

Why So Many Women Fall In Love with Musicians

THE poet deals in words, while the painter deals in color and form, but the musician deals in emotions and therefore his appeal to women is always more swift, as it is always more subtle, than the appeal of any other artist.

Such, summed up by a writer in the Philadelphia *North American*, is the latest theory to explain the lure of music for women and the attraction of the dark-eyed, long-haired musician himself.

The average woman, say the theorists, is hedged in with conventions that make her feel a prudish discomfort if a book or a poem talks too openly of what she thinks of, but never puts into words. With a picture it is the same way, but in the music, she hears with emotional delight all the romanticism, all the beauty and all the vague dreams which she hides so closely from the world. In consequence she reads into the music her own feelings, and then she confuses the musician with his music. He, too, is keyed up to a high tension; he feels telepathically the emotion he has communicated and so a spark is kindled between them. As for the result—well, sometimes it is love, sometimes a momentary infatuation—that all depends upon how much music they hear together and how much pent-up nervous emotionalism lies buried in the woman's soul.

"Emotions," say the pedants, "are always more powerful than thoughts or common sense, and music is the symbol of emotion, with its notes attuned not only to a fixed sound, but to a corresponding nerve in the human body which vibrates in response to it so that the scale of emotions and the scale of music are identical. The result is that listening to music, provided your nerves are emotionally attuned to it, has the same physical effect as great pleasure or excitement, causing exhilaration, an increased pulse and a quickened heart beat. What wonder, then, that the woman listening loses her mental balance and believes that the musician rather than the composer whose music he plays is the cause of her delight."

"The only safeguard," say psychologists, "lies in the fact that not all women are what one might call attuned to the same key as the music they hear. To be candid, it is usually the woman of more shallow emotions who responds so openly that she follows the piping of the modern Pan. The woman whose nerves are steady and emotions deep but hidden, feels the music, but she responds inwardly instead of outwardly, and therefore does not confuse the man with his music, and as a result gains self-control rather than loses it in the wild melodies of a tone poem, a passionate rhythmic dance or the intricate harmonies of a symphony.

"But the butterfly woman whose days are spent in the pursuit of pleasure and who lives a life that keeps her continually tense lets her emotions have full sway when she feels the delicate harmonies of tonal beauty tugging at her nerves, and the result is that she looks upon music and those who make it for her with a feeling of sensuous delight. She lets herself be swayed by it. She pictures wonderful love dramas in which the musician plays the leading rôle with her, and the consequence is that it is not long before she believes herself hopelessly in love with him, and through sheer romanticism is ready to 'fly with him' if he asks it.

"The worst of it is that modern life, with its extravagance and luxury, its round of pleasures and excitement and the continual haste that speeding trains and automobiles engender, is developing more and more women of this high-strung nervous type, and in consequence there are more and more worshippers at the shrine of musicians."

"Soul Atmosphere"

Another student of music and the emotions declares that the woman's search for a "soul atmosphere" is the reason why she is so ready to succumb to the wooing of a musician. "Women," he says, "are incurably romantic, and incurably emotional. They are forever seeking the perfect lover and the perfect wooing. They don't like to descend to the material things if it is possible to avoid it, and in consequence they are always attracted by poets, artists and musicians. But the truth remains that both painters and poets are creators and as creators they are workers, and are

often astoundingly practical, but the musician need not create—he need only interpret. Thus he can possess the emotional and romantic personality that women delight in, and while he works just as hard as any other artist, and sometimes harder, it does not leave him dully human as the work of the other men is apt to do.

"Then, of course, there is music itself to lend him a halo; there is the touch of the foreign which musicians, even American ones, seem somehow to acquire; there is the memory of dark eyes, of poetically long hair; of artistic white, well-kept hands; of a huge audience held enthralled by the one man—and there you have enough to chain any woman to the music case of the musician whatever sort of music he gives the world.

"Even the orchestra leader in the café has this power and this charm. So has the violinist, while at summer resorts the conquests of the musicians are innumerable, for then they have the languorous

beauty of the season to help them. So unless they are unusual enough to turn their backs upon the soul atmosphere they create they will continue to be modern Pied Pipers drawing after them women, both young and old."

That many musicians, whether singers, players or conductors, do turn their backs upon this soul atmosphere is proved by the many successful artists who are real home bodies, but they do it in defiance of the women who write them notes, send them invitations and sigh for personally autographed photographs. They may be armed themselves against the lure of the music, but they cannot arm their hearers, and that makes loyalty and morality very difficult to the average musician.

Hard to Hold Aloof

"You see," says one of them, "the man—let us say the violinist—plays the music which some great composer has written. When he wrote it he was dreaming a great dream, and he has probably written into it much of human love and joy. Very good; then this is what the musician tries to express in his playing, and because to express it he must feel it, he flings himself into his music. Then there comes to him telepathically what the audience feels. It is not always the

same—for often the music is no more than a key that unlocks new emotions or dreams in his hearers' hearts, but he feels the wave after wave of emotion that beats against the platform—and that, too, sways him. So when it is over and the women crowd around him he is still strung to a high pitch, and he sees in bright eyes all kinds of invitations, and realizes that he—alone, has the power to enthral them—and, well, you can see that it is very hard for the man to be cold and distant and aloof, and never to enter into little flirtations.

"Of course, there are those who would have us believe that the duty of the musician is as much to promote morality as to produce pleasure, since music is the most sublime of arts; but no matter how moral the artist may be, or how much he may restrict his reading of the music, he cannot in any way control the manner in which that music will act upon his audience. To one it is mere harmonious sound; to another it is the call of the primitive; to a third, an urge to thrust aside conventions, to live the life of romance—and there you have it. The women follow the musician because they each make him the embodiment of what the music says to them, and whether he wants to or not, he pipes to them with the call of a Pied Piper."

IN PHILADELPHIA STUDIOS

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, June 11, 1917.

THE West Philadelphia Orchestral Society, an organization of some fifty excellent instrumentalists under the able direction of J. W. F. Leman, of the Philadelphia Orchestra, were heard in their annual invitation concert Monday evening. The program was a well chosen one. It included Weber's "Freischütz" Overture, the first movement of the Symphony "Militaire," by Haydn, Meyerbeer's Coronation March and the Venetian Suite by Nevin, all of which were played with admirable tone quality and precision. An enjoyable feature of the concert was the skilful reading of a Schumann number for three violins and piano by the Misses Lillian Emery, Frances Snyder, Miriam Semple and Gertrude Emery.

The soloists were Lucy Porter, soprano, Roy Comfort and John Richardson, violinists. Master Richardson gave an effective rendition of Svendsen's Romance with orchestral accompaniment, while Mr. Comfort played artistically and with much tonal sweetness a Romance of D'Ambrosio and a Gypsy Dance of Nachez. Miss Porter disclosed a voice of remarkable purity through her singing of numbers by Leoni and Denberg. Mary Porter proved an efficient accompanist.

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Stanley D. Hubbard, organist, was heard in recital in Estey Hall last Tuesday evening. Mr. Hubbard gave noteworthy and expressive interpretations of many difficult numbers selected from the works of Bache, Macfarlane, Guilmant, Lemare, Boellmann and Dubois, all of which reflected credit upon Frederick Maxson, his instructor, under whose auspices the concert was given. Marie Loughney, soprano, assisted. She sang most pleasingly Buzzi Peccia's "Gloria" and Stenson's "Prayer Perfect."

The final concert given by pupils of Charles Westel, pianist, in the New Century drawing rooms Tuesday evening revealed a list of splendid soloists. Those who took part and gave excellent interpretations of standard works were: Hannah Bellows, Matthew Moore, Bella Kohn, Philip Hyman, Maurice Kleidman, Harriet Fleishman, Sadye Wilderman, Ida Cohn, Dorothy Tilton, Maurice Polis, Gertrude Kark, Harriet Pinsky, Dorothy Kroll and Theresa Goldberg. Mr. Westel furnished dependable support at the second piano.

Miss Sproule's pupils were heard in an interesting song recital in Estey Hall last Wednesday evening. Many promising and well placed voices were much in evidence. Those who participated included Miss Eisenlohr, Miss Haig, Miss Ward, Miss Sausser, Miss McKain, Miss Hudson, Miss Worman, Miss Gamble and Miss Tinkler. Three part songs charmingly sung added greatly to the enjoyment of the concert.

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The Cantaves Chorus closed a very successful season with a meeting in the Orpheus Club Rooms, followed by a recep-

tion in the studio of Clyde O. DeLand. The officers and board of directors for the ensuing year will be: President, Mabel Elms; first vice-president, Mrs. Frederick Sneller; second vice-president, Alice Fidler; secretary and treasurer, Elizabeth C. Fudge; librarian, Mrs. Philip A. Crosland; directors, Mrs. Benjamin J. Aitken, Mrs. Arthur J. Huselton, May Liddell, Mrs. Herman H. Mattman and Mrs. Clinton A. Strong. May Porter, the competent director of the chorus, continues in that capacity and has brilliant plans for the coming season.

M. B. SWAAB.

ANNUAL STUDENTS' CONCERT

Von Ende School Crowded for Program Given at Close of Season's Study

Additional evidence of the serious and musicianly work done by students of the Von Ende School of Music was afforded on the evening of Wednesday, June 6, at the annual concert of the institution at 44 West Eighty-fifth Street, New York. The auditorium of the school was crowded; in fact, many persons were unable to gain admission, so great was the interest shown in the affair. The program was presented by:

Sigmund Krumgold, pupil of Lawrence Goodman; Mary U. Reber, pupil of Mme. Remenyi-Von Ende; Manolito Funes, pupil of Sigismund Stojowski; Helen Vogel, pupil of Mr. Von Ende; Otilie Schillig, pupil of Mme. Von Ende; Henry Oberndorfer, pupil of Alberto Jonas, Sergei Kotlarsky, pupil of Mr. Von Ende; Ursula Mellish, pupil of Mme. Von Ende; Eli Miller, pupil of Hans Van den Burg.

Special honors were conferred upon students in various departments of the school who had attained unusual proficiency during the year's work.

Concerts by pupils of the school were given also on the evening of May 25, when Phyllida Ashley, a pupil of Mr. Stojowski was heard in a recital program and on the evening of June 5, when the following presented numbers:

Alfred Stryker, Arline Turrell, Claire M. Conway, Bernice Muller, Bessie Riesberg, Jacques Miller, Tibor Van Surley, Anis Fuleihan, Mary Bingham, Mollie Kamintzky, Mary U. Rebr, John E. Klenner, Nicholas Simonetti, Samuel Katz and Dorothy Congdon.

California Teachers' Body Makes Schumann-Heink an Honorary Member

In recognition of her distinguished services to musical art the world over and in special appreciation of the contribution which she has made toward an annual musical festival at San Diego, the Music Teachers' Association of California recently made Mme. Schumann-Heink an honorary member of that organization.

Newark Festival Chorus Gives Patriotic Airs on Registration Day

NEWARK, N. J., June 9.—The Newark Festival Chorus assembled 600 of its members on Registration Day at a concert given at the City Hall and gave a number of patriotic songs, under the baton of Sidney A. Baldwin, to the great delight of a large audience. Other numbers were given by the Police Band and by Voss's Band.

P. G.

MR. LOEFFLER WINS HIGH PRAISE IN MEDFIELD CONCERT

Composer Presents Program of Great Merit at Red Cross Benefit—Heinrich Gebhard Soloist

MEDFIELD, MASS., June 2.—Charles Martin Loeffler, the distinguished composer, violinist and teacher, gave a concert in St. Edward's Church last evening for the benefit of the Metropolitan Chapter of the American Red Cross. The program was presented by a string ensemble of violins, viola and cello, consisting of about forty players, who were assisted by Heinrich Gebhard, the well-known Boston pianist, and Mary Fay, soprano. Mrs. Dudley T. Fitts accompanied the singer and Ethel Damon Clark, an advanced student of Mr. Gebhard, played certain of the incidental piano parts in the ensemble numbers. The program consisted of "The Golden Sonata," Henry Purcell; "Panis Angelicus," César Franck; Quintet, César Franck; Ballade, Vincent d'Indy; Spanish Rhapsody, Albeniz.

Miss Fay was heard in the "Panis Angelicus" with the ensemble and in French songs by Fauré and Widor. Her lovely voice, convincing interpretative ability and charming manner were warmly admired.

Mr. Gebhard again thrilled his audience by his masterly playing in the César Franck Quintet and the delicate shading in the d'Indy Ballade.

The ensemble players consisted of some of the best players of Boston, including Carmine Fabrizio and members of the American String Quartet. The concerted work, under the guiding baton of Mr. Loeffler, was a revelation of extraordinary beauty. The César Franck Quintet was performed in memory of Mrs. Pauline Agassiz Shaw. Every seat in the church, nave and gallery was taken by an appreciative audience.

W. H. L.

Mme. von Klenner Again to Have Summer School at Point Chautauqua

Mme. Katherine Evans von Klenner will again conduct her summer school of song at Point Chautauqua, N. Y. The season is to open on July 1. It was the intellectual atmosphere of Chautauqua that first inspired Mme. von Klenner with the idea of establishing at Point Chautauqua a summer school of song, to which not only ordinary students, but experienced teachers might repair, to perfect themselves in their art. Year by year the once little school has grown, until now it is a recognized feature of the great educational life of the famous place.

Republic Band Gives Concert for Red Cross at Friars' Monastery

The Republic Band, conducted by F. J. Major, stopped off at the Friars' Monastery in New York last Sunday evening to give a benefit for the American Red Cross. The band is traveling from Alma, Mich., to Washington, to play at the White House. The program began with "Stars and Stripes Forever" and ended with "The Star-Spangled Banner." George Egan played a trombone solo and Edward Kruse sang. Several hundred members of the Friars Club were on hand.