

## MUSIC SETTLEMENT LOSES SERVICES OF ITS DIRECTOR, DAVID MANNES

**Increasing Demands of Concert Work Compel Noted Violinist and Educator to Give Up Duties Which He Has Performed Devotedly for Fifteen Years—Feels School is Now Well Enough Established to Continue without His Guidance**

THERE will be more than a few persons who have watched the career of David Mannes who will regret his resignation from the directorship of the Music School Settlement of New York, which has just been announced. The building up of this institution, the success of which has been such that similar schools are springing up all over the country to-day, has been a labor of love for Mr. Mannes. On Monday morning of last week he spoke about it to the present writer who visited him at his New York home.

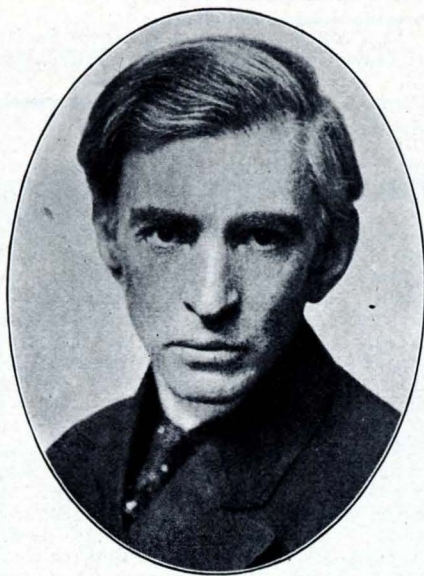
"I feel that the Music School Settlement has now become a national movement," said Mr. Mannes, "that it stands as one of the big things in the musical life of this country. Think! There are thirty settlements in America to-day working along the lines of the one in New York, of which I have been director. Wherever I go I am asked about the work and I see it progressing admirably. For fifteen years I have given the best part of my life to the Music School Settlement. From an acorn, full of promise and possibilities, I have seen it grow into a sturdy oak, its branches stretching over this entire country. It has successfully outlived the doubts and scoffings of the sceptical, its many experiments and trials. It has democratized music as perhaps no other effort has succeeded in doing, not so much by giving lessons at cheap prices as by affirming the right of every child to express himself in the art he loves, whether gifted by nature or not, and by opening its doors to all who seek to enter and share in its opportunities.

### Music a Divine Birthright

"Much as the work of the school itself has meant to me, perhaps my greatest happiness lies in the fact that its influence has radiated so far and that its teachings have affected the attitude toward music throughout the country. My belief that music is the divine birthright of every living soul and not only for an exclusive few is becoming the basis of all musical movements in the United States and will, before long, succeed in making this a truly musical nation with a soil of music-lovers out of which a great creative genius may spring.

"Whatever my work may have been worth to the school, it has repaid me a thousandfold, and given me courage for the rest of my days. For some years my life has been growing more complicated. My concert work with Mrs. Mannes has grown to such proportions that any other artist would consider this in itself a sufficient life work. The strain of combining this with the school and my other activities has been so great that I realize I cannot carry it all any longer. I must have more time for my artistic activities and for the development of other important plans, and I feel that the school, well organized as it is, can now continue on its way without my guidance."

To those who have known Mr. Mannes as director of the settlement it will be of interest to understand that his duties there entailed his active presence on several days a week, including Sundays, and often evenings, when his advice was required for the night orchestras which meet after the day's work is over. "I felt guilty," added Mr. Mannes, "when I had to go away on a tour of more than two weeks. Concert work has called me many times when I have found it difficult to get away. And the work has increased so during the last year or two that I have been unable to continue, much as I have wished that I might. What extra time I may gain now I must devote to the Music Settlement for Colored People which I founded and which is doing such noble work under the direction of J. Rosamond Johnson. I feel that



David Mannes, Who Has Resigned from Leadership of the Music School Settlement After Fifteen Years Distinguished Service

there, too, are virtually unlimited possibilities and they must be looked after.

### Flood of Inquiries

"You have no idea of the correspondence which I have been obliged to conduct as director of the Music School. From all over the country come letters, piling up in quantities. No letter goes unanswered. As a boy I often wrote letters to celebrated artists asking advice. For the most part they were not answered. And so I made up my mind some years ago that I would reply even to the humblest. The inquiries pour in, from boys and girls who are studying music, from everywhere in fact. My secretary seems to be working all day attending to these things. It has been a pleasure, however, to do this and I am happy if I can give advice.

"I know that the Music School Settlement on East Third street has already wielded a great influence. Before the Settlement got to working there were whole bands of music teachers on the lower East Side who went into the homes of the poor Jewish families. They talked with the parents and assured them that, if they would but send their sons and

**To Devote More Time to School for Negroes—Settlement Idea Has Become National Movement—Country's Attitude Toward Art Affected by Principle of Studying Music Not as a Trade, but as a Medium of Self-Expression**

daughters to them, they would develop these as *virtuosi*. Money would pour in and the family might then sit back and live on the dollars earned by the young violinists and pianists. It was a terrible state of affairs.

### Routed Charlatans

"The Music School Settlement and my preaching the doctrine of discouraging music as a profession has routed these charlatans, who raised false hopes in the bosom of many a father and mother with only the selfish idea of getting pupils. Whereas a decade ago, if the question had been asked of one of these East Side parents, 'Why should your son learn to play the violin?' the answer would have been 'To earn lots of money.' To-day they reply to the same question 'Because I don't want him to be a brute.' We have appealed to these people and we have had a response.

"I have realized for a long time that, especially for the Jews in this neighborhood, something had to be substituted for religion. Saturday is no longer the Sabbath to many of them; it is a business day like any other day. And I dreamed that if I could put music into their souls they would have an ideal. At one of the meetings of fathers and mothers which I held I spoke of just this. The orchestra played several numbers. And I knew that our work had told when one old Jewish woman got up and said: 'I know what Mr. Mannes wants. He wants this to be a temple—a place of worship.' That idea is the big thing. It has gotten to these simple people's hearts and they know now that they can find in music consolation. They no longer regard it as a trade. As for the girls who have taught at the Music School I am certain that not one of them but will be a better mother—and they all aspire to be mothers some day—for having worked with us and carried music to their young people."

A. W. K.

## MR. AND MRS. HUSS GIVE ANNUAL PUPILS' CONCERT

**Decided Talents Evidenced in Piano and Vocal Program by Students of Two Prominent Teachers**

The annual concert of the advanced and artist-pupils of Mr. and Mrs. Henry Holden Huss took place in Carnegie Chamber Music Hall, New York, on Monday, May 3. These concerts have in years past been marked by always interesting performances and the concert this week was no exception.

A talent of real promise was revealed in Josephine Rhulé, who played the C Sharp Minor Scherzo of Chopin with dramatic force, while Gertrude Witte gave an intelligent reading of the first movement of the G Minor Mendelssohn Concerto. Charlotte Strong's playing of the Liszt "Liebestraum" was tasteful. In Mendelssohn's "Capriccio Brillante" Ethel Thompson made a good impression, displaying a good technical equipment. Eleonore Payez, whose appearances at these concerts are always welcome, played Liszt's "Hungarian Fantasy" in an exceedingly brilliant manner. One would have preferred to hear her in music of greater distinction since she possesses real penetration. Nevertheless, she was given little short of an ovation and added as an extra Brahms's A Flat Waltz from the set, Op. 39.

Of interest was the presentation of two movements, the *Largo* and *Moderato* from Bach's Concerto for four pianos (after Vivaldi's for four violins), played by the Misses Payez, Rhulé, Thompson and Mr. Huss. Harry M. Butler played Chaminade's Concert Piece in an able manner.

It was unfortunate that Mrs. Huss was unable to present some of her advanced students. Of her younger students ap-

peared Angel Takvorian in songs by Purcell and Sullivan, Evelyn Romme in a Beethoven, Lidgely and Franz group, sung with taste, and Mrs. Robert White in pieces by Monro and Thomas Brown. Their singing showed the results of worthy training. Maude Schumann was the efficient accompanist for them.

Mr. Huss played the orchestral accompaniments for the concertos at a second piano, also taking the place of Winthrop Parkhurst, one of his most gifted pupils, who, through indisposition, was unable to play the first movement of the Brahms B Flat Concerto.

### SAMOIOFF PUPILS HEARD

**Twelve Students of New York Teacher Appear at Sherry's**

Twelve vocal pupils of Lazar Samoiloff gave a successful recital at Sherry's, New York, on April 25, among them being Miss Holt and Miss Von Hunerbein, who have returned from a successful concert tour in the West. Miss Holt's voice is of brilliant, pure quality and very high placed, enabling her to take high E with the same ease as middle E. She sang her group with style and excellent coloring. Miss Hunerbein's singing offered a pleasant surprise. Her voice has gained much in resonance and color. The "Vilanelle" by Dell'Acqua was sung with beauty of tone and of phrasing.

Jean Barondess, daughter of the School Commissioner, sang the Prayer from "Tosca" and an English song with tonal beauty. Mrs. Lipps and Miss Jacobs showed that they possess rich vocal material. Mrs. Lipps's promising voice is of mezzo quality. Miss Jacobs, whose voice is of pure dramatic quality, sings with exceptional ease, and her audience was most appreciative after the aria from "Butterfly" and an English ballad.

Norma Vizetelly's voice evidenced a marked gain, its rich quality being at

the same time light and resonant, as was seen in an aria from "Carmen." Miss Hebron sang the Waltz from "La Bohème" and "Yesterday and Today" with excellent effect.

Miss Illoway and Miss Spinner sang expressively the Aria from "Manon Lescaut," and the Gounod "Ave Maria." Thomas Allen sang the melodious tenor aria from "I Pescatori di Perle" by Bizet and "Ridi Pagliacci" with a big tone, excellent breath control and expression.

Mr. Samoiloff sang with some of his pupils in the quartet from "Rigoletto." Many floral pieces were presented to the pupils, who, in turn, presented their teacher with a laurel wreath. Mrs. Okun played the accompaniments skilfully.

## LAURA E. MORRILL GIVES RECITAL OF MUCH CHARM

**Voices of Exceptional Beauty Heard in Performance of Her Pupils—A Program of Wide Variety**

A recital by pupils of Laura E. Morrill, the distinguished voice teacher, of New York, given on Tuesday evening of last week, was in the main a recital of artist pupils and was perhaps the most delightful program Mrs. Morrill has ever given. The music was beautifully presented and enthusiastically received by a fine audience.

The artist-pupils who were heard in solo numbers were Lillia Snelling, Bertha Kinzel, Mrs. Winifred Mason, Clarence E. Bawden and Russell Bliss. Three pupils who have had brief study with Mrs. Morrill were introduced in Claribel Harris, Dorothy Raymond and Ethel Morris, all the possessors of beautiful voices showing rich promise for the future. Miss Morris is a girl of seventeen whose voice embraces exceptionally high and low tones and has great beauty of timbre. The program:

"Pilgrim Song," Tchaikowsky, Russell Bliss; (a) "Sweethearts," Lynes, (b) "A Pastoral," Carey, (c) "In Einen Rosengarten," Hildach, Dorothy Raymond; (a) "Spring Song," Gounod, (b) "Down in the Forest," Ronald, Ethel Morris; Duet from "Semiramide," Bertha Kinzel and Lillia Snelling; "Elsa's Dream," Wagner, Claribel Harris; "Shadow Song," from "Dinorah," Meyerbeer, Winifred Mason; "And I, John, Saw the Holy City," H. R. Shelley, Clarence C. Bawden; Aria from "Il re Pastore," with violin obbligato, Mozart; "Fairy Pipers," Brewer, Bertha Kinzel, with violin obbligato by Gerald Kuntz; "Amour! Viens Aider," from "Samson and Delilah," Saint-Saëns, Lillia Snelling; Four Trios from the "Venetian Suite," Nevin, arranged for women's voices by Charles G. Spross, Mrs. Mason, Mrs. Walker, Miss Harris, Miss Peteler, Mrs. Morrison and Miss Tastrom.

The accompanist of the evening, as always, was Charles G. Spross.

### AMY BAKER'S PROGRAM

**Charles Norman Granville and Bruno Huhn Assist in Biltmore Recital**

In the Music Room of the Hotel Biltmore, New York, Amy Baker, reader, gave her annual afternoon on Friday, April 30, assisted by Charles Norman Granville, baritone, and Bruno Huhn, at the piano.

Miss Baker, who is the sister of Frank Baker, society editor of the New York Sun, was heard by an audience of unusual brilliance. She was at her best and gave such poems as W. M. Letts's "The Call to Arms in the Street," Patrick Orr's "Shaemus Wondering," F. S. Gifford's "As I Drank Tea To-day" in a manner that won her enthusiastic applause. Mr. Granville showed his fine ability in Handel's "Come and Trip It," Brewer's "Fairy Pipers," which would be twice as effective at a slower tempo, four admirable English folksongs arranged by Cecil Sharp, of which "Driving Away at the Smoothing Iron" and "The Tree in the Wood" aroused whole-hearted approval.

There was a treat in store later, too, when Mr. Granville sang Mr. Huhn's splendid song-cycle "Love's Triumph." All five songs which make up the unit are worthy, but particularly notable is "Sometimes I Watch Thee," in which Mr. Huhn has written with deep and penetrating insight. Mr. Granville revealed his powers of interpretation here and scored heavily, sharing the applause with the composer at the close. Mr. Huhn's work as accompanist in the other songs was in his always distinguished manner.

A. W. K.

David Bispham, Prof. Cornelius Rübnér and H. E. Krebiel were judges of choral singing in contests between the sophomore and freshman classes of Barnard College on April 30.