INTERESTING EVENTS IN THE MUSICAL WORLD THIS WEEK

Remarks on Rhythm Inspired by the Furore Among Pianists for Tone Coloring and Pedal Effects

By W. J. HENDERSON.

At the very outset of the musical season the ancient spectre of rhythm stalks forth and demands of the musician why his memory is not respected. Of old it was the fashion to lay down with solemnity the doctrnie that all music was divided, like Gaul, into three parts, melody, rhythm and harmony. The division is still admitted even by the aces of criticism, who have brought down every soaring law of Teutonic pedagogy and the submarines who have sunk in the seven seas all learning formulated before the birth of Leo Ornstein.

Of pianists the name is plethora, and every year brings forth several new ones. When Old Fogy (who is coming into his own again) and the other recording Methuselahs go forth to listen to three, four or half a dozen numbers, according to the lure of the player's art, they sigh often for the reason that so many of these pianists appear to hug to their breasts the delusion that tone, bewildering and intoxicating tone, smitten or coaxed with fingers, wrists and arms or veiled in mystical mists by pedals, is the ultimate object of their skill.

Rhythm seems with many of them to be a lost or never discovered art. Accent, upon which rests the prosody of the melody, and emphasis, which makes clear its purport, are either misunderstood or just missed. And yet most of the vital force of music inheres in accent and its logical development in rhythm. The whole subject is exhaustively treated in that admirable old book, Adolph Christiani's "Principles of Expression in Piano Playing." But pianists now before the public have had wise words to utter. James Francis Cooke collected and put in a book called "Great Pianists on Piano Playing" some of the most pregnant sayings of the artists, and every student and every critic ought to read them.

"Our sole means of expression in piano playing," says Harold Bauer, "lies in the relation of one note to the other notes in a series or in a chord."

Accent Is Important.

All of Mr. Bauer's ideas about piano playing are original and stimulating, like his exquisite art. His views on the individualization of the fingers are fecund in suggestion. But in nothing else has he gone to the root of the technical performance of music with such unerring wisdom as in that statement about the importance of the relation of notes. Now no one would think of Bauer and Ferrucio Busoni at the same instant. In style Busoni is the antipodes of Bauer, and yet he says:

"I do not mean to say that if one were in another room that one could invariably tell the ability of an artist by hearing him strike one note, but if the note is heard in relation to the other notes in a composition its proportionate value should be so delicately and artistically estimated by the highly trained performer that it forms part of the artistic whole."

The principal thought in the minds of these two distinguished artists was the correct placing of accents so that not only the fundamental meter of the bar measure should be clearly published, but also that the sum total of the accents in a phrase should establish beyond all doubt the beginning, the climax and the finish of that phrase, or what is often figuratively called the melodic line or curve.

Accent belongs to every measure, but the accent of the first beat of the first measure may differ almost insensibly from that of the second, and at the vital point in the phrase we reach a measure in which accent rises to emphasis. "To be or not to be." Here we have three poetic feet each consisting of one unaccented and one accented syllable, but the emphasis of the phrase is unquestionably on the second syllable of the second foot.

It looks like a self-evident proposition, yet if this were a musical phrase you would hear among a dozen young pianists at least six different distributions of the accents, and in five of the six the emphasis would be misplaced and the rhythm and poetic meaning destroyed.

Bad Rhythm Fatal.

Undoubtedly many pianists are so occupied with their tone coloring and their pedal effects that they forget the injury which these things may work upon the melodic line. Every painter knows that many of his fellow artists are wizards in color effects but cannot draw. Bad drawing is the primal sin in the making of pictures, and yet hundreds of paintings win admiration through the beauty of their color schemes. But you cannot make an ass a lion simply by painting a lion's mane on him. His lines are still those of a donkey.

No one element of musical performance can be neglected, but without doubt there are no evil results more injurious than those which follow bad rhythm. And good rhythm is a correctly combined distribution of accent and emphasis. This distribution can be made correctly only by a profound study of the melody—its successive phrases and their relation to one another—and of the harmonic plan. Upon this study the first foundations of a "reading" must be laid.

The piano is an instrument demanding illusion. It is sounded by percussion, not by the long smooth drawing of a bow or the breathing of controlled breath through vocal cords. But by means of the magic of touch and pedal it is made to imitate sustained tone in a marvellous manner.

Nevertheless that which vitalizes piano performance is rhythm. The greatest master of rhythm at this hour is also the greatest pianist, not solely because of his rhythm, but because that is conceived and disclosed in the same irresistible manner as the other elements of his playing. If he had all the rest and lacked the rhythm he would not be called by so many other pianists "the king."

The death of Sir Hubert Parry deprives Britain of one of the finest musical scholars she has produced, and her list is not short. He was not a great composer. Indeed it would not be going too far to say that in this country he is practically unknown as a maker of music. But as a writer on the art he is known to every serious student.

Scholar and Musician.

It is no breach of confidence now to say that years ago a publisher submitted to the writer of this column a work of Sir Hubert Parry's for an opinion bearing on the advisability of publishing it. With what delight it was read the thousands who have read it since may easily imagine. That early reader in his letter to the publisher said: "This work will be accepted on the day it is published as the standard authority on the subject of which it treats."

Review after review pronounced that that opinion on it. The book was called "The Art of Music." It was subsequently revised and the title altered to "The Evolution of the Art of Music," which is more aptly descriptive. It is not a history of music of the ordinary type, containing information about composers, schools, periods and their chief products. It is an analysis of the successive steps in the development of musical art, made by a musician of fine discrimination and sound scholarship, who was also a writer of intelligible English.

Sir Hubert Parry wrote another admirable book called "Style in Musical Art," which not only every student of music should read with great care, but which some of the adolescent generation of music critics might digest with immeasurable benefit to their judicial health. Some who hear with distaste all that is serene, all that is pure, all that is well ordered, might take to heart this pungent passage:

Hysteria in Music.

"When highly strung and neurotic composers develop the hysterical state, which in some cases is the modern equivalent of that exaltation of faculties which is commonly called inspiration, and when in this hypersensitive condition they contemplate some little trifling musical figure which happens to lodge in a cranny of a somewhat distorted mind, they proceed like infants of genius to toy with these little items, looking at them, as it were, from every point of view, turning them this way and that way, and stroking them and fondling them, just like the primitive savage, but with all the superadded accumulation of sensibility which the passage of countless generations has piled up.

"The strong bands of self-control are loosened, the mind loses its sphere and art becomes the toy of sensibility, of languorous swoonings mixed with spasms of hysterical violence, which manifest the unmistakable tokens of the waning efficacy of the principles of true coherence."

But after all what have rhythm and true coherence to do with the gospel of paint for paint's sake? Color, give us color schemes, great, wide, shapeless, sweeping smears of color! No matter what color, so long as it is color. Paint your grandmother with emerald green shadows under her eyes, if you will, and all the New Athenians will knock their knees together and shout, "A discovery! A discovery! And she has also aureolin eyes, which we shall paint with a bewildering mixture of raw sienna, gamboge and rose madder. We are the colorists!"

"What's that? You say we have destroyed the rhythm of nature by painting her eyes square and her nose round? In the name of the prophets Matisse and Scriabin, what have we to do with either rhythm or nature? On with the splash! Let paint be unconfined. Apres moi la bande jazze!"

NOTES OF MUSIC.

An important week of the Society of American Singers opera comique season opens to-morrow evening at the Park Theatre. The premiere of the Hinshaw prize opera, "Bianca," by Henry Hadley, will be given Tuesday night in a double bill with "The Daughter of the Regiment." Maggie Teyte will create the title role of "Bianca," and Mr. Haledy, the composer, will conduct. Yvonne de Treville will make her appearance that night as *Maria* in "The Daughter of the Regiment."

The first Gilbert & Sullivan of the season, a revival de luxe of "The Mikado," will be presented Thursday night and again at Saturday's matinee, staged by Charles Jones, and with a strong cast.

"American Composer's Night," on Friday, will be the climax of the week in musical novelties, for the Society of American Singers on that evening will present a double bill of American operas—"Bianca," by Henry Hadley, and "Madeleine," by Victor Herbert, conducted by the two composers. Ruth Miller will sing the title role of "Madeleine."

"Tales of Hoffmann," with the all star cast heard the past week, will be repeated on Monday, Wednesday and Saturday evenings.

Opera stars of international distinction and American singers of renown casts worthy of the grand opera season at its height, have been assembled by the Society of American Singers for each of its opera comique productions given at regular theatre prices, an ably sponsored enterprise to establish here the American equivalent of Paris opera comique as popular entertainment.

It is announced that the first two appearances of the Societe des Concerts du Conservatoire de Paris, which were to have taken place on Tuesday and Sunday of the last week and which were necessarily deferred because of the uncertainty attending travel on the high seas, will be made on the same evenings of the coming week, namely Tuesday evening, October 15, and Sunday evening, October 20, at the Metropolitan Opera House, under the leadership of Andre Messager.

An entire change of programme has also been made necessary, and the following programme will be given at the Tuesday night concert in place of that previously published:

Ouverture de "Benvenuto Cellini," H. Berlioz; symphony en Re mineur, C. Franck; le rouet d'Omphale (poeme symphonique), C. Saint-Saens; L'Apprenti Sorcier (scherzo), P. Dukas; Nocturne, C. Debussy; rapsodie Norvegienne, E. Lalo.

It will not be necessary for those who have already purchased tickets for the concerts to exchange them, as they will be accepted one week later than the date stated on the tickets.

Mme. Marguerite Namara of the Chicago Opera Company will open her recital season at Aeolian Hall this afternoon at 3 o'clock. Aside from her contributions of song to the Liberty Loan meetings and to the canteen benefit at the Hippodrome last Sunday Mme. Namara has been heard but once this autumn—in her joint recital with Mischa Elman at Aeolian Hall some weeks ago. Her programme for her forthcoming recital includes her own arrangement of "Bonnie Doon," Alvarez's "La Partida" and four new dedications to her by Rudolph Ganz, Manna Zucca, Florence P. Gere and Dagmar de C. Rybner, with other songs from her French and Italian repertoire.

Considering the fact that creative music has almost entirely stopped in Europe, due to the war, the number of novelties that Walter Damrosch, conductor of the Symphony Society of New York, has been able to gather for presentation during the coming season is astonishing. During his stay in Paris this summer he was successful in procuring a number of orchestral works of genuine importance. Not only French but the younger Italian composers will be included, together with several American novelties. Needless to say, there are no works of living German composers listed for presentation.

Among the most important of the French works are: A dramatic cantata by Lili Boulanger, the French woman composer; a symphonic poem entitled "Sarabande" by Roger-Ducasse, who, since the death of Debussy, may rank as the most serious of French composers; a fantasy on two Angevin folk songs by Lekeu, the Belgian composer; several smaller works by Messager, the well known composer of "Veronique" and at present in this country as conductor of the famous French Conservatoire Orchestra; Rabaud, who was first introduced to this country as a composer by Walter Damrosch through his charming "Symphony," and who has recently been elected conductor of the Boston Symphony, will be represented by his "Procession Nocturne."

Within the last few years a talented group of young Italian symphonic composers has developed. Chief among them is Victor Sabata, whose symphonic suite in four movements will be presented by Mr. Damrosch. One of the American novelties to be given is an Indian poem by Bouck, entitled "The Fall of Nokomis." The standard symphonies listed for performance include: Beethoven, Seventh and Ninth symphonies; Berlioz, symphony, "Harold in Italy"; Brahms, First and Third symphonies; Chausson, symphony in B flat; D'Indy, symphony on the song of a mountaineer; Borodine, Symphony No. 2; Dvorak, "Symphony From the New World"; Glazounow, Symphony No. 4; Mozart, Symphony No. 3 in G minor; Scriabine, "Le poeme de l'Extase."

Among the shorter works are: Bach, Suite in C (arranged by Walter Damrosch for concert); Cesar Franck, Symphonic poem, "Le Chasseur Maudit"; Liszt, "Mazeppa"; Loeffler, "La Villanelle du Diable"; Elgar, Overture, "Cockaigne"; Walter Damrosch, Incidental music for "Medea" and "Electra."

Aurore La Croix, the young Boston pianist who won the State contest of the National Federation of Musical Clubs in 1915, will make her first appearance in New York at her recital in Aeolian Hall Thursday afternoon, October 17, at 3 o'clock.

Sue Harvard, the young soprano engaged for the season of English opera by the Society of American Singers, will give a song recital in Aeolian Hall Friday afternoon, October 18, at 3 o'clock.

At Mr. Bauer's recital in Carnegie Hall Saturday afternoon, October 19, at 3 o'clock he will play besides the Keltic Sonata of MacDowell and "Pictures at an Exhibition," by Moussorgsky, a group of eighteenth century composers, including Rameau, Scarlatti, Couperin and Dufly.

Alfred Megerlin, the concert master of the New York Philharmonic, will give a recital in Aeolian Hall Thursday afternoon, October 24, at 3 o'clock. His programme, starting with the Bach G minor sonata for violin alone, includes Mendelssohn's concerto in E minor, introduction and rondo capriccioso of Saint-Saens and Gypsy Dances of Sarasate.

The young Brazilian pianist Guiomar Novaes will give her first recital of the season at Aeolian Hall on Sunday afternoon, October 27 at 3 o'clock.

Harry Anderton gives his first New York recital in Aeolian Hall on Monday afternoon, October 28, at 3 o'clock. Among other numbers he will play MacDowell's Sonata Tragica.

While the regular season of the Philharmonic Society will not open until Thursday evening, November 14, the orchestra will be heard on the evening before this date, on Wednesday, November 13, in a concert given exclusively for the soldiers, sailors and marines in the service of the United States and its allies. There will be no admission fee to this concert, tickets being distributed among the enlisted men. For the four series of New York concerts and the series of Sunday concerts to be given in Brooklyn the following soloists are engaged so far: Jascha Heifetz, Josef Hofmann, Mischa Elman, Louise Homer, Harold Bauer, Hulda Lashanska, Efrem Zimbalist, Guiomar Novaes, Mary Jordan, Max Rosen, Mischa Levitzki, Lucy Gates, Raoul Vidas, Yolanda Mero, Ethel Leginska, John Powell and Eddy Brown. Others with whom negotiations are pending will be announced later.

Josef Stransky, the conductor of the Philharmonic, has procured a long list of novelties by American and foreign composers. Of these an interesting work by the distinguished English composer Sir Villiers Stanford will have its initial American performance at the first Philharmonic subscription concert of the season at Carnegie Hall on November 14. The composition is entitled "Verdun," solemn march and heroic epilogue. It commemorates the wonderful deeds of the French army at Verdun—"They shall not pass!"—and is dedicated by the composer "to the French musician Charles M. Widor and the great country to which he belongs." The work was given a private hearing at the Norfolk festival.

Wednesday evening brings an interesting event, the first orchestral concert in this country of Koscak Yamada, the Japanese composer and conductor, who comes to us from the Tokio Symphony Orchestra, of which he has been the director for the past four years. Mr. Yamada will conduct a symphony orchestra of ninety pieces, supplemented by the New Choral Society of New York of 150 voices, and Clarence Whitehill, soloist, through a programme of his own compositions, and the New York cognoscenti will be highly concerned in this test of the powers of the brilliant young Japanese musician, particularly as he with his finished European training will bring forward not only tonal beauties native to the Orient but evidences of the expertness of the East in the musical ways of the West.

A recital of these unknown masterpieces of one of the greatest creators of music will be given at Aeolian Hall on the evening of October 15. The artist will be Mme. Nelli Gardini, who has devoted an extensive course of study to these unknown master songs of Grieg. She has done wide concert work in America during the last four years and recently completed a Canadian tour in the star role of "Madama Butterfly." Incidentally she made a brilliant operatic reputation for herself by her work in this part.

Mischa Elman, violinist, will give a recital at Carnegie Hall Sunday afternoon, October 27. This will be Mr. Elman's only recital in New York this season. His programme will consist of selections by Nardini-Nachez, Vieuxtemps, Chausson, Gluck, Hummel, Rimsky-Korsakoff-Franko, Paganini-Vogrich and Wieniawski.

Hartridge Whipp, American barytone, will give his New York recital at Aeolian Hall on Monday evening, October 21, at 8:15 o'clock, Richard Hargeman at the piano. Mr. Whipp presents a delightful programme of works by Handel, Bach, Saint-Saens, Laparra, Delibes, Massenet, Duparc, Grieg, Forsyth, Huerter, Kramer, Hageman, Bergh and Bauer.

Louis Graveure, barytone, gives his only New York recital this season at Aeolian Hall Saturday evening, October 26, at 8:15 o'clock. An added interest to the programme is Bryceson Treharne, the celebrated composer, at the piano. Mr. Graveure again presents one of his novel and ever interesting programmes of works by Dvorak, Franck, Koechlin, Chavagnat, Bryceson Treharne, Daniel, Coleridge-Taylor, Scott and Delius.

Josef Rosenblatt, tenor, gives a New York concert at Carnegie Hall on the evening of October 20. His programme will contain a group of songs of his own composition.

The Gimbrere-Dubertas, Dutch duetists, will feature some old Netherland songs at their recital in Carnegie Hall the evening of October 21.

Grace Hofheimer, a young American pianist, will be heard in recital at Aeolian Hall the afternoon of October 23. She opens her programme with a Mozart sonata for two pianos, in which number she will have the assistance of Andre Benoist.

Reinald Werrenrath, in his forthcoming song recital in Aeolian Hall on Sunday afternoon, October 20, will sing the entire programme in English. The numbers by Bach will open the programme and then will come a group of traditional Irish and English airs. Five songs by Grieg, with English translations by Mr. Werrenrath's mother, will occupy a conspicuous position on the programme. So will a new cycle of five songs by David Stanley Smith, member of the Yale University music faculty, which will be sung for the first time in public.

The Columbia University Institute of Arts and Sciences offers a comprehensive course of concerts and public lectures in the late afternoons and evenings. The course will begin on October 14. The following artists will take part in the gramme this coming year: Mme. Yvette Guilbert, Hermann Sandby, trio, quartet and quintet, from the New York Chamber Music Society; Miss Mary Jordan, formerly of the Century Opera Company; Miss Alice Everseman of the Metropolitan Opera Company, Miss Elena de Sayn, Dan Beddoe, Henry Weldon, Mr. and Mrs. Henry Gideon, Gaston Dethier, Edouard Dethier, Victor Biart, Miss Margaret Anderton, Vernon d'Arnalle, Arthur Shattuck, La Sourdine Ensemble, the Elsa Fischer Quartet, Prof. Cornelius Rybner, Miss Dagmar Rybner, the Fisk University Jubilee Singers, Columbia University chapel choir, Columbia University Glee and Mandolin clubs, the Mazurgia Club, (male solo voices).

Jane Holder, who is said to be the possessor of a remarkable tenor voice, will be one of the soloists on the concert programme at the Strand Theatre next week. Miss Holder is one of the Strand ushers. She will render "Celesta Aida" and "I Hear You Calling Me." Herbert Waterous, the barytone, will sing the "Armorer's Song" from "Robin Hood" and George M. Cohan's latest patriotic song, "When You Come Back." Ralph H. Brigham and Herbert Sisson will render a solo on the pipe organ. The Symphony Orchestra, under the direction of Carl Edouarde, will play the "Irish Rhapsody" (Herbert).

Edna Thomas, a young mezzo-soprano from New Orleans, whose entire vocal training has been American and who has lately coached with Frank La Forge, will give a song recital at Aeolian Hall on Tuesday afternoon, October 29. She will have the assistance of Charles Gilbert Spross at the piano.

Raymond Wilson, pianist, favorably remembered as one of last season's recital givers, will give his second Aeolian Hall recital on Thursday afternoon, October 31.

Mme. Yvette Guilbert announces a series of Thursday afternoon and Sunday evening recitals at Maxine Elliott's Theatre. The first recital takes place on Thursday afternoon, October 24, when Mme. Guilbert will present an entire new programme entitled "Chansons Rouges." The same programme will be repeated Sunday evening, October 27.

Antonio Scotti, barytone of the Metropolitan Opera Company, New York, announces that he will make his first tour of the United States in the spring and fall of 1918 at the head of his own opera company, with artists, chorus and orchestra recruited principally from the Metropolitan Opera House. The organization, known as the Scotti Grand Opera Company, will present the double bill, Leoni's sensational "L'Oracolo," after the story "The Cat and the Cherub," with Mr. Scotti in his celebrated role of *Chim-Fang*, and Mascagni's "Cavalleria Rusticana."

The tour, under the management of the Metropolitan Musical Bureau, will take in the South, East and middle West, and has been arranged in response to demands of music lovers from many States who remember Mr. Scotti's famous impersonation of *Scarpia* in "La Tosca" and desire to see him in his latest creation.

Mr. Scotti will take pleasure in presenting "L'Oracolo," since in addition to an excellent vocal part the role gives him what he considers his greatest acting opportunity. Furthermore "L'Oracolo" has the virtue of being a novelty outside of New York, Boston and Philadelphia, and there is no opera which can equal the thrilling tenseness of its drama.

The Society of the Friends of Music is this week announcing to its members and prospective members the outline of its subscription concerts for the coming season, the sixth of its existence. The five concerts are to take place at intervals of about a month, beginning with that of Sunday afternoon, November 17, to be held in the ballroom of the Ritz, at which a small chorus and orchestra from the Metropolitan Opera House under Artur Bodanzky's direction will give the entire score of Schubert's "Rosamunde" music. There appears to be no record of any previous performance of this lovely score in its entirety in New York.

The orchestra of the Paris Conservatory, which plays for the first time outside Franco next Tuesday at the Metropolitan, will give the programme of the society's second concert, on December 19, at Carnegie Hall. This programme will be of a distinct character, unlike those of the orchestra's regular series throughout the country, which are meant to have the widest possible appeal. M. Messager has responded to the request made by the officers of the Friends of Music that he prepare a programme which will represent the French musical genius at its purest and will suggest as far as possible the atmosphere of the famous concerts du conservatoire. The concert will be open to the public, and the proceeds will go to charity.

The third concert will be given with the small chorus and orchestra from the Metropolitan, on January 12. At this Mr. Bodanzky will present some rare works of the classical period. Mme. Olga Samaroff is the soloist.

The fourth concert, open to the public, will be held at Aeolian Hall on Saturday afternoon, February 15. The programme will offer one or more "first performances anywhere" of works of American composers, including Charles Martin Loeffler and John Alden Carpenter. Mme. Povla Frisch is the soloist.

The final recital, which like the first and third will be given at the Ritz, will be devoted to choral music, sacred and secular, of the mediæval Netherlandish school and its Italian offshoot, and will include works by Aichinger, Josquin de Pres and Palestrina. It will be directed by the Swiss composer, Mr. Ernest Bloch, who has made such a deep study of the a capella music of this period with a view to discovering its peculiar beauties of voice leading, so often neglected in performance nowadays.

NOTES OF SOCIETY

Mrs. George M. Clyde has been appointed chairman of the direct war relief work. The next social meeting will take place October 22 under the management of Mrs. E. B. Jenks as chairman of programme and Mrs. Adolph Schaffmeyer as chairman of music.

On their return to town next month, Mr. and Mrs. Sidmon McHie will have an apartment at the Hotel Gotham for the winter.

Miss Nellie Bowen of Portchester, N. Y., and Honesdale, Pa., was married on October 5 to J. Fillmore Studwell, son of Mr. and Mrs. Thomas Studwell of Portchester. The wedding took place in the First Baptist Church there, the Rev. Leo B. Thomas officiating. The bride, who is a sister of Mrs. Solon E. Slater of Portchester, had only one attendant, Miss Winifred Buffham, and the bridegroom's brother, Clifford Studwell, was his best man.

Mr. and Mrs. Augustus Meyers and Miss Bessie M. Meyers of 314 Riverside Drive have been making an automobile trip and on their way from Washington stopped off at Philadelphia for a short stay.

Patriotic work will figure largely in the programme this winter of the Woman's Health Protective Association, Mrs. Ralph Trautman, president, which will have its next meeting on November 5 at the Hotel Astor.

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Piano Recital By AURORE LACROIX
Mgt. Loudon Charlton. Steinway Piano

Aeolian Hall, Friday Aft., Oct. 18, at 3.
Song Recital SUE HARVARD —Soprano—
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