In the World of Music and Art

Litchfield Choral Union Holds Annual Festival

Parker Honored by Performance of "Hora Novissima"; Novelty by American Composer Another Feature

By H. E. Krehbiel

To a concert-weary metropolitan reviewer the spring music festivals offer no allurement. If any of them be attended it is with a consciousness that they will bring but added weariness to the flesh and possibly vexation to the spirit. Yet the middle of May found the writer listening to the concluding concerts of the twenty-fourth biennial festival in Cincinnati and the first three days of June in attendance at the annual meeting of the Litchfield County Choral Union in Norfolk, Conn. Under the circumstances, perhaps, confession ought to be made that there were other than merely professional motives that prompted the visits to the widely separated musical centers. In the first case the prompting was largely personal. An association of more than twoscore years tugged at the writer's heart strings, and mixed with the affection for an old home was a desire to hear again a masterpiece against whose beauty all other musical institutions of America have been kept strangely but obstinately closed. There is not enough idealism in the management of the Metropolitan Opera House to grant the boon of Berlioz's "Trojans in Carthage," though the performances might be glorified by Mme. Matzenauer's Dido and, possibly, Caruso's Æneas, and so one who loves the work and believes it to be a masterpiece in the presence of which half of the operas given by Mr. Gatti would topple over like card houses built by children had to make the journey to Cincinnati to hear the opera, in which, moreover, he has the special interest that he has in the new "Parsifal." A frank confession this, which we hope will neither be misunderstood nor misconstrued.

There was no wearisome labor involved in the visits to Cincinnati and Norfolk, but intellectual and spiritual refreshment. Especially is this true of the three days, Tuesday, Wednesday and Thursday of last week, spent in sweet communion with nature and music in the town which nestles among the foothills of the Berkshire Mountains. Of the unique nobility and loveliness of these meetings, which owe their existence to the munificence of Mr. and Mrs. Carl Stoeckel, The Tribune's readers have frequently been told in years gone by. The complete absence of all sordid commercial influences, their single devotion to the promotion of artistic righteousness, their refining and uplifting influence upon the communities which are tributary to them and which enjoy their ministrations, the delightful fraternization of devotees to the art, amateur as well as professional, which they bring about, their perpetuation of choral music—a form which is all but moribund in the large cities throughout the land—and the encouragement which they offer to composers, in happier days international, of late years of necessity national—all these things have been described and lauded in the reports of earlier meetings.

Tribute to Horatio Parker

This year there was an additional element whose fundamentally mournful aspect was chastened and made radiant with comfort and cheer by the splendor of the musical offering. The second evening was devoted to a service in memory of Horatio Parker, an honorary member of the Litchfield County Choral Union, whose activities in its behalf covered many years and filled some of the most resplendent pages of its history. The memorial services were purely musical, unalloyed by ceremony or oratory. The music of "Hora Novissima," Dr. Parker's finest achievement in the field of composition and, as we believe, the most commanding and enduring work which American genius has yet produced, was performed. And on the performance strength and loveliness rested like a benediction. No doubt the occasion brought with it a sort of Pentecostal inspiration. Dr. Arthur Mees, who conducted, seemed to feel it; Florence Hinkle, Merle Alcock, Orville Harrold and Clarence Whitehill, who sang the solos, seemed to be under its spell; it fired the tongues of the 425 choristers of the union and possessed the seventy-five fine orchestral musicians, chosen from the Philharmonic Society and Metropolitan Opera Company, whom Mr Henry P. Schmitt had selected and brought from New York. We have heard many performances of the work in many places since the first given by the Church Choral Union nearly thirty years ago, but none quite so uniformly admirable as this. It was a noble tribute to a noble man and musician, one who as composer and teacher strove persistently and consistently to put props under musical culture in America which might endure and withstand the buffetings of false taste and fleeting and variable æsthetic doctrine.

The Purposes of the Festival

The fundamental purpose of Mr. and Mrs. Stoeckel in the founding and maintenance of the festivals was to promote appreciation of good music in the communities of Litchfield County by the presentation of it through fine artists as well as the best of all means, which is to encourage them to make it for themselves. In addition to this method for a long time they have given performances every year to one or more new compositions, which the composers are invited to conduct, for which they are recompensed and the property rights in which they are permitted to retain. Until the coming of the war foreign composers received the same consideration as native and so we had first performances of works by Coleridge Taylor, Max Bruch, Jean Sibelius, Percy Grainger and Sir Charles Villiers Stanford. Before the coming of Mr. Coleridge Taylor and after that of the composition (which he could not bring in person) of Sir Charles Stanford, the composers who contributed novelties to the Norfolk festivals were Americans, and of these the first was the man whose memory was honored on Wednesday night. For the festival of 1908 Dr. Parker wrote a choral ballad entitled "King Gorm the Grim"; for 1911 a "Collegiate Overture" built on some of the students' songs of Yale University; in 1918, "The Dream of Mary," a sort of mystical cantata for solos, chorus and orchestra. In 1911 his oratorio "Hora Novissima" had a performance, the excellence of which deeply impressed. Even when he was not represented on the program he frequently was in attendance at the festivals, a guest, like all the composers, who become honorary members of the union by virtue of their contributions. To pay tribute to his memory Governor Holcomb attended the service on Wednesday, being greeted on his entrance into the hall (the "Music Shed," as it is called), which is idyllically situated in the park surrounding the Stoeckel homestead, by a thrilling performance of "The Star-Spangled Banner." His visit was marred by a painful accident. As he was driving through the park the horses took fright and ran up the steep side of the roadway. The carriage was overturned and the Governor suffered a slight injury—a cut on his hand. His companions were also hurt. Mrs. Burpee was severely cut across the forehead by broken glass, but fortunately the injuries were not serious.

Other American composers who have brought compositions out at the festivals are George W. Chadwick, Henry Hadley, Edgar Stillman Kelley, Henry F. Gilbert, Frederick Stock, Charles M. Loeffler, Nicola Lancella, David Stanley Smith, Victor Kolar and Edward Burlingame Hill. The last was the composer of honor at the festival of last week, and the performance of his new work marked one of the climactic moments of the week. Mr. Hill is a son of a former professor of chemistry at Harvard University and is now a coadjutor of Mr. Spaulding in the musical department of that institution. His composition is entitled "Prelude to 'The Trojan Women'" and was inspired, we believe, by Mr. Granville Barker's production of the tragedy by Euripides.

Prelude to "The Trojan Women"

After three hearings of the work (two at a rehearsal) we are, to put it frankly, somewhat at a loss as to how to estimate it. The fault is, perhaps, largely due to a wider divergence in the opinion of the composer and his reviewers as to the kind of musical material offered by the Euripidean poem. Drama "The Trojan Women" can scarcely be called. It is rather what Dean Milman called it: "A series of pathetic speeches and exquisite odes on the fall of Troy." Mr. Hill, we fancy, conceived his piece as a musical commentary on the sack of the Homeric picture. It is a delineation of war with its consequent destruction and desolation of matter and of mind; its suffering, horrors and woe. To us the poem suggested magnificent opportunities for characteristic instrumental lyricism; moral and intellectual proclamations; hymnings of the strongly contrasted souls of the great women whom the Greek triumph handed over to ignominious slavery.

Hecuba, whose ceaseless lamentation over the fate of Priam's proud city is the voice of the city itself, wrathful, hopeless, impotent. Andromache, bewailing her individual sorrows, the death of Hector, the almost sacrificial renunciation of her child, whose death was commanded by the Greeks lest in manhood he should wreak vengeance upon them; stricken to submission to fate. Contrasted with these—and what a contrast!—the frenzied hymeneal hymn of Cassandra, apostrophizing the torches which are to light her to the bed of Agamemnon; the seeress, maddened by Apollo and, for a moment, losing herself in the woman dreaming of a murderous vengeance. This, with the chorus of lamentation rising and falling from beginning to end, the Trojan element; and again the Greek Helen, with plea of justification and the superhuman charm of her beauty, turning the wrath and threatened vengeance of Menelaus into dubiosity and impotency.

Surely music, even wordless music, might have celebrated utterances and moods so pregnant and appealing. But to do this would require melodies saturated with instincts, emotions, passions; large melodies, melodies of antique heroic mold, parallels of those in the Euripidean lines. Mr. Hill does not give us these. He builds on brief motivi and themes, and for expression relies on ingenious intermingling of harmonies, frequently lacerating in their poignancy, rhythms and instrumental dyes. His architecture is solid, noble. His fabric clear. He constructs stirring climaxes, beginning in the depths and returning again to the depths when he has proclaimed war's horrors. He woos the ear but seldom, and his color scheme, when once he begins the development of his material, is frequently glaring, even harsh. Like Shakespeare's Cassandra, he "shrills" forth his dolors. He makes us think more of Verdun than of divine Troy. But his music bites into the imagination and souls of his hearers, for it is eloquently proclamant of stark desolation and woe, and though his thought may be melodically tenuous, it is fluent and nobly sustained. We could wish for a better acquaintance with it, even though the wish compels us to pardon some Stravinskyish idioms for which we find it impossible to cherish affection.

The piece was finely played under the capable direction of a young conductor, Mr. Chalmers Clifton, who has studied with obviously admirable results in Harvard, in Boston with Mr. Loeffler and in Paris with M. Vincent d'Indy and both the Schola Cantorum and the Conservatoire. He has of late been conducting Mr. Gallo's opera company, we believe.

With these two incidents the special interest which the festival held for the professional visitors from New York were practically exhausted. For the others, especially the friends of the choristers who form the audiences at all the affairs (there being no paid for admissions) there was much else, however, that was entertaining and instructive. On the first evening Gounod's "Redemption" was performed under the direction of Arthur Mees, the conductor of the Litchfield County Choral Union, and with the same quartet of singers that cared for the solos in Dr. Parker's oratorio. A good performance did not save the work from monotony of effect, and its saccharine, sentimental religiosity made much of it sound mawkish and trivial. Vigorous abbreviation with a meat axe would have bettered it. Mme. Frieda Hempel burned some of her vocal pyrotechnics, to the delight of the multitude, at the final concert, which, having opened with Mr. Hill's prelude, was raised to lofty artistic dignity by the performance by Sergei Rachmaninoff of his second pianoforte concerto. Of it and "The Isle of the Dead," also the product of his genius, nothing need be said to New Yorkers. Both works, the accompaniments to Mme. Hempel's airs and songs (which were not those listed on the program) and Tschaikowsky's "Pathetic" symphony were conducted, very efficiently indeed, by Mr. Henry P. Schmitt, of New York, who has been Mr. Mees's instrumental coadjutor for many years and is a significant factor in the sum of Norfolk's musical activities. Another musician who has won the admiration of the festival audiences is Mr. Henry Hadley, who in the early part of the evening directed performances of the ballet music from his opera "Cleopatra's Night," one of the novelties of the last Metropolitan season, and a movement ("South") from his fourth symphony, which was one of the new features of the festival of 1911. The meeting began with chorus and audience singing a hymn composed by Robbins Battell, to honor whose memory the Choral Union and its festivals were founded, and ended with "America."

IGOR STRAVINSKY CLAUDE DEBUSSY GUSTAVE MAHLER

Three composers included in Paul Rosenfeld's "Musical Portraits"

Rosenfeld Frees His Mind In "Musical Portraits"

Writer Champions Ornstein in Volume of Essays Dealing Chiefly With Modern Composers

By Katharine Wright

Certain articles by Paul Rosenfeld that first appeared in "The Dial," "The New Republic" and "The Seven Arts" magazines have been recast, amplified with new material and gathered into a volume, "Musical Portraits" (Harcourt, Brace & Howe). The book is dedicated to Arthur Moore Williamson. The composers discussed are Berlioz, Bloch, Borodin, Debussy, Franck, Liszt, Loeffler, Mahler, Moussorgsky, Ornstein, Rachmaninoff, Rimsky-Korsakoff, Reger, Schoenberg, Scriabin, Sibelius and Stravinsky.

Most of the portraits are full length, the place of honor in the gallery being occupied by Master Leo Ornstein. This alone would stamp Mr. Rosenfeld's musical sanity as questionable. When describing his favorite minstrel the writer is not far behind the mood of James Gibbons Huneker's rhapsody on a Garden theme in "Bedouins." According to the Rosenfeld pæan, Master Ornstein is in turn "a mirror held up to the world of the modern city," "the spring as it comes up through the pavements, the aching green sap," "Lazarus emerging in his grave clothes into the new world," "the resurrection of the most entombed of spirits, that of the outlaw European Jew," "the breaking down of the walls with which the Jew has blotted out a hateful world."

Master Ornstein's music is "a thing germane to all beings born into the age of steel"; "the expression of all men who have tried to embrace and love the towering piles." And as if Mr. Rosenfeld felt the need of a prop for his opinions, he states that such an authority as Ernest Bloch has declared Ornstein to be the single composer in America who displays positive signs of genius. In certain respects, if the quotation be accurate, it disposes of Mr. Bloch and proclaims Messrs. Hadley, Griffes, Loeffler, Chadwick, Converse, poor jackanapes!

Mr. Rosenfeld complains with petulance that the complete works of Master Ornstein have not had a hearing, that preference has been given to the "foolish" war symphony by d'Indy. The Frenchman will no doubt consider himself properly punished when he finds himself excluded from the Rosenfeld portrait gallery.

It seems, also, that "scarcely a critic has been able to express what it is about his music that he likes or dislikes." And yet when it has been said that Master Ornstein's music is piffling what is there left to express? Of what use to enlarge upon the terms cacophonous, meretricious, insincere?

Master Ornstein's fate as a pianist worries Mr. Rosenfeld almost as much as the lack of due recognition granted his music. When he would be educating audiences with his own works and an occasional scrap of Cyril Scott, Korngold or Scriabin, poor Master Ornstein must needs accommodate the public with Liszt, Beethoven, Schumann, Chopin. And, according to Mr. Rosenfeld, "no one who does not love them can play the Sonata Appassionata or the Etudes Symphoniques or the waltzes of Chopin long without becoming dulled and spoiled."

Mr. Rosenfeld finds Master Ornstein speaking in accents that resemble nothing quite so much as the savage and woeful language of the Old Testament. But how much truer is this of Ernest Bloch, for he indeed has hewn out of his own experience a musical speech that rings with a sincerity never approached by Master Ornstein's dinful excursions into composition. Witness the superb "Trois Poëmes Juives" and "Schelemo."

It would seem that Mr. Rosenfeld is suffering from race consciousness. His appreciation of Ernest Bloch is pitched in the key of his Ornstein rhapsody, but he berates Mahler's music as a "doubtful and bastard thing," presumably because the man saw fit to turn Catholic.

Debussy's music is our own. All artistic forms lie dormant in the soil, and there is no work of art actually foreign to us; nor can such a one appear in all the future ages of the world. But the music of Debussy is proper to us in our day as is no other, and might stand before all time as our symbol, for it lived in us before it was born and after birth returned to us like a release. This is the somewhat high-flown beginning of the chapter devoted to Debussy. And with his delight in extreme opinions the writer hastens to add: "The three little pieces that comprise the first set of 'Images' for piano will probably outlast half of what Liszt has written for the instrument." A rash statement—for a virtuoso could ill do without the glittering fireworks of Liszt, although he might never acquire the special technic and understanding to be an inspired interpreter of Claude Achilles's veiled and mystic tones.

And in what are the Greek perfection of "L'Après midi d'un Faune" and the medieval enchantment of "Pelléas," with its tapestry figures, puppets of fate, proper to a day of eugenics, movies and prohibition?

Having learned his opinion of Ornstein, it is no surprise to find Mr. Rosenfeld, ecstatic about Scriabin, contemptuous of Liszt. He prefers the earlier Strauss to the later, the Strauss of "Don Quixote" and "Till Eulenspiegel" to the Strauss of the "Alpensymphonie." It is a pity that his enthusiasm for the ultra leads him to underestimate Mr. Rachmaninoff. As a bit of writing the chapter on Moussorgsky is the finest in the book. Yet there is no denying that, whether in praise or blame, the volume as a whole is effective writing. All the portraits will bear at least a casual glance, if not careful scrutiny. The writer has the courage of his opinions, but he is rather too much inclined to assert opinions as facts. Outside of a record of Mr. Rosenfeld's personal views, the book has one valuable feature—an appendix giving thumbnail biographical sketches of the composers discussed, with a list of their principal compositions.

N. Y. Opera Company Plans Elaborate Paris Season

Further information and particulars in reference to the New York Opera Company, which will give a season of grand opera at the Champs Elysées Theatre in Paris during the months of September and October, are now made public. The financial head and instigator of the enterprise is A. J. Davis, of 45 West Forty-seventh Street, a financier who has amassed a fortune in the smelting business of Colorado, and who, actuated by patriotic and artistic reasons, has assumed the monetary responsibility of the operatic organizations which will present performances with distinguished artists in the French capital in the coming fall.

The principal feature of the season will be the first presentation in Paris of an American grand opera, which will be sung in English. The work will be "Natoma," which was originally produced in this city at the Metropolitan Opera House, with Mary Garden in the title rôle and John McCormack as Paul Merrill. The work is by Victor Herbert and Joseph Redding, of San Francisco. It will be given in Paris with Mary Garden in her old part and Colin O'More, the tenor of the "Lassie" company, as Merrill.

Last week Titta Ruffo, who is to be a member of the New York Opera Company, and Paul Longone, who is Mr. Ruffo's personal manager, went to hear "Lassie." They were so much pleased with the young American that he was immediately offered an engagement to sing with the organization in Paris. He will not only be heard with Miss Garden in "Natoma," but he has been asked to sing the rôle of Edgardo in "Lucia," with Mme. Luisa Tetrazzini, and the part of the Duke in "Rigoletto" when that opera is given in Paris with Titta Ruffo in the name part and Tetrazzini as Gilda.

Other operas which will be given their first performance in Paris will be Montemezzi's "La Nave" and the posthumous opera of Leoncavallo, "Edipo Re," which will enlist the services of Titta Ruffo. Other artists who will be members of the organization are Rosa Raisa, who will sing in "Norma"; Chalapine, the Russian bass, reported dead, but who is now living in his native country; Eleonora de Cisneros, American contralto; Anna Case, of the Metropolitan company, and many others. Mr. Longone has been negotiating with Arturo Toscanini for the conductorship of the company. Scenery and costumes will be made abroad, and the chorus and ballet will be recruited from Paris and other European operatic centers. Miss Garden will appear as Fiora in Montemezzi's "The Love of Three Kings," which will be sung in Paris for the first time. Miss Anna Fitziu, American prima donna, also has been engaged, and will have the principal soprano rôle in "Edipo Re" with Titta Ruffo.

Goldman Concerts At Columbia Begin To-morrow Evening

To-morrow evening, at 8:15 o'clock, the third season of free concerts under the auspices of Columbia University, on the Green, at 120th Street, will begin. The concerts on the university ground will be given each Monday, Wednesday and Friday evening until September 3. The same policies of the two former seasons will be adhered to this year, but all the plans have been enlarged upon.

The Goldman Concert Band, under the personal direction of Edwin Franko Goldman, will again be the main attraction, but soloists will also appear. Mr. Goldman, who organized these concerts and takes complete charge of them, will present many novelties, particularly the works of deserving American composers.

The soloist at the first concert will be Ernest S. Williams, cornetist. On Friday, June 11, Harriet McConnell, the popular young contralto, will sing. Gladys Axman, soprano, of the Metropolitan Opera Company, will appear on June 16, and Percy Grainger will conduct two of his own compositions on June 18. Other soloists will include Alma Clayburgh, soprano; Marguerite Ringo, soprano; Meta Schumann, American soprano and composer, and Marie Tiffany, of the Metropolitan Opera Company.

This week's program will be as follows:

MONDAY

Swedish Coronation March ..... Svendsen
Overture, "Mignon" ..... Thomas
Air ..... Bach
Bourée ..... Bach
Introduction, Act III, "Lohengrin" ..... Wagner
To a Wild Rose ..... MacDowell
Irish ..... Hadley
Cornet solo, "Inflammatus" ..... Rossini
Ernest S. Williams
Waltz, "Girls of Vienna" ..... Ziehrer
American Fantasie ..... Victor Herbert

WEDNESDAY

March of the Priests ..... Mendelssohn
Overture, "Masaniello" ..... Auber
Cornet solo, "The Volunteer" ..... Rogers
Ernest S. Williams
Waltz, "Blue Danube" ..... Strauss
Excerpts from "The Mastersinger" ..... Wagner
Community singing
Ave Maria ..... Gounod
The Evolution of Dixie ..... Lake

FRIDAY

March, "Columbia" ..... Goldman
Overture, "Rienzi" ..... Wagner
Aragonaise, "Le Cid" ..... Massenet
Miss McConnell
Excerpts from "Aida" ..... Verdi
Peer Gynt ..... Grieg
Thy Beaming Eyes ..... MacDowell
Rachem ..... Manna-Zucca
Miss McConnell
Meditation from "Thais" ..... Massenet
Excerpts from "Pinafore" ..... Sullivan

The first of the extra concerts will be given on the steps of the City Hall on Tuesday, June 8, at 12 o'clock noon.

Summer Courses for Musical Students at Columbia University

John J. Cross, director, announces that courses ranging from the beginnings of music to the presenting of choral music in a series of festival concerts will be given in this year's summer session at Columbia University. Professor Rossetter G. Cole will be departmental representative in general charge of the courses, which begin July 6.

The basis for an intelligent appreciation of musical compositions from the standpoint of the listerner will be studied in a course treating with the history of the art of music and of music as an element of liberal culture. Professor Cole will give his course, for which no previous knowledge of music is required.

Courses in elementary harmony, advanced harmony and musical form, elementary orchestration and vocal training will also be given. Lessons in vocal training which will include natural breathing adapted to the functions of the vocal apparatus, rules for the natural production and development of vocal sounds and their qualifications for tonal effects, coördination of the speaking action to the function of the sounding and resounding organs and practical suggestions for expression through music sentiment will be taught by Signor Luigi Parisotti.

Individual work in voice placing and song interpretation will be studied in a course by R. Norman Jolliffe, instructor in music at Teachers College. The direction of school music will be given in a series of courses covering the teaching of school music, demonstrations in the teaching of school music and the use of the talking machine, sight singing and melodic dictation, the conducting of school music and school orchestra arrangement.

Courses in piano technique and interpretation will be taught advanced students of the piano by May Josephine Wiethan, lecturer in music at Columbia.

The Summer Session Chorus, to which all students interested in choral music may belong, will give three festival concerts during the summer session. Walter Henry Hall, professor of church and choral music at Columbia, will conduct the chorus.

Papalardo Founds New Municipal Opera Enterprise

A new musical organization, the Papalardo Municipal Opera Society, with offices at 315 West Ninety-eighth Street, has just been organized by Maestro Arturo Papalardo, who has directed performances of grand opera both here and abroad. The object of the society, as explained by its founder, is "the association of professional, social, financial and other interests to promote and achieve the establishment of municipal grand opera in every large city of the Union, to enable our people to enjoy for at least three months annually adequate operatic and orchestral performances supported partially by municipal aid when that becomes possible."

The advisory board of the society includes Alicia du Pont, Rosa Raisa, Mrs. P. J. Bonwit, Alessandro Bonci, Alvin L. Schmoeger and Joseph Evans Rogers. The indorsers are Alfred I. du Pont, Arthur Bodanzky, Rosa Raisa, Margaret Woodrow Wilson, P. J. Bonwit, Giuseppe de Luca and Major F. La Guardia.

The society will not be on a coöperative basis. A certain amount of financial backing has already been secured, but this must be enlarged through membership subscription until a capital of at least $25,000 is reached before a season can be started. Salaries for artist members, who will be given first opportunity to appear, are to be derived from this fund. Performances will be at popular prices.

Music Notes

The farewell concert by Eugene Ysaye and Mischa Elman will take place at the Newark Armory on Wednesday evening, June 16. A feature of the program will be Molique's suite for two violins, with a cadenza by Mr. Ysaye.

The further adventures of Jascha Heifetz in London are described in "The Daily Telegraph" as follows:

"There are singers and players whose sins, remembered in their absence, seem to disappear when one is actually listening to them. One may talk of Mme. Bernhardt's idiosyncrasies, of Mr. Kreisler's mannerisms. But when Mme. Bernhardt is acting or Mr. Kreisler is playing his violin these faults appear as a foil for the supreme beauty of the performance rather than a blemish. The opposite is true of Mr. Heifetz. There were moments yesterday afternoon when, to be brutally frank, one felt a little bored by his flawless technique and his perfect but not always well-timed tone effects. Yet as a demonstration of violin playing pure and simple the recital was notable in many ways. The two Paganini capricci in the last group of pieces in the program were played with the finish of a first-class virtuoso. Again in the last movement of Mendelssohn's concerto, Mr. Heifetz must have surely broken the record of speed for certain passages. These things are of unquestionable value for the teacher and the student, but, of course, they are no substitute for individual magnetism, and the fault of the recital lay in the fact that the program included two important works—Tartini's Sonata in G minor and Bach's Chaconne—which demand, far more than technical accomplishment, imaginative qualities and sympathy, insight and a style founded not on textbooks, but on individual temperament. The Tartini sonata, for instance, is not a difficult thing to play as difficulties go nowadays. It summarizes in a wonderful degree the best tendencies of its time. But it belongs entirely to that time. Form, idiom, scope, its very limitations tell of an age that is not ours. It is not enough to play it as accurately and with the fine, thinnish tone that is fashionable, as Mr. Heifetz did yesterday. It was known once as 'The Lament of Dido.' Should Dido wear an aigrette in her hair and a Bond Street frock, because she appears on a modern stage? Surely not.

"The same criticism applies in the main to Mr. Heifetz's playing of Bach's Chaconne. The Mendelssohn concerto showed how difficult it is for the technician to resist the temptation of exceeding the speed limit. The moment the performer reached the first group of triplets he began to force the pace, and the phenomenon was repeated whenever the lure of an open field presented itself—hardly to the advantage of the composition.

"Finally, one would wish to protest against the price charged for Mr. Heifetz's program. None could object to a reasonable charge for a program containing notes—analytical and historical—or for any similar attempt to enlighten the public. But sixpence is too high a price for the pleasure of reading somebody's advertisements."

Italy has discovered a new violinist in a young Bohemian named Vasa Prihoda, from Prague. He is nineteen years old, was born August 21, 1900, at Vodnany, in Bohemia, and studied with Maestro Marak at the Conservatory of Prague. The miseries of reconstruction after the war drove Prihoda from Bohemia to Milan, penniless, but with his violin, a Gagliano. There Signor Ferrerio, publisher of the Grande Italia, interested Gaetano Bavagnoli, former Metropolitan Opera conductor, in the young violinist. Under their sponsorship he made his début at Milan on the night of December 31, 1919.

Prihoda will be heard in concert in America next season, and has placed himself under the management of Fortune Gallo, impresario of the San Carlo Grand Opera Company and manager of the Manhattan Opera House in New York, for his first American tour.

Current Art Notes

The American Painters, Sculptors and Gravers Adopt New Name; Staten Island Exhibit Opened Last Week

A rechristening of the American Painters, Sculptors and Gravers was announced following the annual meeting of the organization. Henceforth it will be known as the New Society of Artists.

These officers were elected: Gari Melchers, chairman; Gifford Beal, vice-chairman; Leon Kroll, secretary; John Flanagan, treasurer; members of executive committee, George Bellows, A. Stirling Calder, Paul Dougherty, Robert Henri and Joseph Pennell.

Announcement was made that the second annual exhibition of the New Society of Artists would be held from November 8 to 27, 1920, at the Gimpel & Wildenstein gallery, 647 Fifth Avenue.

The membership of the society as it now stands includes Boardman Robinson, C. C. Rumsey, Elmer Schofield, John Sloan, Eugene Speicher, Maurice Sterne, Albert Sterner, Edmund Tarbell, Gertrude V. Whitney, Irving R. Wiles, Mahonri Young, Paul Bartlett, Chester Beach, Gifford Beal, Reynolds Beal, George Bellows, Bryson Burroughs, A. Stirling Calder, Emil Carlson, Robert Chanler, Timothy Cole, Paul Dougherty, Hunt Dietrich, Randall Davey, Guy Pene DuBois, John Flanagan, James E. Fraser, William Glackens, Charles Grafley, Walter Griffin, Samuel Halpert, Childe Hassam, Robert Henri, Rockwell Kent, Leon Kroll, Gaston La Chaise, Albert Laessle, Hayley Lever, Jonas Lie, Ernest Lawson, George Luke, Paul Manship, Henry Lee McFee, Gari Melchers, Jerome Myers, Dodge MacKnight, Elie Nadelman, Andrew O'Conner, Joseph Pennell, Van D. Perrine, Maurice Prendergast and Edmund Quinn. The late J. Alden Weir was a member of the society.

The art loan committee of the Women's Auxiliary of the Staten Island Institute of Arts and Sciences has opened a summer exhibit at the Staten Island Museum. Twenty pictures selected from the last exhibition of the National Association of Women Painters and Sculptors and a group of miniatures and sculptures from the same exhibit are being shown through the coöperation of Mrs. Benjamin Morton, president of the association, and Mrs. Samuel Theobald jr., chairman of publicity. A group of statuettes from the Gorham gallery is also on display, through the courtesy of W. Frank Prudy, and a number of pictures by Staten Island artists also are in the exhibit.

The Women's Auxiliary of the Institute, of which Mrs. James R. Walsh is president and Mrs. M. E. Stone vice-president, appointed an art loan committee which made arrangements for the summer exhibit. Mrs. Robert W. Gardner is chairman of this committee, and the members are Mrs. F. Winthrop White, Mrs. William G. Willcox, Mrs. A. Allbright Wigand, Mrs. Henry M. Trench, Mrs. C. E. Tefft, Miss Annie F. Wood, Mrs. Samuel Theobold jr. and Mrs. H. C. Bugbird.

The exhibit opened Saturday and will remain open daily except Sundays from 10 o'clock in the morning until 5 in the afternoon throughout the summer. The Staten Island Public Museum is at Wall Street and Stuyvesant Place, St. George, Staten Island.

The School of Design and Liberal Arts, 212 West Fifty-ninth Street, held an exhibition of students' work last Tuesday and Wednesday afternoons.

An exhibition of special pieces, French and English, of the eighteenth century, is being shown by Elsie de Wolfe at 2 West Forty-seventh Street. A pair of marble tables, plinth block and classic pedestal of white veined marble, with circular tops inlaid with checkerboard design, are in the collection. A large painted eighteenth century sixfold screen decorated with a landscape with minaret towers and palm trees and some fine pieces of English needlework in chair covers are also shown.

A selection of Poillon pottery is on view at the Willow Brook Company, 9 West Forty-seventh Street. Mrs. Poillon's work has distinction, in that she makes her own colors and does her own glazing.

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