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COLUMBIA MARCH RECORDS INCLUDE 2 BY EDDY BROWN

Two records of particular value on
the March list of the Columbia Graph-
ophone Company are interpretations
by Eddy Brown, young American
violinist, of Weinawski's "Concerto
in D Minor" and Cui's "Oriental."
Oscar Seagle, baritone, has two re-
cords on the list that again prove his
power in the interpretation of negro
spirituals. Mr. Seagle's new offerings
are "Nobody Knows De Trouble I've
Seen" and "I Don't Feel No Ways
Tired."

Lovers of the opera will be inter-
ested by an excellently chosen group
of selections from Puccini's "Tosca,"
by the Columbia Symphony Orchestra,
and dance lovers will be as much in-
terested by Prince's Orchestra's ren-
dition of a number of arias with a hit,
among which are Moros's "Sing Me
Love's Lullaby" and Robinson's
"Southern Nights."

NEGROES' MUSIC BREATHES PATHOS OF SLAVERY DAYS

When the negro slaves were car-
ried from Africa to America they
brought with them their gift of
song. Nothing else which the native
African possessed, not even his sunny
disposition, his ready sympathy or
his ability to adapt himself to new
and strange conditions, has been more
useful to him in his life in America
than this. When all other avenues
of expression were closed to him,
and when, sometimes, his burden
seemed too great for him to bear, the
African found a comfort and a solace
in these simple and beautiful songs,
which are the spontaneous utterances
of his heart.

Songs of Slavery.
Nothing is more truly what the
negro's life in slavery was than the
songs in which he succeeded, some-
times, in expressing his deepest
thoughts and feelings. What, for ex-
ample, could express more eloquently
the feelings of despair which some-
times overtook the slave than these
simple and expressive words:
"O Lord, O my Lord, O my good
Lord."

Keep me from sinking down."
The songs which the negro sang in
slavery, however, were by no means
always sad. There were many joy-
ous occasions upon which the natural
happy and cheerful nature of the
negro found expression in songs of a
light and cheerful character. There
is a difference, however, between the
songs of Africa and her transplanted
children. There is a new note in the
music which had its origin on the



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Left! Right!

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music, but glowing re-
flections of the thrilling
beauty of many instru-
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harmony—nothing is
lost.

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Southern plantations, and in this new
note the sorrow and the suffering
which came of serving in a strange
land finds expression.

Touches the Heart.
There is something in this slave
music that touches the common heart
of man. Everywhere that it has been
heard this music has awakened a
responsive chord in the minds and
hearts of those who heard it.

Antonin Dvorak, the eminent Bo-
hemian composer, who lived for seve-
ral years in this country, in his ad-
mirable symphony, "From the New
World," used several themes taken
from these negro folk songs. S. Cole-
ridge-Taylor, the well-known colored
composer of England, has used this
music for many of his best known
piano compositions. Edward Everett
Hale once said it was the only Ameri-
can music.

There was a time, directly after
the war, when the colored people,
particularly those who had a little
education, tried to get away from
and forget these old slave songs. If
they sang them still, it was about
the home, and not in public.

GERMANS SEEK TO WIPE OUT POLAND, PADEREWSKI SAYS

Ignace J. Paderewski, leader of the
Polish National movement in this
country, has just issued a statement
which is so distressing that nothing
but the eminence and authority of his
name could give it credence. Mr.
Paderewski states that the number
of Poles who have perished from star-
vation, disease and exposure, since the
beginning of the war, surpasses the
total losses in killed of all the bel-
ligerent armies combined. Half a
million Polish women have had their
lives shattered by the greatest
tragedy that could come to them.
Thirty thousand young men have been
hanged for refusing to enlist in the
German-Austrian armies. There are
no children under seven years of age
in Poland. Newborn children die al-
most immediately, for their mothers
have nothing to give them but tears.
Furthermore, Mr. Paderewski adds
that it is Germany's obvious aim to
exterminate the Polish people. A de-
populated country is more easily col-
onized (in this case Germanized) than
a land inhabited by an undaunted
people, says he.

"MEN ARE LIKE CAKES," SAYS GERALDINE FARRAR

"Men," says Geraldine Farrar, "are
like cakes. The one with the pink
icing still in the bottom of the bag
always seems more delectable than
the one with the green icing out of
which you have taken a bite."
"Carmen is simply the natural woman.
She is neither moral nor immoral.
She loves Don Jose, the dragon, for a
while. Then she tries of him and turns
to the more exciting, the less certain,
tormentor as naturally as a little girl
turns from the cookie she has sampled,
and does not care for particularly, to
the unwhipped cake still in the paper bag.
There is no deliberate guile in my Car-
men, no practiced coquetry. There is
no sentiment, no passion, no immoral-
ity, only natural woman."

"My Carmen sees a man who attracts
her. She takes him ruthlessly. When
she tires of him, she leaves him just as
ruthlessly. She sees a piece of cake and
she wants it. And she takes it. If the
cake pulls when it is only half eaten
she sees no reason why she should go
pretending to like it. She has had
enough."



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ARCHIVES SHOW WASHINGTON WAS LOVER OF MUSIC

Here in Washington there is a
special place where historians go to
gather their facts in writing the
lives of the great men of the nation.
Especially abundant in this docu-
mentary data in the archives allotted
to the Presidents of the nation, for it
is a law of the land that all who live
in the White House must submit all
papers and documents written and
received during their term of office
to the Government upon departure.
As a result of some investigation it
has been found that George Washing-
ton, the stern old statesman and
warrior, besides being a commander
of the highest order, was a lover of
music. An indication of this is found
in the numerous notations among his
papers of money spent on concert
tickets.

The era in which Washington held
the highest office of the land was
perhaps the most trying and
serious in the nation's history. Prob-
lems that had taken centuries for
other nations to solve had to be met
by him and overcome by him in less
than half a score of years. How well
he did his duty a nation's honor and
gratitude have proved. And, that
music had a great part in it has fre-
quently been evidenced. In it he found
the rest and change without which
he doubtless could not have performed
his many tasks.

The same is true of both Jefferson
and the two Adams, all of whom fol-
lowed closely upon the heels of Wash-
ington and finished the work he be-
gan. Jefferson was known to delight
in going off by himself and playing
upon his violin.

John Adams at first scorned music,
but as soon as he was educated in un-
derstanding its power of expression
he became an ardent disciple of it.
John Quincy Adams was so great a
lover of music that in almost all
of his writings he takes occasion to
say something about it.

BRIEF OUTLINE OF CAMPANINI'S MUSICAL CAREER

Cleofonte Campanini, director gen-
eral of the Chorus Association, who
has played such an important
part in the operatic development in
the United States during the last
decade, has had the advantage of liv-
ing in a musical atmosphere from the
time of his birth.

Born in Parma, Italy, the younger
brother of Italo Campanini, who was
the Caruso of the past generation, he
began the study of music at the
Parma Conservatory at an early age.
While still hardly more than a boy,
he was made concertmaster of the
opera orchestra at Parma, and prom-
ising his ability, he was promoted to
the conductor's desk.

Shortly after, he was called to La
Scala at Milan and later to the Con-
sant at Rome and the San Carlo at
Naples. He has conducted in every
important opera house in Italy and
Spain. From 1904 to 1911 he was
principal conductor at Covent Gar-
den, London, and during the same
years in the larger cities of South
America.

His first visit to America was dur-
ing the winter of 1903 with his
brother, who was then resigning tenor
at the Metropolitan Opera House. He
conducted there the first performance
in America of Boito's "Mendelssohn"
with Italo Campanini in the role of
Faust and Christine Nilsson as Mar-
garita. Four years later he was con-
ductor-in-chief of the company
brought to America by his brother,
Eva Tetrazzini, sister of Luita, who
had in the meantime become the wife
of Cleofonte Campanini, was prima
donna of the company.

When Oscar Hammerstein opened

the Metropolitan Opera House in 1906,
Campanini was artistic director,
which position he retained until the
disbanding of the Hammerstein
forces. During his period of tenure
at the Manhattan, he introduced to
America many new operas and sing-
ers. Among the works owing their
first performance in New York to Mr.
Campanini are "Pellaea at Melissande,"
"Salome," "Thais" and "Louise."

In associate management with An-
dreas Dippel in the original Chicago
Opera Company, Mr. Campanini con-
tinued the excellent work he had
done for New York with Hammer-
stein. First performances in America
by the Chicago company were given
of "The Secret of Suzanne," "Cristo-
foro Colombo," "Don Quichotte," and
in more recent seasons, "Mona Van-
na," "Isabeau," "Azora," and many
others. Singers who owe their first
American appearances to Mr. Cam-
panini are "Pellaea at Melissande,"
Galli-Curci, Genevieve Vix, Giacomo
Rimini, Rosa Raisa, and Lucian Mura-
tore.

CARUSO EARLY IN PAYING \$59,000 INCOME TAX TO U. S.

Enrico Caruso recently made at the
New York revenue office one of the large-
est income tax returns yet made. The
tenor announced on coming to the of-
fice that he not only wanted to make
out his papers, but to pay his tax
forthwith. As the tax need not be
paid until June, Collector Edwards
was somewhat surprised at the eager-
ness of the tenor to settle with the
Government, but put his forces at his
disposal to assist in preparing the
necessary affidavits.

As Mr. Caruso was very frank about
his earnings and showed no disposi-
tion to evade any of his taxes, an
occurrence not infrequent in the of-
fice, the matter was settled in a very
short time, and a check for \$59,000
was turned over to the collector.
Caruso's income in this country is
derived about equally from his fifty
performances each season on New
York's opera stage and from the sales
of his talking-machine records, on
which he receives a royalty of 10 per
cent. The tenor's nightly salary at
the Metropolitan is said to be \$2,500,
and his total for a season \$125,000,
with an equal sum from his records.
The figures for his tax, including var-
ious excess or "super" taxes on the
quarter million involved, do not give
an exact indication of this income, on
which the tax was based, and which,
like all matters of grand opera fi-
nance, is carefully guarded as the pri-
vate business of those directly con-
cerned.

"I am glad to pay my tax," said Car-
uso, when asked why he had antici-
pated by several months the date for
collection. "It helps my country,
Italy, as much as it does the United
States in the war. It is legal and
right, and the money is due. If I
waited, something might happen to
me. By paying now I am not only per-
forming my own duty, but perhaps I
may set an example that others will
follow."

The tenor has two young sons, both
serving with their country's army in
northern Italy.

HE ADMITTED IT.
Judge—Your statement doesn't
agree with that of the last witness.
Witness—That's easily accounted
for your honor. He's a bigger liar than I
am.—Boston Transcript.

A SAGE OBSERVATION.
Boobs will always be found to in-
crease any kind of movement, whether
it be for the abolition of socks or a
campaign to take the Vice President
out of politics.—Reading Searchlight.

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