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DEDICATE HOME BUILT FOR RETIRED MUSIC TEACHERS

Many Celebrities Attend Impressive Ceremony Inaugurating Notable Benefaction of Theodore Presser in Philadelphia—Rev. Herman L. Duhring, Mr. Presser, Mayor Blankenburg, John C. Freund, Dr. Hugh Clark, Charles Heber Clark, Hon. Richmond P. Hobson and Maud Powell the Speakers—David Bispham and Henri Scott the Singers—First Institution of Its Kind in This Country

Philadelphia, September 28, 1914.

"IN the name of the Father, the Son and the Holy Ghost, Amen."

With these solemn and impressive words, the venerable Dr. Duhring, head of the City Missions, who is said to have done more good than any other one man in Philadelphia, speaking from a stand covered by the American flag, addressed a little company, consisting of some old ladies, a few newspaper men and noted clergymen, on Friday afternoon.

He told them that they had come together to lay the cornerstone of the Theodore Presser Home for Retired Music Teachers, which stood on time-honored ground in Germantown, and had opened its hospitable doors. He introduced Mr. Presser, who spoke briefly of the realization of his life dream to do something practical and worthy for the music teachers in this country, who had done, during the course of his long business career, so much for him.

The Rev. Mr. Lee, the Rev. Mr. Arndt and Dr. Jennings spoke feelingly of Mr. Presser's benefaction, and of the value of music to the world's happiness and uplift.

Then the little company, as they stood on the greensward, repeated the Lord's Prayer, with bowed heads, sang one verse of "My Country 'Tis of Thee," and the simple ceremony was over.

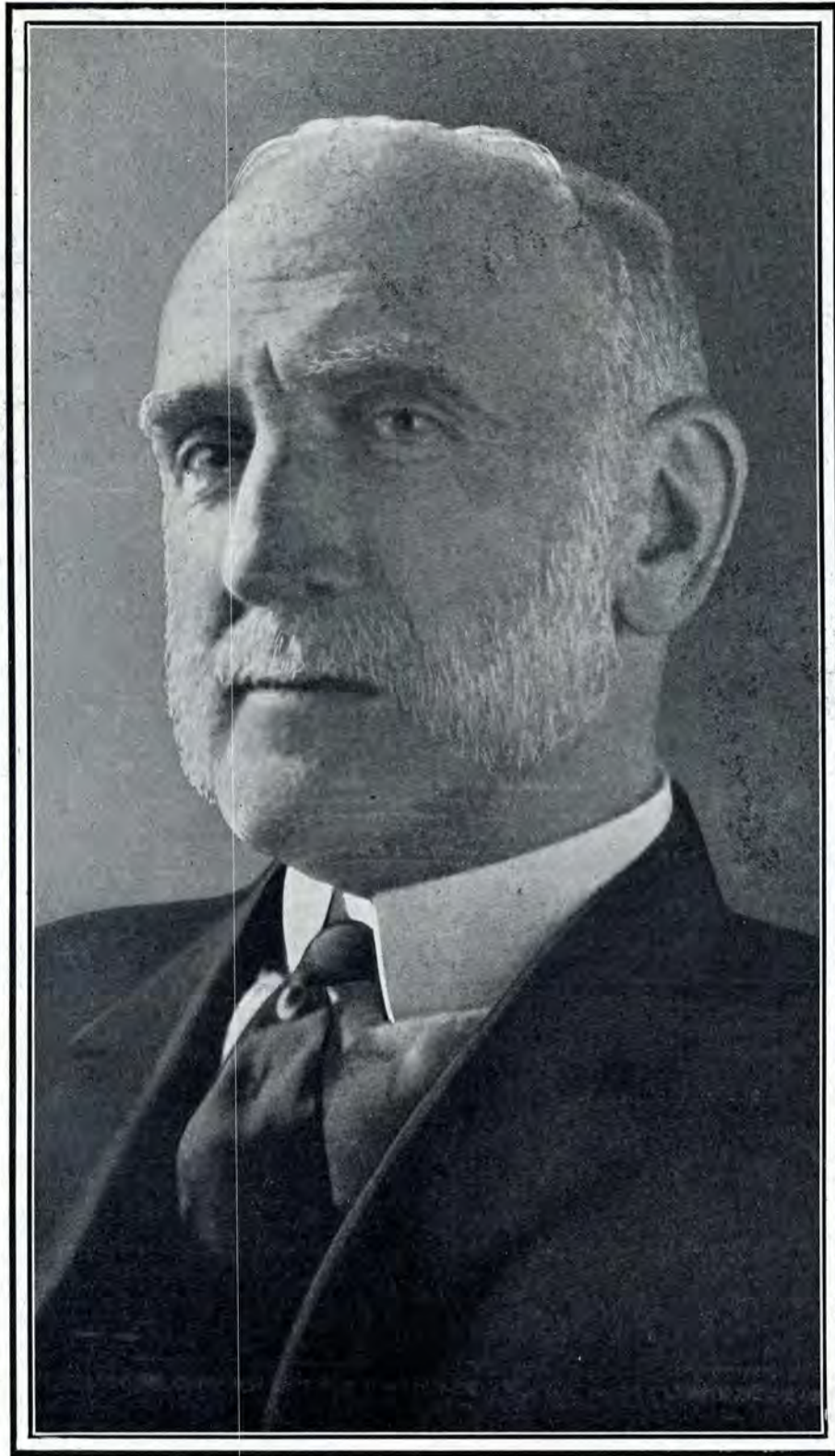
The box which was inserted in the cornerstone contains several publications, records of Maud Powell's playing of "Deep River," arranged from Samuel Coleridge-Taylor, Schubert's "Wanderer," as sung by David Bispham, and "Confutatis Maledictus" from Verdi's "Requiem Mass," sung by Henri Scott, also a record made by Mme. Fannie Bloomfield-Zeisler.

Inauguration of the Presser Home

On Saturday afternoon, between three and four hundred of the most noted musicians, music teachers and members of society met in the large dining room of the home to witness the inaugural exercises, which opened with an invocation by the Rev. Herman L. Duhring, who introduced Mr. Presser, who, in a very modest manner, related how he had come to get the idea of building such a home.

He said that of late years a wave of philanthropy had captured the nation. He spoke of the establishment in recent years of public bath houses, infirmaries, municipal bands and charitable institutions of all kinds.

"A year of jubilee," said he, "comes to every man when he can return something of that which he has accumulated, to the original owners. The building of this home was made possible through the commercial support of music teachers during the past half century. The day has



THEODORE PRESSER

The Music Publisher of Philadelphia Who Built and Endowed a Home for Retired Music Teachers, the First Institution of Its Kind in the United States

now come for me to return to the music teachers, in a measure, what belonged to them.

"In this home the music teacher will find a haven of rest, for there will be no caste or sect distinction. The humble teacher who has labored faithfully in a village is as welcome as the metropolitan teacher who once thrilled thousands in the concert room.

"This enterprise is not an individual hobby of my own. It is in accordance with the spirit of the times. When a man has accumulated enough for his own wants and for the satisfaction of those who are dependent upon him, the question arises as to what he shall do with his surplus. Shall he employ it for his individual pleasure, or shall he devote it to help others?"

"Often this problem of the surplus is a serious one. In Cleveland they have solved it by forming a fund, to which those who feel they have a surplus can

contribute. Their fund amounts already to twenty-five million dollars.

"This home has been built by me, in a sense, but in reality it has been built by the music teachers.

"Eight years ago we began the experiment and started a home for music teachers. We gradually got a few deserving ones together, and the idea grew. I went over to Italy to see the Verdi home for musicians, for the purpose of getting points, so that we might have right here in our city of Philadelphia something beautiful, something worthy of our music teachers.

"There are several hundred thousand music teachers in the United States, so that many such institutions are needed, and I hope to live to see some of them founded."

Mr. Presser was followed by Mayor Blankenburg of Philadelphia, who in a most kindly and sympathetic address

WORCESTER GIVES NEW MUSIC SEASON WORTHY INAUGURAL

High Standards of Previous Years Maintained in 1914 Festival—Wolf-Ferrari's "Vita Nuova" and Bruckner's "Te Deum" Principal Modern Works of Three Days' Program—Praise for Dr. Mees and the Soloists

WORCESTER, MASS., Sept. 26.—The fifty-seventh Worcester Music Festival, the opening event of the musical season in the East, took place two weeks earlier than usual, the change in date having been caused by the projected though abandoned Western tour of the Boston Symphony Orchestra, sixty of the members of which make the orchestral forces at these annual festivals. At this season's festival the attendance, receipts and deficit, the latter amounting to about \$3,000, were about as they have been for some seasons previously. The only unusual characteristic was the absence of some big choral work "performed for the first time in America"—a work, incidentally, as it has happened of late festivals, of little permanent value.

For modern music, this season Dr. Mees chose two superb compositions, Wolf-Ferrari's "Vita Nuova," after Dante, and Anton Bruckner's "Te Deum," which he desired should be considered as a substitute for the last movement of his Ninth Symphony. Of the symphony Bruckner said, "I undertook a hard task. I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a finale. I have nearly finished three movements. This work belongs to my Lord God."

The Festival was opened on Wednesday evening, the 23d, with Mendelssohn's "Elijah." Orchestral works of importance introduced during the Festival were Gustave Strube's "Lorelei," symphonic poem, heard for the first time at this Festival; Liszt's "Tasso," Schumann's D Minor Symphony, Ravel's "Mother Goose" Suite, Henry F. Gilbert's "Comedy Overture on Negro Themes" and Chabrier's "España."

"Elijah" was performed on a very hot evening, without cuts. The soloists were Florence Hinkle, soprano; Mildred Potter, contralto; Evan Williams, tenor; Herbert Witherspoon, bass. The performance was a solid one. The chorus sang well-known music, which was written to be sung, with security, with body and at times brilliancy of tone, and the admirable singing of Miss Hinkle and Miss Potter added much to the luster of the occasion.

Miss Hinkle's musicianship is no less admirable than her employment of her voice. She has also a true dramatic sense, and, in the "Elijah," Mendelssohn, as Dr. Mees observes in his program notes, is essentially dramatic. To listen to the quality of Miss Hinkle's tones, the purity of her *legato*, her very artistic treatment of a melodic line, was not all. There was occasion, too, to admire the coloring of the tone for expressive purposes, the preparation and fulfillment of climax. Miss Potter is fortunate in her healthy and beautiful voice. The tone is especially agreeable by reason of its fullness and freshness, its really noble quality. The sincere and unaffected style of this singer was more than praiseworthy. As for Mr. Williams, the beauty of his voice and the sentiment with which he always sings, are justly admired. Mr. Witherspoon was always musicianly, in-

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