

MUSIC SEASON ENDS WITH MOOT QUESTIONS UNSETTLED

No Version of "Star Spangled Banner" Official—Obstacles to Summer Concerts—Galli Curci's Singing

It appears that the musical editor of THE SUN was in error in speaking of the version of "The Star Spangled Banner" made by Messrs. Damosch, Sousa, Sonneck and others as the official one.

However, the point to be made at this great moment is that THE SUN was premature in suggesting that Mr. Gatti-Casazza direct that the official version be used in the Metropolitan Opera House.

Meanwhile, because Lieut. John Philip Sousa was on the committee and is trainer of the Great Lakes Naval Band, the new version, which differs only slightly from the old, but for the better, will probably sound off at colors aboard Uncle Sam's fighting ships, while all hands face aft and keep silence, the latter being something which it seems impossible for many civilians to do while the national anthem is heard.

As this is going to be the last moment of the season on the national anthem let us observe that it is a good tune and that it compares well with several others. Also that we have not the smallest doubt that there are some thousands of fine fellows now over there in the North Sea or thereabouts who will tell you without mental reservation that at 3 A. M. when Old Glory slowly climbs the taffrail staff and the flagship band sends the crashing chords of the national anthem streaming across the water it is the grandest old tune that was ever heard in any quarterdeck and that Nelson or Jean Bart or even the execrable Tripitz never heard as good a one.

And that being ended, we may turn to the double bar that marks the end of the season of music. There are still some concerts to come, but the season is over. Pierre Van Rensselaer Key, the able music critic of the World, wishes it to last all summer and makes an argument in favor of continued orchestral concerts during the summer months.

In the desire of Mr. Key's heart THE SUN's recorder of musical doings is warmly in sympathy. It has been in sympathy with the idea for more years than this rattling typewriter will mention. The recorder—the living one—has been in sympathy with the experiment tried many times, but not with success since the days of the Thomas Central Park Garden concerts, and in those days there was not much else in the way of summer entertainment.

Rudolph Aronson managed to keep summer concerts going on the Casino roof for some time, but only because he had substantial backing and something beside music to offer. The trouble of course is that the percentage of people who care to sit through a concert even of comparatively light music in the summer time is too small to make the thing pay.

The solution of the problem might be found in the municipal concert, but the outlook in that direction is well nigh hopeless. Any scheme to give municipal concerts is bound to meet the prey of local politics and so goes straight to artistic destruction. We have had plenty of scandals along that line and do not hunger for any more. If the city as such cared enough about municipal concert giving to finance the scheme and give the artistic direction to some competent and conscientious standing and make him personally responsible, then we might entertain some degree of confidence in the outcome. But until Damosch, Stran-

Out of Town Women Entertained Here

At the residence of Mrs. V. H. Emerson, 435 Riverside Drive, the annual meeting of the Women's Health Protective Association, Mrs. Ralph Trautman, president, was held on Tuesday afternoon. Under the direction of Mrs. G. E. Soper and Mrs. Eugene J. Cumiskey a musical and literary programme was presented. It opened with "The Star Spangled Banner," sung by Miss Margaret Taylor, in which the large audience joined. J. H. Heron of Toronto recited patriotic poems, and Miss Stella Galt, daughter of the hostess, sang patriotic songs and Miss Margaret Taylor sang a selection from "Jeanne d'Arc." She responded to an encore by singing "When the Boys Come Home."

A social hour was enjoyed after tea. Some of those present were Mrs. William H. Parlin, Mrs. James H. Van der Zee, Mrs. Caroline Swinney, Mrs. Oscar Mussinan, Mrs. A. H. Levy, Mrs. John Lovell, Mrs. Bernard Schiff, Mrs. J. C. Richmond, Mrs. John Green, Mrs. J. B. Waters, Mrs. Edward M. Hooke, Mrs. J. B. Greenhut, Mrs. Edward Lightenstein, Mrs. James D. Shipman, Mrs. Thomas Cook, Mrs. B. G. Schwartz, Mrs. Emma Wright, Mrs. Mary Phillips, Mrs. John Lewis Childs, Mrs. Walter Camp, Mrs. J. Halstead, Mrs. Benjamin Bender, Mrs. Henry P. Wall, Mrs. George Andrews, Mrs. D. W. Herrman, Mrs. H. Rawlitzer, Mrs. D. Tenny, Mrs. M. Galt and Mrs. Dunlap Hopkins.

The monthly meeting of the Congress of State Societies has been postponed to May 23, when it will open its new headquarters, to be known as State Societies Building, at 270 Park street. The organization closed its Liberty Loan drive at Shantley's, on Forty-third street, with the sum of \$250,000 as the result of its four weeks campaign.

The New York Browning Society held its last meeting at the Waldorf-Astoria on Wednesday. Miss Florence Winter was president, and Miss Charles Thorne was the honorary programme arranged by Miss Virginia Lynch as chairman of the day. A paper was read by Mrs. Bernella E. Cady on "The Women of the Renaissance" and Miss Stella Galt made an address on the "Proliferation of Life" as expressed by Browning. Dr. James P. Harney took for his subject "Browning's Ethical Views." Mrs. Charles M. Allen was chairman of hospitality. The society has just furnished a mothers' room in one of the Waldorf-Astoria community houses, to be used by mothers and sailors. This particular house was at one time the old Earlinton Hotel.



Josef Hofmann, who will help the Red Cross Drive

no difference; always the same vociferous applause. This was the case in Chicago, New York and Boston, and now in Philadelphia.

So Marcus Mayer is dead. Another of the great Abbey, Schoeffel & Grau combination gone to rest! Scant mention was accorded to Mr. Mayer in the morning papers, for the world is strained and torn with its own throes of mighty rebirth to pause long at the bier of a manager of musical artists. There was a line about his having managed Adelina Patti, but quite correct, but nearly so.

Once a Familiar Figure. Mr. Mayer was the representative of the Abbey partnership in the matter just as he was in the direction of certain tours of Sarah Bernhardt, Henry Abbey used to smile grimly and remark that what he made from the tours of his famous stars he lost in his opera speculations. Marcus Mayer was not without experience in the latter, and for several seasons he was just as familiar a figure about the corridors of the Metropolitan Opera House as Fred Latham was in later years and John Brown in still later times.

Mr. Mayer had been in poor health for a long time. He had partially lost the use of his limbs and his sight was very weak. But still he managed to linger in the neighborhood of the Lambs Club and to find a word of greeting for his many friends. Perhaps his happiest recollections were of Adelina Patti and her old fashioned concerts, of the type recently camouflaged under the title of "song recital" by Amelita Galli-Curci. There are many men in this town who will have a kindly remembrance of Marcus Mayer.

Meanwhile the Galli-Curci work goes bravely on. It is always the same story. A hall or theatre packed with excited people, who know—because they have been told so—that they are about to hear the greatest singing the world has ever known and who burst into ecstatic applause as soon as she appears on the stage and before she has uttered a sound.

It is all a great pity. How long can it be kept up? And if it is not kept up, what is going to happen to Mme. Galli-Curci? Remember the story of Tetrazzini. Let us hope this will not be another history of the same sort. Only a few days ago Mme. Galli-Curci sang in Philadelphia and into her "recital" went that high priest of criticism, James Huneker, who listened, reflected and wrote. It would be a delight to the present writer to reproduce the whole of his masterly article, but that would be too long. The text is to be found in almost the first paragraph and here it is:

"The enthusiasm was on a par with the quantity and quality of the audience. Everything good or indifferent was applauded alike; flute solo, the piano accompanist, also the encores. Discrimination in taste had a night off, and criticism was for the nonce compelled to bate its breath. Applause, huge and clamorous, ruled. "The public was out in force to enjoy itself, and whether the little lady, known in private life as the Marquise di Simeri, faltered in pitch or sang languidly instead of brilliantly, it made

NOTES OF MUSIC. That further contributions and many of them may come within the next few months to the musicians of France and Belgium impoverished by the four years of war, the new society of American Friends of Musicians in France, of which Walter Damosch is the head, is to give a series of summer concerts at the fashionable watering places, Bar Har-

DE LA SALLE, WINNER OF THE HIGH SCHOOLS MILITARY TROPHY. Vital demonstrations of the value of the new State military training law was given when in celebration of the 20th anniversary of the departure of New York troops from the Spanish war a competitive drill of selected boys from the high schools of New York was held before 5,000 applauding spectators in the 12th Regiment Armory on Thursday, May 2.



Cantor Josef Rosenblatt song recital Carnegie Hall May 1918

forward within the last ten years, or probably ever will come forward, to eclipse the great name of those who adorned the Metropolitan under your predecessors. But you have ever been diligent on the search to secure for the Metropolitan opera Company the best singers available.

George Barro, first flute of the Symphony Society, has resigned his post for reasons given in the following letter to Henry Harkness Flagler, president: "My Dear Mr. Flagler:—May I express the hope that you will understand my profound regret at being compelled to forego further connection with the orchestra of the Symphony Society of New York?"

TWO INTERESTING LETTERS. To THE EDITOR OF THE SUN:—Sir, Mr. G. H. Kahn, the chairman of the board of directors of the Metropolitan Opera House, has recently presented to me a letter which reads in part: "It is true no artists have come

ness of the entertainment is importantly prevailing and sometimes dominating.

While the papers were full of Mme. Galli-Curci and her marvellous operatic achievements Mr. Gatti announced he had discovered a new star in Marie Conde, a girl possessed of the voice of a heavenly choir. We have heard of Marie Conde's success went so far as to do something unique, I believe, in the history of the Metropolitan, in allowing her to make her debut, without previous stage experience of any kind, as "Gilda in 'Rigoletto'" and in a cast including no less personages than Caruso and De Luca. But the girl has not yet made her debut. Even if a generous allowance be made for her nervousness, the fact was conspicuous that the voice of Marie Conde, as has been unambiguously pointed out by the press, has no quality in its medium and her high notes are so thin that the singer could scarcely be heard across the orchestra.

Now, we have been brought up to date by the Metropolitan Opera House of New York is the greatest musical institution of the world, in which the best, and only the best, available talent is to be found. We have heard of Marie Conde again that the rich men who are at its head are not speculators but generous people who are willing even to meet some sacrifice to secure the best talent and develop our musical taste and education. If this be true, then I am sorry to have to contradict Mr. Kahn by expressing my opinion that Mr. Gatti has failed in his capacity as manager of the institution to make good. If, on the contrary, the rich people at the head of the Metropolitan have decided, as it seems, to run their policy and the management of the Metropolitan Opera House a money maker, then Mr. Gatti is their man—a man whose service should be commended and rewarded not with an ambulance, but with one of those ambulances; so much the better if they are allotted to Italy, one of our gallant allies.

[This correspondent is in error in stating that Mme. Aida was not reengaged for a season or two.]

To THE EDITOR OF THE SUN:—Sir: As a daily reader of THE SUN for many years I feel called upon to take you sharply to task for your criticism of the Gabrieli concert as it appeared in my edition of THE SUN of April 26. In it your musical critic says: "The first number was the 'Symphonic Variations' of Sir Edward Elgar." As a matter of fact the final number was something quite different, being 'The Song of the Sea' by G. H. Kahn. The piece was not played at all, though I believe it was included in the original announcement of the concert, the programme of which was subsequently changed. The only explanation of this error possible is that the writer of your article hadn't heard the concert when he wrote his criticism, but merely made up the original programme for the paper. But in that case what right had he to comment upon the playing of the various numbers and thereby give the impression of a bona fide musical criticism?

I think out of fairness to your readers this letter should be published in your paper together with any explanation you can give of the unfortunate mistake. CHARLES F. SAMSON. [Accordingly "out of fairness" (we should have preferred "in fairness") to our readers we publish this letter containing the amiable intimation that the music critic (perdition catch his soul!) wrote about Mr. Gabrieli's concert without going to it. Explanation of the lamentable blunder seems hardly worth attempting after the sharp arraignment and clear imputation of Mr. Sampson's letter.]

THE NORFOLK FESTIVAL.

The dates of the concerts of the annual music festival at Norfolk, Conn., are June 4, 5 and 6. At the first concert Horatio Parker's "The Dream of Mary" will be produced. Mabel Garrison will be the principal soloist. There will also be three boy soloists and a choir of boys. The text of the work is by John J. Chapman. At the same concert David Stanley Parker, the singer, will give a recital of his own. The concert will close with a new patriotic ode, "Land of Our Hearts," by George W. Chadwick. At the second concert the "Red Cross Hymn," given here last winter, will be sung. The text is by Dr. John Finley and the music by Horatio Parker. The singers will be Sophie Braslau. This will be followed by Verdi's "Requiem" to be sung in memory of the nation's dead in the war. The soloists will be Florence Hinkle, soprano; Sophie Braslau, contralto; Lambert Murphy, tenor, and Herbert Witherspoon, bass.

At the third concert Henry Hadley will conduct his symphony, "North, East, South, West." Mabel Garrison and Lambert Murphy will sing a selection from Victor Herbert's opera "Eileen." Maud Powell will play a new fantasia of her own on Indian and negro melodies, and six Charles Villiers Stanford's new orchestra piece, "Verdun." It is in two movements, a "Solemn March" and "Heroic Epitaph."

Proceeding the contest there was an exhibition drill by the crack company of Casson Point Military Academy, and then the five groups of prospective saviors of democracy passed in stunts of twelve minutes each before the judges, including Admiral Sigbee and Col. Winthrop. The prizes went to De La Salle.

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