

# THE PERSONAL EQUATION IN PATRONAGE

## Support May Help or Harm

### The Dilemma Confronting Young Artists — Multiplying Already Superfluous Concerts — Neglect of Chamber Music — Coddling of Individuals

By H. E. Krehbiel

The musical reviewer of "The Sun," old and faithful in service and untainted by the spirit of frivolity characteristic of the age, and which, easily put on, might have lightened a mood of discouragement, last week declined to attempt either a quantitative or a qualitative analysis of the dying musical season. Looking back upon it, he saw

asked that the boxes be covered, the gaslights popped out, called his cab and then home for a cup of tea and to bed.

It is a melancholy reflection that such a disposition of a subject that has had its daily whirl on the surface of the city's life for six months is at once the easiest and perhaps most generally desirable. Let bygones be bygones. Let those who have received their big or little meed of praise cherish the memory of it; and those who received dispraise rest content with their sure knowledge that it was prompted by ignorance or malice, or both, or forget it. Next season the bleat and the damned, recruited by a new multitude of aspirants for fame and seekers of pelf, will again jostle each other on stage and platform to make work and worry for the recorders of musical doings, and sometimes delight the souls of those who mingle discriminating comment with the record, but oftener fill them with discontent and woe. But even the musical critic has delight in the art whose records he must perforce set down, and if at the end of a season he finds that he has been chronicling only small beer he may think it a duty to consider why it was so. Realizing that he has been projecting a personal equation into his task, albeit a conscientious and unselfish one, may he not attempt an essay of the personal equation which he has observed in the activities of the purveyors and makers of music? If the season now ending does not differ in outward semblance from the seasons which have recently passed into history, it may at least be slightly different in the degree in which it has been influenced by the motives of the concert and opera givers and the patrons—especially by the patrons. In the present constitution of the world we are not looking for large manifestations of artistic altruism from the practitioners of art. There was a happy time when the artistic spirit penetrated all art-ship. Handicraft and art were twins and their products filled the world with things of beauty—parthenons and Parthenons, cupboards and cathedrals, hinges and helmets, and iron and altars, staircases and statues, doorills and dulcimers. That time is past, and we do not expect it to return. We can only wish that in music there were a broader line of demarcation between the mere hand-craftsman and the artist, or that, if the line which does exist is not recognized by the practitioners themselves, there were fewer people willing to help them ignore it. It would not only be better for art itself, but better for all concerned. The music-loving public would be spared much affliction, mediocrities much heartburning, artists much intrusion upon their territory.

Perhaps the greatest injury is done to music by the personal equation projected into it by some persons who are its most generous patrons. We do not mean persons who attend many concerts themselves and pay for their tickets, but some persons who give munificently toward the maintenance of concert organizations. This seems like an accusation that is both unwise and churlish, and the bill of complaint must be made more definite and certain, as the legal phrase goes. Much good may come from the patronage of struggling young artists, provided they have genius or the lofty talent which is akin to genius. On the other hand, much harm can be done to young persons who are not specially gifted, but through defective moral character consider themselves geniuses, by encouraging them in their delusion—not only much harm to them, but harm to art and harm to the artistic morale of the public. The standard of taste is not in the custody of the multitude who can be persuaded to attend a concert by the bribe of gratuitous entertainment. It is the Ark of the Covenant and must not be profaned. But how shall a musical performer know whether or not he is one of the elect unless he ask the verdict of the priests and worshippers? Many embarrassing questions are asked of teachers and critics, and this

is one of the most perplexing. The problem was once presented to a lecturer on musical subjects by a young pianist who played his illustrations. The season was only in bud—it had not put forth leafage—when the lecturer sent a summons to his illustrator: "Please be ready to go upstate for an engagement on such date." Promptly came the pianist to the lecturer with the lament: "I can't go; I have no concert dress." "Buy a concert dress; we must meet the engagement." "But I can't buy a dress till I give a concert; and I can't give a concert till I buy a dress. What shall I do?" Obviously the advice was to make an old dress serve till a new one could be earned (advice which seemed difficult of acceptance), or borrow money for a new dress and pay when the concert emoluments came in. The dilemma was more imaginary than real in this case, but a parallel is presented over and over again to every person whose advice is sought in musical matters every season. Ninety-nine times out of a hundred the honest counsellor says: "Your gifts are not such as to justify a public appearance in New York, where a hundred performers in your department, all of your measure of attainment, will give concerts at the expense of themselves or their friends, and only half a dozen virtuosi of approved capacity and established fame will attract remunerative audiences. You must judge for yourself whether or not the amount and kind of publicity which you will receive will justify the cost of your undertaking." The question of the value of the publicity is easily answered by the experienced observer, but his answer is not that which the would-be debutante wishes to hear, and his advice, besought with tearful protestations of respect and obedience, is set aside whenever the generous friend is found who will pay for the cost of the parade upon the stage of Carnegie or Aeolian Hall.

But even in a case of this kind—a case exemplified a hundred times or more every season in New York—the injury done to the cause of music is not great. A talent may have been turned away from the field to which it was adapted, the sorrows and discouragements of years may have been invited to feed the vanity of a day, and a generous friend and would-be benefactor may have been dissuaded from future attempts to "do something for art." Upon the public the incident has been like a drop of rain into the sea. The faithful chronicler of affairs has ruefully said, "What a pity; but what would you?" and when the experiments which he knows will not cease bring one triumphant outcome, he rejoices with exceeding joy and labors for the popular acclaim.

There is a species of munificent patronage, however, of which every intelligent observer is cognizant, which can only be looked upon with regret, because of its obvious motive and its mischievous tendency. It is the patronage which is ill applied and therefore makes nothing for the culture which it professes to promote. Its motive is the promotion of individual prestige and the gratification of social ambitions. Every concert organization in New York is dependent upon subscriptions from the purses of persons of wealth. Some of these persons, many of them, give their largess from the best and purest of motives and find their reward in the consciousness that, whether well or ill advised, they are helping the public to the enjoyment of high class musical entertainments. They do not seek to meddle with the artistic administrations of the organizations which they keep alive, nor do they seek to increase their number. They are public benefactors, even when they are not guided by unerring judgment. It would be better for art, no doubt, if their knowledge of the needs of art were greater, if they were to give material encouragement to institutions more needed than those which they support. Of orchestral music New York has a plethora, while choral music has languished for years and is all but moribund. Here it is well to cite concrete cases and to end generalities, even though the application of the generalities will cause no edging of the brain. Our public will now make the Oratorio Society self-supporting by its patronage. For decades it was the pensioner of Mr. Andrew Carnegie, who paid its annual deficits with some help (considerable from a comparative point of view) from a few of the directors of the society of which he was the president. When increasing age made it advisable to place

## Concert Givers of the Week at Aeolian Hall



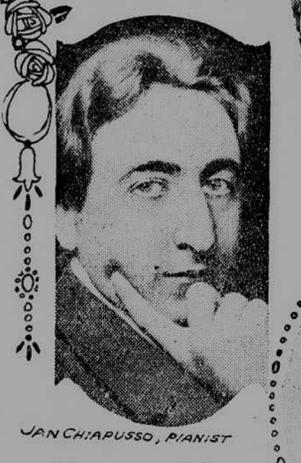
ROSE LEVISON, PIANIST



VERA JANACOPULOS, SOPRANO



WINIFRED BYRD, PIANIST



JAN CHIAPUSSO, PIANIST



RAFAELO DIAZ, TENOR

the presidential burden, with all that it carried with it, upon younger shoulders, Mr. Carnegie bestowed it upon Mr. Charles M. Schwab, where it now rests, no doubt firmly and securely, and where it will excite a little gratitude from the public as it got during Mr. Carnegie's voluntary administration of a self-imposed trust. Yet, would it not be thought that New York had sunk into paganism if there were a failure of the annual performance of "The Messiah"? Would it not in fact be a calamity, not to say a disgrace, if it might truthfully be said in a year or two that choral music was dead in New York but "jazzy" triumphant?

For twenty-five years the Musical Art Society, alone of all the city's concert institutions, cultivated a species of choral music which bears a relationship to oratorio like that of chamber music to oratorio. Its field, that of unaccompanied ecclesiastical music of three or four centuries ago and medieval and modern secular part-song, was unique. The influence of its concerts was elevating, refining, ennobling. The society had no fellow in the country, though it inspired lovers of pure music in other cities to emulation. It turned the thoughts of some of the finest native composers into regions they had never dreamed of exploring, and its results in this direction were more gratifying than the achievements in any other field of composition. Last year the exigencies of the war brought about cessation of the society's activities. They are to be resumed next season, but it will be with the incubus of popular indifference to lofty achievement in a high form of art resting on it as it had rested for years. Meanwhile—that is, since the Musical Art Society began its ministrations twenty-six years ago—societies have been organized and reorganized, so that we might have more of the kind of music of which we already had too much.

And we are promised, or threatened with mere. An organization, ostensibly created for the purpose of furthering music of the kind left unconsidered by the established concert which bred us with the patriotism of which we are given more than we can assimilate at a cost of, at least, \$150,000, more than the public in general

aimed at artistic good. Generally there is an eleemosynary object—the advancement of an individual conductor, as a rule. This can be illustrated by a bit of local history. When Theodore Thomas left New York to found an orchestra in Chicago Mr. Seidl succeeded him as conductor of the Philharmonic Society. Under Mr. Seidl the concerts of our remarkable organization flourished. They were increased in number, the audiences grew larger, chiefly, in fancy, because of the popularity which Mr. Seidl had achieved at the opera. At the height of the society's prosperity somebody conceived the idea that because Mr. Seidl had established it so strongly in prestige it ought to be abandoned and a new organization created which should bear his name. The old communal system under which the organization had faithfully ministered to the musical public for more than half a century was set down as a hindrance to artistic progress, and a movement was begun—it is scarcely necessary to say by admiring women—to establish an orchestra on a different basis. An agitation was begun, the help of influential people was invoked, and, finally, a meeting was held, at which Major Higginson, sole creator and supporter of the Boston Orchestra, told the ladies of the merits of a permanent orchestra, organized like his own, but also warned of the difficulties and dangers. With much exhibition of enthusiasm and many protestations of devotion to the idea of a permanent orchestra the birth of the new orchestra (and, of course, the death of the Philharmonic Society) was proclaimed. One day the people of New York woke up to learn that Mr. Seidl was dead—dead without warning, dead at the daybreak of his new glory. A few days afterward the writer of this jeremiad of lamentation

tion, or whatever it be, whose views had been asked by the ladies, and who had argued and urged that to improve the good was a wiser policy than to kill it and begin a dubious experiment, met the leader of the ladies in Central Park. "How is your orchestra project coming on?" he asked. "What orchestra?" with unquestioned sincerity, asked the lady in turn. "Why, the permanent orchestra that we talked so much about, the orchestra that is to take the place of the Philharmonic." "Why, Mr. Seidl is dead; you know that." It was ungallant, but the remark had to come out: "Then, after all, it was not an orchestra for which you were working, but Mr. Seidl. You said the purpose was to give New York a permanent orchestra. You asked me to believe that." Time brought a change in the organization of the oldest orchestra in the country. Its band is now a body of players hired for the season. It gives three times as many concerts as it did in the days of Mr. Seidl. Are its labors threefold more beneficiary to the community? Is its influence for good three times as great as it was at a still earlier period, when the privilege of being enrolled among its subscribers was esteemed a privilege to be handed down like an heirloom from father to son? And now, when we have organizations based on the system of permanency in the Philharmonic and Symphony societies, when Boston brings its contribution and Philadelphia also, the personal equation of the would-be public benefactor is projected again into our musical life, and we are to have still another orchestra and a return to the system (with a difference) on which the Philharmonic was established seventy-six years ago. It will be interesting to watch the experiment in both its aspects, financial and artistic.

Grainger and Florence Easton  
In Duo-Art Recital to-morrow  
To-morrow evening at Aeolian Hall Percy Grainger, pianist and composer, will play in person several of his own compositions. His performance will be contrasted with the record made of his playing by the Duo-Art piano. Mr. Grainger will also contribute a "two piano" feature. He will accompany the Duo-Art Piano's record of his playing of a certain number on a second piano. Miss Florence Easton will also sing to the accompaniment of the Duo-Art Piano.

BROOKLYN ADVERTISEMENT  
BROOKLYN'S BEST KNOWN PIANO HOUSE  
ONE PRICE—NO COMMISSIONS

## What of Music in Your Home This Easter?

To-day music occupies a more inspiring interest in our homes than it ever did before, and is certainly becoming more necessary. Music always expresses the joys of Easter, and if you haven't a piano, why isn't this the most suitable time to add this most suitable musical instrument to the attractions of your home?

## STERLING PIANO

If you buy a piano of established value and reputation—a piano that commands the respect of music lovers. Our system of selling on simple and business-like terms of payment and our practical service make your purchase not only safe but permanently satisfactory. We cheerfully invite you to visit our warerooms whether an immediate purchaser or not.

## Easter Records for Your VICTROLA

Not only have we the newest Easter music but the great old classics that are always new and which will make your Victrola doubly interesting at a time when music meets the need of the hour.

The Sterling Piano Co. STERLING BUILDING  
518-520 Fulton St., Cor. Hanover Place, Brooklyn, N. Y.  
Telephone 5600 Main connects all Departments

AMUSEMENTS

**GREATEST FIELD DAY EVER HELD IN U. S.**  
**POLO GROUNDS**  
CAPACITY 35,000 (Donated by N. Y. Nat'l League B. B. Club)  
FOR THE BENEFIT OF THE  
**ACTORS FUND OF AMERICA**  
NEXT SUNDAY AFTERNOON, APR. 13, 1:30 P. M.  
Prices 50c, 75c, \$1.00, Boxes \$25. On Sale at all Theatres and Ticket Agencies.

**GALA CONCERT—METROPOLITAN OPERA HOUSE**  
TUESDAY EVENING, APRIL 8, AT 8:15  
**GERALDINE FARRAR**  
**SERGEI RACHMANINOFF**  
AND THE  
**PHILADELPHIA ORCHESTRA**  
LEOPOLD STOKOWSKI, CONDUCTOR.  
ORCHESTRA SEATS \$5.00, \$3.00, \$1.00. BALANCE \$1.00 TO \$3.00. WAR TAX EXEMPT. ON SALE AT BOX OFFICE AND ALL AGENCIES. RESERVE VACATION ASSOCIATION.

**SCHOLA CANTORUM**  
KURT SCHINDLER, Conductor  
Sacred Works of Victoria & Morales  
(Easter Week Music of Old Spain)  
Three Chansons of Claude Delvincourt  
Berguerettes of Old France & Flanders  
Music from a New Liturgy of RACHMANINOFF  
(First performance outside of Russia)  
Soloist: Merle Alcock, Contralto.  
Seats \$2 to 50c, on Sale at Box Office.

**AMUSEMENTS**  
**HIPPODROME** SUN. APR. 27TH AT 8:15  
**DOROTHY JARDON**  
**JOSEF ROSENBLATT**  
**MAX GEGNA**  
**SYMPHONY ORCH.**  
Nathan Franko, Conductor.  
Tickets 50c to \$2 at Box Office, Apr. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.  
Mail Orders: New Music League, 1 W. 24 St.

**Wins-Gendron**  
MODERN FRENCH PROGRAM.  
Sonnets by Leconte de Lisle, Jarry, Ibsen, Mallarmé, Rimbaud, Verlaine, Zola.  
Management: Daniel Mayer, Staff Piano.  
**AEOLIAN HALL, Sat. Eve., Apr. 12, at 8:15**  
**Salzedo Harp Ensemble**  
Directed by **VERA JANACOPULOS**  
Soloist: **RAFAELO DIAZ**  
Dir. Catherine A. Bamman, 53 W. 25th St.

**CHIAPUSSO**  
Tickets 50c to \$2. Mgt. Loudon Charlton.  
**AEOLIAN HALL, Tues. Atl., April 8, at 8:15**  
**WINIFRED BYRD**  
Mgt. Jules Dabner. Steinway Piano.  
**CARNEGIE HALL TODAY AT 3**  
**LARZEBE HOSPITAL OF SEASON—JASCHA HEIFETZ**  
SEATS NOW AT BOX OFFICE.  
**AEOLIAN HALL, Thurs. Eve., April 10, at 8:15**  
**ROSE LEVISON**  
Mgt. Haensel & Jones. Steinway Piano.

**AMUSEMENTS**  
**THE NEW SYMPHONY ORCHESTRA**  
of the Musicians' New Orchestra Society  
**EDGAR VARESE, Conductor**  
**CARNEGIE HALL**  
EVGS.—APRIL 11, 25—MAY 9  
MATS.—APRIL 12, 26—MAY 10  
Season Tickets: Three evenings or three afternoons, \$10.00; five evenings or five afternoons, \$15.00; upper tier boxes (six seats), \$10.00; lower tier boxes (six seats), \$12.00; balcony boxes, \$1.75; balcony, \$2.40; single tickets, lower tier, \$1.25; others, \$2.25. Tax, \$1.19. 25c. There are no other seats. Subscriptions should be mailed to THE NEW SYMPHONY ORCHESTRA, S. E. MACMILLAN, Manager, 25 W. 42d St., Phone Murray HJ 3426. Mason & Hamlin Pianos Used.

**AMUSEMENTS**  
**HIPPODROME EASTER SUNDAY NIGHT, APR. 20** FINAL CONCERT OF SEASON IN N. Y.  
**McCormack**  
JOHN MCCORMACK  
SALE OPENS THURS., APR. 10  
AT HIPPODROME BOX OFFICE  
Mgt. Chas. H. Van Dine  
**AEOLIAN HALL—THIS EVE. AT 8:30**  
**RAFAELO DIAZ**  
Soloist  
**AEOLIAN HALL, Thurs. Eve., Apr. 17, at 8:15**  
**PIANO Robert SCHMITZ**  
Dir. Catherine A. Bamman, Steinway Piano  
**Carnegie Hall, Sat. Eve., Apr. 19th, at 8:15**  
**HULDA LASHANSKA**  
**AEOLIAN HALL, Tues. Eve., April 15, at 8:15**  
**LETT QUARTET**  
BRAHMS, BEETHOVEN, CHOPIN, FRANCK, LISZT, MOZART, SCHUBERT, SCHUMANN, SIBELIUS, TCHAIKOVSKY, WAGNER.  
Tickets at Box Office, & of Itom Love, 1 W. 31

**Go Army and Navy men**  
WHETHER in army khaki, navy blue or the forest green of the marine corps, whether of the rank and file or the line, you're welcome at any of these hotels any time, regardless of what or whether you spend. All of the conveniences, comforts and facilities of these hotels are yours to command.  
**The Hotel Belleclaire**  
Broadway, at 77th Street  
NEW YORK CITY  
Good Cooking of Good Food in Home Style appeals to every man and woman. Therefore the Belleclaire specializes in serving good meals. Come around when you are real hungry.  
**ROBERT D. BLACKMAN**  
Headquarters for Army and Navy Men  
**HOTEL BRESLIN**  
Broadway at 29th Street  
New York City  
Special discount to men in the service.  
Rooms \$2 per day and up.  
**Roy L. Brown, Resident Manager**

**THE RITZ CARLTON HOTEL**  
Madison Avenue and 66th Street  
New York  
appreciates the patronage of men in the Government service.  
**ALBERT KELLER, Manager**  
**Hotel Webster**  
Forty-fifth St. by Fifth Ave.  
NEW YORK  
One of New York's most beautiful hotels. Much favored by women traveling without escort. Within four minutes' walk of forty theatres. Center of shopping district. Send for booklet.  
**W. Johnson Quinn.**  
**Prince George Hotel**  
Fifth Ave. & 28th St., New York  
1000 ROOMS  
A new addition includes large new dining room.  
Room and Bath, \$2 and up; Two Persons, \$3 and up; Parlor, Bedroom, and Bath, \$5 and up.  
**Geo. H. Newton, Manager**  
Formerly of "Harbor House," Boston, and "The Hotel," New York.