

# What the Musicians Are Doing

## Music Notes

(Continued from preceding page)

**Huntington, Morton Adkins, Thomas McGrath and Miss Gladys Craven.**  
The New York Trio, consisting of Clarence Ador, pianist; Scipione Guidi, violinist, and Cornelius Van Vliet, cellist, will give its third concert of this season at Aeolian Hall on Monday evening, March 7. A trio in F sharp major by Wolf-Ferrari will be played for the first time in New York.

Rosa-Linda Neuwirth will sing at Cantor Rosenblatt and J. Piasiro Borissoff's concert in Madison Square Garden Sunday evening, February 20. Cantor Rosenblatt will sing in English, Hebrew, Yiddish, Spanish, Italian and French, having worked out a diversified program including compositions by Tchaikowsky, Strauss, Halevy, Mana Zucca, etc. Borissoff will play "Zigeunerweisen," Sarasate, "Carnaval Russe," Wienawsky, and other numbers.

A concert will be given on February 24 at the residence of Mrs. Astor, 840 Fifth Avenue, to honor the memory of Gertrude Elwes and with the purpose of raising a fund for a memorial in England. Those who will take part are Mrs. Poldowski, Daisy Kennedy, Murray Davey, Percy Grainger, J. Campbell, McInnes, Percy Such, Clarence Whitehill and Arthur Whiting. Tickets may be obtained through Miss Antonia Sawyer, Aeolian Hall; Miss Post, 24 East Thirty-third Street; and Mrs. Ernest Schelling, 1 Park Avenue.

Rachmaninoff will give a piano recital at the Newark Armory next Tuesday evening.

The Oratorio Society of New York has issued to its members a sheet containing the correct pronunciation of the Latin text of Verdi's "Requiem" mass which will be sung by the society at the music festival to be held the week of March 23 in the Manhattan Opera House.

With the desire of perfecting the quality and diction in singing the mass so that every word may be easily understood, a unified system of utterance of the Latin text among the 900 voices in the choir was essential. According to Albert Swoessel, chorus master, in charge of training the Oratorio Society chorus, the system follows the best traditions of college latin, and is compiled from the model used by Henry Coward, and published by Novello, Ewer & Co.

Herma Menth, pianist, who has not been heard in New York for some time, will give a recital at Aeolian Hall on Tuesday afternoon, March 1st.

Inga Julevna, soprano, and the New York Trio, Clarence Ador, piano; Scipione Guidi, violin, and Cornelius Van Vliet, violoncello, will give a program of Norwegian music this evening in the Great Hall of Cooper Union. This is the eighth in the series of concerts being given by the Music League of the People's Institute.

Juan Reyes will give a second piano recital at Aeolian Hall on the afternoon of Thursday, March 8d.

Harriet Scholder's piano recital, postponed on account of an accident to her finger, will take place at

**EVELYN SCOTNEY**  
Barytone, Chicago Opera Co.

**Ina Hayward, Prima Donna**  
In "Passing Show of 1921," Urged to Career by Hint

Ina Hayward, as prima donna of "The Passing Show of 1921" at the Winter Garden, takes another decided step forward in a career which began when a little girl of twelve years rode "Roman standing" races with the old Forepaugh circus, while her mother drove a chariot in "the mighty concluding spectacle of a return to the sports of the ancient and puissant Rome," to quote the old program.

That was Miss Hayward's debut in the great world of make-believe. And it was about this time that a minor artist of grand olden visited the circus and talked with little Miss Hayward. The raiment of the artist was rather frayed and the grand opera company to which she had belonged had stranded to which she had belonged had stranded in the town which she was visiting. Her name has not even the fame of being remembered by the little girl, but none of these things detracted in the least from her words to little Miss Hayward:

"Child, I think you have a voice."  
Miss Hayward had it from that moment. But she knew that the way was long from the horse's back to a lyric star in New York.

Little Miss Hayward possessed one advantage, however, which is denied to the average musical aspirant. She came of the real romadic stock of the theater. Her father, Charles Fisher, had been a star in "Rip Van Winkle" throughout the West and Middle West, but her mother, Maude Hayward, had been a member of the old Chas-Lister traveling stock company. Her mother, too, as a cornet soloist, had traveled through Europe with Carl Fischer's band.

Mr. and Mrs. Fisher settled in Charles City, Iowa. Fisher became a successful manufacturer, but Mrs. Fisher and her small daughter decided that the circus was far more interesting than any mid-Western city. So after the initial discovery that the little girl might have a voice, if musical training were begun early, mother and daughter continued for five years with the circuses, riding first Barnum & Bailey and Wallace's.

Then followed three years in burlesque, the mother was musical director in the companies in which her daughter sang. With her baton she conducted the orchestra, but her eyes were always upon her daughter and never on the orchestra.

The burlesque engagements were very profitable, and Miss Hayward was able to employ an operatic coach who traveled with her companies. In the summers and in the periods between engagements she studied voice in Europe and under the best masters here. In the end she developed a voice which her coaches say ranges far beyond the ordinary soprano from lyric soprano to dramatic soprano.

A short time ago the girl and her mother felt that she was ready to make her supreme effort. The Schuberts and their musical staff gave her an audition. Her engagement followed.

**All About the Humble Shoe**  
American school children are to see a film visualization of the shoe's family tree. The Rothacker Film Company, of Chicago, has produced a two-reel educational picture which shows the evolution of shoes from the crude sandals of the cave man down through the ages. The McKelroy Sloan Shoe Company will rent a theater outright and invite school children to a free movie show.

## MARY GARDEN

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Playing the part of the modernized Mrs. Malaprop in Margaret Anglin's play, "The Woman of Bronze," at the Frazee Theater, is Harriet Sterling, an actress who has stood for the best in character parts during her long experience on Broadway.

One of Miss Sterling's earliest ventures in dramatic work was under the guidance of Mrs. Fiske in "Love Finds Its Way." That season young Harriet then a novice in the profession, was trudging up and down Broadway interviewing managers and agents, on the lookout for the ever elusive "job." One day she was told there was an opening in Mrs. Fiske's company, then on tour, and on applying for the part she was immediately engaged and sent directly to Texas to join the company. The girl had never travelled by herself before, so it was with great timidity that she boarded the train and headed for the distant state. The night she was dock on arrive in the small Texas town her train was seven hours and instead of coming in at dinner time, as she had expected, it was after 3 a. m. when a very much frightened and bewildered young girl climbed down on a deserted platform and inquired of a sleepy station agent what the time of the next train was.

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This was the final blow for poor Harriet. She sank down on the bed in despair, sick at the prospect of having to sit up the entire night to guard against intruders. Fortunately, after an hour's vigil she decided that the washstand, with the bowl and pitcher on it, would prove sufficient protection, since the crockery was substantial and falling to the floor in case any one should try to break in.

After an adventurous road tour with Mrs. Fiske in "Love Finds Its Way," Miss Sterling played with her again in "Divorcement." She also played important roles with Mrs. Leslie Carter, with Blanche Bates in "The Girl of the Golden West," creating the original square jawed heroine, with her own songs; in "The Blue Bird," as "Night" at the Century Theater, as the Voodoo Priestess in "The Flame," with the Theater League overseas and with Margaret Anglin the last two seasons.

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**TITTA RUFFO**  
LETA MAY VIDAS  
Raoul  
Tickets at Biltmore Box Office (Balcony Floor), Mgt. R. Johnston. (Kilbuck Place).

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**RUTH DRAPER**  
In Original Character Sketches  
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## MARY GARDEN



As the heroine of Bizet's opera

## Folksongs to Doughboys Lead to Rosalind Fuller's American Stage Entrance

Rosalind Fuller, who plays the rôle of younger sister to Grant Mitchell in "The Champion" at the Longacre Theater, has had an interesting theatrical career for so young an artist.

She is an English girl and first came to this country with her two sisters in a concert tour a few years ago. The Fuller Sisters, as they were billed, wore crinoline gowns and sang old English folksongs, accompanying themselves on old-fashioned harps. They had learned these old melodies from the country people in the little old English town in which they were reared.

When the war was over Rosalind went to Germany with the American Y. M. C. A., having signed up with the Dorothy Donnelly stock company. "I was under study for the whole company," she said, "and it was the most healthy company I ever hope to see. I got a chance to appear just once. I played the widow in 'Seven Keys to Baldpate.' But I sang folksongs to the soldiers and went up in an airplane, had a wonderful time, and got to fond of the American people that I decided to come to America and try to get on the stage here."

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## Eugene O'Neill's Credo And Reasons for Faith; He Defends "Diff'rent"

(Continued from page one)

The old iron school of Nantucket-New Bedford whaler whose eloquence was "A dead whale or a stove boat." The whale in this case is transformed suddenly into a malignant Moby Dick who has sounded to depths forever out of reach. Caleb's boat is stove, his quest ended. He goes with his ship.

There are objections to the play as pathological, but I protest that is putting the accent where none was intended, where only contributing circumstance was meant. And some one has said to me that all the people in the play were either degenerates or roughs—at which I was properly stunned, because I consider all of the characters, with the exception of Benny, to be perfectly regular human beings even as you and I. Dividing folks into moral castes has never been one of my favorite occupations.

And then there was some one, I have heard, who attributed to the author Caleb's remark that "folks be all crazy and rotten to the core." Upon which I grab the shoe lace (but did they have them, though?) of the author of Hamlet, and going aloft to the dizzy height of his instep, inquire pipingly whether it was he or Macbeth who said "It is a tale told by an idiot, full of sound and fury, signifying nothing."

Damn the optimists anyway! They make life so darned hopeless!

## New Color Motion Pictures

Examples of Kinekrom, which is Charles Urban's new natural color process, will have a semi-public showing at the Metropolitan Opera House on the evening of February 19, when they will be exhibited to the guests at the annual dinner of the Canadian Camp at the Hotel Astor.

Until now Kinekrom has never been shown outside of the projection theater at the Urban offices in the Masonic Building, 21 West Twenty-third Street, New York. The new natural color pictures, controlled by Urban-Joy patents, will be ready for the general motion picture market some time next autumn, when the projection machines necessary to their operation will be completed. These machines, known as the duplex color projectors, also show black and white pictures.

## The End of "Foolish Wives"

Erich von Stroheim has begun work on the concluding scenes of "Foolish Wives," the million dollar Universal picture for which a replica of Monte Carlo was erected in Monterey and again at Universal City.

## S. HUROK'S MUSICAL BUREAU announces

To-Night 8:15—Hippodrome—To-Night 8:15  
**CLEVELAND ORCHESTRA**  
NIKOLAI SOKOLOFF, Conductor

**TITTA RUFFO AND MISHEL PIASTRO**  
TICKETS \$1.00 to \$2.50 (PLUS 10% WAR TAX) AT BOX OFFICE. (CHICKERING)  
CARNegie HALL, SAT. EVE., FEB. 19  
RUSSIAN SONG RECITAL—NINA DEBUT-SONG RECITAL

**TARASOVA**  
with ARTURO BONUCCI, Cellist  
TICKETS 75c to \$2. (MASON & HAMLIN)

**LISA AN ELMAN**  
PIANO RECITAL—MARTIN  
TICKETS 75c to \$2 NOW. (CHICKERING) TICKETS 75c to \$2.00 NOW (KNABE)

**Hippodrome Sunday Eve. Feb. 20th at 8:15**  
ONLY CONCERT APPEARANCE THIS SEASON  
**Rosa Raisa—Giacomo Rimini**

with CHICAGO OPERA ORCHESTRA Alexander Smallens, Cond.  
TICKETS \$1.00 to \$2.50 (PLUS 10% WAR TAX) AT BOX OFFICE NOW. (Mason & Hamlin)

**AEOLIAN HALL, SATURDAY AFTERNOON, at 3, FEB. 19**  
SECOND VIOLIN RECITAL By ERIKA

## MORINI

"With the Technical Assurance of a HEIFETZ She Combines Not Only the Temperamental Fervor of an ELMAN, But the Insinuatingly Expressive Tone and Rhythmic Verve of a KREISLER."  
—Max Smith, N. Y. American.

SEATS NOW 75c to \$2.00 at Box Office. Management Metropolitan Musical Bureau. Knabe Piano.

**METROPOLITAN OPERA HOUSE TO-DAY at 3**  
BENEFIT CONCERT TENDERED BY

**GALLI-CURCI**  
and JOSEPH LHEVINNE

(LHEVINNE by COURTESY OF LOUDON CHARLTON)  
ENTIRE RECEIPTS TO GREENWICH HOUSE MUSIC SCHOOL  
PRICES \$1, \$1.50, \$2, \$3, \$3.50. NO WAR TAX.  
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