Music In the Home

SCHOOL TO FULFILL ART LOVERS' DREAM

By J. MacB.

"Thousands of Government workers now in Washington are asking, with reason, for more recreational facilities than are obtainable in the city at present. The facilities are available, but the leadership necessary for their development is lacking."

As an earnest of the importance of the above statement, Carroll Hall, at 918 Tenth street northwest, will be opened today as the most advanced civic activity Washington has ever possessed. It is officially known as a "School for Recreation Leaders," and is under the War Camp Community Service, a war organization of the Government that, in outgrowing its war service, is evolving into a nucleus for a much-to-be-desired factor in our national life—art activities for the community, with Government support.

Government support for art—it is the dream of the musician for the future of music in the United States of America!

Plan Is Extensive.

"But as "School for Recreation Leaders," what does this mean? A glance at the equipment of Carroll Hall will show something of the extent of the plan the W. C. C. S. has under way.

First, the spirit, and—for the good of our souls—the "taste" that lies behind the result makes itself manifest. For what is more elevating in any endeavor than to work it out in an environment that lends an element of beauty to lift the results above the commonplace?"

Here are some of the things one notes on a first inspection:

A "Little Theater," all ready-made and now in process of decoration. It has a fine auditorium, high ceiling and a gallery, and the stage is fast becoming a field for dramatic pictures of the "nouveau art" of the theater.

Simplicity is Keynote.

Simplicity is the keynote; pure tones of restful color, scenery—well, one should hear Mrs. Forrest and Mrs. Tinnin enlarge upon their ideals in maintaining a picture in keeping with the impressionistic effects of the stage settings of today, as different from the crass anachronism, the rigid and unescapable castles and gardens of former years that any supply of "stock" scenery inflicted upon an imaginative but enduring public.

A well equipped "gym" of large proportions, also with a two-story height, and in the gallery, above, a running course, or a point of vantage from which to see the possible basketball matches that may be staged here. There is also a shower bath and ample facilities for this department of physical recreation.

Attractive club rooms are being furnished and decorated with the same regard to artistic taste. The writer chanced to see the wicker furniture of the "social room," with its bright cushions, transferred to the stage for a temporary "setting," and discovered that by "robbing Peter to pay Paul" these attractive rooms can serve a double purpose.

"Work Shops" Alluring.

The "work shops" for the various classes that open today offer alluring prospects, each with the individual stamp of its department: the drama, music, and, distinct from these yet related to them, costuming, are important aspects.

"Americanization in art" is the way Mrs. Marie Moore Forrest, director of the school of community drama, characterizes her work. Through Mrs. Forrest the costume room has a valuable collection of costumes, wigs, and paraphernalia valued at about $3 000. It was turned over to Mrs. Forrest from past performances of her own and other organizations, chief among them being the American Bible Society, who have loaned their costumes from the great pageant of 1916, "The Bible Among the Nations," put on by Mrs. Forrest, and that traveled as far as the Pacific coast.

Mrs. Tinnin promises the first production to be worked out in this new headquarters. It is the work of the "Rhythmic Players Club," a masque, pantomime, dance play called "The Masque of Mondamin, an Indian Legend." It truly "belongs" to this creative field of community expression, for it is the product of this group. Libretto, poster, music, are original and held within the spirit of the Indian theme. There is a "Wooing Dance," a "Song of the Spirit of the Sunshine Water." The themes have been arranged by Bertha Remick, composer, and an orchestra from the National Training Schools for Girls will play, using primitive instruments such as the drum, cymbals, etc.

Headed by Chas. H. English.

Already the school is scheduled above its limit. The list of the faculty is inspiring in its promise. The general director of the plan is Charles H. English. For the heads of the departments, each with a corps of specialists in their various branches, we find, in music, Peter W. Dykema for community singing, and Edouard Albion for opera. Mr. Albion has in his ranks, August King-Smith for French opera, Salvatore Cudia for Italian, and Otto Torney Simon for choral work.

Thomas W. Burckhalter is in charge of physical recreation; Genevieve Turner Holman, social recreation; Marie Moore Forrest, community drama, in which is included a course in the theory of color on the stage, with instruction in the dyeing of fabrics, under J. S. P. Neligh of the industrial art department of neighborhood house, who gives his services.

Many important lecturers have volunteered their co-operation, as for instance Dr. De Witt C. Croissant, who will give a lecture and reading course on the History of the Drama. Dr. Croissant is in charge of the department of English of George Washington University.

Plan Repertory of Methods.

"The use of trained leaders in social service is manifest in churches, in government departments, in social centers," said Mr. English. "They fill the need of social secretaries to large groups of people, but often their resources are soon exhausted for lack of preparation for this ever increasing work. We aim to provide a repertory of methods for promoting games and other recreation, and for getting up programs in the large field of music and the drama.

We will give the knowledge and experience of specialists in these varied branches, not only to supply this need in Washington at the present emergency, but to provide a working method for the war-worker to carry 'back home' with him from the Capital of the Nation, to enrich a vast number of communities, so that he may say that he gained this further serviceableness when he went to Washington to serve his country in her great war crisis."

He may go out from here to serve his fellow-men further. Or he may come to Carroll Hall and find a dozen more activities to meet his present personal need or desire. The classes open their work today. The formal opening of the building will be some time in February.

MISS HOWE SOLOIST.

Miss Mary Helen Howe, soprano, was soloist at the Community Sing held at Central High School last Sunday afternoon. The sing was under the direction of Gilbert Wilson, marine song leader, of Quantico.

NATIONAL CAPITAL GETS FEW OPERAS

The following list of operas, both novelties and revivals, that have been presented at the Metropolitan Opera House in New York, during the reign there of the Italian impresario, Mr. Gatti-Casazza, shows the dearth of opera music in the National Capital of this country.

Of the novelties, only "The Girl of the Golden West," by Puccini, and Montemezzi's "L'Amore del tre Re" have been sung here, with the exception, that is, of "Les Pecheur des Perles" of Bizet, that was sung here years ago by the Hinrich Grand Opera Company at the old Academy of Music, even though it is registered as a novelty in New York.

Novelties—"Tiefland," "Le Villi," "La Wally," "Germania," "The Bartered Bride," "Stradella," "Pique Dame," "The Pipe of Desire," "Armide," "Girl of the Golden West," "Koenigskinder," "Ariane et Barbe Bleu," "Lobetanz," "Le Donne Curiose," "Versiegelt," "Mona," "Cyrano," "Boris Godunoff," "Rosenkavalier" "L'Amore del Tre Re," "Madeleine," "Julien," "L'Amore Medico," "Mme. Sans Gene," "L'Oracolo," "Prince Igor," "Goyescas," "Les Pecheur des Perles," "Iphigenia en Aulide," "Francesca de Rimini," "Canterbury Pilgrims," "Marouf," "St. Elizabeth," "Lodoletta," "Le Coq d'Or," "Shanewis."

Revivals—"The Magic Flute," "Les Huguenots," "The Masked Ball," "Euryanthe," "Iris," "Samson et Delila," "Marta," "La Sonambula," "Lakme," "Orfeo," "La Prophete," "Puritani."

LED ORCHESTRA FROM AUDIENCE

"Conducting from the audience" comes as a vaudeville hint to musician and student in the following reminiscence given by Lawton Mackall, who writes:

"Alfred Szendrei, of the Century Opera Company, gives an amusing account of how he acquired his first training in conducting. He says that, when he was studying at the Royal Conservatory in Buda-Pesth, he spent evening after evening at the opera house, perched up in the 'student's box,' which is just under the roof. From this vantage point he would watch all that the conductor did, and, himself provided with a baton and complete score, would rise and 'direct' the performers—who were, of course, ignorant of his existence. The result of this practice was that when he was actually called on to conduct he felt remarkably at ease.

"Such 'unsolicited conducting,' requiring a heroic defiance of conventionality, is hardly practicable in America today, but the idea may be carried out in a slightly modified form. Any concert-goer can, by means of a pocket edition of the complete score, 'conduct' a symphony or choral work in his imagination, while remaining quietly in his seat. This fact is generally recognized in Germany, for in that country miniature scores are sold in the lobbies of all the leading concert halls, and libraries circulate them as they do books; but here in America, where there is more enthusiasm than thoroughness, the value of these handy volumes is little appreciated.

"At a performance of opera, when the auditorium is almost completely dark, people will strain their eyes over their librettos, trying to make out words that are far less important than the music, yet in a brilliantly lighted concert hall, where there is nothing on the stage but a sedate company of musicians in evening dress, scarcely one person in the audience will be following the music with a score."

SYMPHONY PLAYS IN MEMORY OF T. R.

A throng of persons stood solemnly in Carnegie Hall all through the playing of the "Marche Funebre" from Beethoven's symphony, "Eroica." The men of the New York Symphony Orchestra also stood while they played, under the leadership of Walter Damrosch, this portion of the "Eroica," for it was given in memory of Theodore Roosevelt.

It proved an occasion such as this organization's subscribers have not known before during the many years of its existence. The playing was different, too, from that characteristic when the entire symphony is presented in the usual concert manner.

"A fitting tribute, to the manes of an heroic man," wrote one reviewer, who added:

"The musical taste of Mr. Roosevelt was cultivated, and he also loved a good old-fashioned tune, whether hymn or reel. He once told us that the last act full of fireworks of the Valkyrie always affected him as the most grandiose vision in all opera; he also entertained a profound reverence for Beethoven, but for latter-day composers he had little patience.

"I am not a man of the pavements," he wrote me in 1915, and his simple open-air soul couldn't abide tortured tonalities and tortuous weavings of the new men in music. Some day a book should be written about Theodore Roosevelt as a lover of the seven arts, and it would open the eyes of those who knew him only as a statesman, soldier, and naturalist. His versatility was astounding and his judgments not always rash. Consider his introduction to the poetical works of George Cabot Lodge, a young man of genius, gone before he had matured, a son of Senator Henry Cabot Lodge. We heartily commend Mr. Damrosch's pious and artistic commemoration of a truly great American and one of the few whose greatness was not political pinchbeck. We hope other orchestral conductors will do likewise."

PERMANENT OPERA COMIQUE FOR N. Y.

The spring of 1919 will see the beginning of a new era in American opera—the establishment of what is hoped will be a permanent opera comique. Hitherto American opera singers have not been sufficiently appreciated in their own country. The supply has far exceeded the demand, and the result has been either that "many a flower was born to blush unseen," or the unblushing ones, after spending years in diligent study, have been forced to resort to the movies or the cabarets in order to find a market for their wares.

George Hamlin, famous throughout the United States as a concert and opera singer and vocal teacher, and acquainted with theatrical life in all its phases, now has a definite plan by which he hopes to advance the cause of the American opera singer.

Mr. Hamlin is going to use American talent for a permanent opera season to begin next spring. He intends to establish in New York an opera comique (not a comic opera) which will in no way duplicate the Metropolitan Opera Company, but will encourage home talent.

The cast in this new opera company will be composed of American artists only. Most of the works given will be American and all will be rendered in the English language.

Mr. Hamlin is confident of success. He hopes to encourage a large number of artists and have alternate casts appear for every opera, so that the interest of the public will never lag. The principals of these casts may also be sent to other cities during the company's New York season, the arrangement being that these outside places will be able to use their home talent for the minor parts. Thus many an aspiring young singer will have his or her chance who might never have had it otherwise.

ORCHESTRA RESUMES.

The Y. W. C. A. Orchestra has resumed its regular rehearsals after the holidays. This organization meets at the Y. W. C. A. building, Fourteenth and G streets northwest, every Tuesday evening at 7:30 o'clock. Any young woman who plays an orchestral instrument and desires to join the orchestra is cordially invited to meet with these players any Tuesday.

The Choral Club of the Y. W. C. A. now has a membership of thirty-five. The rehearsals for the chorus are held on Monday evening at 8 o'clock at the Y. W. C. A. building.

MUSIC

By JOHN C. FREUND.

Music begins where words end. It is the universal language of man. It belongs to the soul. "There is music in all things, if men had ears," sang Byron.

But there's a music beyond that of the noblest symphony ever composed, beyond that of the finest note sung by tenor, soprano, contralto, or bass, beyond that which peals from the organ or comes from choir or orchestra in whelming waves of sound. There's music beyond that of the unheard rhythmic roar of the scientist's atom or the astronomer's singing spheres.

There's a music beyond the soft, gentle cooing of the dove or the tender note of the nightingale in the moonlit glade, beyond that of the moan and sough of the wind in the trees, beyond that of the rippling babble of the brook or the splash of the long wave-line on the sanded beach.

There's a music beyond the clash and crash of bands as men rush to conflict, beyond the soft cadence of the lover's lute as he sings to his sweet.

It is the great diapason of humanity!

Humanity which, in its moil and toil, in its agony and martyrdom, struggling ever onward and upward, sings to the Unknown its "Te Deum."

Local Music Notes

The Washington Community Orchestra held its first regular rehearsal of the new year Tuesday evening at the Wilson Normal School, corner of Eleventh and Harvard streets, at 7:30. Under the direction of Hamlin E. Cogswell, director of music of the Washington Public Schools, this orchestra has proven its usefulness in many civic affairs during the period of the war, when music was so vital a factor in all public assemblies.

It is desired to increase the membership of the orchestra to one hundred pieces. The first public appearance of this orchestra will be at the Central High School some time in February, in a concert for the benefit of the Red Cross.

Any person playing an orchestral instrument, particularly strings or wood winds, is cordially urged to join the organization. Bring instrument and music stand, and be on hand next Tuesday evening at 7:30.

Sunday evening has become "music" evening at the Arts Club. On January 12 the music topic for the evening was "The Art of France In Song, Painting, Sculpture and Architecture," to be presented by Mrs. F. E. Farrington and George Julian Zolnay.

The evening of Sunday, January 19, will be devoted to the compositions of Bainbridge Crist, the American composer, who is at present in Washington on war work. A short talk on "American Music" will be given by Mr. Crist, and his songs will be sung by Mrs. Fairfax, Mrs. Frapeseki Kasper Lawson and Miss Miriam Sturtevant.

Lieut. Charles Trowbridge Tittman is now stationed at Camp Humphreys, being attached to the judge advocate general's office. Mr. Tittman is on leave of absence from his choir position as soloist at All Souls' Unitarian Church.

The marching song, "Spirit of Victory," by Hamlin E. Cogswell, has been sung into a Columbia graphophone record in their series of Columbia band marches and physical drills for schools. The record is now in its third edition and is not only a good school march, but will serve as an accompaniment for the song. The words were also written by Mr. Cogswell and the march song is dedicated to General Pershing.

Sergt. William G. Packer, of the Chemical Warfare Service of the Edgewood Plant, Md., furnished the solo for Calvary M. E. Church recently.

Charles Lester Riemer, song leader in the war service of the United States army, has just returned to Camp Meade from Camp Jackson, S. C., where he was connected with Battery A, Tenth regiment field artillery. Mr. Riemer is to be mustered out of the service soon, with honor, and will return to his professional music world.

He writes: "My work while a soldier in the great army was very interesting, having been bandmaster and musical director of the orchestra at Camp Jackson, as well as song leader. I will return to Washington about the 10th of January, and I will be glad to again serve in the capacity of song leader or director of music as I did before my departure for camp."

Miss Dick Root, Washington representative of the Musical Courier, was soloist recently at a meeting of the Pen Women's League.

The sudden death of Frank Norris Jones, the pianist, is deeply felt in Washington by a large circle of friends of this young musician, who has filled a very vital place in the city's music world.

It is chiefly to teaching that Mr. Jones has devoted himself in recent years. Coming home from his studies in Europe, he became a member of the faculty of the Washington College of Music, and at the time of his death was the president of the college, succeeding his former teacher S. M. Fabian, with whom he prepared for this European studies.

Frank Jones will be sincerely missed for his gracious and buoyant personality, as well as for his gift as musician and teacher.

A letter with a query has been sent to the Music Editor of The Washington Times concerning the concert of Casals, the Spanish cellist, whose return to this country The Times announced recently. It reads:

"I see that Casals is back from Spain, but why doesn't he come to Washington, as advertised to play November 8? A large number of music patrons are holding tickets, still awaiting the announcement.

"Rumor has it that Casals has jumped his contracts and his managers have flown." Signed, A Music Patron.

The Times told, at the time of the postponement of the Casals concert in November, about the delay in Mr. Casals' return to the country, owing to the difficulties in crossing the ocean at that time. It was also reported that the concert would be given when the canceled dates could be arranged for.

It would not seem that so great an artist as Pablo Casals would return to this country, where he has met with such great success, and then would purposely ignore his professional obligations. Let us hope that Dame Rumor is again in error, and that the celebrated cellist will yet be heard in Washington's music season, even though the concert has not yet been announced.

The National Quartet gave the program at one of the weekly concerts given at the American Red Cross headquarters building. The quartet is composed of Elizabeth S. Maxwell, soprano; Lillian Chenoweth, contralto; William F. Braithwaite, tenor; Harry M. Forker, bass, and Ethel Garrett Parrish, solo pianist and accompanist.

The program was a particularly attractive one of concerted music, including the Cadman "Spirit of Spring," "Barcarolle" from "Tales of Hoffman" of Offenbach, "A Night in Venice," of Lucanioni, and the "Spinning Wheel" quartet from Flotow's tuneful opera "Martha."

This quartet presents the best in music, and also an attractive number of more popular selections, such as the "Mighty Lak' a Rose" of Nevin, and a Southern medley by Pike. They gave a group of songs of the American negro including the spiritual "Deep River," and also "Swing Along" by Cook, and the Strickland "Pickaninny Sleep Song."

Does anyone remember the comic opera, "Desiree," written by John Philip Sousa? It seems to have passed out of record, but it was called to mind through the death here recently of Alva S. Tabor, who died at the Soldiers' Home Hospital at the age of seventy-five. The libretto of this opera by the "March King" was written by the brother of Mr. Tabor, Edward Tabor, and was a cherished possession of the family.

The program of the Friday Morning Music Club tomorrow morning at 11 o'clock at the Washington Club will be given by Mrs. Walter Bruce Howe in piano solos, and Mrs. Flora McGill Keefer, who will sing a program of French songs and a group of Mrs. Howe's latest songs.

Miss Burbage, Miss Duncan, and Mrs. Beulah Harper Dunwoody will be the soloists for Friday, January 24.

SCOTTI TO APPEAR IN ITALIAN PLAY

Signor Scotti, the Metropolitan bachelor of arts who will take his own company on tour next summer, has had a try-out as impresario, conductor, stage manager, and player of many parts, in assisting Director Gatti's revival of an old favorite Italian comedy, "Crispino e la Comare," to be shown in public next Wednesday night. It has been nothing but "Scotti here" and "Antonio there"—as 'Barber Figaro used to say in the Factotum aria. "How is this entrance made?" and "Where is that cadenza sung?"—since rehearsals began for this long-forgotten "Crispino." The work of the brothers Luigi and Federico Ricci, while as old as 1850, is new to the Broadway house; there is "no tradition," though the florid heroine was thrice sung by Tetrazzini in her first Manhattan season, and by Galli-Curci only last Christmas Day in Chicago.

With Scotti as the cobbler, Crispino, and Frieda Hempel as Annetta, his singing wife, whose "children go barefoot" indeed till the shoemaker becomes a famous healer, there will appear Sophie Braslau as the fairy-godmother, La Comare; Chalmers and de Segurola as a rival physician and apothecary, Paltrinieri as an amorous Count, Ananian as a jealous miser, and Audisio as a star patient. Papi will conduct. Setti and Ordynski have charge of chorus and stage, and the pictures of seventeenth century Venice are by Bianco, a Venetian.

"Crispino e la Comare" ("The Cobbler and the Fairy") was composed in 1850 by the brothers, Luigi and Frederico Ricci, and is described in Grove's Dictionary as "one of the best comic operas of Italy."

VARIED COLUMBIA RECORDS ARE OFFERED THIS MONTH

Every kind of song and dance number is offered in the January group of Columbia records, now on sale in Washington. The list ranges from a comedy number by Bert Williams to Hulda Lashanska's exquisite rendering of Dvorak's "Songs My Mother Taught Me." There is also offered a delicious coupling of snappy, catchy song-hits in Irving Kaufman's "Oh, How She Could Spanish," and "I Want a Doll."

Irene Farber, of the Farber Sisters, has given "On the Level, You're a Little Devil," to the Columbia records this month, while on the reverse side of this selection appears "Any Old Time at All," by Lewis Janes.

Among the instrument records on the Columbia list this month will be found the "Roman Carnival," by Hector Berlioz; two Hungarian dances played by the New York Philharmonic under direction of Josef Stransky; "Rondo Capriccioso," of Mendelssohn, played by Josef Hofmann, and two new violin records by Toscha Seidel. "The Ostrich Walk," and "What Yankee Doodle Says He'll Do, He'll Do," are two titles in the list of dance hits.

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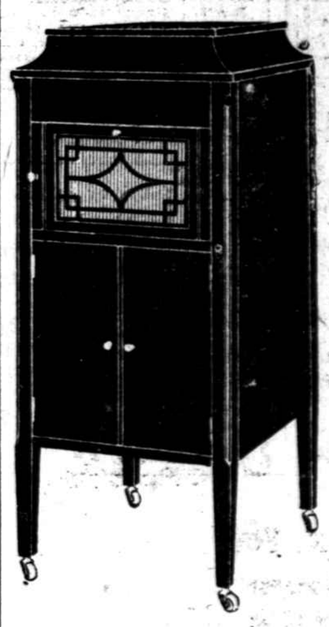

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