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MUSIC IN THE HOME

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OPERA SOLOISTS IN FESTIVAL FOR WARTIME SAVINGS

The National War Savings Committee is launching a monster festival on June 2 in New York under the protecting wing of music. In order to raise money for its educational fund, by means of which it aims to bring the importance and significance of War Savings stamps to the attention of the public, the committee has realized the great aid music can give them.

An array of world-famous grand opera soloists have volunteered their services in the cause of this monster War Thrift music festival and assures a record-breaking audience. Mme. Schumann-Heink, Mme. Marie Sundelius, Mme. Frances Alda, Mrs. Oscar Seagle, Charles Harrison, and Leon Rothier are among the celebrities who have volunteered their services. The seats are to be sold at thrift prices, which will include a Thrift stamp, thus starting every one in the huge audience on War Stamp saving.

A remarkable feature in connection with the event will be a huge chorus of 10,000 voices under the leadership of Lieut. John Philip Sousa. His own band of 200 pieces will accompany the chorus in the singing of Mendelssohn's majestic "Elijah." Such well-known choral groups as the People's Choral Union and the Newark Festival Chorus, together with the choruses of twenty-seven high schools, will join forces to make up this imposing choral mass.

Commandeering musical forces for patriotic service has become quite the order of the day. It is difficult to imagine how all the money could have been raised recently without its persuasive yet powerful force. Without music the Liberty loan drive would have failed to produce that tugging at the heart. Now music is speeding along the splendid work of the War Savings Stamps sale. As a military aide de camp music is unexcelled.

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CLAUDE DEBUSSY VERY EXCLUSIVE IN FRIENDSHIPS

By MAY STANLEY.

One might count on the fingers of one hand the persons who have been admitted to the inner circle of the life of Claude Debussy, the famous French composer, whose passing removes an absolutely unique figure from the world of art. One of this little group is Maggie Teyte, the gifted English soprano, who had the rare privilege of not only preparing her Melisande for the Paris presentation of Debussy's "Pelleas and Melisande" under the personal direction of the eminent composer of the opera, but who also worked with Debussy on the programs of his songs which she has presented in recital in France, England and America.

Interviewing Miss Teyte these days is rather a difficult matter, as the singer's engagements for the spring season are treading on one another's heels, but I managed to get a half hour's chat with her sandwiched in between an afternoon concert she had been attending and the train that was taking her to Wheeling for a recital.

Unusual Personality.

"To describe one's impressions of Debussy is a difficult matter," the singer replied thoughtfully, when the question was asked. "His was such an unusual personality. With most geniuses their work, their dreams, color the rest of their lives. It was not so with him. It was as if some one had taken a bit of genius, put it in a box and thrown it violently at his head. It stuck, yes, but it was not a part of him, of his everyday life, his modes of thought. You see what I mean?

"In his personal life, his methods of dealing with the problem of life Debussy was primitive, self-centered and as relentless and pitiless as life itself. His music, on the other hand, is the essence of exotic refinement. He gathers up all the color of modern life under his hand, as if it were the strings of a piano. Sometimes he thumps and sometimes he plays delicate arpeggios, but always it is the discord on the subtle harmonies of modernity—never that of the primitive, the barbaric.

"He was the most taciturn man I have ever met, and the most nervous. The one thing that he hated above all others was to hear some one else play his music. I recall one evening at a concert of his works in Paris that the first violinist came off the stage in high spirits after the playing of Debussy's Quartet. 'Was it not fine, was it not beautifully played?' he demanded of the people standing 'back stage.'

"Played Like Pigs."

"Debussy overheard him and withered the unfortunate man with a look. 'You played like pigs,' he said scornfully, and strode away, leaving the hapless player covered with shame and confusion. I have never in my life felt so sorry for anyone as I did for my accompanist who went with me for the dress rehearsal of a recital which I was to give of Debussy songs. He always insisted on this—a rehearsal with accompanist of the program just as it was to be given. My accompanist stood in mortal dread of Debussy's anger, knowing his active dislike for listening to his music done by other people. Once during the program he held a note a bit too long; it was not enough to call a mistake, but I saw the man actually turn red, then deathly white, every bit of color left his face in sheer dismay. It was one of the most dramatic incidents of my life and left an indelible impression on my mind."

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WHAT MUSICIANS DO TO ENJOY THEIR LEISURE HOURS

"To hold the mirror up to nature," thus says Hamlet, in his remarks to the players. If this be the function of the dramatic artist, it is similarly that of the musician. There is the difference, however, that the musician generally mirrors the beautiful in nature. (Schoenberg, Stravinsky et al.—kindly leave the room!) Whatever of human nature is reflected by the musician's art finds us mortals especially receptive, in that we have a chance to "see ourselves as others see us." Yet we sometimes wish that we could turn the mirror the other way.

"What is Miss Farrar like when she ceases being Carmen and becomes once more Geraldine Farrar?" is a typical thought that runs through our minds. Or, perhaps: "Our great artists must have a horizon that goes beyond music—what are their interests away from working hours?" Our desire to peer through the veil separating the artist and his public causes our American newspapers to take a most impertinent interest in the artists' private lives.

Music Is Musician's Hobby.

If you should put the question, "What is your hobby?" to each of a large gathering of musicians, a goodly number would probably answer: "I have none—except music." Again, if you made the query in a meeting of stock brokers, you would no doubt get a similar number of replies to the effect: "I have none—except Wall Street." In other words, the musician of today is generally quite as sane as the business man. He may have more hair, but as a rule he is just as well balanced. Thus you will find some musicians whose perspective doesn't allow them to see anything outside of music, others who are devoted to some particular hobby, and a few who are so broad in their outside interests that this breadth admits of no one hobby.

Some non-musical pursuits of famous artist were related to Maurice Rosenfeld by Fannie Bloomfield Zeisler after her return from visits at the European homes of other master musicians.

"While my husband, my second son and myself were stopping at Lausanne in Switzerland,' said Mme. Zeisler. "Josef Hofmann sent us word that he was coming with his automobile to take us to his home at Mt. Pelerin, near Vevy. We were quite surprised to learn that the automobile in which we rode and two others which we saw on his place had been made entirely by the distinguished pianist, who has rigged up a fine machine shop and forge on his estate and spend his spare time building automobiles."

Hofmann told Mme. Zeisler that his place had often been mistaken for a garage, tourists seeing the machine shop and the automobiles standing about.

"At Paderewski's home that artist showed us his wonderful collection of Chinese objects of art, which contains some pieces of great antiquity and which is noteworthy for its magnitude.

Mme. Paderewski Raises Chickens.

"While Paderewski takes great pride in his inanimate collection of Chinese art, Mme. Paderewski has taken great interest in the raising of chickens, and has been very successful in the creation of various breeds which are unique on her chicken farm. In the large house, which is used exclusively for these fowls, the walls are covered with diplomas and prizes of all kinds which she has been awarded for exceptional work in that field. While Paderewski can be called a piano-virtuoso, Mme. Paderewski may rightly be named a chicken-virtuoso."

An interesting study in hobbies may be based upon the fact that violinists seem to have a particular affinity for the game of chess. Perhaps it is because the methodical reasoning of that pastime makes it especially grateful as a relaxation for the violinist. At any rate, chess has among its devotees Jan Kubelik, who often tried a match with his father-in-law on his Bohemian estate; Mischa Elman, who plays chess frequently with experts while in America; Carl Flesch, and Frank Gittelson.

Before Mr. Flesch's advent in America last season some strangers dropped into his manager's office and inquired: "When will Herr Flesch arrive?" Pleased at this interest, the managers asked, "Ah! you want to hear one of his violin recitals?" "No," replied the strangers, "we don't care anything about his fiddling—we want to play chess with him."

Arrigo Serato, the Italian violinist, has a strong proclivity for collecting rare editions. Ferruccio Busoni is another artist who has a penchant for acquiring old books, and he is frequently to be folund in second-hand book shops. Carl Friedberg, the pianist, is an avid collector of antique furniture.

MASSENET'S "ELEGIE" IS COLUMBIA RELEASE

The announcement that stands out especially in the weekly list of releases of the Columbia Graphophone Company is the presentation of Massenet's "Elegie," by Riccardo Stracciari, with a violin obligato by Sascha Jacobsen. This is a combination of musicians and music that is almost ideal.

Al Jolson is heard in a new record that is something of a departure from the usual Jolson entertainment, in that it appeals to the sense of pathos rather than the ridiculous. This is the cry of a small nightie-clad person, "Hello, Central, Give Me No Man's Land."

"Just Like Washington Crossed the Delaware, General Pershing Will Cross the Rhine," sing Arthur Fields and the Peerless Quartet to a catchy quick-step melody.

In Flanders Fields

(Set to music by Frank Tours, and sung here by John McCormack.)

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe;
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

JOHN D. McCRAE,
Lieutenant Colonel.
(Died in the Service.)

ITALY NOW BOASTS PRIMA DONNA WHO ACTS AS MANAGER

One of the by-products of the war most interesting to the music world has been the appearance in Italy of a prima donna manager. In these uncertain times when even La Scala in Milan has not been reopened for its customary season, Rome's leading lyric theater, the Costanzi, has been running as usual, but with a woman director, Emma Carelli, who is a dramatic soprano well known in Italy's opera world.

A special feature of Mme. Carelli's season has been the Roman premiere of Puccini's La Rondine," which has become familiar to many an Italian opera public and has been heard in South America as well, since its world premiere at Monte Carlo a year ago. Italian critics seem to be agreed that 'La Rondine," or "The Swallow," to give it an equivalent English title, cannot be ranked with "Madame Butterfly," "La Boheme" or even "The Girl of the Golden West," a fact which doubtless explains Director Gatti's neglecting to produce it at the Metropolitan this season.

Carlo Hackett, the American tenor, now a star of steadily increasing magnitude on the Italian opera stage, was the Ruggero—a role corresponding in "La Boheme"—in the production at the Costanzi, while the Magda of the cast was Gilda Della Rizza, who created the role in the Monte Carlo premiere.

Of more moment musically has been the revival of Verdi's "Falstaff" after a silence in so far as Rome is concerned, of seven years. Toscanini conducted a few performances of it at the Costanzi in 1911, performances held in fond memory by Roman operagoers, but this season's performances under the baton of Ettore Panizza have been pronounced "scarcely less distinguished." Panizza was Cleofonte Campanini's assistant in the Italian operas during many spring and summer "grand" seasons at Covent Garden.

CONDUCTOR MONTEUX WON FAME IN FRANCE

Pierre Monteux, the French conductor, came to America in the fall of 1916 at the invitation of the Metropolitan Opera Company directors to conduct the orchestra of the Serge de Diaghliff Ballet Russe in New York and on tour. He was granted a leave of absence from his regiment, the Thirty-fifth infantry territorial, by Premier Briand, to do this work.

At that time Mr. Monteux had been in the trenches about Verdun since the outbreak of the war. Previous to the war he was conductor of the famous Colonne Orchestra, of Paris. Later he founded his own orchestra, which gained such a vogue in France that it was selected to accompany the Boston Opera Company during its Paris season of 1914. Mr. Monteux had also been leader of the Russian Ballet Orchestra at various places in Europe.

His success with the Russian Ballet Orchestra here led to his appointment last summer as the conductor of the Civic Orchestral Society's concerts last summer in St. Nicholas Rink, New York.

During his first days in America Mr. Monteux created a sensation in musical circles by refusing to conduct the music for Strauss's "Till Eulenspiegel," saying that such an act would bar his return to his native land.

MUSIC AIDS WAR CHEST DRIVE IN PHILADELPHIA

The appeals of music and patriotism were thrillingly fused yesterday afternoon in a remarkable open-air concert, given in Franklin Field, Philadelphia, to inaugurate the War Chest Drive. Leopold Stokowski, conductor of the Philadelphia Orchestra was the dominant figure in this event, which drew a crowd of some 25,000 persons to the University of Pennsylvania athletic grounds. No admission fee was charged nor was any collection taken. The prime object of the affair was to instil enthusiasm, which is expected to bear very practical fruits this week when the campaign is under way.

OUTDOOR MUSIC IN LARGER CITIES IS REVIEW TOPIC

To discover the status of summer outdoor music in the larger cities, T. Carl Whitmer sent questionnaires to a number of mayors. He gives a summary of the most significant replies of the city officials in the Musical Quarterly, as follows:

Philadelphia, with 1,850,000 people, gives $30,000 a summer. It has two bands giving ninety and seventy-two concerts respectively, and at one time had dancing in the streets at certain appointed places, to the great joy and value of the city. There is a supervisor for the programs and popular music is played as encores.

Kansas City, with 300,000 people, appropriates $3,500 a season. About thirty-seven concerts are given. The people sing to some extent. Programs are published in the papers and also handed out to the audience.

Montreal, Canada, with 650,000 people, has five bands, with no supervisor of programs which are very mixed in nature. The city appropriates only $2,000; about twenty-five concerts are given. The people seldom sing.

In French Canada.

Quebec, Canada, with about 80,000 people, gives $3,000 has seven bands, presents one hundred concerts. People sing seldom, and programs are badly mixed, not having any supervising body.

Madison, Wis., is a place of 25,000 people. $325 is given by the city. For this five band concerts are given, with mixed programs and no singing.

Minneapolis has 375,000 people. It gives $16,000 presents 122 concerts, has nominally a supervising committee to insure good programs. Two rehearsals each week are allowed each band. The programs have several unique features. One is the presentation with soloists of operas, such as last season "Aida" and "Faust." The people as a whole do not sing. This seems to be the prevailing condition so far as concerns the national anthems. Whose fault is it? At the bottom of the programs is the seemingly strange request, Enjoy Your Parks. Even this sign or slogan is one of the signs of the times. We are just beginning to be a people who believe we deserve to enjoy everything, for it is ours, not some impersonal city's.

Louisville, Ky., with a population of 400,000, has no appropriation, no "nothing" in a municipal way. Its enterprises are driven by private club forces.

Omaha Provides $4,000.

Omaha, Neb., with 190,000 people, gives $4,000 a year. For this sum two bands furnish fifty or more concerts during the summer. The programs are not supervised and so are badly mixed. The people sing to some extent, let us add.

Boston has 725,000 people. The city gives $9,000, for which the people receive seventy five band concerts, with mixed programs. Last year there were nine bands, giving forth more or less mixed programs. The programs are announced by megaphone, presumably without any Bostonese annotations.

Rochester has 251,000 folks of all sorts, $15,472 was devoted to music. There is one park band, with its director the final arbiter as to quality. From seventy-eight to ninety concerts are given. The national airs are not sung with any particular gusto.

Cincinnati, Ohio, with its 406,000 people, gives only $1,300 from taxes, although a goodly sum from private donations. Programs are given out by ushers. There are about fifty-seven concerts with good or much mixed programs, according to the "section" of the city. The people sing very seldom.

SEARS, CLARK, CRANE, APPARENTLY VICTORS

JACKSONVILLE, Fla., June 6.—Incomplete returns indicate that Congressmen W. J. Sears, Frank Clark, and H. C. Crane, from the Fourth, Second and First districts, respectively, will be returned to Congress by a safe majo ity. In the Third district the latest returns seem to favor J. H. Smithwick by a small majority over Congressman Kehoe.

THEO. KARLE CALLED TO NATIONAL ARMY

Theo Karle, the tenor, formerly of Tacoma, has been called for military duty by the county local draft board. He will probably be called to Camp Lewis after the two May quotas have been filled.

Karle is a Washington State native, being graduated from the Tacoma high schools several years ago. Before he went East on concert tour he tried to enlist in both the army and navy, but on account of an operation on his side was rejected as physically unfit.

He was called in the first draft, was again disqualified and placed in class 5. Later the exemption board put him in the list for partial service and it was decided recently by the physicians that he is capable of general military service.

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