

## NEW MUSIC—VOCAL AND INSTRUMENTAL

WALTER HENRY ROTHWELL, for a number of years conductor of the St. Paul Symphony Orchestra and now located in New York, has issued through the house of Carl Fischer his "Viennese Greeting" ("Wiener Gruss") for the violin, which Albert Spalding introduced this winter at one of his Æolian Hall recitals.\*

The average composition with a title such as this, in ninety-nine cases out of a hundred, would be a simple little piece in Viennese waltz-rhythm of no especial worth. Mr. Rothwell's piece is an exception. It is a serious essay in a non-serious mood. Paradoxical as this may seem, an examination of the composition will quickly assure any musician of the veracity of the statement.

Mr. Rothwell has composed a wholly delightful work, in which he has shown quite as convincingly as though he had written a violin sonata, his profound musical knowledge, his mastery of detail, his understanding of the craft of composition. There is the Viennese lilt, to be sure, but there is much more. One finds lovely counterpoints here and there, little bits that go to make the piece the individual *morceau* that it is. The E major portion, *piu mosso con fuoco*, has an irresistible snap. Throughout the composition one feels a sort of Mahler influence. One is sure that the same mood that pervades the *scherzi* of some of Mahler's symphonies had an influence here, that the adroit turn that gives those movements their peculiar character is here, as it were, reborn. Beyond that one finds nothing in the work that resembles anything we know. Mr. Rothwell has personality as a composer; it will be interesting to see his other works.

The violin part requires a virtuoso to make it effective, although there are several passages written out in simplified form, so as to make it possible for less skilled players. The piano part, none too pianistically set, must be played by a performer who is a musician as well as a pianist.

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CHARLES ALBERT STEBBINS has composed a very worthy organ piece in "The Swan" which the Schirmer press† has issued. Those who remember his remarkably individual organ piece, "In Summer," one of the best of all organ compositions by a native composer, will look with interest upon his new work. It is a *Largo* in C sharp minor, 4/8 time, written with two lines of Tennyson as a motive. Strongly Grieg-like, both in melody and harmony, it is a fine piece and commands immediate respect. Mr. Stebbins has something to say; he is one of the few men writing organ music in America to-day who has. The piece is dedicated to Gaston Dethier.

Two new sacred works are Homer N. Bartlett's duet, "O Lord, Remember Me," for soprano and alto voices, with organ accompaniment, and James H. Rogers's "Rend Your Hearts and Not Your Garments." Mr. Bartlett's duet is melodiously conceived and finely written. The Rogers song, one of the few sacred songs in 5/2 time, is a serious attempt, but not as convincing as some other things which we have seen from his pen.

Mana Zucca has given us a charming little song in "Mother Dear," which is perfectly written in respect to the fitting of the music to the words. There is a delightful refrain, "Mother Dear," which occurs and recurs throughout the song. Two violin compositions by the late d'Ambrosio are an "Intermède Louis XV" and an Ariette. Whereas the "Intermède" Louis XV is fairly conventional and of no especial individual build, the Ariette is a fine composition, emotionally potent and climaxed with fine sense. There is worthy technical skill shown in it as well, and it should become quite as popular as his inevitable Serenade and his Romance in D.

\*"VIENNESE GREETING" ("WIENER GRUSS"). For the Violin with Piano Accompaniment. By Walter Henry Rothwell. Price, 75 cents. New York: Carl Fischer.

†"THE SWAN." For the Organ. By Charles Albert Stebbins. Price, 50 cents. "REND YOUR HEARTS, AND NOT YOUR GARMENTS." Sacred Song for a High (or Medium) Voice with Organ Accompaniment. By James H. Rogers. "O LORD, REMEMBER ME." Sacred Duet for Soprano and Alto Voices with Organ Accompaniment. By Homer N. Bartlett, Op. 265. Price 60 cents each. "MOTHER DEAR." Song for a Medium Voice with Piano Accompaniment. By Mana Zucca, Op. 16. Price 50 cents. "INTERMÈDE LOUIS XV," "ARIETTE." Two Compositions for the Violin with Piano Accompaniment. By A. d'Ambrosio, Op. 55, 56. Price, 60 cents each. New York: G. Schirmer.

FROM the Southern California Music Company comes a short piano piece by Homer Grunn entitled "Song of the Mesa."‡ It is intended to be a "tone-picture of the desert" and we are happy to say that in setting out to create this mood Mr. Grunn has been quite successful. The setting of his rather pentatonic melody under the waving alternating fifths is managed with skill and the development, though not unusual in any respect, is worthy of praise. The piece would be very engaging if scored for orchestra, in which form more color could be obtained than is possible on any piano keyboard. It is not difficult of execution.

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THE house of Ricordi in New York, American agent of Elkin & Co., Ltd., London, advances the songs sung by the organ-grinder in "The Starlight Express," for which Sir Edward Elgar composed the music to Algernon Blackwood's words.||

The songs are "To the Children," "The Blue-Eyes Fairy" and "My Old Tunes." Great interest attaches these days to everything that this formidable modern composer puts forward. He has produced some inferior things lately and so it is an especial pleasure to record that these songs are worthy in every sense. One must know Elgar well to get the spirit of them, however, for they are typical, and this in spite of the fact that Sir Edward was not working in his special field in composing music for Mr. Blackwood's work. "To the Children" is graceful, with delightfully contrasted parts, among them a tripping waltz movement. "The Blue-Eyes Fairy" is also a waltz and a charming one. Most engaging is "My Old Tunes," in which Sir Edward has made quotations from his early suite for orchestra, "The Wand of Youth." The songs are for a medium voice and were sung by Charles Mott in the London production.

A word of praise is due to Julius Harrison, the brilliant young English composer and conductor, who has reduced the orchestral accompaniments for these songs for piano in a most skillful manner.

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NEW octavo issues of the house of Schirmer include Gaston Borch's hymn-anthem for mixed voices with soprano solo, "All that Breathe, Your Lord Adore," Homer N. Bartlett's anthems, "Put Thy Trust in God" and "Cast Thy Burden on the Lord," and two male choruses by Marshall Bartholomew.§

Mr. Borch's anthem is exceedingly well written. It is a pity that its main theme is so like the second subject of Mendelssohn's Overture to "Ruy Blas." The Bartlett anthems are both in their composer's best manner, and that is, indeed, a high standard, for Mr. Bartlett long since achieved the reputation of writing some of the best church music this country produces. "Put Thy Trust in God" is for mixed voices with baritone (or alto) solo and is very melodious throughout. In "Cast Thy Burden on the Lord" we find Mr. Bartlett in a particularly tender mood. He has reflected the meaning of these words most faithfully in his music. There is a short solo for baritone that acts as a middle section. Fine examples are these of the anthem form; they should be welcomed by choirmasters all over the country.

Mr. Bartholomew has set for unaccompanied male voices Alfred Noyes's "The Lights of Home," and Hovey's "At the Crossroads." The latter, which is more straightforward and less pretentious, has turned out very happily; it is a good song for a college glee club, for its rhythm is very attractive. The Noyes setting falls short in that Mr. Bartholomew does not begin to get into his music all there is in the poem. The writing in both part songs is managed with some skill.

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TWO Victor Harris arrangements for women's voices are issued by G. Ricordi & Co., New York.|| Mr. Harris has done "La Chanson Joyeuse" from the Gevaert Collection, one of the most lovable pieces of music extant, and has set

‡"SONG OF THE MESA." For the Piano. By Homer Grunn, Op. 22. Price, 50 cents. Los Angeles, Cal.: Southern California Music Co.

||"TO THE CHILDREN," "THE BLUE-EYES FAIRY," "MY OLD TUNES." Three Songs for a Medium Voice with Piano Accompaniment. From "The Starlight Express." By Sir Edward Elgar. Price, 60 cents each. London: Elkin & Co., Ltd. New York: G. Ricordi & Co.

§NEW OCTAVO ISSUES—SACRED AND SECULAR. New York: G. Schirmer.

it splendidly for three-part women's voices unaccompanied. He has also re-set Schumann's "Der traumende See" for four-part women's voices unaccompanied, likewise in exemplary manner. The English versions have been carefully prepared by Frederick H. Martens.

The old Welsh melody, "All Through the Night," appears in an arrangement

for four-part women's voices unaccompanied, arranged by J. Christopher Marks. Though one may disagree with the arranger in regard to his harmonic scheme at times, he has made the setting with considerable skill. The piece is praiseworthy from the standpoint of what is effective. A. W. K.

¶"THE HAPPY SONG," "THE DREAMING LAKE." Arranged for Three and Four-Part Unaccompanied Chorus of Women's Voices by Victor Harris. Prices, 12 and 10 cents each respectively. "ALL THROUGH THE NIGHT." Arranged for Four-Part Unaccompanied Chorus of Women's Voices by J. Christopher Marks. Price, 10 cents. New York: G. Ricordi & Co.

## Saint-Saëns Tells of Wartime Sufferings of Musicians

"IT is not that we are begging for help, but that we find it 'très gentil' in you to give it," writes Saint-Saëns from Paris in acknowledgment of the performance at Carnegie Hall, New York, several weeks ago, for the benefit of members of the Paris Conservatoire and their families who are suffering by reason of the war. The veteran French musician, although eighty years of age and hence too old for service at the front, is working night and day for the relief of his younger fellow artists and their families left destitute in Paris.

"No one can appreciate the suffering, both mental and physical, of the artist," the composer-pianist continues. "In the first place his art is dependent on prosperity—the first to go in times of warfare and of straitened circumstance. Then, too, he is naturally of a sensitive disposition. His art has trained him to dissimulate misfortunes beneath a smile. You know, I have seen whole artist families prefer to starve than to ask for help. Money is not all in relieving want. Tact is a necessary asset. One must give alms with great 'sagesse.'"

As everyone knows, the great majority of French artists of all ranks have given themselves and their professions to their country's service and are at the front. Their one desire and creed in these war times is to be of help, and their families are living self-sacrificingly up to their principles. Their one idea is to get along somehow, anyhow, but always without burdening the country. It is to save these from privation that the benefit in New York was organized. It is a remarkable fact that in many instances in which warrior musicians have suffered injury it has been with strange fatality in hand, finger or arm—injuries perhaps comparatively slight in themselves but capable of incapacitating the victim from further musical activity.

"The saddest cases come to our notice," Saint-Saëns goes on. "Our people serving from the Conservatoire are not just boys. They are our greatest masters and professors who are out there fighting, and fighting more than physical battles.

"Word comes to us often of moral and spiritual comfort brought daily to their comrades by their music. They soothe the wounded in between fights and many an impromptu requiem has been sounded for the dead by those who just a little while ago were hailed as public favorites by enthusiastic white-gloved hands. Strange use their art has come to! It is too bad that only some and not all instruments are adaptable to trench warfare. I think it would greatly mitigate their sufferings if all artists could have access to their instruments.

"Music is a real force in warfare. It actually fights battles just as well as gunpowder. You know how this Conservatoire first came to be dedicated to music in place of being known as 'L'Ecole Royale de Chant et de Déclamation'? War is the answer. In 1793 during our great French Revolution they needed military musicians to fight their battles. To supply the need they changed the

school from an elocutionary to a musical institution to provide the necessary soldier musicians to fife and drum their troops to victory.

"So often I am asked if I think the war will break the artistic backbone of my country. We will be impoverished, naturally. But that which will be left must strike a deeper, truer note, for out of great suffering is made great art.

"We look to America to help us to preserve our artistry. While we are of necessity breaking down and sacrificing our nation's life from day to day, but always nearer to a finer and more lasting peace, it is America's privilege to build instead of break. In so doing she is privileged to play the part of safe deposit vault for all the dearest and most precious treasures of the nations of the world."

### STUDY ORCHESTRA'S CONCERT

Omaha Players, Under Henry Cox, Perform Sixth Program Excellently.

OMAHA, NEB., June 2.—The sixth concert of the Omaha Symphony Study Orchestra, Henry Cox, director, was recently given with great success before a large and enthusiastic audience. The organization now numbers seventy-one performers of both sexes from some twelve years of age upward. The program was far more ambitious in scope than any preceding one, including the Mendelssohn Overture, "Ruy Blas," and the first movement of the Fifth Symphony of Tchaikowsky, both of which were given with remarkable smoothness and careful attention to detail. The string choir, both in the numbers for full orchestra and in some charming ones for strings, gave an excellent account of itself. One of the most popular numbers on the program was the Berceuse of Cui, violin solo played by Madge West, the concertmaster, who possesses a warm tone and considerable technical equipment.

The other soloist of the evening was Marie Bush, pianist, who played Saint-Saëns's Concerto in G Minor with the orchestra. This young artist easily surmounted the technical difficulties of this work. The soloist and director were repeatedly recalled. E. L. W.

The annual choir festival of St. Mary's Episcopal Church of Dorchester, Mass., was held on May 24. A vested choir of forty boys and men, under the direction of R. E. Williamson, organist and choirmaster, sang inspiringly. There were two numbers for organ, violin and harp, Charpentier's "Melodie" and Handel's "Largo." Harry Seely was the violinist and Dorothy Luden the harpist, Mr. Williamson supplying the organ part. The festival was well attended, and the singing, as well as the instrumental selections, was keenly appreciated.

Russell Wooding, a negro messenger in the State Department at Washington, is said to be a composer of promise. He is conductor of the First Separate Battalion, National Guard of the District of Columbia (colored). At present he is a pupil of Arthur Tregina.

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