Richard Strauss and Joseph Wenglinger. Ilya Bronson, solo cellist of the Philharmonic Orchestra, completes the musical triangle.

Joint announcements, by John Smallman, conductor, and John Wilferth, president of the Los Angeles Oratorio Society, schedule September 12 as the opening day for chorus rehearsals. Handel's Messiah, Hadley's Music—An Ode, and Verdi's Requiem will be sung by the society this season.

Considerable interest is being taken in the second recital by advanced violin pupils of Gregor Cherniavsky, which had to be postponed from October 10th to October 15th, at the Trinity Auditorium, as the program

(Continued on Page 8, Col. 1)

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LOS ANGELES LETTER

(Continued from Page 7, Col. 3)

again promises to be of unusual calibre for a student recital. Professor Chernavsky greatly believes in giving his pupils the training public appearances require and is setting a high standard for their work also in this connection.

In choosing Trinity Auditorium Mr. Chernavsky strives to give his artist pupils an opportunity to test the carrying quality of their tones which can be done fully only in a large hall. At the same time he is considering the psychological element of such a try-out if held in a spacious auditorium, since it develops the will power of his pupils by playing under conditions resembling those of professional concerts as closely as possible.

Motion Picture Music

Music of the Nineteenth Century was the topic of yesterday's attractive program at the Grauman Symphony Concert, which was again marked by enthusiastic attendance as well as applause. Conductor Mischa Guterson opened the concert with Mendelssohn's Ray Elias Overture, contrasting well the dramatic effects of this rather old-fashioned work. Chopin's Second Nocturne, well orchestrated, won prolonged applause, especially

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as it was particularly pleasingly presented by the string section, winning Concertmaster Jalma Overton personal applause for his graceful solo. Mr. Guterson must be given special recognition for the delicate rendering of this selection.

Bate's tuneful music from The Bohemian Girl remained popular as of old. Here the orchestra happily refrained from overly strong accents, which were sometimes noticeable in the Mendelssohn Overture. Schumann's Traumerl found the same effective rendering accorded to Chopin, while the Mignon music by Thomas had the playful elegance the French composer intended.

Violet Cossack, of whom we have already spoken in this column, was a successful piano soloist to the extent that she had to add Cyril Scott's Danae Negre and a Chopin Prelude to her principal selection, Liszt's Campanella, which showed her not only as a good technician but capable of fine shadings in tone color, a by-play most pianists overlook in this work for the sake of dazzling brilliance. Miss Cossack's rhythmic talent was also favorably exhibited in the Scott work with its characteristic time of humor.

Next Sunday Mr. Guterson will present the Robespierre Overture (Litolff), Valse Triste (Sibelius), Song of the Boatmen on the Volga, Andante Molto (Bizet), Sanson and Dallah (Saint-Saens), Finlandia (Sibelius), and selection by the Knights of Columbus Chorra.

Carl D. Elinor has assembled one of his best scores when synchronizing Rupert Hughes' Old Nest at the California Theatre, where many a fine musical score has brought the silent drama a step nearer to the screen opera. Elinor usually uses much good music. In addition to meeting the atmosphere of the various scenes from a general viewpoint, he has blended his selections into a score which, as the play, has a touching quality. In fact, his scores are much like a musical barometer subtly indicating the emotional pressure of the screen story.

Gregory Kreshover is handling the Gottschalk score to The Three Musketeers very effectively at the season. We have not had an occasion to listen to the score, but are given this information on good authority. Of the score itself we shall speak next week.

Mr. and Mrs. L. E. Behymer spent a day in San Francisco last week on their way to Carmel-by-the-Sea, where they called on some prominent Los Angeles musical people, among them Mr. and Mrs. Walter Henry Rothwell and Mr. and Mrs. Louis Dreyfus. Mr. Behymer is very optimistic and enthusiastic regarding the ensuing musical season and he feels that it will be the biggest and most prosperous year in the history of the State.

LENA FRAZEE'S SUCCESSFUL RECITAL

Lena Frazee's lovely fresh mezzo-soprano voice and graceful delivery charmed her many friends and admirers at the informal recital which she gave on Sunday afternoon, August 28th, at the attractive studios of Madame E. Tromboni. Her interpretations and the excellent judgment she disclosed as regards the choice of her program stamped her as a young artist of ideals and rare discretion. Miss Frazee's voice is rich in quality, of ample power and flexibility and one of the most noticeable features concerning her singing is the ease and fluency with which she handles this voice of extensive range.

The interesting program which brought forth hearty bursts of enthusiastic applause from Miss Frazee's audience was as follows: (a) Lascia chio pianga (Handel), (b) Arne's Song (Heiso), (c) 'Tis Not in Seeking (Atherton); Russian Songs—(a) Was I Not a Blade on Tender Meadow Ground? (Tschalkowsky), (b) Slumber Song (Gretschaniott), (c) Three Cavaliers (Folk Song); Aria—Du Christ avex Ardeur, from La Mort de Jean d'Arc (Bemberg); Scandinavian Songs—(a) in a Boat (Grieg), (b) The Sea Gull's Cry (Sinding), (c) Two Sparkling Stars, When the Day Star's Course is Done, Like as a Joyous Zephyr (Peterson Berger), (d) The Trust (Sibelius).

LAWRENCE STRAUSS LEAVES FOR THE EAST

No artist will be missed more than Lawrence Strauss. Mr. Strauss left San Francisco last Thursday morning, September 1st, for New York, where he will remain during the entire season of 1921-1922. While in the East the popular young tenor will place himself with some prominent musical bureau and appear in recitals throughout that section of the country. Mr. Strauss' departure is felt with the keenest regret by his many pupils who have received the benefit of his superior knowledge of vocal artistry for the past three seasons. Besides these young vocal aspirants the musical public throughout the entire Pacific West will feel his absence for Mr. Strauss' genuine art and charming personality made him a prime favorite with the many audiences before whom he appeared.

Even though Mr. Strauss had many engagements to fill during the ensuing season he felt that he could no longer resist the temptation to seek a new and wider field for his artistic growth. The many artists from the East who had the pleasure of hearing Mr. Strauss gave him the greatest encouragement in regard to his art and induced him to take this step. While East Mr. Strauss will fill a contract with one of the leading talking machine companies and make records on many of the exquisite French numbers, his interpretations of which have made for him such an enviable reputation.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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Nino Marcelli, the well known 'cellist and orchestral conductor, has returned to San Diego to resume his work in the High School and at the Mission Helt School of Music. Mr. Marcelli has a host of friendly admirers about the bay regions who will deeply regret his departure.
 Mr. and Mrs. Giacomo Minkowsky are enjoying a most interesting visit in the German capital. While in Berlin they revealed in sight-seeing, heard many excellent concerts where several novelties have been produced, and enjoyed the gayety which exists there. Before returning to the United States Mr. and Mrs. Minkowsky will journey to Italy and Spain, where many points of importance will be explored. Their San Francisco friends and many excellent pupils will welcome them upon their return here in the early fall.

OPPENHEIMER CONCERTS AT CENTURY
 Manager Selby C. Oppenheimer has just completed arrangements with the new management of the Century Theatre (formerly the Curran) whereby the impresario will be enabled to present a special series of concerts by the world's most important stars in music at the big and popular Ellis street playhouse. The first of the super-concert events will be recitals by the most famous of the world's violinists, Jascha Heifetz, who will return to America from an unprecedented success throughout Australia and New Zealand. Heifetz will reach San Francisco about the first of November and will give two Sunday afternoon concerts at the Century, appearing as well in night events at the Scottish Rite Hall.

and a Roumanian novelty, Chanson des Larmes, by Stan Golestan, will be sung in French. Numbers in English include songs by Frank H. Grey, Vivien Bard, William Redick, Nomina Bolsford, Kurt Schindler, Lily Strickland and Charles Burnham. There will be a group of Schubert, including Der Erlkonig and Gretchen am Spinnrad, and Dvorak's Gypsy songs, also folk songs of various nations and Negro spirituals.

JACK HILLMAN ENDORSED BY AUTHORITY
 Clara Novello Davies, one of the greatest exponents on voice culture now in America, is enthusiastic over the work Jack Hillman accomplished with her while in New York during the past winter. It is rare that a teacher leaves her students under the guidance of another person, but frequently Madame Davies would leave Mr. Hillman with four or five scholars for him to impart his knowledge. She predicts a great future for him and on parting presented him with one of her beautiful photographs autographed as follows: "To Jack Hillman—a brilliant artist and a most capable teacher. Clara Novello Davies."
 Mr. Hillman is now located at his handsome studio in the Heine building, 405 Stockton street, where he can be found every Tuesday and Friday. His time is practically filled for the season for he also has large classes in Modesto and Stockton.—Advertisement.

Schumann-Heink's date at the Century is Sunday afternoon, November 20th, when the great diva promises a program that will recast the Schumann-Heink of old, and will include a revival of the repertoire that made her first fame. Destin will give a single recital at the Century on Sunday afternoon, December 11th. Harold Bauer, the eminent pianist, is scheduled for January appearances; Vasa Prihoda, the newest violinistic sensation, the young Bohemian youth who has already startled New York, appears in February, as does the foremost American baritone recitalist, Reinald Werrenrath, and Sophie Braslau, the American contralto, who holds the unique distinction of being at one time a member of both the Metropolitan and Chicago Opera companies, will return for a Century Theatre recital in March.
 Oppenheimer is now arranging to hook other stars of equal fame on the Sundays not already included in his itinerary.

WESTON-BENJAMIN CONCERT POSTPONED
 Owing to the scheduling of musical attractions of a greater scope, Manager Selby C. Oppenheimer yesterday announced the postponement until October 6th of the joint concert recital of the Misses Carol Goebel Weston and Edith Benjamin. It will be held in the Colonial Ballroom of the Hotel St. Francis. The original date set was September 15th. Both of the girls are well known locally and in bay city musical circles, and have just returned from an extensive concert tour of the Eastern States.

ELIZABETH WILCOX SINGS AT GREEK THEATRE

The San Francisco Music Teachers' Association will hold their regular monthly meeting on Wednesday evening, September 14th, at 2305 Buchanan street. Mr. Edward Pesse, president of the State association, will be the guest of honor. A very interesting musical program has been arranged for the occasion by Jessie W. Taylor.

It was not merely the beautiful summer afternoon which caused the Greek Theatre to be crowded last Sunday, August 29th, for the half-hour of music. The principal attraction proved to be the fine vocal artistry of Elizabeth Wilcox. Miss Wilcox's reputation as a singer has been very well established about the bay regions where her splendid soprano voice of clear bell-like and sympathetic quality has been frequently admired. At present Miss Wilcox holds the responsible position of vocal teacher at the Whitman Conservatory at Walla Walla, Washington, but prior to this she was a student and faculty member of Mills College, where she studied singing and made rapid strides under the invaluable guidance of Mrs. M. E. Blanchard. Miss Wilcox has also spent some time in the East, where the members of St. Timothy Church, New York City, heard her as their soloist. While in the Eastern metropolises she coached with Victor Harris, Edmund Meyer and Walter Henry Hall.
 At the Greek Theatre Miss Wilcox charmed her audience not only with the beauty of her voice but also with the excellency of her interpretations. Specially attractive was a group of French songs which she coached with Lawrence Strauss during the summer. The rest of her program comprised a group of the standard selections which are always to be found in the repertoire of every good singer and several interesting English songs and ballads. Miss Wilcox was excellently accompanied by the well known pianist, Frederick Maurer. It is always an inspiration for the soloist to have Mr. Maurer's playing and sympathetic ensemble to rely upon.

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Manager Selby C. Oppenheimer has received word from Emmy Destin, the famous Czecho-Slovakian soprano, who will be heard in California next season under his management, that she is hard at work at her castle near Prague, with her accompanist, George Lapeyre, preparing her repertoire for her transcontinental tour which she will make of the United States and which will bring her to San Francisco for a recital on Sunday afternoon, December 11th.
 Madame Destin will include five operatic arias on her programs. Two of them are numbers not often heard—O Malheureuse Iphigene, from Gluck's Iphigene en Aulide, and one from her countryman, Smetana's, The Bartered Bride. The other three, better known, are the Largo from Handel's Xerxes and arias from two of her operatic successes, Madame Butterfly and Tosca.
 Song groups will be presented in six languages—English, French, Italian, German, Russian and Bohemian—

HIGH COST OF OPERA

(Continued from Page 1, Col. 4)

are very rare. There are only a few in the world. But the writer speaks from personal experience when he says that there are no better operatic organizations in the world than the Metropolitan and Chicago Opera Companies. Practically every artist in the Scotti Company either has been, or is now, or presently will be, a member of the Metropolitan Opera Company. The question then remains, if New York is willing to pay \$6 a seat for opera at home, is it unreasonable to expect San Francisco to pay \$6 or \$7.50 for a seat when the company is brought 3000 miles to your doorstep? We think not.

There is only one solution to the high price opera problem, and that is to have an opera organization of your own. But this is out of the question until we have a worthy opera house. Moral: Get your opera house and operatic organization, and then you will have lower prices for high class operatic productions.

FREEDOM OF OPINION

A certain New York manager told a friend of this paper some time ago that he would not advertise in it again, because it published an unfavorable criticism about one of his artists. Now, we wish it to be distinctly understood that an advertisement does not buy our honest opinion. We are very careful about our criticisms and most of the time prefer to err in favor of the artist rather than against him. In case of resident artists we are always inclined to be lenient, whether they advertise or not. But when we are certain that an artist who charges a good price and who claims to have the reputation, does not meet with the well established principles and laws that distinguish good from bad, we certainly do not hesitate to say so in the plainest terms. If an artist does not wish to take this chance, if he is afraid, then we advise him not to advertise in this paper.

DO NOT BE BASHFUL

We meet so many young artists, and old ones, too, who are bashful about telling people something about themselves, and artists who are too timid to write something about themselves for fear of being considered braggarts or "boosters." If whatever you say is TRUE, there is no need for false pride. If you do not tell people about yourself, no one else will. And this paper does not know anything about yourself unless you or someone else whom you have told gives the information. There is much valuable material to be published which no one knows until the artist or teacher himself tells it. False modesty has prevented many a deserving artist or teacher from gaining that success which he deserves, and thereby the musical world has suffered, for we never have too many GOOD artists or GOOD teachers.

GREAT OPPORTUNITIES NEGLECTED

Eastern managers and artists, who consider this Pacific Coast of sufficient importance to include it in their annual itinerary, tell representatives of this paper that they come to this coast upon a fixed guaranty and that they consequently do not need to advertise, and others say that the Pacific Coast is too unremunerative a field to justify them to advertise. Both arguments are very weak to say the least. Suppose an artist is guaranteed \$10,000 for twenty concerts on the Pacific Coast. Would it not be courtesy to spend a hundred dollars or so with Pacific Coast music journals as an assistance to publicity already furnished by such local managers? And would it not be better for these artists to appear before large audiences, than before small ones, and thus create a foundation for future concert tours? And those artists who say they find the field out here unproductive financially, why do they not make themselves known by judicious publicity, and thus change a deficit into a surplus? Both kinds of managers and artists are shortsighted, and they will never get anything out of the far West by adopting such attitude.

Read the Pacific Coast Musical Review, the only musical paper in the West—\$3 per year.

THE DISTINGUISHED ARTISTS' PAGE

The Pacific Coast Musical Review has established the Distinguished Artists' Page to gain recognition for the resident artists. The price of these cards is only fifty dollars for six months publication in twenty-six issues, payable in advance. The quantity of the paper is published every week on top of that page, and only artists with established reputation and experience are permitted on this page. We can not, of course, guarantee whether all artists please everyone. We only guarantee that they please US. Tastes differ, and we can not guarantee someone else's taste. But if an artist spends fifty dollars for six months, or one hundred dollars for one year, on that page, gets only ONE engagement, through such advertisement he or she is getting back the money they invested.

THE NEW POSTAL LAW

There is a new law in force which compels a publisher to print the word "Advertisement" under each complimentary notice which is either directly or indirectly paid for. This law does not apply to the Pacific Coast Musical Review. We have never accepted pay for any complimentary notice, either directly or indirectly. During the twenty years of publication of this paper we have published items of interest about musical people whether they advertised or not. During the summer months when no manager here advertises, except L. E. Belymer of Los Angeles, we continued publishing complimentary items of interest JUST THE SAME about those who might advertise and those whom we knew did not advertise. Of course it is but natural that we take more interest in those who advertise than in those who do not. We naturally will give an advertiser a longer notice and go into more details. We also take a personal interest in an advertiser and frequently go out of our way to do him a personal favor entirely outside of the columns of the paper. But every one worthy of it is entitled to space in these columns, whether he advertises or not. So we have a right to publish any item of musical interest about musical people without adding the word advertisement at the end, and we do not evade the law when we do this.

ADVERTISING SHOULD PAY

We consider those artists and teachers our best friends who help us defray the expenses of publishing this paper by using its advertising columns and who pay PROMPTLY. An advertiser who gives us his patronage and then does not pay his bill is of less value to the paper than he who does not advertise at all. Since the Pacific Coast Musical Review never resorts to methods of compulsion in its soliciting of advertisements, since it gives every one, whether advertiser or not, a fair and square deal, since we do not ignore anyone because he does not advertise, and since we never permit our criticisms to be influenced by the business office, no one is forced to advertise when not possessing the means to do so. Consequently it is not giving this paper the same square deal to fail to pay advertising bills when due than it gives to artists and teachers in general. Hence, in future, all advertisements overdue for more than two months will be discontinued.

Elwin A. Calberg, who for the past two years has been one of the most prominent students of Wager Swayne, has opened his studio in the Kohler & Chase building. Mr. Calberg was the winner of the prize offered by the California Federation of Music Clubs and also played at the Music Teachers' Convention and at one of the half hours of music given at the Greek Theatre. Mr. Calberg is a young musician whose poetic tone, brilliant and accurate technic and inspiring interpretations never fail to win him hearty appreciation by those before whom he may appear.

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Capital Actually Paid Up	1,000,000.00
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Employment Pension Fund	357,137.95

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VOL. XL, No. 25

SAN FRANCISCO, SATURDAY, SEPTEMBER 17, 1921.

PRICE 10 CENTS

MUNICIPAL CONCERT DRAWS FOUR THOUSAND SCOTTI PRODUCTIONS UNIFORMLY EXCELLENT

Enthusiasm of Audience and Increased Attendance at Larger Prices of Admission Prove That San Francisco Public is Willing to Support Big Concerts—Uda Waldrop Warmly Received—Irene Pavloska Creates Fine Impression—Frederick De Bruin Added to Program—Heller and Orchestra Receive Ovation

By ALFRED METZGER

From the standpoint of attendance and enthusiasm the inaugural concert of the series to be given at the Civic Auditorium under the auspices of the Mayor and Board of Supervisors was a decided success. Although the arrangements with the California Theatre, necessitating the delayed appearance of the California Theatre Orchestra, somewhat interfered with the patience of the audience, nevertheless it could easily be seen that the people thoroughly enjoyed this event. Anyway, there were about four thousand people in attendance and if the applause is any criterion at all they thoroughly enjoyed the performance. If it is taken into consideration that the price was five times as much as on previous municipal organ recitals, this large attendance is so much more encouraging, and proves that the present plan is the right one. Future concerts of this nature will be even better attended, for everyone enjoyed the program, and there are four thousand individual advertisers who will tell their friends about the success of these concerts.

The introductory number of the program consisted of an organ recital by Uda Waldrop, comprised exclusively of well known compositions arranged for the organ by Uda Waldrop, except the Wagner and Dvorak numbers. Mr. Waldrop was in fine mood. He played with clear technique, fine shading and emotional coloring, bringing out the various beauties of the instrument with telling effect. The audience followed him with undivided attention and the applause frequently assumed dimensions justifying an encore. It is not too much to say that Mr. Waldrop made a lasting impression and established himself thoroughly in the favor of his hearers. He showed that he has the capability to fathom the taste of his audience.

Frederick de Bruin, accompanied by Vincent de Arrillaga, sang the Prologue from Parsifal with a fine, ringing voice and received a warm recognition for his artistic work. Mr. de Arrillaga played the accompaniments with musicianly taste and refined expression. The feature of the occasion was the appearance of Irene Pavloska, a mezzo-soprano of unusual warmth and resonance. Mme. Pavloska sang with fire and depth of expression and her beautiful voice rang out truly and purely throughout the vast auditorium. She exhibited fine rhythm, conscientious shading and perfect diction was clear. She earned the genuine ovation accorded her by her admiring hearers.

Herman Heller and the California Theatre Orchestra added to their already great popularity. Mr. Heller had here a wider scope to assert his unique gifts and he took full advantage of his opportunities. He was enthusiastically received and heartily applauded. The organ concerto could have stood a few more rehearsals as there was no complete accord between soloist and orchestra. The Overture 1812 brought the concert to a rousing conclusion. Uda Waldrop, in honor of the golden anniversary of Mrs. Rolph's parents, played Mendelssohn's wedding march with fine virility and rhythm.

J. Emmei Hayden, chairman of the auditorium committee, the Board of Supervisors, made a few appropriate remarks in the course of which he told his hearers that the Mayor and Board of Supervisors were convinced that the people of San Francisco wanted to have the best of music, and they were willing to prove the correctness of their assumption by a fair experiment. Mr. Hayden believes from the size and attitude of the audi-

ence that the event was a success, and he has full justification for his conclusion. We are certain that as long as the municipality offers the people first-class programs, presented by prominent talent, augmenting the organ solos, they can be assured of big attendance and appreciation.



GERALDINE FARRAR
The World Renowned American Diva Who Will Open the Scotti Grand Opera Season at Civic Auditorium in Town Next Monday Night

The complete program was as follows: Organ selections—(a) Overture to the Opera Raymond (Thomas), (b) Evening Star, from Tannhauser (Wagner), (c) Caprice Viennois (Kreisler), (d) Largo, New World Symphony (Dvorak), (e) Kammenol Ostrow (Rubinstein), (f) Sextet from Lucia (Donizetti), Uda Waldrop; Overture, The Flying Dutchman (Wagner), California Theatre Orchestra (Courtesy of the California Theatre Management); First Concerto for Organ and Orchestra (Alexander Gullmant), Uda Waldrop and the California Theatre Orchestra; Aria, Samson and Delilah (Saint-Saens), Waltz Song from La Boheme (Puccini), Irene Pavloska; Overture 1812 (Tschaiakowsky), California Theatre Orchestra, with Uda Waldrop at the organ.

Don't Forget that the Twenty-first Anniversary Edition of the Pacific Coast Musical Review will be published soon. The earlier you send in your copy the better location you will have.

People Who Select Only Sensational Performances and Ignore Other Productions Are Likely to Miss Some of the Greatest Artistic Treasures of the Season—Although Prices Are Less on Certain Nights Quality of Production Is Not Reduced—You Will Be Able to Hear \$7.50 Opera for \$6

By ALFRED METZGER

Last week we endeavored to show why it is necessary to charge so large an amount of money for opera tickets when a metropolitan production is brought to your doorstep, 3000 miles across the continent, including chorus, personnel, casts and scenic equipment necessary for first class productions. Today we wish to

ing one of the world's greatest operatic attractions, and in some respects the greatest artist in her special line, it would be a breach of artistic usage to permit her to appear for admission prices lower than are charged for artists of the same standing anywhere in the world. Her unique position demands recognition in the scale of prices. And so when the San Francisco public is charged six dollars for a production such as Scotti gives, and which organization costs \$6000 or more a day during the six weeks on tour, they are actually receiving in value a seven dollar and fifty cents' production for six dollars, and for this the San Francisco public has to thank Frank W. Hestly, who all the time insisted upon this reduction in the face of opposition on the part of those conducting the business affairs of the Scotti organization.

If anyone thinks that seven dollars and fifty cents is too much for grand opera, or if on those special nights not sufficient seats can be had in good locations at lower prices than there is a demand for, then if such people really enjoy grand opera and if their love for music is genuine, they will select their seats for the other nights. If they follow our advice, they will surely have reason to be grateful to us, for they will see productions presented in an excellent manner, fully as efficient as on the evenings where larger prices are charged, and they will be able to see more productions for their money without losing one iota of artistic efficiency. It is, of course, not our intention to say that the Farrar performances should not be attended. On the contrary they certainly ought to be. But we are here addressing ourselves to the people who complain about high prices. The scale of prices of the Scotti organization is less in the aggregate than the scale of prices of any organization of equal standing that has visited San Francisco.

Among the operas specially worthy of attendance are: Barber of Seville (with Stracclari, one of the world's greatest exponents of the role of Figaro), L'Oracolo and La Navarrese (with Scotti in the former, and a finer dramatic and musical exposition can hardly be imagined than Scotti as 'Chim-Fang, and Alice Gentle in the latter. In Chicago Miss Gentle was hailed as the greatest exponent of that role heard there), Aida (an operatic spectacle of great splendor and musical force, with Alice Gentle as Amneris, and the great basso Rothier as Ramphis), La Boheme (with Queena Maria and Antonio Scotti), Cavalleria Rusticana (with Mario Chamlee), and Pagliacci (with Stracclari), Lucia (with Angeles Otlet and Mario Chamlee), Puccini's Manon Lescaut (with Carrara and Scotti), Rigoletto (a truly wonderful performance with Stracclari, Chamlee, Otlet, Gentle and Rothier). It would be impossible to imagine a finer cast! Each of these productions can be heard at the lower prices of admission. If you cannot spare six dollars, you surely can afford three, and if you make up your mind to hear one of these performances as they should be given you will be glad that we called your attention to this fact. The Farrar productions will take care of themselves. Society and its followers are looking out for that. Let the musical people look out for the so-called "off nights" which in reality are no "off nights" at all, but which on account of the price reduction represent a remarkable value for the amount asked.

again refer to a subject which we had occasion to discuss before, namely, the unmusical habit of certain people to select so-called star productions and omit attending performances of equal artistic merit, but without a sensational attraction. The Scotti Company, with but two or three exceptions in the ranks of the leading artists, who are engaged in New York for only a limited number of performances, represents the Metropolitan Opera Company. Hence all performances are interpreted with conscientiousness and precision. Stage management, orchestral direction, chorus work and the hundred and one details that combine to make the finished operatic production are the same in ALL Scotti productions.

When, therefore, the local management announces that for certain productions the price is six dollars at the highest and for others seven dollars and fifty cents at the highest, this does not by any means mean a less artistic production. It merely means that Geraldine Farrar, be-

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ALFRED METZGER Editor
CONSTANCE ALEXANDRE Asst. Editor
B. W. JELICA Advertising Manager

New York Office, 130 West 86th Street
Miss Rosalie Housman in Charge

Oakland-Berkeley-Alameda Office
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TWENTIETH YEAR

THE MUSICAL REVIEW VS. "BOOSTING"

While the daily newspapers, the weekly press, with the worthy exception of the Argonaut, and numerous business men have been going around the city, slapping themselves on the chest, as it were, and shouting at the top of their voices how great they are and what a wonderful city they live in, and in how many ways everything San Franciscan is greater than can be found anywhere else in the world, we have been grinning in a quiet sort of way at the folly that seems to consider such action of benefit to this community. Why, good people, bragging has never yet brought anyone anything. The braggart is always considered a joke by intelligent people, and while in a business way bragging may possibly bring in a little money, it does not attract those substantial and representative citizens who are really the bulwark of society.

Good Lord! San Francisco needs no boosting. If anything has been wrong with San Francisco these many years it is not lack of self adulation and self advertisement. It is due to friction among its staid citizenship, and among its working classes, and also due to friction between capital and labor. Nothing is the matter with San Francisco. You ask anyone who visits this city, coming from the East, and they all tell you with barely an exception that after leaving New York this is the only city that makes the impression of metropolitan character. That is no reason that no other cities have advantages which possibly this city does not possess. But San Francisco is a genuine metropolis. Its harbor, its location, its bank clearings, its musical activities, its parks, its scenic beauty—everything—possesses a fixed character and atmosphere. It reminds Europeans of Europe and New Yorkers of New York. And this is all the boosting we need. Let others do our boosting, but not ourselves.

If our business men wish to advertise the advantages of the city let them do this in a legitimate way, namely, by the action of the prominent people and the city government. Let it be a dignified community. Let prominent people be less selfish and more interested in their neighbors. Stop friction and class quarrels. Above all, stop hating. And there is nothing more inclined to create hatred than boosting, for so-called boosting always contains a sneer at someone else. The Pacific Coast Musical Review is just as inter-

ested in Los Angeles, San Diego, Oakland, Portland and Seattle as it is in San Francisco. It is as deeply fond of the East as it is of the West. It thinks it is an AMERICAN journal. Why, this paper would not exist today, and may not exist tomorrow, if it is solely dependent upon San Francisco. It requires a broader, more inclusive field.

How can we be expected to boost this city in exclusion of any other territory in the great West! Besides its being undignified and childish we think, boosting is an exhibition of weakness, for it indirectly confesses to something that needs the methods of the showman. Boosting is only necessary when someone else is taking all the limelight and trying to take away something of your glory. Then you may try to yell a little louder than the other fellow to attract attention and tell folks: "Here I am, please pay some attention to me! But, good people, San Francisco does not need this sort of thing. Just let visitors come here, partake of your hospitality, take a look around a bit, and that is all the boosting we need.

The above remarks have been inspired by a letter we received recently telling us that we have been assessed (without our knowledge) ten dollars a month for three years, because of the benefits we have derived from living in this city. Can you beat this? As if we had done nothing at all to justify our existence in this community. We have helped pay taxes, spend thousands of dollars in publishing this paper, advertised the city throughout the nation and Europe as a music center, helped prospective young California artists, encouraged music students, fought for good symphony concerts, aided great operatic enterprises, and are constantly working in behalf of musical enterprises and organizations. And after twenty years we are asked by some impudent interloper to "deliver," and in a highwayman fashion at that. If that is the kind of boosting we are to emulate, then may heaven deliver us from our friends!

ALFRED HERTZ BACK FROM EUROPE

Brings Along Many New Works for Presentation at En-
suing Symphony Season—Season Tickets Greatly
in Demand—Friday Afternoon Concerts
Practically Sold Out for Entire Season

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, who returned last week after spending the summer in the music centers of Europe, reports a most satisfactory trip, having secured many new and novel works for presentation during the coming season. Regarding present music conditions in Europe Mr. Hertz states that now, more than ever before, is music sought after as a balm for the privation and worries resulting from the common upheaval. However, in Europe as in America, financial support must be forthcoming if worth-while performances are to be given, and money has too many uses to be spent for music. Not only in musical performance, but in music publishing, is the old world at a very low ebb. Most of the works obtainable at present were written before the war and not published until recently, or else published just prior to the outbreak in 1914 and have not been available until within the last two years.

Among the works which Mr. Hertz has been able to secure are Slovak Suite by Novak, La Valse by Ravel, Dance Rhapsody by Fritz Delius, Overture to Shakespeare's As You Like It by Weizler, Overture to Christoffel by Hans Pfitzner, Symphonic Poem from The Apocalypse by Lidow, The Three Palms by Spen-derly, and many other compositions by Stravinsky, Ernest Bloch, Schoenberg, Shreeker, Goldmark, Casella and others.

Plans for the coming season, which opens in the Columbia Theatre October 28th, are rapidly being completed, and indications are that it will be the most successful season in the history of the orchestra. Arrangements are being made for concerts in Berkeley, Oakland, Palo Alto, San Jose and the Exposition Auditorium. In addition to the regular series of thirty-four concerts in the Columbia Theatre.

Orders for season tickets are continually being received at the offices of the Musical Association in the Phelan Building. The allotment of seats to the members of the association is completed, and other ticket orders are now being filled as rapidly as possible. To date the sale of season tickets equals the entire season sale of last year, and when the fact that the Columbia Theatre is 15 per cent smaller than the Curran is considered, and the further fact that the season does not open for almost six weeks, it is rapidly apparent that supply of tickets for single concerts will be very limited.

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E. ROBERT SCHMITZ TO COME SOON

At the close of his season in the Cornish School, Seattle, on September 15th, E. Robert Schmitz will leave to keep the engagements for which he is scheduled in San Francisco. On his way here he is making several stops, filling concert engagements. On September 24th, at 11 a. m., Schmitz opens here his set of four Explanatory Recitals similar to those he is giving at the Seattle Sunset Club, about which the Seattle Sunday Times said:

"Before an audience that was cordial in the beginning and warmly enthusiastic before the close of the program, E. Robert Schmitz, noted as an authority and interpreter of modern French music, appeared in a piano recital at The Cornish last night. Mr. Schmitz has been teaching a summer class at the Cornish school and his first appearance as a soloist attracted a discriminating audience of generous proportions.

"From the outset the master pianist was revealed as a brilliant technician, and in the numbers requiring the greatest degree of digital dexterity he was the most impressive, as evidenced by the storm of applause that greeted his playing of Debussy's Feu d'artifice, the Chopin Etude, opus 25, No. 10, and Saint-Saens' Tocata. His most satisfying interpretative work was in Borodine's Au convent and Ravel's Jeux d'eau.

"Three Scarlatti numbers at the opening of his program were brilliantly played and his audience applauded the Debussy group fervently. For his Chopin group, his encore was the A-flat Polonaise, played in considerably faster tempo than usually given it. A prelude, as encore to the Debussy group, evoked fresh enthusiasm and at the close of his program he gave more encores in response to insistent demand."

"Members of the Sun Club and other local devotees of music yesterday morning heard with interest the first of a series of lectures by E. Robert Schmitz, the eminent French pianist, on the relationship between modern music and the music of the classical and romantic schools. Although his talk was of necessity technical, his encore was the A-flat Polonaise, played in considerably faster tempo than usually given it. A prelude, as encore to the Debussy group, evoked fresh enthusiasm and at the close of his program he gave more encores in response to insistent demand."

"Mr. Schmitz discussed the various moods, their character, use and structure, and afterwards gave a brief piano recital, illustrative of the chief points of his lecture. His numbers ranged from Scarlatti to Debussy, and his playing was marked not only by well-nigh flawless technique, but also by profound musical insight and elements of poetry."

APPEALING CONCERT SERIES

Already the matinee musical series announced to be given during the coming winter season in the Ballroom of the St. Francis Hotel on Monday afternoons, is attracting more attention than any other series so far arranged for San Francisco. Seven of Selby C. Oppenheimer's foremost stars will present six unusually attractive programs during the season and the skillful hand of Alice Seckels will mould these events in such a way that they will be the most unique affairs of the year.

The series will start with a delightful song recital by Arthur Hackett on Monday afternoon, November 7th. Hackett is one of the foremost figures in American music today and is possessed with a fine vibrant tenor of decidedly masculine quality that has made him a great favorite wherever he has appeared. San Franciscans only know him for the splendid work he accomplished as assisting artist to Geraldine Farrar. Since that tour Hackett has climbed the ladder of fame rapidly, and today is solidly entrenched in a secure position of individual stardom.

The remaining events of the Alice Seckels series will include recitals on Monday afternoon, November 28th, by Mabel Garrison, coloratura soprano of the Metropolitan Opera Company; on Monday afternoon, January 23rd, by Helen Stanley, lyric soprano of the Chicago Opera Company; on Monday afternoon, February 27th, by Vasa Prichard, a sensational young Bohemian violinist; on Monday afternoon, March 20th, a joint recital by America's popular baritone, Cecil Fanning, and the eminent woman pianist, Yolanda Mero, and on Monday afternoon, April 17th, by Percy Grainger, the young Australian composer.

This will be a subscription series exclusively and only a limited number of subscriptions can be accommodated in the Ballroom of the St. Francis. The six concerts will be important social as well as musical events, and there will be no tickets sold for the individual events.

The Pacific Musical Society will open their 1921-1922 season with a brilliant concert to be given in the Ballroom of the Fairmont Hotel, on Thursday evening, September 29th, at 8:30 o'clock. The program will reveal the artistry of four resident artists, namely, Myrtle Claire Donnelly, soprano, accompanied at the piano by Mrs. Cecil Hollis Stone, and Willem Dehé, cellist, and Art Goumont, pianist. The members of this splendid musical organization can anticipate with a great amount of interest and pleasure hearing these two musicians, for Miss Donnelly is a young artist of rare talents while Mr. Dehé will have little trouble in living up to the brilliant reputation which has preceded him to this city. Miss Lulu J. Blumert will assume faithful her position and duties as president of the society and under her able guidance the club and its members are guaranteed a most promising season.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—This Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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is striving for, whether it be in tonal quality, technique or in interpretative ability. Miss David's performance on this occasion struck the writer as near to perfection as that of any harpist she has had the privilege of listening to. Technique is the very foundation upon which the art of the musician is built. Today when every virtuoso exhibits a flawless and brilliant execution, whether she be pianist, violinist or harpist, it is quite unnecessary to reiterate that Annie Louise David is the complete mistress of her intricate instrument. What impressed me the most was her seriousness of purpose, her exalted ideals of music and her lack of all unnecessary and flashy affectations.

There is a mellowness and sweetness to her tone that entrances the ear and a ringing quality to her pianissimo playing that penetrates to the most remote corners of the hall. Her performance of the old classics, such as the Bach and Beethoven numbers, contained the required dignity of expressions, while her more brilliant numbers of Teledchi and Haesselmanns gave her ample opportunity to display her powers as a technician. In all that Miss David does there exists a manifestation of intelligence but not overshadowing the human elements of heart and soul.

MADAME SPROTTE SINGS ADMIRABLY
 Distinguished Bohemian Contralto Thrills Three Thousand Enthusiasts at California Theatre—Heller and Orchestra in Fine Program

coherence. A few more rehearsals and also a few more hearings will no doubt familiarize the hearer better with its construction. It is, however, a work well worth hearing. The concert was beyond a question one of the best and most appreciated of the season.

By ALFRED METZGER
 Mme. Anna Ruzena Sprotte, the distinguished Bohemian contralto, who has already conquered for herself an enviable reputation in San Francisco, added to her fine impression made on previous occasions and established herself thoroughly in the good graces of our prominent admirers of superior vocal art. She was in excellent voice last Sunday morning, when she appeared as soloist at the California Theatre Orchestra concert, and sang in a manner to convince even the most skeptical that she is a truly great artist. Her voice with its velvet timbre, and rich vibrancy as well as deep emotional capacity, had full opportunity to assert itself in the beautiful aria from Monte Pincio by Grieg. The rugged style of Grieg's effervescent school was brought out with fine taste and skill by Mme. Sprotte, whose enunciation and phrasing is such as to reveal unquestionable authority and musicianship. To miss hearing Mme. Sprotte as she sang last Sunday is to miss experiencing a genuine musical enjoyment. Mme. Sprotte also sang Jensen's "On the River of the Manzanares, bringing out the hidden beauties of this composition. The demand for an encore was so insistent that the artist consented to reappear and sing Dvorak's Songs My Mother Taught Me.

Arthur Loeserman Next Soloist
 Arthur Loeserman, genius of the violin, will be the soloist at the Sunday Morning Concert at the California Theatre this coming Sunday. Young Loeserman is a protégé of Herman Heller, who discovered this young musician on his recent vacation. He is appearing at this concert at the request of Heller. He will play the difficult Wieniawski Concerto in D minor. Young Loeserman is the first of the San Francisco talent to be presented at a Sunday Morning Concert as announced by the California Theatre management to give a helping hand to all local artists. Orchestral numbers to be presented by Herman Heller will be: Secret of Suzanne, Overture (Wolf-Ferrari); Life in Vienna (J. Strauss); Hansel and Gretel (Humpelrindck); Emotions (1918) (Hue). Boxes and loges for the concert are now on sale at Sherman, Clay & Co.

Mr. Artur Argiewicz, who has been spending the summer in Europe, will return at the end of September and resume his work as head of the violin department of the Ada Clement Music School. Until then his classes are being handled by Eugenia Bem. A new assistant teacher, Mrs. William Poyner, has been added to this department. The Cello department, which is under the direction of Mr. Stanislas Bem, has gained the services of Mrs. Grace Becker. Two new departments have been added to the school: a flute section under the direction of Mr. Anthony Linden, and a harp section in charge of Mr. Kajetan Attil.

The orchestral part of the program was one of the best of the season, and one making specially great demands upon conductor and orchestra. It included: Overture, Marriage of Figaro (Mozart); The Voice of Spring (Strauss); Selection from Rienzi (Wagner); Rhapsodia (Gaubert). The Mozart, Strauss and Wagner numbers were specially effective as the orchestra had played these works repeatedly and was now sure of its attack, with Heller keeping a wary eye on everybody. The Gaubert number was new, and is one of a series of importations acquired by Mr. Heller for first local presentation at the California Theatre. It belongs to the modern school of composition and in part is virile and vigorous, and in part somewhat lacking in thematic

DAVID-WOODWORTH RECITAL PLEASES
 Annie Louise David, Famous American Harpist, Makes Profound Impression Upon Audience—Gabrielle Woodworth Pleases With Vocal Artistry

By CONSTANCE ALEXANDRE
 The third concert of the series of Twilight Musicales which Alice Seckels has organized and that have proven so attractive, took place at the Hotel Claremont on Thursday evening, September 8th. These concerts have been the means of giving unbounded pleasure to the many music-loving folks about the bay vicinity during the summer months. That the concert was in every respect up to the highest artistic standard and approved of by the capacity audience, can be realized only when considering the names of the participants.

The opening number was a group of varied songs in which Gabrielle Woodworth was able to disclose a voice of rare sweetness and pleasing qualities. Miss Woodworth, being handicapped by a none too extensive range, was nevertheless able to overcome the many obstacles prevalent in her difficult songs and give them a most convincing and satisfactory interpretation. She possesses an individual style which was evidenced in her reading of the Gio il sole dal Gange of Scarlatti by bringing forth the necessary grace and lights and shades of expression. It was, however, in a simpler song, The Icicle, by Bassett, that Miss Woodworth seemed to find greatest favor with her audience.

Perfection of any kind is what every sincere artist

Hother Wismer, a member of the San Francisco Symphony Orchestra and one of our foremost violin teachers and soloists, is at present the house guest of John D. Spreckels at Coronado. Mr. Wismer made the trip there with his host upon the latter's yacht, The Venetia, and will continue his vacation in the southland until the middle of this month. Mr. Wismer finds it impossible to keep from his artistic endeavors, even long enough to enjoy a thorough rest, for he has been prevailed upon by Dr. H. J. Stewart to appear at one of his organ recitals, where he will play the Handel E major Sonata and a Spohr Adagio.

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that is not always as easily discovered as one might imagine. . . . His class was treated to something of musical history, to a fair proportion of philosophy and to much witty and timely comment on the inter-relationship of fine arts."

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MABEL RIEGELMAN OPENS CONCERT SEASON

A tremendous throng of music-loving people filled the city's new million-dollar auditorium on Pier 3, of the Astoria Port Docks, at the two grand concerts of the 16th annual Saengerfest, at Astoria, Oregon, last Saturday night and Sunday afternoon. With a male chorus of 400, Mabel Riegelman, grand opera prima donna, was the soloist. James Hays Cellars in last Sunday's issue of the Sunday Morning Astorian, says:

"Thunder of Applause.—In a clear, resonant soprano, vibrant, strong, soft and lifting in turn, Miss Mabel Riegelman, of national grand opera fame, drew thunders of applause, not only through the medium of her wonderful voice but through splendid dramatic interpretation, by pose and gesture, of the subject-matter of her songs. Her characterization was perfect and she changed her role without an effort from an interpretation of the saucy French girl in *Jeunes Fillettes* to that of the copper-headed Indian maiden of *Pale Moon*, the Indian love song. Miss Riegelman has a great range and her notes extend far into the upper registers. Her trilling in *Lo, Here the Gentle Lark*, was especially clear and unblurred."

The Astoria Budget of Monday evening comments in the following well chosen words: "Opera Star Scores.—Contributing probably as much to the success of the two concerts here as any one thing was the singing of Miss Mabel Riegelman of San Francisco, noted coloratura soprano of grand opera fame, who was greeted at her first appearance at the concert with an ovation such as might gladden the heart of any singer. Throughout the two concerts she was a favorite with the audiences as attested by the lengthy applause accorded her at the conclusion of each of her songs. She was generous in her encores and was ably assisted at the piano during each day's program by Arville Belstad, her own accompanist, who accompanied her here from California for the Saengerfest. Possessed of a remarkably developed and perfectly trained soprano voice which she was able to use to the best advantage in each number, Miss Riegelman thrilled her audiences with her interpretations and by her winsome personality and dramatic ability scored a distinct triumph at the local Saengerfest.

"Her three best songs at the opening concert on Saturday evening were: *Lo, Here the Gentle Lark*, *Pale Moon*, an Indian love song, and *Minor and Major*, though she scored her most applause in the first named number, for which her voice was particularly adapted. Other numbers sung effectively by Miss Riegelman during the evening included *Jeunes Fillettes*, *A Dream*, *The Marriage of Figaro*, and *Songs My Mother Taught Me*."

Read the Pacific Coast Musical Review, the only musical paper in the west—\$3 per year.

THE CONCERT OF ANTOINE DE VALLY

Not for many seasons have the music lovers of the bay region enjoyed such an artistic treat as was provided for them last Thursday evening in Wheeler Hall, University of California, by Antoine De Vally, the Belgian lyric tenor, and Mademoiselle Jeanne Feront, pianiste. Mr. de Vally, who has made his home in San Francisco for the past three years, and who has frequently been heard in opera and concert, has never been in better form. Mlle. Feront, who is a newcomer to San Francisco, immediately established herself as that exceptional artist—a born accompanist as well as a distinguished and accomplished player in her solo numbers.

During his stay in this city De Vally has grown considerably in artistic stature. His voice is much larger than formerly, much more ringing and sweet, and the ease with which he negotiates high notes is a matter for envy among those who aspire for tonorial heights. Rarely has more beautiful mezzo voices singing been heard in this vicinity. This accomplishment, which is unfortunately all too rare in these days of the big tone, is de Vally's greatest artistic asset. Mention must be made of his musicianship of which he gave a remarkable demonstration in Weber's long aria in *Oberon*, a number that few modern vocalists would have the courage to attempt. De Vally's rendition was splendid. In the prison song from Massenet's opera and the aria from *Iphigene in Tauride*, Mr. de Vally demonstrated that he is a master of pure, flowing lyricism.

The program, which was devoted entirely to operatic music of the 18th and 19th centuries, was as follows: *Iphigene in Tauride* (Opera), *Recitativ et Air de Pylade* (Gluck—1779), *Richard Coeur de Lion* (Opera-Comique) *Air de Richard* (Gretry—1785), *Oberon* (Opera Romantique) *Priere et Aria de Huron de Bordeaux* (Weber—1826); *Herodiade* (Opera), *Aria de la Prison* (Jules Massenet—1881), *Manon* (Opera-Comique), *Le Reve* (Jules Massenet—1884), *Werther* (Drame Lyrique), *Invocation a la Nature* (Jules Massenet—1892); *Piano Intermezzo—Berceuse* (Chopin), *Valse Caprice* (Saint-Saens), *Mademoiselle Jeanne Feront: Carmen* (Opera), *Air de la Fleur* (G. Bizet—1875), *L'Enfant Prodigue* (Scene Lyrique), *Aria d'Azzal* (C. Debussy—1884), *Le Roi d'Ys* (Opera), *Legende Bretonne* (Ed. Laio—1888).

Fortune Gallo, impresario of the San Carlo Grand Opera Company, announces the engagement of the celebrated Italian dramatic tenor, Gaetano Tommasini, who was brought to this country last season by the famous conductor, Leopoldo Mugnone. Tommasini will make his debut with the San Carlo forces at the opening performance of *La Forza del Destino* at the Manhattan Opera House Monday night, September 26th.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, Sept. 12, 1921.—Eight Concerts of Music for the piano have been promised for the coming season by Richard Buhlig, whose cultured musicalanship has won him an important place in our musical life since his arrival from the East last fall. These eight programs will be given on the Friday evenings of November 11th and 25th, December 9th, January 13th and 27th, February 10th and 24th, and March 10th at the Gamut Club Auditorium. Mr. Buhlig's intention to make these concerts historical or didactic recitals, but they are to give a comprehensive survey of the art of composition for his instrument.

To Chopin will be dedicated the first program, including the twenty-four Preludes, the B flat minor Sonata and the twelve Etudes, opus 25. Brahms' F minor Sonata will open the second night, with shorter pieces leading up to the Handel Variations, also by Brahms, as a mighty finale. Schumann's seldom heard Etudes Symphoniques and the C minor Fantasy, also Schumann's innumerable are selected for the third concert. Beethoven compositions are to occupy the fourth, fifth and sixth evenings. His earlier sonatas are to be heard at the fourth concert, and the six last sonatas by the same master have been chosen for the fifth and sixth programs.

On the seventh program will be found Cesar Franck's Prelude, Aria and Finale, the Chromatic Fantasy and Fuge by Bach, and Liszt's Dante Sonata. St. Francis Preaching to the Birds and St. Francis Walking on the Waves. Modern works close the cycle on the eighth concert, works by the late Charles Griffes, the American composer who undoubtedly would have given much to the musical world, but for his early death; by Schoenberg, Busoni, Scriabine, Stravinsky and Dane Rudhyard, the young French musician living here. Mr. Buhlig will play his Ravissemens, compositions of delicate beauty. This program will also offer several works by modern Italian composers, the selection of which has been decided.

This will be a very busy season for Mr. Buhlig, who also opens his third Master Class in Piano Playing on the 15th. Two such classes have been held by him already this year. It is a fine tribute to Mr. Buhlig's qualities as a teacher that all his former pupils have re-enrolled. There will be eight players and a number of listeners present at these classes, which will be held on ten consecutive Tuesday afternoons from one till five at 540 West Twentieth street, with the last session on the 20th of December. Altogether there will be about forty persons taking part in these truly fascinating excursions into the art of piano playing. Various assignments have already been made, including concertos by Beethoven, Schumann, Chopin, as well as all the Etudes by the latter, which are considered by Mr. Buhlig as a complete curriculum of pianist requirements.

In addition to these classes Mr. Buhlig will give his regular lectures, analyzing the programs of the Philharmonic orchestra. Then there will be a number of appearances with the orchestra, a course for recitals at a private home in Santa Barbara, and work with a few private pupils at his recently leased canyon home in the foothills of the northern Echo Park district. And not to forget are jaunts in the open in his motor car, so strikingly colored, that it has been nicknamed the "flaming chariot of Elijah," which is perhaps quite apropos, as Mr. Buhlig has visions of an art of the future which may well be called prophetic.

Motion Picture Music

At Grauman's—interesting and pleasing effects marked yesterday's Sunday morning concert at Grauman's when Mischa Guterson added a dramatic note to Sibelius' Finlandia, Litolit's Robespierre Overture and the hauntingly beautiful Song of the Boatman on the Volga by introducing vocal effects. In the Russian folksong he added Gregory Golubeff's Balalika Orchestra and solo voice, while in the first numbers the choir of the Knights of Columbus was heard with good effect. Valse Triste showed the strings again in good form. Bizet's Andante Molto from the L'Arlesienne Suite, too, was well liked. Special mention again must be made of the Volga Boatman's Song, which had to be repeated. Miss Sonia Zarova, who gave the solo in Russian, has a pleasing soprano voice. Mr. Guterson could acknowledge most enthusiastic applause.

Lora May Lampert, a Boston singer, was the principal soloist, singing with a bit but lively tone quality and technical finish, receiving prolonged thanks from the audience. Mr. Guterson's innovation of introducing a chorus at these concerts will, we hope, become an institution. No doubt, some of our local societies are willing to co-operate in this direction, just as the chorus of the Knights of Columbus, usually directed by Taylor C. Drill, has done, or the Liberty Orchestra under Theodore Gordon, adding a special brass section during the Marseillaise section of the Robespierre overture, were welcome contributions.

At the California—A musical tribute to motherhood is offered also this week at the California, where Rupert Hughes' The Old Nest is shown a second week. In the musical prelude Carl D. Elinor offers a charming melody of a well known lullaby, whereupon the

Gamut Quartet—Freeman High, tenor, Albert MacGillivray, second tenor, Lawrence Tibbett, baritone, Gerald Goldwater, basso—is heard in Little Alabama Coon (Hattie Starr), Quartet; Lullaby from Ernani (Jacobowski), Quartet; Little Mother of Mine (Burleigh), Lawrence Tibbett. The gratitude of the public proves that simple music, tastefully arranged, with a sincere purpose, always finds its way home to the hearts of the listeners.

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showing splendid training and taste, proving the efficiency of Mr. Manning's tuition, while the latter revealed the artistry and musicianship always associated with an experienced musician.

MINETTI ORCHESTRA IN BENEFIT

The Minetti Orchestra, Giulio Minetti, conductor, will give a concert at the Civic Auditorium for the benefit of the Italian Hospital on Monday evening, October 3rd. The affair promises to be an important one. A big chorus is now being trained by Signor Serantoni, and Domenico Bresca, the well-known composer and pedagogue, has written specially for this occasion an Invocation to Dante for chorus and orchestra. No doubt a large attendance will reward the care and work necessary to prepare this ambitious event.

Lincoln S. Batchelder, the talented young pianist, will appear in a recital with Emilie Lancel on October 18th in the Italian Room of the St. Francis Hotel. The many friends of these popular artists are showing keen interest in the affair as a program of many numbers seldom heard in San Francisco is promised. Mr. Batchelder has established himself as one of the most successful of San Francisco's young pianists as his recent performance at the Oakland State Music Teachers' Convention, where he was

LOS ANGELES LETTER BEING DELAYED IN MAIL, HAD TO BE HELD OVER UNTIL NEXT WEEK. —EDITOR.

LOS ANGELES SOPRANO A VISITOR

Among the visitors in this city is Miss Louise Gude, soprano, one of the well known concert artists and teachers of Los Angeles. Miss Gude is making many friends here, thanks to her genial personality and evident serious musical accomplishments. Some time in May Miss Gude gave a recital in Los Angeles and received the comments of press and public. According to the newspaper reviews Miss Gude possesses a voice of natural charm and wide range, and her subtle shadings and beautiful coloring was also commented upon. In addition to her artistic facilities she was complimented upon her unaffected bearing and individuality of style.

RECEPTION FOR MISS MANNING

Mr. and Mrs. John C. Manning gave a delightful musicale and tea in honor of their daughter, Miss Roalie Manning, who recently returned from the East, where she is studying sculpture. Miss Manning possesses unusual talent in that

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AFEATURE of the class will be a study of all the Etudes of Chopin, as a comprehensive survey of piano technic. Beethoven, Schumann and Chopin concertos have also been assigned to playing members.

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taken from the latest prospectus of the Belgian Conservatory of Music: "Ethel Austin.—The foundation of Miss Austin's musical education was laid in four years' study at the Royal Academy of Music, London. When she went to San Francisco, California, she became the favorite pupil of the noted violinist, Nathan Landsberger. After five years of teaching and concerting on the Pacific Coast, she came to New York to study with Ovid Musin. She is now a most efficient member of our staff."

certa and ensemble recitals during the season.

Mackenzie Gordon, the distinguished tenor and vocal instructor, has resumed his studio work after a prolonged vacation that took him to all parts of the State, and he expresses himself most enthusiastically about the outlook of the new season, his class being larger than ever and the material most satisfactory.

ALCAZAR

Cappy Ricks, Peter B. Kyne's picturesque comedy based upon the serial stories that delighted millions in the Saturday Evening Post, will be given an elaborate production at the Alcazar beginning next Sunday afternoon, September 18th. Gladys George will have a specially alluring opportunity as the daughter of the grizzled old sea veteran and it is a winsome part giving the delightful actress a new chance to display her versatility. In the title role will be Charles Yule, the popular character actor and comedian of the company, and he should prove a revelation. Cappy Ricks is a crusty old sea dog whose tilts with Captain Matt Peasley, youthful master of one of his steamers, furnish the basis of the plot. The play is bright with wit and humor, contains a delightful romance and is replete with interesting characters. The locale is laid in San Francisco and some of the persons portrayed were drawn from leaders in the shipping industry in California Street. All those who read the entertaining Cappy Ricks stories will want to see this great comedy while those who missed them in serial form have a treat in store for them which they will not soon forget. Specially engaged for the production will be Emile Melville and among those in the cast will be Florence Trinty, Thomas Chatterton, Ben Erway, Marie Dumke and Bert Chapman.

The second big week of Smilin' Through proved the wisdom of Manager Lionel B. Samuel in retaining it beyond the usual run. The first week's business proved a record in Alcazar history, the house taking in more money than in any one week since it was opened a quarter of a century ago.

Miss Grace Northrup, the distinguished soprano, who visited her former home city, after gaining artistic laurels in the East, left last Monday for New York to resume her work for the new season. Several engagements are already booked for her, and she has decided to return next summer to give a special summer course in vocal study. Prior to her departure Miss Northrup sang at Central Methodist Church, corner of Leavenworth and O'Farrell streets, on Sunday morning, September 4th. Her selections were: I Do Not Ask, Oh Lord (Spross), and The Voice in the Wilderness (Scott). Miss Northrup's first church position was as soprano soloist at the Central Methodist Church and here she sang there as a matter of sentiment, because some of the members of the congregation who heard her before wished to hear her sing again. Miss Northrup's splendid voice and fine artistic expression were greatly admired on this occasion. Owing to the fact that Miss Northrup regarded this trip more from the standpoint of a holiday than as a business trip, she did not confine herself strictly to teaching, but next season she intends to devote her entire time to teaching.

Sigmund Beel, the prominent violinist and pedagogue, has returned from a two weeks' vacation and fishing trip at McGee's Camp, Sierra County. Mr. Beel was very fortunate in making some fine catches (of fish of course), and reports having had a splendid outing and a thorough rest. He has resumed his violin classes, which are more promising than ever, justifying him to plan some monthly studio auditions for advanced pupils. Mr. Beel also contemplates giving some con-

most enthusiastically received, has shown. He is already booked for several programs throughout the State, including Palo Alto, San Mateo and Berkeley, and, together with his unusually large class of pupils, is looking forward to a very busy season with great enthusiasm.

Suzanne Pasmore-Brooks, the well-known and successful pianist, announces the organization of a new trio which so far has not been named, but which consists of such excellent artists as Mrs. Brooks, Mrs. Mildred Wright, violinist, and Miss Grace Becker, cellist. These three artists are planning a series of concerts for the ensuing season and will make more definite announcements later.

Ethel Austin, violinist, former pupil of Nathan Landsberger of this city, has the distinction of being enrolled as a member of the faculty of the Belgian Conservatory of Music, New York, of which the famous violin virtuoso, Ovid Musin, is the head. This appointment does not only reflect creditably upon Miss Austin, but equally so upon Mr. Landsberger, as may be gathered from the following extract

direction and has received the most encouraging praise from distinguished men of prominence in the world of sculpture. We saw a bust she made of John C. Manning, her father, and as far as we can observe there is represented in her work that indefinable something which distinguishes the artist from the dilettante. Miss Manning's work exhibits individuality, style and fluency of expression, and anyone who possesses these distinguishing marks, whether it be in sculpture, music, literature or any other art, has a message to give which is worthy of recognition.

The program rendered on this occasion was interpreted by Elise Tricou and Carol Johnson, pianists, pupils of Mr. Manning and Jules Romer, violinist. The program was as follows: First movement, Beethoven's Sonata, op. 2, No. 1, Two Larks (Leschetitzky), Elise Tricou; From a Wandering Iceberg, Nautilus (MacDowell), Air, Riccaudo (Helen Hopcker), Carol Johnson; Romance (Viouxtemps), Caprice Vienneois (Kreiser), Jules Romer, violinist. Each of these artists contributed greatly to the pleasure of the afternoon, the first two

E. ROBERT SCHMITZ

The Noted French Pianist and Pedagogue Will Give Four Lecture Recitals in This City Beginning Next Saturday, September 24



ARTISTS FOR OAKLAND CONCERT SERIES

An enlarged Artists Concerts Series, including seven concerts instead of five as heretofore, is scheduled to take place in Oakland this season, according to Miss Z. W. Potter, Oakland impresario. The enthusiastic support given to the artists' series during the past seven years and a demand for more of the best musical attractions for the east-bay section led Miss Potter to believe that a larger course would be well patronized, and judging from the assured patronage through the sale of season tickets that faith is being justified.

Accordingly Arthur Hackett, American tenor, will open the season on Friday evening, November 11th, in the Auditorium Opera House. The second concert on December 5th will feature Michel Plazet, Russian violinist, and Alfred Bivovitch, pianist-composer, in joint recital. Emmy Destinn will appear on December 22nd for the third event, followed by Harold Bauer early in the new year on January 16th. On February 13th Reinold Werrenrath, celebrated and popular baritone, will appear, and will Sophie Braslau, contralto, on March 13th. For the seventh and final attraction negotiations are now under way for the appearance in Oakland of one of the very best visiting symphony organizations, details of which will be announced later.

The Music Section of the Oakland Teachers' Association, now headed by Miss Alice Bumbaugh of the Fremont High School, at a recent meeting enthusiastically voted to continue their sponsorship of the series of concerts and will assist Miss Potter in every possible manner.

Miss Potter is also arranging a matinee "Artists' Concerts Series" to take place in the ballroom of Hotel Oakland, which is being sponsored by a number of leading musicians and society folk. The program and artists to appear on the smaller series will be announced at an early date.

H. B. PASMORE RETURNED FROM HONOLULU

The Maui, which returned to this port from Honolulu brought back as passengers Mr. and Mrs. H. B. Pasmore, who were there for a month's stay. The object of their visit was to see Barbara Burrell, the little girl of their daughter, Mary Pasmore-Burrell, and Ray Burrell, the artist, whose paintings are the pride of the Paradise of the Pacific. Mary and Dorothy Pasmore,

with the excellent musician, Marie Sloss as pianist, are retained by Punahou College to give six chamber music concerts during the season. Mr. Pasmore reports them to be in splendid form for the work. The trio is the central point around which revolves all the serious musical activities of the Islands. Whenever H. B. Pasmore goes on his vacation, whether it be to Seattle, Los Angeles, Oregon or Iowa, or the Islands, a class of eager pupils always awaits him. The class in Honolulu was exceptionally fine, both in number and voice, talent and personnel.

Mr. Pasmore gave a course of twenty lessons daily, designed to give a comprehensive knowledge of the effective use of the voice. The lessons were received with the greatest enthusiasm by the pupils and their remarkable progress under Mr. Pasmore's skillful and experienced teaching won many friends for the Pasmore system of vocal technique. Several of the pupils are planning to continue their studies with Mr. Pasmore on the Coast, and already steps are being taken for a return visit to the Islands. Mr. Pasmore has resumed his teaching in his Kohler & Chase building studio and at 2530 College avenue, Berkeley.

The date of Mme. Ernestine Schumann-Heink's San Francisco recital will be Sunday afternoon, November 27th, and the diva will sing in the Century Theatre, which has been engaged by Manager Selby C. Oppenheimer for a special series of concert events, which will include appearances by Schumann-Heink, Helfetz, Destinn, Werrenrath, Braslau, Harold Bauer and others.



ARTHUR LOESERMAN

The Brilliant Young San Francisco Violinist Whom Hermon Heller (Conductor of the California Theatre Orchestra) is Sponsoring

GAETANO MEROLA TO REMAIN HERE

Gaetano Merola, the distinguished operatic conductor, vocal pedagogue and musician, has been prevailed upon to remain in San Francisco during the winter season. Mr. Merola, thanks to his unquestionable skill and profound mastery of the art of song, has made a host of friends and admirers who were loath to see him leave, and the big class of students which has obtained such vast benefits from his instruction bails his decision with delight. Mr. Merola is a genius when it comes to purity of tone, and his skill in this direction has created wonders among some of the students intelligent enough to grasp his interesting comments. Pedagogues and musicians of Mr. Merola's qualifications are so rare that they always are needed in a progressive musical community. We trust that Mr. Merola's presence in this city will be taken advantage of in other directions than that of vocal instructor.

LESTER PHILLIPS SINGS PALE MOON

Word comes to us from Watsonville that on last Monday night Mr. Lester Phillips of San Francisco appeared as tenor soloist on the program presented at the Watsonville High School by the Civic Players' Club in conjunction with the four-act comedy drama Esmeralda, by Frances Hodgson Burnett. Pale Moon, by Frederic Knight Logan, the words of which were written by Mr. Glick of the local firm of Sherman, Clay & Co., and until were rendered by Mr. Phillips. He has a lovely tenor voice and presented these songs in a finished manner.

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THEO. SALMON'S PUPILS' RECITAL

(From the Mill Valley Record.)
The invitational recital at the Clubhouse last evening, given by the pupils of Mr. Theodor Salmon, assisted by Mr. Warren Watters, was enjoyed by a large company of friends and musical people who gave enthusiastic reception to an exceptionally fine program, both in its composition and rendering. Those appearing on the program were: Ivy Roberts, Elizabeth Lockwood, the Misses Eloise Province, Ardath Leonhart, Audrey Young, Teresina Burger and Mildred Jensen.

The performers all displayed natural talent and an interpretation and execution that revealed the masterly instruction they had been favored to receive. The program throughout was brilliant and distinctive. Prof. Theodor Salmon, at the second piano, gave fine support to his pupils, which put them at ease in their playing. The numbers given by Mr. Watters were received with marked enjoyment by the audience, having pleasant memories of his former appearance in Mill Valley. The varied character of his selections displayed to advantage the wide range of his rich baritone voice and his sympathetic interpretation.

Composers represented on the program were: Liszt, Weber, Grieg, Moszkowski, Chaminade, Massenet and Rachmaninoff.

MARION CAVANAUGH AT UNIVERSITY

The program which little Marion Patricia Cavanaugh, the ten-year-old pupil of Joseph George Jacobson, will present at the Greek Theatre on Sunday afternoon, September 18th, will be as follows: (a) Harmonious Blacksmith (Handel), (b) Fantasy C minor (Bach), (c) Pas-



Joseph George Jacobson and His Gifted Young Pupil—Patricia Marion Patricia Cavanaugh

torale (Scarlatti-Taussig), (d) Cadenza D minor concerto (Mozart-Hummel), Raindrops, Happiness, La nuit Patricia (Joseph George Jacobson), Spanish Dance (Moszkowski); (a) Alban Leaf (Gruzmaczker), (b) Mazurka (Chopin), (c) Two Larks (Leschetizsky), (d) Voices of Spring (Sinding).

Margaret Hughes, the former San Francisco favorite pianist, accompanist and ensemble player, now located in New York, has had the good fortune of appearing as accompanist in a recent recital with two very well known and prominent artists, namely, Madame Margaret Namara and Madame Marie Rappold. It has taken the artists of the Metropolis but a very short time to recognize the genius of this unusually clever and talented musician. San Francisco friends and admirers of Mrs. Hughes are always interested in her welfare and are rejoicing in her artistic growth and progress. It is but a question of a short period before Mrs. Hughes will enjoy as much popularity in the East as she did in the far West.

PRISONERS HAVE MUSICAL TREAT

An hour or more of joy and utter relaxation came to brighten the hopeless and monotonous lives of the women prisoners at San Quentin when, on September 7th, Miss Mary Sinsheimer arranged one of the very finest concerts ever presented there. After a luncheon served at the warden's home, a trio of excellent instrumentalists, comprised of Adele T. Wellich, violinist; Myrtle Ramon, pianist, and Ada Conlon, cellist, entertained with a number of classical and semi-classical numbers played in such a manner as to evoke hearty enthusiasm from those for whom they performed. These young players make it their purpose to devote themselves not only to the perfection of their ensemble and art of interpretation, but also in giving pleasure to those usually deprived of it.

No singer has brought more joy to the hardened hearts and brighter smiles of encouragement and cheer to the faces of these audiences than has Augusta Hayden. With her knowledge of just the right type of song to please, her own artistic endowments and sympathetic manner, the impression she creates is exactly what she reflects—happiness, contentment and joy. Her numbers consisted of humorous songs and simple ballads, all meeting with distinct approval.

Recitations and little heart-to-heart talks by Miss O'Keefe completed the afternoon's program. The participants felt that they had accomplished their desired effect by bringing a message from the outer world to those unable to enjoy their freedom.

SPIERING PUPIL SCORES SUCCESS

George Raudenbush Receives Praise at Seattle Concert and is Acknowledged an Artist of Superior Faculties

George Raudenbush, violinist, and a pupil of Theodore Spiering, the distinguished pedagogue and virtuoso and conductor, gave a concert in Seattle recently and the Post-Intelligencer had this to say of his accomplishments:

Sound musical scholarship, plus a flexible and thorough, if not always infallible technic, was revealed in the violin playing of George Raudenbush, last evening at the Cornish School, when this gifted artist pupil of Theodore Spiering was heard in a complimentary recital. Mr. Raudenbush compels admiration by the sincerity and vigor of his style, his interpretative skill, rather than by any parading of temperamental warmth. He is neither sensuous nor sentimental and whether he is interpreting the formal beauties of a Bach sonata or the fiery phrases of a concerto built upon Slavonic rhythms, his intellect is invariably dominant, his emotions in restraint. There are flashes of poetry in his playing, but rarely an accent of passion.

With his opening number—the Bach sonata in G minor for violin alone—Mr. Raudenbush won the respect and enthusiasm of his audience. He played with the assurance and maturity of musical utterance of an artist, and in many ways the sonata was the most satisfying number on his entire program. The interpretation of this classic, unstained by an accompaniment, is a feat to tax the powers of a master. And the success achieved by Mr. Raudenbush was of a quality to win him the admiration of every violinist in the auditorium.

In the opening movement of Joachim's Hungarian concerto, the soloist again disclosed facile technic and no mean measure of musical insight. Of the four briefer compositions in his closing group, the familiar Ave Maria of Schubert, transcribed by Wilhelmj, and a Brahms waltz were perhaps the most enjoyable. In response to the insistent demand of his hearers, the violinist gave as a final encore an etude by Theodore Spiering, a quaintly melodious morceau in Viennese style.

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VOL. XL. No. 26

SAN FRANCISCO, SATURDAY, SEPTEMBER 24, 1921.

PRICE 10 CENTS

SCOTTI OPERA SEASON A BRILLIANT ARTISTIC AND FINANCIAL SUCCESS

Six Thousand People Attend Opening Performance of Tosca and Pay Over \$26,000 for the Privilege—Scotti and Farrar Receive Enthusiastic Welcome—Production of Barber of Seville Finest Since Visit of Metropolitan Opera Company Before the Fire—Charles Hackett and Ricardo Stracciari Are Superb—Obtain a Great Colorature Soprano—Scotti Repeats Triumph in L'Oracolo—Alice Gentle Creates Sensation in La Navarraise

By ALFRED METZGER

There evidently is no end to San Francisco's love for grand opera, for judging from the long lines at the box office in Sherman, Clay & Co.'s and the brilliant scene at the opening performance of the Scotti Grand Opera Company in the Civic Auditorium last Monday evening, the opera-going public of this community is ready to spend again something like \$200,000 on opera during these two weeks. Antonio Scotti has every reason to feel gratified with the result achieved and he owes a great deal of this to Frank W. Healy, who without the assistance of the press, which was not generous with advance notices, has interested the public to an extent that will make the venture profitable. Since the arrival of the company the newspapers have been more generous with space, and the public has come to the realization that a really great organization is again among us. Six thousand people attended the opening performance and over \$26,000 were in the house.

In reviewing grand operatic productions for so many years as the writer has done one runs into danger of repenting what has been said before, and so instead of penning the ordinary form of criticism we will try to act as a sort of reporter between the public and the artists, telling in brief terms the outstanding points of interest, rather than proceed to criticize the production as a whole. The appreciation of Geraldine Farrar and Antonio Scotti in the roles of Scarpia and Tosca respectively depends entirely upon the education and taste of the auditor. If the auditor is impressed by ranting or shouting and by infusing extraordinary temperamental action into a performance, then we are sure such people were disappointed. But if the auditor enjoys refinement of style, artistic repression, suave historic realism and traditional sincerity then the production of La Tosca by the Scotti Grand Opera Company must have made a decidedly favorable impression.

The oftener we witness Antonio Scotti's impersonation of Scarpia the more do we become impressed with the intellectuality of his performance. He infuses into the role the warmth and virility of his striking personality. He succeeds in depicting the successive moods of the character with astounding ease and naturalness and his deportment is grace personified. It is in fact an unforgettable bit of vocal and histrionic art which Scotti alone is able to dispense in quite such finished degree.

Geraldine Farrar sustained her reputation as an artist of the first rank. Her histrionic ability is most pronounced. She gives evidence of having studied her role with that intellectual grasp and that adherence to the finest details which distinguishes the great artist from the average. Her personal grace, beauty and dignity of bearing add considerably to the effective ensemble of her portrayal and her singing exhibits an individualistic stamp her performance as an authoritative expression. Miss Farrar in the role of Tosca is not what is usually termed a demonstrative vocal artist. She gains the respect and admiration of musicians for her delightful art of repression. Her mode of singing the first aria is in variance with other artists, because of the lyricism and quiet, unassuming poetic shading rather than the dramatic virility and abandon which other artists employ. But nevertheless Farrar's conception is worthy of praise, because of the intelligence and artistic

fineness that it exhibits. Her action and dramatic shading is natural and convincing and her exploitation of the role most interesting to those of us who admire the experienced and studious artist. It is delightful to watch Miss Farrar's deportment and specially her tasteful and rich gowns, and while these may have no bearing on her musical performance, they nevertheless add to the picturesqueness of the mise-en-scene.

Mario Chamlee is in excellent voice this year. He has gained in breadth of

The orchestra under the direction of Gennaro Papi consists of excellent musicians. Mr. Papi is unquestionably an experienced conductor who knows his score by heart and understands how to weld his forces together. However, it seemed to us, as if his tempi were somewhat too deliberate, thus occasionally attaining an element of "dragginess" which Tosca does not call for. The chorus sounded as if it consisted of excellent, fresh material and its ensemble was most gratifying. Altogether it was an excellent per-

formance and we would call his art Mozartean. A musician will understand what we mean by this. Mr. Hackett is a vocal artist of whom America has a right to be proud.

Although we already knew of the beautiful, vigorous, ringing voice of Ricardo Stracciari, we did not know how impressive and delightful this artist was in the role of Figaro. We have never heard this role enacted in better style than Mr. Stracciari interpreted it. To miss Stracciari's portrayal Figaro simply means to forego the pleasure of hearing it sung better than we have heard it during the time of our activity in this city. His voice simply rolls from his throat in a stream of caressing melody. His acting is superb. He never overdoes anything and his vocal art is indescribably effective. You must hear Stracciari in this role to appreciate him at his true worth.

The other surprise was Angeles Ottein, the young Spanish colorature soprano. Regarding the voice Miss Ottein possesses a unique organ. It is rich, warm, flexible and true, in the middle and low register very much like that of Sembrich at her zenith. But the moment the artist sings high, her tones seem to shrink to half the size of the voice. Nevertheless they remain clear and pure, although occasionally they seem to lose color. But the latter may be the result of indisposition. The strange part of this difference between low and high tones is that there is no break in the voice when the artist bids her notes from the middle to the high position. It is somewhat of a phenomenon. Her range is extraordinarily big. She sang a high F absolutely clean and true.

Ottein in all other respects is one of the greatest colorature sopranos it has been our pleasure to hear. Her technique is remarkably perfect and accurate. We do not exaggerate when we say that her slaccato work is at times "marvelous." Her runs are peck-like in purity, and when occasionally a slight slur was noticed this was, we are sure, not due to lack of efficiency, but an evident lack of the right mood owing to fatigue, nervousness or sickness. We feel assured that Ottein will reveal herself a greater artist on subsequent occasions. As an actress she is splendid. Graceful of deportment, vivid in facial expression and realistic in mimicry, she adds greatly to the artistic effect of her vocal expression. We do not question for a moment that she is a great artist.

Paolo Annsian as Dr. Bartolo was unforgettable. His acting is something to be cherished. His character delineation was finished to the last degree. Even his spoken lines attained importance. He did not miss one point of the performance. Giovanni Martino as Basilio also brought out the important features of the role and his fine bass voice was heard to great advantage. Horatio Wakefield sang his aria in the last act with taste and understanding. The performance was indeed noteworthy and should be attended by a crowded house at its repetition. Papi again conducted with what seemed to us, too much deliberation and lack of spirit.

Repertoire for Next Week

The repertoire for next week will be as follows: This (Saturday) afternoon La Boheme, with Joseph Hislop, Queenie Marie, Antonio Scotti, Giovanni Martino, Anna Roselle, Louis Angeles; this (Saturday) evening, Cavalleria Rusticana, with Olga Carrara and Mario Chamlee. (Continued on Page 10, Col. 1.)



ARTHUR LOESERMAN
The Brilliant Young San Francisco Violinist Who Scored a Sensation at His Professional Debut at the California Theatre Last Sunday Morning

conception, warmth of vocal timbre and conviction of dramatic action. In other words, he has gained maturity. The fact that he stands out emphatically among the distinguished company he keeps is evidence in itself that he is an artist of high rank. He is by all means one of the very finest lyric tenors it has ever been our good fortune to hear, and we are looking forward with great pleasure to his other appearances.

Paolo Annsian duplicated his well-merited success in the role of the Sacrifice, which he enjoyed last year. His sense of humor is subdued and at the same time not too greatly covered up. He gains his dramatic points without apparent effort and escapes the danger of burlesquery. Every one of the rest of the roles was taken by competent artists, including: Louis d'Angelo (Ceare Angelotti), Angelo Bada (Spoletta), Carlo Marino (Sciarrone), George Parker (A Jailer), and Myrtle Schaff (A Shepherd).

formance, and the audience manifested its pleasure by repeated curtain calls.

The Barber of Seville

While all of us expected an unusually skillful performance of La Tosca we received the surprise of our young lives with the production of The Barber of Seville on Tuesday night. We refer, of course, to the vocal performance of it. It is impossible to imagine a finer cast for this exhilarating work. Charles Hackett had the first opportunity to bring the audience on tip-toe of surprise. He sang the serenade in the first act as we have never heard it sung before. The possessor of a genuine lyric tenor voice of limpid material and flexible timbre, an artist from top to toe, an actor of convincing realism, he sang with a taste and finish rarely heard on the operatic stage. He made every number sound like it were part of a concert program, and if there were not other terms to express his refined

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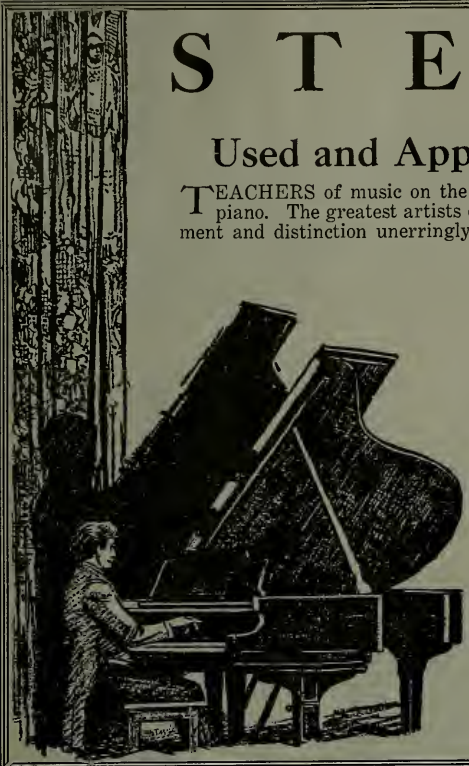
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ALFRED METZGER - Editor
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B. W. JELICA - Advertising Manager

New York Office, 130 West 86th Street
 Miss Rosalie Honaman in Charge

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TWENTIETH YEAR

TO ADVERTISE OR NOT TO ADVERTISE

We frequently hear two specially prominent reasons why certain people refrain from advertising. One of these is that it is not dignified to advertise, and the other that they have already so many pupils that they do not want any more. Others also say that their pupils and friends advertise them and they need no more advertising. Still others say that it is against their principle and character to advertise. Of course all these reasons are all IMAGINARY. These people simply do not want to spend the money necessary to advertise. If it is dignified for all the distinguished artists who visit the Coast to advertise, it is dignified for artists and teachers who reside on the Coast to advertise. If it is dignified to have pupils' programs published, or to have portraits and reviews of pupils printed without charge it should be dignified to have a professional card printed at a small expenditure. While it may be true that some teachers have too many pupils, or more than they can take care of (although their number is mighty small), we do not believe that they have too many GOOD pupils. Pupils who respond to advertisements in a musical journal are generally intelligent pupils, for they would not read a musical journal unless they were interested in music. And interested pupils are always GOOD pupils. Of course responses may not be very frequent, but you must not forget that GOOD pupils are very scarce. If your pupils and friends advertise you that shows that you are competent, but sometimes pupils and friends are induced to change their mind. They may suddenly become interested in another teacher. The Pacific Coast Musical Review advertises you always the same. It never changes its mind, provided you are competent. In this paper you have a friend that can not be argued from always recommending you. Finally, if it is dignified the principle of character and to advertise, then it should be against the principle and character of the same people to ask for notices, reviews, publications of program or portraits without adding their share to the support of the paper that enables them to get valuable publicity.

Giorgio Polacco and his wife, Edith Mason, sailed from Buenos Aires on September 2nd for Italy. They will meet Mary Garden at Monte Carlo, and will have a short stay in Paris before returning for the coming season of the Chicago Opera. Miss Garden, the Polaccos and several other artists of the Chicago organization have booked passage on the Aquitania to sail on October 15th.

Elwin A. Calberg, who for the past two years has been one of the most prominent students of Walter Swayne, has opened his studio in the Kohler & Chase building. Mr. Calberg was the winner of the prize offered by the California Federation of Music Clubs and also played at the Music Teachers' Convention and at one of the half-hours of music given at the Greek Theatre. Mr. Calberg is a young musician whose note, tone, brilliant and accurate technique and inspiring interpretations never fail to win him hearty appreciation by those before whom he may appear.

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A TRIBUTE TO JOHN H. DOHRMANN

To the Editor of the Musical Review:

In memory of director John H. Dohrmann, who has just died at his home in Oakland, and for the historical benefit of the musical people of this generation, will you find place to honor one of our earliest leaders, organist and conductor, who in the year 1857 he came to San Francisco. He soon became a favorite with the musicians as a pianist. In 1862 he made his advent as pianist in a theatre of which he became the leader of the orchestra afterwards. Since then he has been musical director of many theatres in San Francisco. The Metropolitan (Montgomery street), American (Montgomery street), American (Sansone street), Alhambra (later Bush Street Theatre), Platt's Hall (Montgomery street), and at various times at the California Theatre.

In the year 1876 the Grand Opera House on Mission Street, Winter Garden, Post street, the Old Tivoli Opera House, Cameron Hall, Fourth street, Oakland, Oakland Theatre, later the Coliseum, Twelfth street, and later the director of the Oakland Harmonic Society until he became director of the Grand Opera House, San Francisco. He became organist of the pioneer St. Patrick's church on the corner of Market and Market and Anna streets, where the Palace Hotel stands today. It was in this old building that I became a member of his choir fifty-two years ago. When the new church on Mission street was partly built we sang in the basement until the church proper was completed. He held the position of organist from 1876 until 1899.

J. H. Dohrmann was a native of Hesse, Germany. He took his first lessons in music when but six years of age. At the age of 11 he had made such progress that his parents sent him to the seminary in Hamburg to develop further his musical talent and other studies. Dr. Wm. Volkman, an eminent composer and accomplished musician, was the head of the musical department. Under his tuition he became a brilliant pianist and organist. He was an indefatigable student, not only in music but also in languages, of which he could speak and write seven. In 1818 he was mastering Greek. In 1854 his family came to America and he entered our schools to perfect his English, and to continue his studies in harmony, theory and instrumentation for some time, until the failing health of Prof. R. Herold obliged the latter to move to the southern part of the state. Since then Mr. Dohrmann was associated with the leading musicians of his day, until his death recently.

During the greater part of his musical career he resided in Oakland, where he taught for twenty-one years. There are many pupils to mourn his loss, who are fine musicians today, through this thorough master's art, which we stand for and are proud to have in our temperament which all who knew him must acknowledge. While his praises were very rare anyone associated with him who was fortunate enough to receive approval could prize his utterances as the finest golden medal they ever were fortunate to receive. Associated with him so many years as teacher, pianist, and studio for eighteen years, I am able to speak without fulsome praise. The pupils often expressed themselves to me. "Oh dear Madame, if I only knew all about music like this splendid teacher you had recommended to me, I certainly would be happy enough." I am glad you appreciate your opportunity and will for success. As advised. This was but a small return on my part for the musical advantage I had received at his hand. When a stranger I came to San Francisco to reside, from Boston, Mass., after the Civil War, completing my musical studies of four years and assisting in all patriotic musical entertainments to raise money for our soldiers' welfare before and after the war. To follow the musical career of this man for fifty-two years would take a more able pen to tell than mine. Enough to say, I never had a better or a truer friend than director J. H. Dohrmann. His kindness was a stepping stone to my successful career as a professional church and concert singer for seventy years in California, and as a grateful recipient of his knowledge and humanity to me and mine, I hope his reception at the portal of the home not made with hands, was this welcome: Good and faithful servant, enter thou! Enter thou into the joy of the Lord. We part today. But we are also promised another meeting where we part no more.

"If this be death I soon shall be,
 From every sin and sorrow free,
 I shall the King of Glory see,
 All is well, all is well."

Farewell for a little while, dear master, your sorrowing friend,
 MARGARET BLAKE ALVERSON.

ARTHUR LOESERMAN'S ARTISTIC TRIUMPH

Young San Franciscan Creates Veritable Sensation and Herman Heller Has Reason to Feel Proud of His Sponsorship

By ALFRED METZGER

Herman Heller has every reason to feel gratified with the veritable sensational triumph achieved by Arthur Loeserman at the California Theatre last Sunday morning. It is rarely that a young San Franciscan number one in the field of vocal talent is gratified with such unreserved enthusiasm as was the case last Sunday morning when more than three thousand people, used to hearing the best artists, gave a unanimous verdict upon the artistic skill and proficiency of Arthur Loeserman. It was a sensational success which is rarely accorded anyone here. And what is the best of all the young violinist rarely deserved every bit of it.

Loeserman played the first movement of Wienlaw-

sky's D minor concerto, and he played in a manner worthy of unconditional praise. If this young genius really goes to Amer that famous pedagogue will not have much work to make a matured artist of him. He will come to him so well prepared that it will be a pleasure for the master to put the polish upon an already well-formed artistic creation. And we are specially eager to say that Otto Raubert of San Francisco is completely responsible for the efficiency now being displayed by young Loeserman, for we are witness to the fact that Loeserman appeared in several pupils' recitals where we had an opportunity to watch his progress.

Now, then, let us see where Loeserman's artistic faculties are so unusual. In the first place, he secures a tone of unusual beauty and mellowness and yet of sufficient volume and virility to be vigorous and mature. It is the tone of the virtuoso, and that is one of the principal signs of genius. If the tone is weak or faulty in quality, then there is no genius. This rare beauty and purity of tone is the result of faultless bowing. Now, a further sign of genius is Loeserman's rare faculty of shading, phrasing and accentuating his interpretations. He knows exactly how to use the crescendo, diminuendo, and accents. He furthermore possesses a technique of truly remarkable virtuosity. His spiccato effects, his double stops, his smooth runs and easy changes into the most difficult positions represent feats which can only be accomplished by the most gifted artists. And finally, he possesses assurance and confidence and the opportunity to show this confidence when the lights in the theatre were accidentally extinguished through sudden cutting off of electric power, and when he continued playing as if nothing had happened, although the orchestra naturally had to stop. When the lights again went up after several minutes of darkness, the orchestra picked up the accompaniment and Loeserman finished without having been affected by the accident. Of such material real artists are made, and if this young violinist does not make a name in the musical world something is radically wrong with the managers and public in the United States.

After the conclusion of the concerto the audience simply exploded into a spontaneous outburst of enthusiasm, which continued until young Loeserman, accompanied by the piano by Harold R. Teubau, played two additional numbers, adding to the already strong impression he had made. We feel certain that every one present felt that here is beyond a question a young genius bound to make a quick rise in the musical arena.

The regular concert program opened with an organ solo consisting of Massenet's Elegie and played with sentiment and expression by Leslie V. Harvey. The California Symphony Orchestra, conducted by Herman Heller, gave a brilliant and impressively executed reading of the effervescent overture to the Secret of Suzanne by Wolf-Ferrari. Then followed one of those inimitable Strauss waltzes entitled Life in Vienna, which the conductor Heller attains trobbing life of entrancing rhythmic accuracy and sensuousness and which the audience applauded vociferously. A selection from Humperdick's Hansel and Gretel added to the musical enjoyment of the event while the concluding number entitled Emotions (1918) by Georges Hue closed the program with a climactic vigor. It was indeed one of the most effective programs given during this season.

LA FORCE-BERUMEN PUPILS DELIGHT

The New York Telegraph of August 28th had this to say of a recent recital given by pupils of Frank La Forge and Ernesto Berumen at the La Forge-Berumen studio: A recital of unusual merit was given Wednesday evening at the La Forge-Berumen studios, 60 West Fifth street, when a number of artist pupils were heard in song and piano selections. Among the pianists were soprano, who opened the program with MacDowell's Prelude, showing fine technique. The composer's theme and mastery of technical difficulties; Dwight Cole, who presented a group number including Prelude by Rachmaninoff, Etincelles by Moszkowski and Chopin's Etude, op. 10, No. 5, in which he displayed a keen sense of rhythm and a singing, resonant tone of much power, and Willie Cameron, who presented two Cyril Scott numbers with artistic appreciation.

Mildred Wallace, mezzo-soprano, sang Marins d'Islande by Foudrahn, which is particularly adapted to the rich quality of her voice. Her song was especially offered five songs by Schumann of which The Sandman and the lovely Fruelingsnacht were most artistically done. Mae Graves Atkins, dramatic soprano, whose voice is both musical and powerful, presented Longing by Frank La Forge and Prayer from La Tosca. Mildred Graham, soprano, sang Schumann's Les Violette and Chanson Norvegiene by Foudrahn with a splendid understanding of musical values. Cameron McLean, basso, gave Sea Fever by Ireland and The Pipes of Gordon's Men by Hammond with fine, resonant tone and most perfect diction. Charlotte Ryan, soprano, thrilled her audience with a splendid rendition of the song by Manon Lescaut and I Came With a Song and Song of the Open by Frank La Forge.

Arthur Kraft, lyric tenor, who has been so successful in concert work the last year, sang Ah! Moon of My Delight by Lehmann, A des oiseaux by Hue, La Reve (from Manon) by Massenet and Bernheim. Mr. Kraft was forced to respond to the clamors with Do You Know Where a Whyte Lily Grows? an Old English ballade, Marguerite Schulling sang Verdi's aria from Don Carlos, which gave play for the unusual range of his voice and added to the interest of the recital. He is a native in a unique class since it easily covers the ground of both soprano and contralto. Mr. La Forge accompanied most of his artists, which would in itself be sufficient excuse for any recital.

ROSE FLORENCE RETURNS TO CALIFORNIA

Excellent American Soprano, After Gaining Artistic Laurels in Europe, Returns to Add to Her Successes in Her Home State

Among the most successful artists who left their home State to gain laurels abroad is Mme. Rose Florence, formerly of Southern California, and more recently gaining musical honors in France and Switzerland. Mme. Florence has decided to locate here for the present and is making her home in Belvedere, within easy reach of San Francisco. Mme. Florence, being a concert singer of experience and efficiency, should find occasional engagements here, and we feel that we can do no better than quote from a Paris correspondence in the Musical Courier of August 11, 1921, as follows:

Paris, France, August 1, 1921.—Few American singers who have been heard here recently have to their credit the excellent impression that Rose Florence has. On June 10, the young soprano, hitherto unknown to Paris, scored in an interesting song recital given at the Salle des Agriculteurs. In a program, including numbers by Pasiello, Caccini, Beethoven, Lotti, Gluck, Schubert, Kellen, Debussy, Duparc, Chausson and Horsman, Mme. Florence revealed a voice of a naturally lovely quality, which she uses with taste and generally good effect. Her interpretations were marked by their intelligence and a nicety of phrasing and style added to the pleasure of her singing. She was well received by her hearers and the Paris critics were none the less complimentary in their reports of her work, as a few of the following lines chosen from their criticisms would indicate:

"Mme. Florence has a voice that is superlatively interesting because it is perfectly natural," wrote the re-

Horsman. Her diction is clear and her voice evenly produced. Her success was deserved."—New York Herald, Paris, June 14, 1921.

"Rose Florence is an American singer; her phrasing is intelligent; her voice beautiful in depth and brilliant in its upper register. She interpreted in an excellent style classic compositions by Pasiello, Caccini, Lotti, Beethoven and Gluck; she was no less warmly applauded for modern songs by Debussy, Duparc, Chausson and Horsman."—Le Gaulois, Mardi, June 14, 1921, E. Y.

THE HIGH COST OF OPERA

Bradford Mills Gives Additional Facts and Figures Backing Up Statements Made in the Musical Review

Bradford Mills, booking manager of the Scotti Opera Company, comments on our article on the High Cost of Opera which appeared recently in these columns, and assures us that our estimate fell \$15,000 a week below the actual expenditures. Our estimates were based upon the ed schedules, but there have been most unusual increases in salaries and railroad expenses and hence our low estimate. We believe our readers will be interested in Mr. Mills' letter, so we will quote it in full:

My dear Mr. Metzger: I have read with great interest your article in the issue of September 10th on the cost of Grand Opera. It is a splendid article, and one that will aid materially in serving to give your readers some idea of an idea of the cost of Grand Opera, as purveyed by Mr. Scotti.

However, you were quite a little short in your estimates of costs of various items. Unfortunately there is no longer a minimum cost of \$65 a week for musicians. The New York scale, which we have to pay on the road, is \$92 a man. To this add the cost of \$2 an hour for every rehearsal, brings the minimum earning capacity of our men to often as high as \$125 a week. This of course does not take into account the men, many of whom are receiving much more than the scale, such as first horns, oboes, and other solo instruments. Practically the same thing applies to chorus, which now under union regulations receives pay for all rehearsals.

In the small matter of railroad fares, our transportation this season for the tour is something over \$60,000. The company brought 10 San Francisco six baggage cars, in addition to having previously shipped a car by freight direct from New York. Under the new ruling of the Railway Administration, no matter how many there may be traveling in a company, additional tickets have to be purchased for every baggage car over two in number, so that some thirty additional round trip tickets from New York to San Francisco were necessary in order to transport the scenery and wardrobe.

While your estimate is interesting, it falls short by about \$15,000 a week of being the actual expense of the company, which does not include in the overhead such fees as those paid to Miss Farrar and others. Yes, opera is rather expensive. Yet it was because Mr. Scotti believed that San Francisco wanted only the best, that he spared no money to bringing to your city this great company.

With very best wishes,
Yours very truly,
BRADFORD MILLS,
Booking Manager Scotti Opera Company.

CHAMBER MUSIC DATE CHANGE

A change of date to Thursday, October 20th, for the opening concert of this season of the Chamber Music Society has been announced by Manager Jesalca Colbert. The date was formerly planned for October 11th but on account of the many bookings in Southern California of the organization, an extension of time in that territory is necessary which makes the October 20th date more feasible.

The sale of seats to date for the coming series of six concerts to be given in Scottish Rite Hall has reached approximately 500, demonstrating that the people of San Francisco have a pride in helping to make the brilliant yearly concert course one of the distinguishing features of this community's continued co-operation, as this will convince the management and Mr. Hecht, founder of the organization, that the change of location to Scottish Rite Hall, which seats 1600, from the St. Francis, where at the most only 700 could be accommodated, is meeting the desire of the general musical public, to have put within their reach the opportunity to hear the pure classics.

The splendid personnel of the organization, together with the assisting artists of international fame who are engaged for the concerts, will furnish San Francisco with a season of chamber music such as is given in but few cities in the world.

Unanimous response should be made by all music lovers and students in the early purchase of season tickets to the Chamber Music concerts. The reservations which have so far been made are scattered over the houses in the 810, 87 and 84 sections, and it is the earnest desire of the management to sell at least 1000 season tickets before the opening of the first concert on October 20th.

Arthur Rubenstein, super-pianist of the Polish school, is one of the stars engaged for the Chamber Music Society concert series. It is said of Rubenstein that when he plays, his instrument is completely at command and he recreates for his audience a fame of inspiration which surges through the music he interprets. He will play with the Chamber Music Society on Tuesday evening, November 15th, one of the great culmiants of the State school and will also appear in a sonata with Louis Persinger.

E. Robert Schmitz, celebrated French pianist, ap-

pears at the opening concert on Thursday, October 20th. The London String Quartet will play on December 19th, Harold Bauer, pianist, on January 17th, May Mukle, violinist, February 7th, and Myra Hess on February 28th.

THOMAS EGAN'S SONG RECITAL

Thomas Egan, the well-known Irish tenor, assisted by Noel Sullivan, basso, Mme. Lillian Breton, dramatic soprano, and Frank Moss, accompanist, gave another of his enjoyable song recitals at the Scottish Rite Auditorium, Wednesday evening, September 14th, under the auspices of the Woman's Irish Education League. Quite a large audience was in attendance and the program was thoroughly enjoyed. As usual Mr. Egan, whose distinction as an operatic and concert artist is world-wide, delighted his hearers with the smoothness of his voice and the wealth of sentiment with which he invests the ballads. Mme. Breton received hearty applause for her interpretations, her big voice ringing out vigorously and effectively.

Noel Sullivan sang with much taste and discrimination, employing a resonant, smooth voice and fine shading. His diction was clear and distinctive and his spontaneous applause of his hearers was ample evidence for the excellent impression he made. The complete program was as follows:

Part I—Star Spangled Banner; (a) Come Back to Erin (Claribel), (b) Everybody Welcome (K. C. War



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viewer for the Paris Herald. "She has, moreover, a pleasing intelligence in the broad sense of the word. There is nothing that is suggestive of exaggeration in her singing. . . . Mme. Florence may very well in time become one of the foremost singers of the day, and music lovers will look forward with the greatest interest to hearing her again in the near future."

"She possesses a warm and powerful mezzo-soprano voice, animated by a very curious temperament and controlled by a vigorous musical personality. . . . It was in the famous aria from Orpheus, J'ai perdu mon Eurydice, that she was able to show plainly the subtlety of her voice and her talent for phrasing. She won great success."—Le Menestrel, June 17, 1921.

"Innumerable are the singers who go to America to test their talents. Rare are those who, in revenge, come from there to us. One can only regret this rarely if all belonged to the school of Rose Florence, the perfect American singer, whom we heard the other evening at the Conservatoire. Mme. Florence sang with a great deal of expression. Her beautiful voice was particularly marvelous in the air from Orpheus which she sang with dramatic intensity. The public was enthusiastic throughout the evening and applauded Mme. Florence warmly."—Le Journal Francais, Geneve.

"At the Salle des Agriculteurs, Friday evening, Rose Florence, the American singer, gave a brilliant recital in which she interpreted in good style compositions by Caccini, Beethoven, Lotti, Gluck, and others by modern composers, among them Debussy, Duparc, Chausson and

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Souvenir) (Egan), (c) La Donna é Mobile (Rigoletto) (Italian) (Verdi), Mr. Egan; (a) Kerry Dooce (Molloy), (b) Killarney (Baife), (c) Prayer (La Tosca) (Italian) (Puccini), Mrs. Breton; (d) President of Ireland (Egan), (b) Low-Back Car (Lover), (c) Mavourneen, (d) O'Donnell Aboo (Traditional), Mr. Egan; Part II. Duets—(a) Il Trovatore (Italian) (Verdi), (b) Au clair de la lune (French) (Lullu), Mme. Breton and Mr. Egan; (a) Down by the Sally Gardens (Wm. B. Yeats), (b) She Moved Through the Fair (Traditional), (c) The Lark in Clear Air (Traditional), Mr. Noel Sullivan; Irish Folk Songs—(a) I Know Where I'm Going (Arr. by Hughes), (b) Tara's Halls (Moore), (c) Gap in the Hedge (Barnard), (d) Green Hills of Ireland (Dot Bieago), Mme. Breton; Irish National Songs—(a) Roinis Dhu (Dark Rosaleen) (Irish) (Ancient Air), (b) Let Erin Remember (Moore), (c) Wearing of the Green, (d) Are You for Ireland (Egan), Mr. Egan; Soldiers of Erin (Anthem of the Irish Republic).

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ALICE GENTLE'S SENSATIONAL TRIUMPH IN LA NAVARRAISE

Noted Mezzo-Soprano Surpasses Herself in Dramatic Action and Vocal Power in Massenet's Gripping Music Drama—Antonio Scotti Thrills Audience With the Realism of His Famous Impersonation of Chim Fang in L'Oracolo and Duplicates Last Year's Success

By ALFRED METZGER

Although the double bill given last Wednesday evening at the Exposition Auditorium by the Scotti Grand Opera Company places L'Oracolo first and La Navarraise second, we shall, in the course of our review, mention La Navarraise first and L'Oracolo second. This is not done because of any artistic preference, but merely because L'Oracolo was presented here last season and forms now a repetition, while La Navarraise has not been heard here for years and never with Alice Gentle in the title role, nor has it ever been given as excellently before, and we doubt if we will ever hear it done as well except by Alice Gentle. Indeed Alice Gentle invented the role with such an unmistakable degree of genius that she succeeded in giving it an element of dominating force that overshadowed every other role in the production, which, from the nature of the opera, was the intention of the composer and librettist.

La Navarraise, as presented by the Scotti forces last Wednesday evening, is in every respect a miniature music drama. It concentrates in a brief period of time all the great emotions and passions of human nature and permits them to play havoc with the auditor's heart strings. One climax follows another and in order to avoid the danger of monotony it requires an unusually gifted artist to rouse the interest of the audience and retain it from the beginning to the end of the gripping little drama. There is considerable in the nature of melodramatic action in this opera, but Alice Gentle by reason of her wonderful histrionic faculties lifted it out of the element of aordity into the realm of emotional art and created a masterpiece of dramatic department that simply cannot be surpassed. We really did not believe it possible to infuse such distinct artistic intensity into a role that formerly appeared to us to be invented with a certain amount of "cheapness."

If you have not heard Alice Gentle in La Navarraise, you simply have never heard La Navarraise. Both vocally and histrionically she gave a convincing—yes, thrilling—exposition of the role. She attained the various contrasts in changing moods with astounding ver-

stiflitude, and she emphasized the telling points with an accuracy almost unbelievable, because she forgot nothing. She also built the role in architectural fashion toward the most effective climax we have ever witnessed. When at the end of the opera she falls over the dead body of Araquill laughing in despairing abandon she sends the shivers of terror to your very bones. It was an exhibition of dramatic art that even a Sarah Bernhardt could not surpass. Although Miss Gentle sang beautifully and her voice rang out with flexible power and intensity, yet her vocal art on this occasion was mellowed by her dramatic genius. Even though not a note had been sung La Navarraise would have clung to the memory of every one of those who heard it last Wednesday evening.

The title role overshadows the other parts to such an extent that little remains to be said of the remainder of the cast. Morgan Kingston was in line voice, but his histrionic work did not equal the occasion. Louis d'Angelo sang his role with fine, resonant vocal art. The other members of the cast were: Paolo Ananian, Giordano Palmieri, Angela Dada and Lamberto Belleri. Fulgenzio Guerieri conducted the opera in masterly fashion, bringing out every musical episode with striking plasticity and intelligence. He is a great conductor. At the end of the performance Miss Gentle received a big ovation. Cheers and bravos rang all over the house and large floral tributes were placed at the feet of the conquering prima donna.

Antonio Scotti more than duplicated his triumph of last year in his inimitable role of Chim Fang in L'Oracolo. It is a strange fact that the ottener you witness Scotti's impersonation of this role the more you are compelled to admire it, and the more you discover in it. Scotti is as great an actor as he is a singer, and in no role has he an opportunity to prove this assertion better than in this portrayal of the Chinese opium den keeper. We enjoyed it this time even more than last year, and not only did we admire Mr. Scotti's won-

derful dramatic art, but the music seemed more interesting to us, for Fulgenzio Guerieri was able to get far more out of the work. He succeeded in bringing out themes that were lost at the previous performance. He surely is a conductor who thoroughly understands his art. But even a Guerieri could not hide the reinfluent nature of the work, Italo Picchi was excellent in the role of the doctor, Louis d'Angelo sang artistically as the merchant, Mario Chantee sang delightfully as the merchant's son. Anna Roselle's ringing soprano sounded splendidly in the role of Ah-Yoe, while Henrietta Wakefield and Giordano Palmieri acquitted themselves notably in two minor roles. The performance was most enjoyable in every respect, only we have not yet become accustomed to hear Chinese people speak Italian.

THE ROBERT SCHMITZ LECTURE RECITALS

E. Robert Schmitz, the distinguished French pianist and pedagogue, began his celebrated lecture recitals at the St. Francis Hotel Italian Ballroom this (Saturday) morning. There is an unusual interest displayed in these events, and since they form a most important part of our musical educational season we shall naturally speak in more detail of these events in the next issue of this paper. In the meantime it is gratifying to record that the response to Mr. Schmitz' decision to spend about a month here has been the signal to interest many young artists and students as well as concert goers in his visit.

WARD-STEPHENS BEGINS STUDIO WORK

Ward-Stephens, the distinguished composer and pedagogue, who came here from New York to teach in San Francisco during the winter season, has settled down to work, and a number of ambitious and really efficient young artists are taking advantage of his presence among us to improve their interpretation of dignified concert programs. Mr. Stephens is widely recognized as the foremost instructor in genuinely artistic singing in New York, and as a composer he ranks among the first in the musical world. The presence of such a figure of international distinction adds prestige to our musical colony, and we feel certain that San Francisco harbors a sufficient number of aspiring young artists who will be eager to take advantage of Mr. Stephens' presence to broaden their artistic horizon and become thoroughly prepared for concert appearances anywhere in the country. We shall presently speak in more detail of the artists who thus seek preparation for artistic concert work.

Distinguished Artists Residing in California Who are Available for Concerts During the Season 1920-1921

Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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Domenico Brescia, the distinguished composer and pedagogue, is one of the fortunate creative artists whose work is being performed at the Berkshire Music Festival which will be given in Pittsfield, Mass., shortly. This is a distinct honor inasmuch as only the very best works are being presented and those chosen to select the compositions are among the leading musicians and critics in the country. The Brescia composition will be played by the Barrere Ensemble on Friday morning, September 30th. It consists of an Andantino Elegiaco, a second dithyrambic movement, and a closing fugue. Other numbers on the same program include: Quintet in E flat (Mozart), Quintet (Leo Sowerby), and Bach Sonata in E for flute and piano. The Brescia work is a suite for flute, oboe, clarinet, horn and bassoon and will be given for the first time in America. There will also be a Sarabande and Minuet by Vincent d'Indy and a Divertissement by Albert Roussel.

The Week's Musical Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, September 19.—Henri de Buscher, the remarkable oboe soloist of the Philharmonic Orchestra, who is now travelling in Europe with Mme. de Buscher, has dropped us a letter from London. As will be remembered, Mr. de Buscher left Los Angeles during the late June. One of the principal reasons for his trip was to see some of his friends among composers whom he was going to ask to write specially for the new chamber music organization, L'Ensemble Modern, formed by him here before his departure, together with Emile Peris, solo viola of the Philharmonic Orchestra, Miss Fern Filtzwater, soprano, and Mrs. Blanche Lott, pianist.

Dated London, August 23rd, Mr. de Buscher's letter relates:

"We are leaving London September 10th for Belgium and will sail from Havre September 14th for New York. We hope to be in Los Angeles on October 5th. We visited Paris and found that city as gay as ever, just full of tourists, and from an onlooker's point of view, hardly changed at all. Everything, of course, is very expensive, but taxis are cheap and we found great enjoyment riding around Paris, finishing up with a good dinner at one of the many cheerful restaurants.

"One can find plenty of amusement there. The three opera houses are open all the year and we found big audiences whenever we attended. Madame Butterfly at the Opera Comique was very good with the exception of half a tenor. At the Grand we saw L'Arlesienne, but some of the regular actors did not appear and the play suffered in consequence. I was disappointed for it spoiled the memory of a wonderful performance given at the Monnaie Theatre in Brussels several years ago. (Mr. de Buscher is Belgian of nationality.—Ed.) The orchestra was very good on the whole, but the tempo at times was greatly exaggerated. The theatres were all doing well, but the concert season was over.

"We arrived in London the beginning of August. The Promenade Concerts at Queen's Hall started August 13th and the opening concert was devoted to a recital by Sir Henry Wood's appearance the audience applauded for at least ten minutes, showing that his well deserved popularity has not diminished. I was a bit surprised that some of the programs were still old-fashioned, but now that the orchestra has no longer the support of Sir Edgar Speyer and is unfortunately in the commercial hands of the Messrs. Chappell, Sir Henry Wood's liberty in the choice of works to be performed is greatly curtailed. It is a great calamity as far as the growth of musical art is concerned and is another unfortunate consequence of the war. The Queen's Hall Orchestra itself is limited now to twenty-six players instead of the former average of ninety-eight. A fine body of musicians, necessarily good readers for they are allowed only one rehearsal for every two of these concerts, and when one considers that there are often two or three new works played at one concert, one must acknowledge that the concert is really wonderful. The individual playing is good, but I am happy to say that that of the Los Angeles Philharmonic is better!

"We attended the last performance of Diaghileff's Russian ballet and never anywhere encountered such wild enthusiasm and vociferous applause, especially from the gallery. It was a most enjoyable evening for the dancing was perfect, finely supported by a good orchestra, ably conducted by the clever Ernest Ansermet.

"A good many of our friends are away from London, but we spent a pleasant afternoon at the home of Harry, the well-known composer and conductor of the Halle Orchestra, Manchester. We were fortunate also in finding Joseph Holbrooke in town and took dinner with him and his wife at the Café Royal. Both these composers, by the way, have promised to contribute to the repertoire of L'Ensemble Modern.

"London is not as we expected to find it. Everything is so dusty. Parks which always have been so fresh and green, are now quite dry and yellow, owing to the prolonged drought. The farther one gets from Los Angeles the more one appreciates that lovely place and we are now looking forward to return to it here in October. 'Straight ahead for sunny California!'"

What promises to be a delightful discovery on the firmament of musical stars, fell to Manager Charles R. Baker, who made the "observation" of a star-like singer, Mme. Gita Glush, prima donna mezzo-soprano of unusual qualities, heretofore hidden by the war-clouds enveloping Russia. Mme. Glush was heard at a private audition in the Philharmonic Auditorium a few days ago and gave highly artistic renditions of songs and arias by Massenet, Rachmaninoff, Rimsky-Korsakov, Tchaikoff and others. Her singing shows much natural beauty of tone and great ease of production. For a mezzo-soprano of colorful lower notes she possesses an exceptional coloratura quality which results in crystalline, silvery notes of lovely timbre. She sings musically, with much warmth and appealing dramatic emphasis. To these fine qualities she adds wealth of tone and striking reliability of technic.

If Mme. Glush continues to give what she promised us in this audition, America may welcome a great vocalist. As yet Mme. Glush does not sing in English. She masters many of the big operatic roles in French, Italian, Russian and German, which she sang at the Imperial Opera Houses of Petrograd, Moscow, Tiflis and Baku. She also appeared in Paris and Berlin. It was at the latter city where she received her higher

musical training through Mathilde Mallinger, the noted voice teacher of the Elcheherberg Conservatory.

Mme. Glush left Tiflis after the Soviet took over all private property and fled to Constantinople, where she managed to exist by selling some of her jewelry, which also enabled her to cable to her brother in Los Angeles, who forwarded her the passage money, and with whom she is living at present. Mme. Glush is preparing herself for her first American appearance on October 9th in a recital of her own at the Philharmonic Auditorium, assisted by Wm. Tyroler, distinguished pianist of the Metropolitan Opera Company.

John Smallman, well-known baritone, and Axel Simonsen, assistant principal of the cello section in the Philharmonic Orchestra, have joined musical forces for a series of interesting programs. Both artists will be assisted by Lorna Gregg, accompanist. Mr. Smallman also has resumed rehearsals with the Los Angeles Oratorio Society in preparation of a performance of Verdi's Requiem.

Sol. Cohen, who has just joined the violin department of the Davis Musical College, was heard in the Bach Double Concerto together with Miss Viola Westrelin, at the Dante evening of the Art Lovers' Association.

Mme. Estelle Hearti Dreyfus, well known for her "purpose" recitals featuring musical folklore, is compiling new material for her forthcoming Pasadena and Los Angeles recitals. She is also collecting data along these lines for the National Federation of Music Clubs, of which she is the chairman for the national committee on folk songs. Mme. Dreyfus has been busy since her return from Carmel-by-the-Sea in establishing her new studios at the Gamut Club building.

No more auspicious an event could have been chosen to open the coming season than a recital by the San Francisco Chamber Music Society at the University Auditorium on Thursday, September 29th. On the preceding afternoon an annual lecture will be given at the same hall by Elias Hecht, flutist and director of the distinguished ensemble. This is the first public performance by the northern organization in this city. For this reason a particularly attractive program has been chosen: Quartet for Strings, op. 30 (Tschalkowsky), Quartet for flute and strings, C major (Mozart), Lenté (Dvorak), Intermezzo (Mendelssohn), Gavotte (Bazzini), Orientale (for string quartet) (Glazounov). For the past six years this organization has earned an enviable reputation through its highly artistic performances. This year the ensemble has engaged the foremost instrumentalists to appear with them as guest artists. However, the very personnel of the group deserves the attention of musical Los Angeles. Louis Persinger, first violin, is an accomplished virtuoso of international distinction. He is also the concertmaster of the San Francisco Symphony Orchestra. Louis Ford is considered an exceptionally fine second violin, surpassed in few string quartets. Nathan Firestone, the viola player, too, ranks eminently among the leading exponents of this instrument. The cello part is played by W. V. Ferner, who as the former cellist of the Noack Quartet and now solo cellist of the San Francisco Symphony, needs no further introduction. Elias Hecht, the founder of the ensemble, is a flutist of high attainments. Immediately following this recital, which is sponsored by the College of Music, U. S. C., the ensemble will proceed to Ontario for a local engagement after which they return to their home city, where they will give the first western performance of the Florent Schmitt piano quintet with E. Robert Schmitz, the great Parisian pianist, at the keyboard.

Los Angeles will witness the American debut of Mme. Gita Glush, Russian prima donna mezzo-soprano, on October 9th at the Auditorium. At a recent audition her singer gave great promise. She was "discovered" by Manager Charles R. Baker, who predicts a big season for her.

Dr. Ray Hastings, the well-known organist at Temple Baptist Church, will give a special recital next Sunday morning at 10:30 o'clock. Dr. Hastings has chosen his works from the early Christian period and selections by Paumann (1410-1473), Arcadelt (1492-1570), Palestrina (1515-1594), and J. S. Bach (1685-1750).

Misha Guterson announces Beethoven's Fifth Symphony, Lisadov's Third and Tschalkowsky's Beethoven and Juliet Overture, at the principal number of next Sunday's program. Alfred Kastner, the solo harpist of the Philharmonic Orchestra, will be the soloist in Saint-Saens' Phantasie for solo harp and orchestra.

A recent program given by Lucy Wolcott of Los Angeles, at the Wallis Studios in the Gamut Club, featured an Edison Mood-Change Test as a number, in which the entire audience participated. The Fitzgerald Music Company furnished the material. The charts registering Mood-Change were carefully filled and the keenest interest was manifested in the reaction produced by the tender song contrasted with those produced by the lighter, brighter modern selections. Thomas A. Edison is calling upon people throughout the country for a

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definite, written expression of the effect a particular kind of music produces upon their mood; the written form, or chart, is collected and when sufficient material is available a staff of psychologists and research experts will formulate a list of musical numbers that have, in fact, created mood-changes for people everywhere. The list will be actually established by these tests and those musically inclined find it both a musical innovation and a highly interesting experiment.

Homer Grinn's Song of the Mesa was one of the most liked request numbers in an organ recital given by John Donne, brilliant New York organist, now at San Diego.

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San Diego enjoyed the lovely singing of Mme. Lillian Snelling, contralto, formerly with the Metropolitan in New York. At the same time, Mme. Snelling sang the Agnus Dei, Habanera from Carnea, and songs by Del Rio and Carrie Jacobs Bond. She was also the successful concert-giver at the La Jolla Woman's Club, which earned her enthusiastic applause from the public and the press, as well as requests for return dates from several sources. Space does not permit to go into detail of the program, but so much be said, that the list of selections reflect well on the musical culture of this singer. Recalling her artistic aling at one of the Philharmonic Orchestra concerts and with the Los Angeles Oratorio Society in Hadley's music, An Ode, we feel regretful that San Diego is one lap ahead of us in the musical course of the season. However, we still hope, that Mme. Snelling will give us a chance to even up with our San Diego friends. Miss Snelling will be heard at the Burbank Woman's Club this Tuesday.

Among the pupils of Gregor Cherniavsky to be heard October 15th is Ruth Wilson, the greatly gifted child violinist. Little Miss Wilson is only eleven years old, the daughter of Mrs. Katherine J. Wilson, herself a professional pianist. She began her musical education at the age of three, but turned to the violin for which she shows an unusual and natural gift, which was brought to rapid development under the tutelage of Gregor Cherniavsky, who has been her only teacher. Events proved that this change of instruments was wise, for after a study of eighteen months little Miss Wilson played for Mischa Elman at the same concert, an occasion to which she shows a great letter of appreciation to Mr. Cherniavsky. Kubelick, too, was greatly impressed with the ability of the young lady, prophesying for her a brilliant career. Miss Wilson's playing of the Acolay concerto No. 1 last year bore out that such a prediction may well come true. This year she will be heard in Sarasate's Gypsy Airs, which demands great perfection of execution owing to its technical difficulties, bristling with pizzicato effects, harmonics and rapid intricate runs.

Theodore Gorbdn's snite, Russian Impressions, will be given at one of the early Popular Sunday Afternoon concerts of the Philharmonic Orchestra. The suite consists of three movements, Thought, Chanson d'Amour and Soul of Love. It was well received at a recent audition held by Conductor Rothwell.

Father Tonello, himself an accomplished musician and composer, will be heard in the Carnegie Memorial Mass at St. Vincent's last Monday. Many musicians and a large congregation were present. Two compositions of Father Tonello, written for this occasion, Salve Regina and Ave Verum, were sung by the soloists, Mme. Anna Ruzena Sprotte, Mrs. Myrtle Prybil Colby and Mrs. N. W. Devereaux. N. W. Devereaux presided at the organ.

Those who love violin playing of a thoroughly musicianly kind, strong in technic and interpretation, will do well to make a mental note of the forthcoming violin recital promised by Dr. Edgar Sanders, head of the violin department at the College of Music. As yet the date is not definitely selected. Mr. Sanders made a strong impression last year with his program, typical of a Joachim pupil. He has also written several compositions, chiefly for strings, which show that Mr. Sanders is a bigger artist than he is credited to be. He will be heard at the Dante celebration held at the Southern Branch of the State University. Mr. Sanders chose Sarasate's Gypsy Airs for his principal selection. His class at the College is much sought and promises to be larger even than last year.

Florence Middagh, contralto, has come home from a vacation trip to Denver, where her beautiful singing is well remembered.

One of the most touching ovations ever accorded by the Gamut Club was tendered on Wednesday to Impresario L. E. Behymer, whose "home coming" was celebrated with a cordiality, a spirit of genuine admiration and love which bespoke eloquently the position Behymer, the worker and the man, holds in the minds and hearts of many. Among the honored guests were Lisa Johnston, Mme. Estelle Heatt Dreyfus, Louis Dreyfus, Harley Hamilton, David Hamburger, Harry Loeb, New Orleans Impresario; Wendel Heignton, advance manager of the Dunbar Opera Company; Jerome Uhl, Grace Wood Jess, Otto Lederer, Joseph Swickard, Ann Gutman, Carrie Jacobs Bond and Dr. Edgar Magnin. Soberly and in spirit of good fellowship and sincere appreciation for a leader found such stirring expression as on that night when L. E. Behymer was given ardent proof that he holds the president's gavel not only formally but that he is actually the leader of this famous club.

As another expression of his zeal to develop the musical aspects of motion picture presentation, Sid Grauman announces the engagement on his staff of co-workers of Walter Anthony, well-known music and dramatic critic, whose critical and biographical articles and lectures on musical subjects have given him the standing of an authority not only in the West but in New York, where his magazine articles and correspondences have earned a wide audience. It is Mr. Grauman's intention to bring even more forcibly than ever to the public's attention the value of good music—the best music—as an interpretative as well as a concert medium through which his picture presentations are sympathetically and artistically revealed.

Mr. Anthony is technically equipped to discuss music in its structural elements and was for many years a student of Ferdinand Maes under the direction of the celebrated theorist and composer, Homer A. Norris of Bos-



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ton. He held the music and dramatic editorship of the old San Francisco Call until it became an evening journal, when he took the music and dramatic desk of the San Francisco Chronicle. Just prior to coming to Los Angeles, Mr. Anthony was editorial writer and in charge of the music and drama department of the Post-intelligencer of Seattle and was giving a series of lectures on musical history and esthetics at the University of Washington.

It is believed that the engagement of such a writer as Mr. Anthony will help to realize Mr. Grauman's ambitions to make of his theatre in Los Angeles artistic centers from whence will radiate true artistic energies affecting the entire life and culture of this great metropolis. With the completion of the great Metropolitan and Hollywood theatres an additional force of tremendous power and compass will become effective and Sid Grauman proposes to be, in every respect, worthy of the tremendous responsibilities his own ambitions and aspirations have placed upon him in the development of all that is best in the cultural life of a great people.

With Mischa Guterman as chief of Mr. Grauman's music forces and wielding the baton over the finest body of instrumentalists ever assembled in motion picture history, and with Arthur Wenzel as publicity director, a staff of competent, intelligent and experienced assistants furthering the cause of good music and "the Best There Is in Pictures"; it seems unlikely that the priority of Sid Grauman as an exhibitor will be challenged in any city of the world and that this, the "movie center of the universe," will remain unique in its position, with Mr. Grauman the foremost factor in the upbuilding of the art and industry.

Manager L. E. Behymer and Mrs. Behymer are on a brief vacation trip north. They will visit the Paderewskis at Paso Robles and spend a few days with Mr. and Mrs. Walter Henry Rothwell at Carmel-by-the-Sea.

Arne Nordskog, tenor, was the successful soloist at the opera-nrec concert given by the Greater Los Angeles Grand Chorus in April and he will proceed to Berlin at the invitation of Ferruccio Busoni, who asked her to study with him although he does not accept piano pupils as a rule. Hence, this is an exceptional compliment to Miss Cossack, who will also take up composition under his guidance. Of late she studied with Olga Steinhilber and won the Young Artists' Competition of the California Federation of Music Clubs a few months ago under her tutelage. Her playing at the Music Clubs' Convention left a strong impression for she is a genuinely musical player of good technic. Miss Cossack was to compete at the National Concert held by the Federation of Music Clubs but was unable to leave this city owing to pending appearances. She gives fair promise to become one of our eminent pianists. Incidentally, she is American born, of Russian-Polish parentage, and went to school here. We are sorry to lose her, but evidently it will be her making musically.

Violet Cossack, gifted young pianist, has returned to New York City to continue her studies with Louis Gruenberg. In April she will proceed to Berlin at the invitation of Ferruccio Busoni, who asked her to study with him although he does not accept piano pupils as a rule. Hence, this is an exceptional compliment to Miss Cossack, who will also take up composition under his guidance. Of late she studied with Olga Steinhilber and won the Young Artists' Competition of the California Federation of Music Clubs a few months ago under her tutelage. Her playing at the Music Clubs' Convention left a strong impression for she is a genuinely musical player of good technic. Miss Cossack was to compete at the National Concert held by the Federation of Music Clubs but was unable to leave this city owing to pending appearances. She gives fair promise to become one of our eminent pianists. Incidentally, she is American born, of Russian-Polish parentage, and went to school here. We are sorry to lose her, but evidently it will be her making musically.

The joint transcontinental tour of Alma Gluck and Eileen Zumballa includes but a single appearance in Northern California, which will be given under Selby C. Oppenheimer's direction in the Exposition Auditorium, San Francisco, on Sunday afternoon, January 29, 1922.

Gossip About Musical People

Lola Patterson Wessilth, formerly of San Francisco, but during the last few years being prominently affiliated with the concert field of America and Canada, was in San Francisco last week prior to her return East. She spent her summer in Southern California, specifically in Los Angeles, and studied repertoire there with Grace Adele Presbey, the distinguished composer. Mrs. Wessilth scored a series of artistic triumphs as soloist with leading orchestras on concert tours through Canada, the Southern States and South America. She received flattering recognition from press and public.

Elwin A. Calberg, one of the very best of the younger pianistic residents and teachers, will present with Miss Priscilla Jacobi and Stanley Ericson a recital which will take place on September 28th at the Oakland studio of William Carruth. As the assisting artist Mr. Calberg has secured the services of Miss Eliza Wilson, soprano, who will render a group of very lovely vocal numbers. This recital promises to be most attractive and interesting.

Mrs. Irene Howland Nicoll, Edgar A. Thorpe and Elwin A. Calberg gave a most interesting program on Thursday evening, September 5th. The concert was very well attended, the audience demonstrated their marked approval by their applause. The following numbers were delightfully rendered: (a) Soaring (Schumann), (b) At Evening (Schumann), (c) Spinning Song (Mendelssohn), Mr. Thorpe; Three Sketches (Edgar A. Thorpe), Mrs. Nicoll; (d) Embellished Cathedral (Debussy), (e) Gondoliers (Liszt), (f) Colonial Song (Grainger), Mr. Thorpe; Aria from Jeanne d'Arc (Tchaikovsky), Mrs. Nicoll; Concerto A minor (Grieg), Mr. Calberg, and Mr. Thorpe.

Sir Henry Heyman arrived on the Venezuela in Baltimore on Saturday, September 10th. The Baltimore Sun and Baltimore American published long articles regarding the steamship service and trip, and considerable attention was given to Sir Henry's presence among the passengers. The Baltimore Sun said: "Sir Henry, K. S. O., solo violinist to the late King Kalakaua, Honolulu, and a warm friend of Ignaz J. Paderewski, was one of the passengers. Born in America, Sir Henry met King Kalakaua a number of years ago and has since been with him. He has just come from a visit of five weeks with Paderewski at Paso Robles, Cal." The Baltimore American had this to say: "When the late King Kalakaua reigned over the Hawaiian Islands he met in San Francisco Henry Heyman, a musician. His Majesty formed a fast friendship for the violinist, and later made him royal fiddler and dubbed him a knight of the imperial household. Sir Henry was among the passengers on the Venezuela and will stop in Baltimore a few days to call upon Gustav Strube and Dr. Richard Forlis. He was delighted that since his visit here two years ago Baltimore has a symphony orchestra. He will also visit friends in Washington and Philadelphia and will go to Pittsfield, Mass., as a guest of Mrs. Coolidge, wife of Vice-President Coolidge, to attend the chamber music festival in September. While in Baltimore he will stop at the Hotel Stanford."

David Campbell, a prominent pianist and pedagogue, who formerly resided in San Francisco, but who in recent years has established himself firmly in Portland, Oregon, visited San Francisco recently and looked up some of his old friends. He is head of the Ellison White Conservatory of Music in Portland and has made a distinct success of that educational institution. Mr. Campbell has firmly endeared himself to the musical public of Oregon.

Batt Bernardi, a prominent tenor from Australia, arrived in San Francisco recently, and intends locating here. Mr. Bernardi is a dramatic and oratorio singer of distinction and should find it easy to secure occasional engagements in church and concert work.

Tina Lerner, the famous Russian pianist, recently appeared as soloist at a symphony concert in Montevideo on Saturday, July 16th. The orchestra was under the direction of Ludwig Stokowski and the program consisted exclusively of Russian music. The compositions interpreted were as follows: In the Steppes of Central Asia (Borodine), Russian Fantasia, for violin and orchestra (Rimsky-Korsakoff), Florencia Mota; Scherzade (Rimsky-Korsakoff), Concerto for piano and orchestra (Tchaikowsky), Tina Lerner.

Dorothy Brayton, the thirteen-year-old scholar of Mrs. H. I. Krick, and who is considered to be one of Oakland's most promising child pianists, appeared before the American Talent Club, 546 Lakeshore boulevard, on August 19th. The young girl played her entire program from memory and was enthusiastically applauded by the large audience present. Her Chopin and Moszkowski numbers were highly appreciated and the splendid work she exhibited reflected upon the excellence of her tuition, which she is receiving at the hands of her able teacher. The program she rendered was as follows: Barcarole, Les Contes d'Hoffmann (Offenbach-Spindler), Papillon, op. 43, No. 1 (Grieg), Second Valse Brillante in B flat (Godard); Berceuse, op. 26, No. 7 (Schytte), Theme, op. 10, No. 5 (left hand alone) (Chopin), Valse Brillante, A flat major, op. 34, No. 1 (Chopin), Styrienne, op. 37, No. 1 (Wolffenthaal), Silhouettes, op. 8, No. 1 (Dvorak), Grand Valse Brillante (Moszkowski).

ARTISTRY OF OLGA STEEB SAVES THE DAY

From the Los Angeles Examiner of Wednesday morning, September 14th, we quote the following notice written by Florence Lawrence, concerning the artistry of one of America's foremost women pianists:

With the applause of a capacity house, and the admiration of hosts of friends for her superb artistry, and her tremendous personal grace of character, Olga Steeb last night swept the big gathering at Hollywood High School to the heights of enthusiasm as she appeared in concert solos before the Hollywood community chorus. At a late hour yesterday afternoon Mrs. J. J. Carter, chairman of the program committee of the chorus, learned that Leopold Godowsky, announced the honor guest of the evening, would be unable to appear. With much hesitation she approached Miss Steeb, asking her to take the place on the program left vacant by Mr. Godowsky's absence, and the young artist at once complied. Although just home from a month's vacation and busy all day with teaching, she presented herself on the stage and was greeted with an enthusiasm and appreciation which was sincere and spontaneous.

Following the introduction by Mrs. Carter, Miss Steeb played a Liszt concert étude, followed by the Campanella, also by Liszt, and in both numbers achieved the interpretive height which has justified her election as

GREEK THEATRE CONCERT

A concert which proved to be one of the most delightful of any of the half hours of music that have thus far been given during the summer months at the Greek Theatre in Berkeley, took place on the afternoon of September 11th. Before a capacity audience and one which did not hesitate to show its approval, Mr. Orley See presented a violin ensemble which was comprised of Miss Dorothy Hospitalier, Miss Ruva Patrick, Miss Mabel Lockhardt and Miss Grace Jures. The assisting artists were Norman Stewart Macdonald, baritone, accompanied by Mrs. Hazel Winer. The entire program which was varied in its construction, was splendidly rendered. The numbers were as follows: Andante espressivo (Schmitt), Allegro, G major (Bohn), Violin Quartet; Sonata, B flat major (two violins and piano) (Handel), Misses Hospitalier, Patrick and Jurgis; Violin Fugitive (herodite) (Massenet), King Charles (Maude Valery White), Invidius (Bruno Huhn), Mr. Macdonald; Concerto, E minor (Nardini), Miss Hospitalier; Mibust (7th symphony) (Haydn), Andante con moto (Schubert), Violin Quartet.

STRAUSS DENIES ALLEGED INTERVIEW

Denying that he had given an interview to a correspondent of The Nation, Richard Strauss, the celebrated composer and conductor, in a cable to his American manager, Milton Diamond, stated that an interview appearing in the New York publication did not express his opinions. The message, made public by Mr. Diamond, was cabled from Garmisch, Bavaria, and said: "Have given no interview. Alleged statements in Nation maliciously garbled and contrary to my opinions. Looking forward with pleasure to meet in person to American visit. Kindest greetings, Richard Strauss."

Mr. Diamond added that when he saw Strauss in Berlin in June, the composer was enthusiastic about his forthcoming tour of America. The interview in the Nation, by Henrietta Straus, had reported Strauss as saying that one month of his life was sufficient to give America "As a matter of fact, Mr. Diamond, "Mr. Strauss' contract with us extends from the first of October until January 1st, when he gives his farewell concert in New York."

The Nation interview attributed to Strauss disparaging remarks concerning American culture. "Nothing could be further from the truth," said Mr. Diamond. "Strauss cherishes the memory of his first visit to America and is eager to come again. To me he expressed his delight at the popularity of his great works over here and he watches musical development in America with keen interest."

Mr. Diamond added that Strauss would sail on the Atlantic October 19th and arrive here a week later. Attempts had been made to secure an English tour, but Strauss preferred to visit America first. The Nation interview, Mr. Diamond added, was not denied before until authoritative word was received from Strauss himself.

E. ROBERT SCHMITZ IN CONCERT

E. Robert Schmitz, who has recently come to be recognized as one of the greatest of French pianists and conductors, will be heard in but one recital program during his coming extended stay in the city of San Francisco. The activities of Schmitz on this visit will include lecture-recitals and an engagement as guest soloist with the Chamber Music Society of San Francisco, and on Sunday afternoon, October 23rd, in Scottish Rite Hall, he will play a most extraordinary recital program which will mark his adieu to San Franciscans. Schmitz is a graduate of the Paris Conservatoire and was awarded the first prize in his class of 1910. He won immediate public attention as a pianist and after touring Europe for two years abandoned his concert work and resumed the study of composition. He founded and conducted in Paris before the war a symphony orchestra and choral society made up for the greater part of prize winners of the Conservatoire, which produced under his direction many works of the young composers.

He has scored an enormous hit everywhere that he has appeared in this country and it is very likely that his coming visit to San Francisco will create unusual attention.

ELLEN BEACH YAW AT CALIFORNIA

Ellen Beach Yaw, the world famous coloratura soprano, will fill a special engagement as soloist with the California Theatre Orchestra on Sunday morning, September 25th, her selection with the orchestra being the florid Mad Scene from Ambrose Thomas's opera Hamlet. Mme. Yaw, who less than a decade ago was one of the most popular and sought after sopranos of the day, has been absent from the concert platform for the past few years, during which time she has solely devoted her attention to the development of the Earl Child Home for Homeless Boys, which she founded. Her last tour across the continent consisted of sixty-nine concert appearances and was the most successful of her remarkable career.

It has been claimed that Ellen Beach Yaw is gifted with the throat notes that have so often placed in the high human throat, and it is as easy for her to sing in the F as it is for most sopranos to attain two or three notes lower on the scale. The most eminent critics have time and again stated her only rival was the lark.

ELLEN BEACH YAW

The World Renowned Coloratura Soprano Who Will Appear as Soloist with the California Theatre Orchestra Tomorrow (Sunday) Morning

one of the most brilliant and well poised artists on the American concert stage today. Several reproductions of her piano records were also played upon the Knabe Ampico supplied by the Fitzgerald Music Company, and the audience revelled alike in the magic of Miss Steeb's own deft performance and the exceptional beauty of the reproduced numbers.

Following her solos many beautiful bouquets and baskets of flowers were sent over the footlights to the pianist, and in token of her great courtesy, her interest in the work of the chorus, and her splendid art, Mrs. Carter presented her with a magnificent laurel wreath while the house applauded vigorously. Hugo Kirchoffer conducted the community singing, which is notable, and the fine attack of the singers, the graduations of tone, and the enunciation of this big body of musicians all deserve high commendation.

Preceding the meeting of the chorus Doctor and Mrs. Carter entertained a small group of friends at dinner at the Hotel Hollywood, with Miss Steeb, Carrie Jacobs Bond and other distinguished guests in the party.

PAVLOVA BRINGING NOVELTIES

Several new ballets and about ten new divertissements with the most popular of her offerings of last season, will make up the programs of Anna Pavlova's eight performances which will be given in the Century Theatre in San Francisco beginning on Monday night, January 16th next. In support of Pavlova as last year Alexandre Volinine and Hubert Stowits will be the two male premier danseurs, Hilda Butsova and Muriel Stuart will be among the soloists, and Theodore Stier will conduct the Pavlova symphony orchestra. Word has been received from Europe that Pavlova is now negotiating with several noted danseuses who have never appeared in America before, for the purpose of bringing one of them over as her chief female lieutenant for the coming tour.

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GRAND OPERA

(Continued on Page 10, Col. 1.)

and Pagliacci with Jose Palet and Riccardo Stracclari; tomorrow (Sunday) afternoon, Carmen, with Farrar, Kingston and Stracclari; (tomorrow (Monday) evening, Lucia, with Ottein, Chamlee; Monday evening, Manon Lescaut, with Carrara, Scotti, Palet; Tuesday evening, Rigoletto, with Stracclari, Chamlee and Alice Gentile; Wednesday evening, Madame Butterfly, with Farrar, Hackett and Scotti; Thursday evening, Aida, with Carrara, Palet and Gentile; Friday evening, The Barber of Seville, with Hackett, Ottein and Stracclari; Saturday matinee, Zaza, with Farrar, Kingston, Gentile and Stracclari; Saturday evening, L'Oracolo, with Scotti, Hislop and Roselle, and La Boheme, with Palet, Queena Mario and Roselle; Sunday matinee, La Navarraise, with Gentile and Kingston, and Pagliacci, with Palet, Roselle and Stracclari; Sunday evening, La Boheme performance, including first act of Barber of Seville, mad scene from Lucia, third act of La Boheme, entire performance of The Secret of Suzanne, and triumphal scene from Aida.

MATINEE CONCERT SERIES

When Arthur Hackett, the eminent American tenor, makes his appearance on the platform of the Colonial Ballroom of the St. Francis on Monday afternoon, November 7th, he will mark the first event of one of the most important concert series ever outlined for San Francisco music lovers. Manager Selby C. Oppenheimer has arranged a series of six stupendous events in which seven of the most important artists under his direction will participate, to be given on certain Monday afternoons in the uniquely arranged hotel ballroom. In selecting Hackett for the first event, Oppenheimer immediately established the supreme quality of the various singers and instrumentalists that are to appear. The full schedule of the series is as follows:

November 7th, Arthur Hackett; November 23th, Mabel Garrison, leading coloratura soprano of the Metropolitan Opera Company; January 23rd, Helen Stanley, lyric soprano of the Chicago Opera Company; February 27th, Vasa Priboda, Bohemian violinist, who has been styled "the second Paganini"; March 20th, Cecil Fleming, baritone, and Volando Mero, pianist, in a joint recital by the popular American singer and one of the foremost woman pianists; April 17th, Percy Grainger, the eminent Australian composer-pianist.

The series is known as "The Alice Seckels' Matinee Musicales," and the energetic associate manager of Mr. Oppenheimer is devoting her personal attention toward the arrangements. It will be a subscription series exclusively, the series will be limited to four hundred only, and there will be no tickets sold for the individual events.

THE HEIFETZ DATES

Notwithstanding his continued triumphs throughout Australia and New Zealand and the fact that almost fabulous guarantees have been offered him to remain for a longer period in the Antipodes, Jascha Heifetz cables that he will leave Sydney in early October and will arrive in San Francisco on the first of November. Manager Selby C. Oppenheimer, under whose direction the peerless Russian violinist will start his third tour of this country, has therefore set the dates of Heifetz' San Francisco recitals for the Sunday afternoons of November 6th and 13th, and the concerts will be given in the Century Theatre (formerly the Curran).

In the Heifetz entourage which will make the trans-Pacific journey to America, is included the violinist himself, his father, mother, two sisters, his uncle, and secretary, Solomon Purver, and Purver's wife, Samuel Chotzinoff, Heifetz's accompanist, and Chas. N. Drake, representing the Wolfsohn Musical Bureau of New York, directors of Heifetz's world tours. In his last cable to Oppenheimer Heifetz stated that he was sending his San Francisco programs, which he advises will contain a number of new and interesting works which he hitherto has not played in this city.

TWILIGHT MUSICAL

Irene Pavloska, mezzo-soprano of the Chicago Opera Company, is the artist to be presented by Miss Seckels at the next

Twilight Musical on October 4th, in the ballroom of the Claremont Hotel in Berkeley.

This will be Miss Pavloska's only appearance in recital about the Bay region and much interest is manifest. She leaves shortly afterwards for Chicago, where she will begin rehearsals with the Chicago Opera Company in the important roles of Brangane in Tristan and Isolde, Magdalena in Der Meistersinger, Emella in Otello, Muzetta in La Boheme, Suzuki in Madame Butterfly, and she will create the role of Clarice in the long looked-for production of Prokofoff's The Love of the Three Oranges.

ALCAZAR

The Ruined Lady, a farce comedy with a world of tremendously funny situations, will be the next attraction at the Alcazar, beginning Sunday afternoon, September 25th. It was originally presented by W. A. Brady and served as a starring vehicle for Grace George. While the name alone is sufficient to command attention, it gives only a hint of the irresistible mirth that flows through the three acts. The dialogue is said to be of a side-splitting order and the merriment continues from beginning to end. Eastern critics agree unanimously that the author, Frances Nordstrom, has prepared a concoction guaranteed to banish the blues and prove an antidote for any form of depression. This play like many others of the season is to be given its first San Francisco production at the Alcazar, and a week of laughter is in store for all local theatre-goers. Gladys George will be seen in the part of "the ruined lady." Needless to say, she proves to be a fine moral character and the appellation is distinctly incidental. The action is lively and Miss George is the center of it from the first curtain throughout the three acts. All of the regular members of the company are in the cast, including Charles Yule, Gen Erway, Thomas Chatterton, Florence Priny, Marie Dunkle and Anna MacNaughton.

This week Gladys George and Charles Yule are receiving the plaudits of Alcazars in their splendid interpretation of the leading roles in Cappy Ricks. Thomas Chatterton as Captain Matt Peasley and Emelle Melville as a maiden aunt, are receiving generous applause.

SCHMITZ RECITAL PROGRAM

E. Robert Schmitz, the unusually interesting French pianist, who is now in San Francisco, will give but one straight piano recital during his visit to this city. He is to play with the Chamber Society, is now engaged in a series of explanatory lectures, but on Sunday afternoon, October 23rd, in the Scottish Rite Hall, under the management of Selby C. Oppenheimer, he will play the only program on the schedule of his present visit.

As is to be expected, Schmitz has arranged a most interesting program for this appearance, opening with the C minor Fantasia and Fugue of Bach, arranged for the piano by Franz Liszt. The program will include works by Scarlatti, Comperin, Debussy and Ravel, and Schmitz will play for the first time in America a new composition by Mariotte called Factories. Modern Russian works by Lisppounoff and Borodine and the famous Saint-Saens Toccata will also be included. As a modernist on the piano Schmitz has drawn considerable attention to his work throughout the country and piano students will come from far and wide to hear his interpretations of the many unusual works included above.

Schmitz recently presided over a special summer session at the Cornish School of Music in Seattle and during his stay in the northern city he was thrice offered the post of conductor of the Symphony Orchestra, but like Julius Caesar and the crown of Rome, he thrice refused. Schmitz is a thorough musician and is equally successful as a conductor as he is a pianist.

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