

Perpetuating Kitty Cheatham's Art on the Talking-Machine

ADMIRERS of Kitty Cheatham have learned with the heartiest satisfaction that she can now be heard in the talking machine. To be sure, this does not signify that her art can be as effectually concentrated within the circumference of a phonograph disc as that of the average singer. It is far too subtle, too dependent on fine spiritual factors for that, and to exert its full power requires that contact between her and her hearers such as can be afforded only through her actual presence. Nevertheless, the value of the records she has made will be great. And for no reason more than that they will afford permanent exemplification of the proper interpretation of pure negro songs.

Now it is late in the day to dilate upon her performance of these remarkable wildflowers of music. It is familiar to all her followers. Her intimate knowledge of the true spirit that begot these songs and of the peculiar race psychology which they exemplify stamps her as an authority on the subject—one of the very few, indeed, whose knowledge has a definite rather than a hypothetical basis. The recognition of this fact, coupled with the realization that she brought with her an essentially new art, led to the invitations extended Miss Cheatham to appear in several of the leading foreign universities before the war, and to the honors so lavishly heaped upon her at those institutions. Now, in recording some of the best and most characteristic of these songs the artist has taken a most significant step.

Miss Cheatham has striven indefatigably and for years to impress upon the contemporary negro the need of preserving this folk music in all its original purity. Now that the conditions which brought it to fruition have passed and that, consequently, it has come to assume the character of an exotic, there are few qualified to interpret it in accordance with its soundest traditions. These Miss Cheatham has inherited and treasured. And in a book issued not long ago by Hampton College, she is mentioned as one of the guiding spirits in the preservation of this music.

But Miss Cheatham's cultivation of folk music does not limit itself to that of negro origin. Naturally this last strikes the imagination most forcibly, inasmuch as its ideal interpreters are so very scarce. Yet the artist has done much and is planning to do even more for that of other nations. On the programs she plans to present next season much that is new and original in this line finds place. Writing in *MUSICAL AMERICA* last fall, Miss Cheatham spoke eloquently and convincingly of the harm resulting from the belief that folk-song is an infallibly desirable musical offering. This notion, carried to its logical conclusion, has brought before children innumerable things utterly unsuited to their needs. She has labored ceaselessly, therefore, to select from among the folk-songs of all nations those of a purely im-

personal character, uplifting and spiritually stimulating in their nature. Music such as this, she feels, the present condition of humanity imperatively demands.



—Photo by Ira L. Hill's Studio

Kitty Cheatham, from Her Most Recent Portrait

With respect to the type of music done for the benefit of children she entertains very decided beliefs, and is heartily out of favor with much that is set before them to-day. The works she is industriously compiling to-day will unquestionably fill the mental and spiritual needs of the young as could nothing else.

H. F. P.

ALDRICH PUPILS' SUCCESS

Viola Brodbeck and Mary Barrett Heard with Philadelphia Orchestra

Viola Brodbeck, the American coloratura soprano, appeared with great success recently with the Philadelphia Orchestra, singing the seldom heard aria, with obbligato for two flutes, from Meyerbeer's "Etoile du Nord." This was one of Jenny Lind's favorite show-pieces and, because of its difficulty, is seldom heard in these days.

This was Miss Brodbeck's sixth appearance with the Philadelphia Orchestra. Miss Brodbeck has been studying with Perley Dunn Aldrich of Philadelphia for the last five years.

Mary Barrett, another artist pupil of Mr. Aldrich, appears with the Philadelphia Orchestra for the second time this season on May 24. It is seldom a local singer appears with the orchestra twice in one season.

Mr. Aldrich closes his season early in June and will spend the summer, as usual, at Hague-on-Lake George, accompanied by a few pupils.

Anne Arkadij Wins Success in Rome (N. Y.) Recital with Althouse

Anne Arkadij won a distinct success in a concert with Paul Althouse for the Musical Art Society of Rome, N. Y., May 5. Miss Arkadij sang the "Vergessen" and "Es hat die Rose sich beklagt," Franz; "Les Berceaux," Fauré; "Hat dich die Liebe berührt," Marx; "Heim-

liche Aufforderung," Strauss; "The Grey Wolf," Burleigh; "Song of the Shepherd Lehl" and "A Song of India," Rimsky-Korsakoff; "Dutch Lullaby," DeLange; "Floods of Spring," Rachmaninoff. Two duets were also sung by Miss Arkadij and Mr. Althouse, "So lass uns wandern," Brahms, and Barcarolle from "Tales of Hoffmann," Offenbach.

EXTRA FLONZALEY PROGRAMS

Concert of Novelties Free to Boston and New York Subscribers

For their New York and Boston subscription series next season the members of the Flonzaley Quartet have decided upon an innovation which is expected to arouse widespread interest. The plan, in brief, is to present their subscribers with complimentary tickets for an extra concert which will be devoted exclusively to novelties, and which will be available to the general public at regular box office prices.

The New York subscription concerts will be given in Æolian Hall on Tuesday evenings, Nov. 28, Jan. 23 and March 13, while the Boston concerts will be given in Jordan Hall on the corresponding Thursday evenings. The date of the extra Boston concert has not been selected, but that in New York is announced for Friday evening, Dec. 29. The subscription programs will be composed, as heretofore, of works of various styles and schools; but ultra-modern compositions and works of an extremely unique character will be reserved for the special concert.

KATHERYN SHARY RECITAL

Soprano Makes New York Début in Program at the Astor

Katheryn M. Shary, soprano, made her New York début on Tuesday, May 9, before a large audience in the East room of the Hotel Astor. Mrs. Shary has recently returned from several years' study in Europe, and the recital at the Astor was the first time she has been heard in New York since her return.

Her program offerings were selected with fine musical taste, and interpreted in a manner that showed the singer possessed of high intelligence, combined with excellent training. Two arias, from "The Magic Flute" and "Louise," and songs in German, French and English constituted her offerings. The Weckerlin "Bergère Légère" and "Jeunes Fillettes" were the French songs selected for interpretation, and the group in German included Schubert's "Haiden-Röslein," Dvorak's "Als die alte Mutter" and Wolf's "Der Gärtner." The spring note was emphasized in the closing group by American composers, the "Spring Song" of Weil, La Forge's "I Came With a Rose" and Coombs's "Her Rose." Lillian Robertson supplied excellent accompaniments.

Newark Oratorio Society Heard in "Carmen" Excerpts

NEWARK, N. J., May 13.—The closing concert of the thirty-seventh season of the Newark Oratorio Society proved to be another triumph for this choir of mixed voices, which has for so long given Newark people a high grade of choral entertainment. Two prominent Newark singers were among the soloists in "Carmen" excerpts, Samuel Craig, tenor, and Mrs. Jessie Marshall, soprano, the latter as *Micaela*. Louis Arthur Russell has been the conductor of this organization since its inception, and the singers with the Newark Symphony Orchestra, also under Mr. Russell's baton, for many years have placed to their credit many artistic performances.

Dora Becker Lecture-Recital Ends Newark Music Club Season

NEWARK, N. J., May 12.—The Music Study Club held its last meeting of this season last night. The program consisted of a lecture-recital by the well-known Newark lecturer and violinist, Dora Becker, assisted by Fredericka Sims, soprano. The program was designed to show the characteristics of national music and included a large number of composers, from Bach and Monsigny to Grieg and Glazounoff. P. G.

SPLENDID WORK BY KINGSTON ORCHESTRA

Upstate City's Symphony Offers Program of Much Cultural Value

KINGSTON, N. Y., May 6.—The marked artistic advance made by the Kingston Symphony Orchestra was demonstrated by its performance in its recent pair of concerts under the capable direction of George H. Muller. Great smoothness, fine body of tone and spirited playing were achieved by Conductor Muller's players in the following program:

Haydn, Symphony in C Minor, No. 9; German, "Nell Gwyn" Suite; Schubert, "Unfinished" Symphony; Schumann, Piano Concerto in A Minor.

It is the policy of the society to present as the soloists at its orchestral concerts only Kingston musicians or those who are among its associate members. In accordance with this plan, the society presented on this occasion Mrs. J. Irving Wood, who played the Schumann concerto in a brilliant manner that evoked warm applause.

A writer in the *Kingston Daily Freeman* remarks that there were fewer school children than adults at the public rehearsal in the afternoon, adding: "The indifference on the part of parents regarding the sending of their children to the public rehearsals of the Symphony Orchestra concerts can be explained only by the fact that they do not themselves at all appreciate the educational value—educational in its spiritual influence as well as musically—of these concerts."

Later the writer declares: "Last night's audience appreciated, especially those who have been privileged to hear the world's great orchestras, what the Kingston Symphony Society is accomplishing musically in Kingston. Some day the city will also realize the same."

Frank Pollock, the American tenor, recently sang at a reception given by Mrs. James Lowell Putnam in honor of Ignace Paderewski and won the warm praise of that master.

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The above is substantiated by many re-engagements for next season

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