

# A CROWDED MUSICAL SEASON FOR 1919-20

## In the Concert Field

By H. E. Krehbiel

The Tribune's reviewer of musical affairs has in front of his eyes a date-book in which he has entered memoranda of the concerts which have been scheduled up to date for the local season, 1919-20. In the mysterious cubby-holes of his brain, whose operations defy comprehension, the memories of forty years spent largely, almost wholly, indeed, in the observation of the musical life of New York. Before his mental vision there presents itself a prospect such as no metropolitan reviewer of musical incidents has ever had before. He can not contemplate it without wonder and curious speculation as to its meaning and what it is likely to lead to, nor without indulging in retrospections concerning the development of the phenomenon. The advance record of dates is little more than a skeleton—the substantial framework for the which such integuments is to be imposed. The entries of concerts by individuals, or recitals, as they are called, and of miscellaneous concerts by local and visiting organizations are but few and are on the pages of the book devoted to the fortnight before us; and this first short period can scarcely stand as a criterion for the fortnights which are to follow between now and next May. Perhaps it is a gracious provision which conceals so much from the mental eye, for despair might paralyze energy, and not only a large energy but also a generous hospitality and a capacity for appreciation greater than Othello's stomach for revenge will be needed to endure so much music, to say nothing about chronicling it.

Let us consider the concerts which are of greatest importance and which ought to stand as indices of the community's musical culture—the symphony concerts by orchestral societies. The list is not yet fully made up, for there are visiting bands yet to be heard from, and there will be sporadic meetings by organizations in this city, whose plans have not been made or, at least, not announced. Among them are the Metropolitan Opera House Orchestra, in whose concerts, though they are not outstanding features, the instrumental numbers ought to be treated with respect; the Russian Or-

chestra, whose work for years, though crude, has had a noteworthy educational effect; the Volpe Orchestra, which we surely hear from at intervals, and the orchestras in which amateurs and semi-professionals are training for larger opportunities. All these may be left for consideration in due season. Confining ourselves to organizations which are established on apparently firm foundations, we note that the Philharmonic Society has planned no fewer than fifty-two concerts twelve on Thursday evenings, sixteen on Friday afternoons, four on Sunday afternoons and eight at popular prices under other than the society's own auspices. The Symphony Society is set down for forty-one concerts—eight on Thursday afternoons, five on Saturday evenings, sixteen on Saturday evenings, six on Sunday afternoons, six for the special dedication of young people and four for the education of children. These are all subscription affairs and do not necessarily mean that Mr. Walter Damrosch's hand's activities will be circumscribed by them. The New Symphony Society, which has already begun its labors for the season under the direction of Mr. Arthur Bodansky, has projected ten evening meetings, the same number of afternoon affairs and a concert of a more popular (or let us say democratic) character at the Hippodrome. Then there are already promised ten visits by the Boston Orchestra and two by the Cincinnati Orchestra, and we shall, in great likelihood, hear from other organizations whose coming to the metropolis has for its purpose the making of propaganda at home—like those of Philadelphia and Minneapolis.

### 150 Symphony Concerts

Inside of, let us say, one hundred and sixty days the New York public will therefore be called upon to hear about 150 symphony concerts. We have not taken Brooklyn into consideration. That borough, though dependent upon organizations either native to Manhattan or coming here on tour, still maintains an individual artistic existence, though its population, no doubt, contributes to our local audiences. This amazing activity in the metropolis of the country invites to an interesting investigation, which discloses some equally interesting facts. Does



Marcia Van Dresser Florence Hinkle Merle Alcock  
Three singers who will appear at Gretchen Dick's American Concert Course

the public in general pay for the maintenance of all these organizations? They are not only many, but numerous in their personnel, and their cost is growing year by year—growing faster, indeed, than the support received by the receipts from subscribers and the sale of tickets to transient concert-goers. No one who knows the capacity of a community, however large, for appreciation of high-class orchestral music is likely to think for a moment that that capacity has grown in New York within a decade or two at a rate commensurate with the present offerings. If that were true, we should have to say that the number of true connoisseurs is now five or ten times as large as it was a generation ago. With this assumption would have to follow the corollary that the taste and understanding of the public had improved in something like the same ratio. Yet no veteran observer of our acquaintance has ever ventured upon such a statement. On the contrary, when the concerts of the Philharmonic and Symphony societies were fewer in number, the audiences were more discriminating and exacting in respect to both the character of the programmes and the character of the performances. The attitude of the public toward music of this character has undergone a great change. There is an amazing tolerance toward compositions, players and conductors. It need not strain the memory of a concertgoer of middle age to recall when even a Philharmonic audience, which prided itself on its artistically and socially aristocratic conditions, did not hesitate to manifest its disapproval of a performance, even when the music came from the hand of an acknowledged master and the conductor was so generally admired an artist as Theodore Thomas.

There were but two orchestral societies in New York in those days, and the two together did not give half as many concerts as either the Philharmonic or Symphony Society gives today. That there were so many concerts as there were was due to the division of the musical connoisseurs into citizens—one championing Mr. Thomas, the other championing Dr. Leopold Damrosch. But the public paid for the concerts and were the only patrons of the conductors. The Philharmonic or Symphony Society, which was organized on a profit-sharing system, in which the musicians were their own employers and the conductor took his salary in the shape of a proportion agreed upon between him and the players, Mr. Thomas never received more than eight shares. Said succeeded

to that arrangement. The dividends of the players in the years of prosperity, which culminated in the ending of Mr. Thomas's consulship and the beginning of Mr. Seidl's, when there were twelve concerts annually, averaged about \$329 each and the totals in the neighborhood of \$25,000. The same now represents the salary of the conductor alone and about one-third of the deficit made each year by the concerts. The present system is based neither on the democratization of the orchestras now in existence (though there is talk of a return to it in a measure in the case of the New Symphony Orchestra), nor in the spirit of the public. Not only in New York, but throughout the United States, the system of patronization by wealthy individuals has taken the place of patronage by the public. In fact, music seems to be undergoing an historical reversion to the attitude which it occupied in popular economy at the end of the eighteenth and beginning of the nineteenth centuries. Then it existed through the patronage of the royal and noble classes; now it exists through the patronage of private citizens of great wealth. The Philharmonic Society has its Pulitzer endowment, which, despite its munificence, does not suffice even with the aid of the subscribers and purchasers of tickets to save the institution from loss. The Symphony Society has its Harry Harkness Plunger. Until the unfortunate experiences wrought by the war the Boston Orchestra had its Major Higginson, who through long years of financial struggle and stress maintained it without once suggesting to the public that in any sense it was an eleemosynary institution. What it cost him only he and his confidential agents knew, but he made no complaint of monetary loss when brokenheartedly he put his burden upon the shoulders of others because of the scandal it would prompt in man in whose honor he trusted. For years the Cincinnati Orchestra has lived largely through the munificence of Mrs. Charles P. Taft. The Chicago Orchestra, by a wise management and a farseeing, public-spirited policy, had won a firm footing and was enjoying something akin to prosperity when disastrous conditions were wrought by the world war. In Philadelphia, St. Louis, Minneapolis and San Francisco symphonic orchestras have been maintained largely by the voluntary offerings of public-spirited men prompted as much, if not more, by civic pride than by love for the art. In all these cities efforts are making to preserve their organizations, and their example is finding emulation in communities which have hitherto been more or less apathetic. Philadelphia is trying to raise an endowment fund of \$1,000,000. Cleveland and St. Louis are appealing to their business organizations and clubs to do what Philadelphia has done for years and is trying to do in a permanent fashion now. Some of the

there are enough of us to send from 12,000 to 15,000 persons a week to listen to symphonies and symphonic poems, and as many more to hear concert singers sing and violinists and pianists play. Perhaps, also, the 24,000 or 30,000 people who will go to the concert rooms will have so much love for music in their souls that they will be willing to pay for the privileges vouchsafed them. But if we do not send much money with them, some people—not all of them wealthy—will have large deficits to pay. Let us make up our minds that we are to listen to half a hundred pianists (half a dozen of them in the highest class), and three-quarters of a hundred singers, all of them willing to hire a hall and seek their fondly hoped-for will be the favorable verdict of the metropolitan public.

### Foreign Visitors

Of officeholders there is an old saying—which has been credited to Andrew Jackson, but is probably older than his era—that few die and none resign. So it is with the army of foreign artists who have invaded the States at the beginning of the war. We were to give them temporary asylum, but they are come and they will stay. The German opera singers are in case in point. This was their "land of dollars" in which they were to fill their pockets and then hie themselves back to the dear fatherland, but they are come and they will stay. The German opera singers are in case in point. This was their "land of dollars" in which they were to fill their pockets and then hie themselves back to the dear fatherland, but they are come and they will stay. The German opera singers are in case in point. This was their "land of dollars" in which they were to fill their pockets and then hie themselves back to the dear fatherland, but they are come and they will stay.

hinder more than help the cause. It is intrinsic art value and not patriotic charity that is sought. An effort is also being made to change the erstwhile demand that Americans must do work of a degree far superior to the foreigner in order to earn equal approval from the public, the same interest and consideration from managers and equal remuneration due for equal services. "It is doubtful if there is any country

Continued on page nine

## "MY MEMORIES" A BOOK of Adventures, Comical, Tragical, Artistic Experiences



during a career of FIFTY years and two tours of the world. (Illustrated.)

## TWICE AROUND THE WORLD BY OVIDE MUSIN

Founder of the Belgian School of Violin in New York, 1908. Officer of the "Order of Leopold," Belgian. Commander of the "Order of Niham Hukar," French. Officer d'Academie, French, and other orders.

Contains anecdotes of historical personages, royalties, autographic letters of eminent authors, painters, musicians, singers and conductors, with illustrations.

Of interest to the GENERAL PUBLIC and the ARTISTIC WORLD. Price \$2.50.

"BELGIAN SCHOOL OF VIOLIN PLAYING" in 4 books, from First Principles to highest virtuosity. MUSIN PUBLISHING COMPANY 51 West 76th Street, New York City

## JEROME RAPPAPORT



The Phenomenal 3-Year-Old Boy Pianist Available for Concerts and Recitals Will give his concert at Aeolian Hall, New York, on Saturday Evening, December 13th, 1919.

"The tiny lad sits down and for all the world plays like an adult artist."—The Globe.

The program will include the Bach Concerto in the Italian style, and the D Major Sonata by Scarlatti.

Management HENRY SCHROEDER, 785 West End Ave.



## Clarence Adler

Pianist Pedagogue

New Studio 137 West 86th St. Phone Schuyler 10099

## LOUIS STILLMAN

TEACHER OF PIANO LITERATURE  
Studio: 148 WEST 72ND STREET  
PHONE 6156 COLUMBUS

### THEORY COURSE

ESTHETICS  
DYNAMICS  
TONE COLOR

Special attention to mood as reflected in the preceding elements of composition.

Examination as to talent and ability to pursue a musical career either as concert performer or teacher.

## Miss Ethel M. Clark

ORGANIST and ACCOMPANIST  
Teacher of Piano and Organ  
513 Tenth Street, Brooklyn, N. Y.  
Telephone South 1766-M.

## Frank E. Ward

Composer and Organist  
CLASSES IN MUSICAL THEORY  
Elementary, Intermediate, Advanced, and Technical harmony, counterpoint, form and composition. Formerly given in Extension Teaching, Columbia University, for ten years. Also piano and organ.  
371 WEST 119TH STREET

## Clarence W. Allen

Concert Organist  
Organist and Choirmaster Throop Avenue Presbyterian Church.  
Recitals and Instruction  
Address 78A Hancock St., Brooklyn, N. Y.  
Telephone Bushwick 7691

## STANLEY R. AVERY

COMPOSER  
Choirmaster and Organist  
St. Mark's Church, North-west.  
Member Faculty  
MACPHERAL SCHOOL OF MUSIC,  
806 Nicollet Ave., Minneapolis, Minn.

## GRACE ANDERSON

ACCOMPANIST and COACH  
216 W. 56th Street  
N. Y. C.  
TELEPHONE - - Circle 3300

## Max Friedman

Pianoforte Instruction  
STUDIOS:  
257 Vernon Av.  
Brooklyn, N. Y.  
Telephone 5163 Williamsburg

## FLORENCE E. GALE

SOLO PIANIST  
Recitals and Concerts,  
Instruction, Leschetizky Method.  
137 W. Sixty-ninth Street.  
Telephone, Columbus 4872

## JOHN ADAM HUGO

COMPOSER PIANIST  
Instruction in Piano, Composition and Orchestration  
In New York  
WEDNESDAYS  
174 Madison Ave., Cor. 33d St.  
Residence 46 Cannon St., Bridgeport, Conn.

## IDA STRONGIN

Rianist and Teacher  
Studio, Steinway Hall  
109 East 14th St., New York  
Residence Studio 8509 128th St., Bklyn Hill, Long Island, N. Y.  
Telephone Richmond Hill 5014

## Melville Charlton

A. A. G. O.  
Piano, Organ, Theory Instruction  
405 Cumberland St., Brooklyn, N. Y.  
Tel. Prospect 2222

## PAOLO MARTUCCI

The distinguished Italian pianist and pedagogue will accept a limited number of students during the season.  
STUDIO  
257 West 86th St.  
New York  
Phone Schuyler 5510

## Gustav L. Becker

PIANIST & TEACHER  
Complete theoretical and practical Pupils' recitals, lectures, etc.  
STUDIO:  
STEINWAY HALL,  
109 East 14th St., N. Y.

## William Enderlin

Pianist and Teacher  
Resident Studio  
1100 Lincoln Place, Brooklyn, N. Y.  
Tel. 2965 Decatur  
Free tickets for New York Recitals on Request

## RUTH A. SQUIRE

Pianist and Teacher  
6 Years Assistant to RAFAEL JOSEFFY  
310 W. 95TH ST.  
Phone River 2632

### Rival Conductors

It is the order of the day: a contest between conductors and their friends, with the traditional attitude doomed to be disturbed by the entrance into the arena, of Mr. Arthur Bodanzky, with the New Symphony Orchestra. This organization, which all but "died a bornim" last spring, was declared to have gained vigorous vitality at its first pair of concerts last Thursday in the new equation. Mr. Bodanzky already has a large following, but he must win a permanent clientele by winning music lovers from old attachments or enlisting a body from that too numerous class that is still obsessed with the notion that sufficient music for cultural redemption may be found at the opera. On Sunday evenings the scandalous fight between the other detached entertainment seekers will assemble in the Metropolitan Opera House and the Hippodrome. In April, we shall have six or eight symphonic concerts within the period of seven days. Well, we are a population of 5,000,000, and perhaps

## Y. ANTONETTE

# WARD

Concentration Developed  
SCIENTIFIC TONE PRODUCTION—TECHNICAL FREEDOM  
Thoroughly MUSICAL Interpretation  
IMPORTANT PUBLIC APPEARANCES  
CLASSES IN CONCENTRATION SIGHT READING—HARMONY  
FREE INTERVIEWS DAILY FROM 3 TO 4  
TO STUDENTS AND TEACHERS WISHING DIRECT DEFINITE AND POSITIVE RESULTS  
STUDIO RECITALS FRIDAYS AT 3 PUBLIC INVITED  
VAN DYCK STUDIOS  
939 EIGHTH AVE., at 56th St., New York  
Telephone 9630 Columbus

## P. A. TIRINDELLI

VIOLIN COMPOSITION CONDUCTING COACHING in OPERATIC and CONCERT REPERTOIRE  
Residence Studio, 200 West Eighty-sixth Street, New York Telephone Schuyler 8107

## ERNEST BLOCH

Will Accept Pupils in ALL BRANCHES OF COMPOSITION  
Studio: 955 Lexington Avenue New York City  
Telephone: Rhinelander 2632.

## MAURICE KAUFMAN

Violinist  
37 West 84th St. Schuyler 9980

## WM. G. DOENGES

Solo Violinist and TEACHER  
Member of the Philharmonic Orchestra  
Rapid improvement guaranteed to pupils.  
Studio: 125 W. 56th St. Phone Columbia Circle

## GERTRUDE INA ROBINSON

Harpist  
Concerts, Church Services, Weddings  
Instruction, Ensemble, Composition  
Studio: 150 WEST 57th ST. Tel. 6228 Circle.

## M. WINTERLE VIOLINS

156 EAST 80TH ST., NEW YORK  
Artistic Repairing a Specialty. Fine Old Violins Constantly on Hand.

## International Music School

247 West 34th St.  
C. NICOSIA  
Director  
Piano, Violin and Vocal Lessons.  
Opera Coaching

INSTRUCTIONS CONCERTS  
Prof. Nicholas Karambelas  
Solo Violinist and Director  
STUDIOS 68 West 39th St. New York City

## PHILLIPP MITTELL

SOLO VIOLINIST  
INSTRUCTION  
Pupils Received at the VAN DYCK STUDIOS  
939 8th Avenue  
Near 56th Street, NEW YORK  
Tel. 9680 Columbus