

Problem of Musicians' Salaries Confronts Philharmonic and Symphony

Fate of the Orchestras Now Appears to Hang in the Balance.

By W. J. HENDERSON.

THE air is filled with rumors of great doings in the musical world. Perhaps the most important of all the subjects discussed is the orchestral situation. The actions of many men are past understanding, and those of the union musicians surely cannot be explained by any power, human or divine. Here are the plain facts. The National Symphony Orchestra will cease to exist at the close of the present season. This will throw about ninety orchestral players out of employment. Do they accept the lesson? Not at all. The National Symphony Orchestra might have lived through another season, or perhaps more than one, if its supporters could have seen their way to meet the demands of the musicians. But the union laid down terms which literally drove the backers of the orchestra out of the field. The enterprise could not be conducted on the terms made by its employees.

The same situation confronts the Philharmonic and Symphony societies. The musicians have laid down their terms and their demands are such that neither of these orchestral enterprises can be successfully carried on if the terms are granted. The members of the union of musicians are sitting calmly back in their chairs awaiting the surrender of the guarantors of the two orchestras. The musicians must be paid so and so much. They must be paid when and where and how they will rehearse. The parting of the ways comes at the point of the rehearsal. The matter of salaries can probably be adjusted. Orchestras never pay their own expenses. The backers expect to go down into their pockets to make good the deficits. Of course there is a limit even to the amount of money that men and women have time and time again shown a wonderful readiness to meet increased demands.

But when the musicians seek to control the enterprises and take the artistic direction out of the hands of the conductors, they are going to meet their Waterloo. The writer of these lines does not know what Harry Hartness Flagler will do, but he knows what he would do if he were in Mr. Flagler's place. Before yielding up control to the musicians he would put the New York Symphony Society out of existence. Then another eighty-five or ninety "artists" would be without employment. Whether that would convince the union that its intolérable terms ought to come to an end is problematical. But it might lead to the organization of orchestral enterprises on a commonwealth basis. Nothing could be more beneficial to the business of music. It would not take the union musician long to discover that he could not exist without the backer. An orchestra manager who pays its costs from his receipts would not be a very successful one in the first month of a musical season.

The logical outcome of the present conditions in the orchestral world is the abolition of both Philharmonic and Symphony societies. They cannot exist on the terms proposed by their musicians. Now the supporters of these orchestras do not wish to see them go out of existence. They are all music lovers. Their chief pleasure is in the form of public entertainment is orchestral concerts. They are willing to pay very liberal prices for the pleasure, which they share with the general public at a reasonable price.

But they will not stand being imposed upon season after season by a system of progress which betrays a determination to get the last penny without consideration for the welfare of the welfare of the organization. When the union musician refuses to rehearse adequately unless he is paid extra for all rehearsals over and over in a week he is doing just what the labor unions are doing in the matter of overtime.

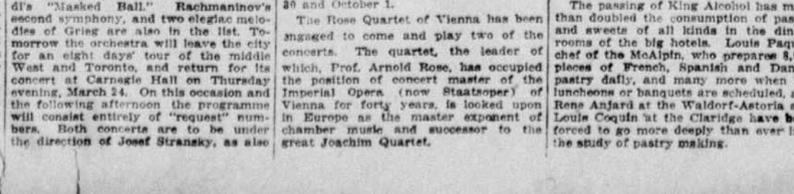
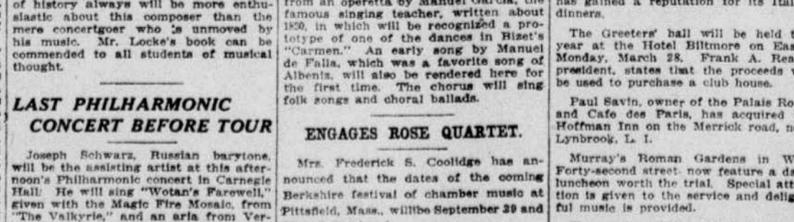
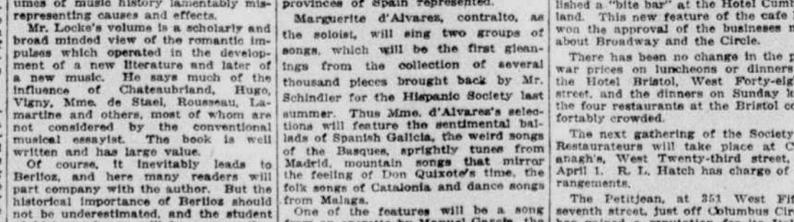
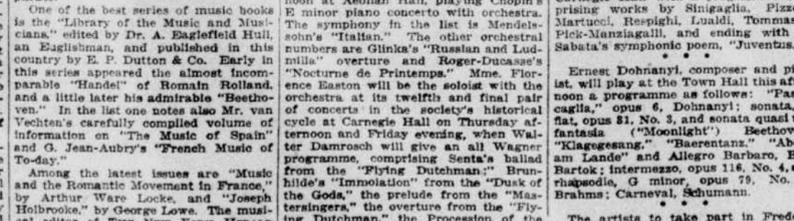
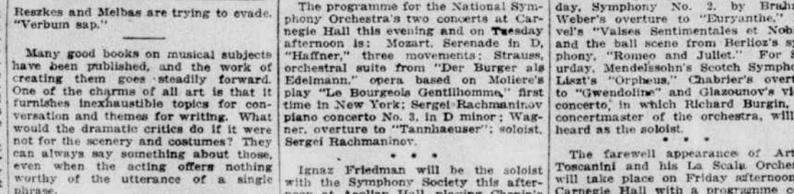
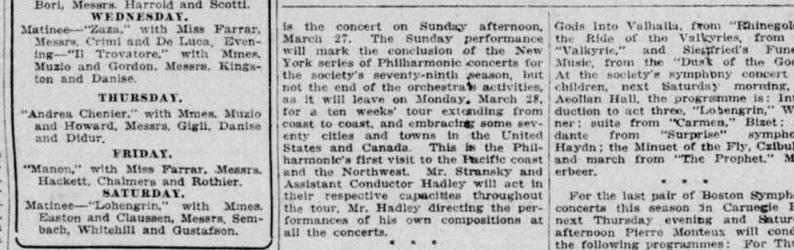
The labor system is known to almost every one. It is very simple. A day must be so many minutes and a day so much. The day must be so short that the work of the business cannot be carried on unless the employees work overtime. The overtime is paid at a rate which is double that calculated on the day rate. What the laboring man most wants is plenty of overtime work. When he says that he is not willing to work a day's work he means enough work at the day rate. He has not the faintest intention of stopping at the end of the day. He is anxious then to get some hours of overtime.

The union musician, who calls himself an "artist," has taken precisely the same position. He wants to be paid for much overtime. Some of the unions pay a slight overtime for playing in any concert lasting more than an hour and three-quarters. But he is concerned himself chiefly about rehearsals and he does so because the demand for finish in orchestral performance is now so general that conductors hesitate about going before an audience, with any performance likely to be rough.

The fate of the National Symphony Orchestra ought to teach him something, but there is reason to doubt that it will. The line of thought in the entire world of labor at this moment seems to be this: "I must be paid as much as I can get just as much as we choose to ask, no matter what the business earns. If he refuses we must take the business away from him." In other words, the final resort is always to be Bolshevism.

The writer of this department cannot wish any worse fate to befall the orchestral musicians of this town than success in driving the capitalists out of their field. They then will have the opportunity to form Communist orchestras and starve in company.

One incident of the week at the Metropolitan Opera House should furnish a lesson to all those ambitious young persons who are demanding that their vocal teachers shall fit them in six months to sing at that stage. Monday evening last, Mr. Gigli in "Andrea Chénier" sang the solo in the first scene in a manner calling for warm praise. He used the volume of his voice, which is not large, with uncommon effect. The volume of the number mezzo voice and more of it moderate.



Concert Calendar.

TO-DAY.
Carnegie Hall, 3. Philharmonic Society; Aeolian Hall, 3. Symphony Society; Carnegie Hall, 8:15. National Symphony Orchestra; Longacre Theatre, 3. Frederic Warren's ballad concert; Town Hall, 3. Ernest Dohnanyi, composer and pianist; Metropolitan House, 8:30.
Cavalleria Rusticana and "Pagliacci" in concert form; Cooper Union Hall, 8:15. People's Institute concert, composed music, by chorus and soloists from Schola Cantorum; Kurt Schindler conductor.

MONDAY.
Aeolian Hall, 3. Miss Margaret Clackson, soprano; Aeolian Hall, 8:15. Edmond Trio; Town Hall, 8:15. Only Cablowitch and Alexander Schuller in piano and violin recital.

TUESDAY.
Carnegie Hall, 2:30. National Symphony Orchestra; Carnegie Hall, 8:15. Max Hilda Lashanska, soprano; Aeolian Hall, 3. Clarence Cooper, conductor, assisted by several artists; Aeolian Hall, 8:15. New York Chamber Music Society; Town Hall, 8:15. Oscar Seagle, saxophone; Metropolitan Opera House, 8:15. Cantor Gershon Sirota, Miss Helen Sirota in concert; Plaza Hotel, 3. Miss Frances Pelton Jones, assisted by Francis Rogers, recital of harpsichord music and classic songs.

WEDNESDAY.
Carnegie Hall, 8:15. Schola Cantorum; Aeolian Hall, 3. Miss Marie Magdeleine Du Carp, pianist.

THURSDAY.
Carnegie Hall, 3. Symphony Society; Carnegie Hall, 8:15. Boston Symphony Orchestra; Metropolitan Opera House, 8:15. Cantor Gershon Sirota, Miss Helen Sirota, pianist; Aeolian Hall, 8:15. Daniel Wolf, pianist.

FRIDAY.
Carnegie Hall, 2:30. La Scala Orchestra; Carnegie Hall, 8:15. Symphony Society; Aeolian Hall, 3:30. Miss Giulia Gilli, mezzo soprano; Aeolian Hall, 8:15. Miss Amy Neill, violinist; Carnegie Chamber Music Hall, 8:15. Miss Mary Waldman, violinist.

SATURDAY.
Carnegie Hall, 2:30. Boston Symphony Orchestra; Carnegie Hall, 8:15. Miss Jean Barondez, soprano; Aeolian Hall, 3. Concert for children by Symphony Society; Aeolian Hall, 3. Oliver Denton, pianist; Aeolian Hall, 8:15. Max Kollarsky, pianist; Metropolitan Museum of Art, 3. Free orchestral concert.

Waxen's fourth ballad concert at the Longacre Theatre this afternoon as Miss Edith Hallett Frank, Scottish soprano; Friedl Kline, contralto; George Reinbrenner, Norman Schiff, baritone, and Miss Meta Schumann, accompanist. The programme includes many interesting folk and other songs.

To-night, under the auspices of the Music League of the People's Institute, a free concert of Spanish music by a selected chorus and soloists from the Schola Cantorum, conducted by Kurt Schindler, will be given at Cooper Union.

At to-night's operatic concert at the Metropolitan "Cavalleria Rusticana" and "Pagliacci" will be given in concert form. The singers to be heard in the first opera are Mmes. Erica Wolff, Wolf Ferrar, Debussy, Kocchin, Aubert, Brunau, Milan Roder, Carl Engel, Lazar Saminsky and Wood.

"L'Amore del Tre Re" will be sung by the Metropolitan Opera Company in Brooklyn Saturday evening by Mmes. Betty Ross, Mmes. Erica Wolff, Howard and Messrs. Gigli, Danise, Didur, Palmieri and Audisio. Mr. Moranzoni will conduct.

At the last concert of the season by the Elishucho Trio in Aeolian Hall tomorrow night the following works will be heard: Schubert's Trio, E flat, opus 100; Paganini's No. 3, and sonata quinquifantasia "Moonlight"; Beethoven; "Klaggesang," "Baerentanz," "Abend am Lande" and Allegro Barbero, Bela Bartok; Intermezzo, opus 116, No. 4, and "Ragonelli," G minor, opus 79, No. 2, Brahms; Carneval, Schumann.

The artists to take part in Frederico Schola Cantorum.

Where to Dine To-day

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Central Park Town House DINNER \$2
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SPANISH SONGS FOR SCHOLA CANTORUM

The chorus of the Schola Cantorum, Kurt Schindler conductor, will give its last concert of the season on Wednesday evening at Carnegie Hall. The programme will open with the Kyrie Gloria and Credo from Palestrina's "Missa Pope Marcellus." The rest of the programme will be given over to Spanish music, with practically all the provinces of Spain represented.

Marguerite d'Alvarez, contralto, as the soloist, will sing two groups of songs, which will be the first gleanings from the collection of several thousand pieces brought back by Mr. Schindler for the Hispanic Society last summer. Thus Mme. d'Alvarez's selections will feature the sentimental ballads of the Basques, sprightly tunes from Madrid, mountain songs that mirror the feeling of Don Quixote's time, the folk songs of Catalonia and dance songs from Malaga.

The next gathering of the Society of Restaurateurs will take place at Cavannah, West Twenty-third street, on April 15. E. Hatch has charge of arrangements.

The Rose Quartet of Vienna has been engaged to come and play two of the concerts. The quartet, the leader of which, Prof. Arnold Rose, has occupied the position of concert master of the Imperial Opera (now Staatsoper) of Vienna for forty years, is looked upon in Europe as the master exponent of chamber music and successor to the great Joachim Quartet.

NEWS OF THE HOTELS AND RESTAURANTS

At the Hotel Pennsylvania these spring noons the Fountain Room is a delightful place to enjoy a light noonday meal. It is so handy for shoppers, being on the main floor.

For those who begin to think of the country the Forest Hills Inn at Forest Hills offers every equipment of the country.

Edward Carrell, manager, has established a "bite bar" at the Hotel Cumberland. This new feature of the cafe has won the approval of the business men about Broadway and the Circle.

There has been no change in the menu prices on luncheons or dinners at the Hotel Bristol, West Forty-eighth street, and the dinners on Sunday keep the four restaurants at the Bristol comfortably crowded.