

In the Realms of Music and Art

Among Those Appearing at Stadium Concerts This Week



Marguerite Namara



Victor Herbert



Elsa Warde



Edgar Schofield



Guido Ciccolini

Believes in Government Recognition of the Arts

"This country has made great advances in regard to good music and in having the works of masters presented in the many years I have been in America," said Victor Herbert last week, in discussing the programs of summer music which are being given in most large cities of the United States this season. "I like conducting these concerts at the great Stadium, with its thousands every night eager and enthusiastic to hear good music.

"Such projects as the Stadium concerts give the opportunity for presenting an enormous amount of splendid literature of the very best type. They enable the public to become familiar with many lighter works not heard during the winter season. When I speak of music designated as lighter music I do not mean anything belittling. There are only two kinds of music—good music and bad music. The most highly prized thing we can have in music is the folk song. A composition doesn't have to be enormous and difficult and long to be great or good. We do not despise the daisy just because we have the American Beauty rose. Of course, in the concerts at the Stadium we give a liberal sprinkling of symphonies. We play a symphony three or four times a week. Personally, I think these out-of-door, so-called popular concerts are wonderful. The applause and attendance of the thousands at the Stadium show how they are appreciated.

"Great music in the United States is made possible through the generosity and magnanimity of private citizens. In some instances municipalities help support them. But what is really important here is the fact that the government of the United States is the only government of the so-called civilized nations that does not recognize the arts. The musician, the painter, the sculptor—none of these has any standing in Washington. "The bricklayer is probably more welcome at the seat of government than any artist, in so much as he probably belongs to a union that may wield some political power.

"Now, I hope that the day will come when the government of the United States will give official recognition to the arts. You may argue the youth of the country as an explanation of its lack of development along this line. Well, we always hear about the youth of the country when we point out something in which it is remiss, but I notice that this country does not consider itself too young when it comes to matters of peace terms and international politics and other things. It seems to me it will be a great day when this government comes to the point of advancing great projects, along artistic lines and others, instead of devoting so much energy and money to prohibition, for instance.

"Now, I don't want to sound too strenuous in finding fault. This country is a wonderful field for the advancement of music and, as I remarked, in the forty years since I first came

Goldman Band Taking A Week's Vacation

After a week's vacation the Goldman Concert Band, under the direction of Edwin Franko Goldman, will resume its concerts on Monday, August 15, about the great tenor, John McCormack and Tom Burke are suggested, in London. Both tenors are so distinctly different from Caruso that it sounds foolish to repeat the suggestion. And in the case of McCormack, at least, who has always had an immense following, coincidental and probably equal to that of Caruso himself, it would seem doubly ridiculous to consider that he be named to succeed any one.

Another small point regarding the next king of voice, who, in our opinion, is not yet born musically. He will be none of those already known. He will not be familiar to the public over which he is to reign, and when he fills his own place from the beginning.

Neon Hour Concerts of American Orchestral Society

At the noon hour concerts which the American Orchestral Society is giving in Battery and Madison Square parks, with Jacques L. Gottlieb as conductor of the Neighborhood Orchestra, the program for Tuesday and Thursday of this week will be:

Overture, "Duet and Paganini".....Suppe
Opera Selections from "Il Trovatore," Verdi
Bacchanale, from "Samson and Delilah".....Liszt
Waltz, "Il Bacio".....Arditi
Entrance of the Queen and Processional March from "Queen of Sheba".....Goldmark
The same orchestra will also appear in two evening concerts on Tuesday, August 9, at Morningside Park in cooperation with The Globe Morningside series (in the event of rain the program will be given in the auditorium of the Wadleigh High School, 115th Street, near Seventh Avenue), and on Thursday evening of the same week in conjunction with the Stuyvesant Neighborhood House on the roof or in the auditorium of that building at Stuyvesant and Ninth streets.

The program consists of:

Overture from "Merry Wives of Windsor".....Nicolai
Hungarian Fantasy.....Zeczey
Waltz, Vienna Life.....Strauss
Suite from "The Snows of St. Agnes".....Liszt
Dance, (a) In the Tavern.....Nicola
Opera Selections from "Carmen".....Bizet

Winners of Contests To Tour America

CHICAGO, Aug. 6.—The National Federation of Music Clubs is planning a concert tour for the four winners of its national contests held earlier this year. Its aim is to give a musical hearing as well as recognition to young American artists.

"The accomplishment of such a tour is made possible by the cooperation of the hundreds of music clubs belonging to the federation," said Mrs. Helen Harrison Mills, of Peoria, Ill., chairman of the federation's department of publicity, here today.

"Giving these young musicians a chance to appear on their programs during the coming season, the clubs will make a string of engagements, reaching from the North to the South and from coast to coast.

"This is undoubtedly the most important piece of work being done at this season by the federation. It ranks as one of the most progressive activities in behalf of the young American-taught musician."

This is the second tour of the kind sponsored by the federation, the first one following its 1919 biennial convention.

Artists to take this year's tour are Enrique Ros, pianist, New York; Herman Rosen, violinist, Cleveland; Deborah Nadwornek, contralto, Bayonne, N. J.; and George G. Smith, barytone, Evanston, Ill.

John McCormack Concert At Saratoga Springs

John McCormack will sing in concert in Convention Hall, Saratoga Springs, Tuesday evening, August 9.

Donald McBeath, the Australian violinist, will again tour as assisting artist with John McCormack. McBeath, who was married a little more than a month ago to "Billie" Thomas, a Melbourne girl, is now speeding across the continent from Vancouver, and will appear with McCormack in Saratoga next Tuesday night, August 9.

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Random Impressions In Current Exhibitions

PARIS, Aug. 6.—Throughout the season of art exhibitions in Paris just ended French critics have not stinted their praise of American painters, whose works formed the strongest foreign group at both the Salon des Beaux-Arts and the Salon des Artistes Français. Marked by variety of interest and excellence of technique, the all-American exhibition at the Galeries Georges Petit was also received with enthusiasm by the critics. The new American school of art has the greatest promise, in the opinion of the old-time critics here, who have been better able to judge this year than ever before.

Americans are admitted to continue their strong individuality, which is shown in the current output of portraits, landscapes and decoration.

The all-American exhibition was given by painters who were scarcely known in Paris, though many of them held distinctive places in American art circles. Thus it was doubly to their credit that the French critics were so favorable. Not adhering to any particular "school," which might have imposed a strict style of execution, the exhibition as a whole was regarded as one of individuality and courage.

All-American Exhibition Praised for Advanced Note

Typical of all the praise for the American art works was that of one leading French critic, who said: "On entering the exhibition hall the first aspect is vibrating and young, naive and robust, at the same time commanding sympathy. It is precisely this sympathy which all artists wish to obtain; placing them in closer communion with our own artists, it will lead them to a better understanding of the emanations of our art and to a more profound feeling toward the progress to which their evolution must tend, as well as toward the voicing of their ideal, the rhythm of their conception and the organization of their technique."

Remembering such American masters as Whistler, Sargent, Walter Gay and others who have revealed themselves to France, the critic continues: "The American exhibitors of to-day bring us notes which, if not precisely new, are more advanced, more in tune with the present hour, without entirely tumbling into the insupportable folly of those would-be geniuses (cubists and futurists) who would like to force doctrinal acceptance of that which is only the repulsive confirmation of their absolute ignorance."

Men Who Attracted Special Attention

Pictures that have attracted particular attention in the all-American exhibitions were the portraits by Thomas Eakins, Alfred Collins, George Bellows, Robert Henri, Eugene Speicher, Randal Davey, George B. Luks, William J. Glackens, Henry Lee and MacFay the landscapes by Clifford Beal, George Bellows, Edward W. Redfield, Ernest Lawson, Rockwell Kent, Kenneth Hays, Paul Dougherty, Abbot H. Schofield, the barytone, will sing.

In detail several of the coming week's programs are still unannounced. Sunday, Monday and Wednesday will be given with the exception of Mme. Namara's numbers and one of Mr. Schofield's. Tuesday, Thursday, Friday and Saturday are yet to be announced in full. They will comprise, however, Tuesday, Miss Elsa Warde, soloist. Thursday, Symphony night, with Miss Helen Roth, soloist. Saturday, Victor Herbert night.

The programs of the week, so far as announced in detail:

SUNDAY
Soloist, Mme. Marguerite Namara, soprano.
Symphony No. 8 (E-flat major).....Tchaikovsky
Adagio: Allegro non troppo.....Borodin
Gloria: Allegro molto vivace.....Mahler
Finale: Adagio, lamento.....Tchaikovsky
Overture, "The Bartered Bride".....Smetana
Fantasy from "La Bohème".....Bucini
Dance of the Desert Girls (from "Cavalleria Rusticana").....Mascagni
Patra's Night (from "The Fire").....Hauley
Festival March (introducing "Auld Lang Syne").....Herbert
MONDAY (ITALIAN NIGHT)
Soloist, Guido Ciccolini, tenor.
Overture, "Semiramide".....Rossini
Two Intermezzi from "The Jewels of the Nations".....Walt
Aria from "Bellini".....Leoncavallo-Ferrari
"Vesti la giubba".....Puccini
Mr. Ciccolini
Grand fantasy from "Aida".....Verdi
Fantasy from "La Bohème".....Bucini
Intermezzo from "Cavalleria Rusticana".....Mascagni
Aria from "La Traviata".....Puccini
"E lucifer le stelle".....Rossini
Dance of the Mr. Ciccolini "La Gioconda".....Ponchielli
WEDNESDAY
Soloist, Edgard Schofield, barytone.
Overture, "Sakuntala".....Goldmark
In the Twilight, Dance of the Dryads, from "Symphony".....Rall
Mr. Schofield
Prelude to "Parsifal".....Wagner
Ballet music from "The Sleeping Beauty".....Moussorgsky
Araguana, "Aubade".....Madrilena, Navarraise
Aria from "Tannhauser".....Wagner
"O thou sublime, sweet evening star".....Gounod
La Priéresse, Ballade, from "Roses d'Amour".....Glauxonov
Gloria Chromatique.....Liszt

Russian Symphony Orchestra Still at Starlight Park

The Russian Symphony Orchestra, Modest Altschuler conductor, will enter upon its third week at Starlight Amusement Park, at 17th Street subway station in the Bronx, with popular symphony concerts on Sunday evening, August 7, and on the evenings of Thursday, Friday and Saturday with a change of program and soloist for each concert.

The program for to-night follows:

Overture, "Mignon".....Thomas
Ballet music from "Sussanin".....Thomas
Excerpts from "Cavalleria Rusticana".....Mascagni
Polonaise from "Eugen Onegin".....Tchaikovsky
Introduction Act I, "Metastaser".....Wagner
Death of Boris Godunoff.....Ponchielli
Rakoczy March from "Damnation of Faust".....Berlioz

A Tchaikovsky program has been planned for Thursday evening, while Mr. Altschuler has selected a Wagner program and a Russian program for Friday and Saturday respectively.

With Marguerite Namara, always

Variety of Speculation On Successor of Caruso

Time and the Public Will Decide Upon the Next Favorite—but the Great Tenor's Mantle Was Peculiarly His Own

The death of Enrico Caruso has brought about scattered and in some instances remarkably naive speculation as to who will be Caruso's successor. The death of the world's first tenor does not create a situation so simple in this respect as that of the death of the ruler of a country. It is possible to mourn the death of the king of tenors, "The king is dead," but the second phrase is not appropriate, "Long live the king!"

The Caruso mantle was peculiarly his own. Granted that there were a tenor socially great enough to wear it—and it is the general authoritative opinion that there is not—there were besides idiosyncrasies of personality in the robe itself which made it a one-man cloak. It remains for the music lovers of the world to weave an entirely new mantle for the next king of opera when he shall have won his place.

Managers may groom this man or that for the place held by Caruso; critics may herald newcomers as "successor," but in the end the public will decide upon its next favorite—and indicate its decision through that very sure index of its feeling—the boxoffice.

That of the "next Caruso" is foolish. There is no voice in this day parallel to that of the great tenor. Whenever one is heard worthy of the designation, will he not be great enough to be simply himself—"Smith," "Jones," "Brown" or the Italian of one of those? Would not the very fact that a singer was named the successor to Caruso be proof that he was not? Fame linked to or dependent upon the name of a predecessor is not great of itself.

Yet in the world of music, especially opera, the singing done by Enrico Caruso will have to be done this coming season and in the years to come. Purely from the standpoint of the work itself, Caruso must have a successor, or rather successors. It is the opinion of one well known musician that several tenors will have to be conceded just to take the place of Caruso in the business of opera itself.

In spite of the overshadowing which all other tenors of the last few years have had to contend with, certain very fine singers have won recognition and place for themselves. In some cases they were heralded as new Carusos. They proved not such at all, but very fine artists on their own account. And the public went to hear them for themselves, not as make-shifts for the great star. Martinelli is Martinelli; Harold is Harold; McCormack is McCormack, and this last season has taught us that Gigli is Gigli—a splendid artist.

It is an interesting commentary upon the great Caruso and his career at the Metropolitan that during his very reign a splendid group of tenors has been assembled in the company. One of the most popular of these is Martinelli, who, according to certain persistent dispatches from London, will "succeed Caruso." Mr. Martinelli has sung many of the roles definitely associated with Caruso and he has been a drawing card at the Metropolitan personally ever since he came to the company in 1907. But the talk that he was a new Caruso died the first season he was there. Since, he has been Martinelli, which is no small compliment.

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