

Contest Instituted by "Globe" for a New National Anthem

"Star-Spangled Banner" Falls Short of the Mark, Is Consensus of Opinion Among Prominent Musicians—Messrs. Parker, Farrow, Sousa and Erskine Selected as Adjudicators in Competition

REALIZING the shortcomings both poetically and musically of the "Star-Spangled Banner" as a national anthem, the New York *Globe* recently instituted a contest for a new national anthem. The *Globe* points out that the United States went into the War of 1812 with "Yankee Doodle" as its only patriotic air, remarking that it is therefore not surprising that the "Star-Spangled Banner" was an instant success. "The poverty of our patriotic music," points out the *Globe*, "was as dismal as ever at the outbreak of the Civil War. 'John Brown's Body' was the only addition. . . . In May, 1861, a month after the firing on Sumter, a committee of New Yorkers sought to remedy this condition by offering \$500 for a suitable national anthem." Thousands of melodies and lyrics were submitted, but nothing has survived.

In conducting its contest the *Globe* has obtained expressions of opinion from noted musicians as to the genuine need for a new national anthem. Excerpts from these expressions follow:

What Musicians Think

Dr. Frank Damrosch: "The poet, not the composer, is the man you seek. We will not have a great national anthem until some one first writes a great national poem; such a one as will inspire American composers to give it a worthy vehicle. . . . 'The Star-Spangled Banner' is a bad poem squeezed into a drinking song."

Albert Spalding: "The words of our national anthem are not wedded to the music, and the music is agonizing to the average voice. Any public attempt at singing it ends ludicrously. But it must have redeeming qualities to have secured the hold it has. 'Dixie' is the real air. Now that North and South are one again we ought to appropriate the Confederacy's song. It ranks right along with the 'Marseillaise.' Notice the instant and joyous response of any crowd

to it. No one can sit unmoved at 'Dixie.'"

David Bispham: "I'm not quite satisfied with it (the 'Star-Spangled Banner') as a national anthem because the thought of it isn't quite broad enough. But I find no objection to the music. It is quite simple, and not as difficult to sing as it is supposed to be. It has survived more than a century. That evidences its merit, for the competition is keen. Every one who has put a note on paper has attempted a national anthem. I have thirty or forty around here now. One came yesterday. The music was bad and the lyrics were terrible. They usually are."

George Barrère: "It is not proper that I, a Frenchman, should criticize your national anthem, but the best one can say of it is that it is dignified. It lacks verve and inspiration. I am sure it must, for American audiences sing it in the most perfunctory manner. It is too much a name. Americans rise and pretend to sing it, much as if the minister were to say, 'The congregation will rise and sing No. 87.' The 'Marseillaise' really is too sanguinary. It breathes defiance and demands blood. I think there should be a middle ground somewhere between its violence and the passiveness of—what is it called?—'I Didn't Raise My Boy to Be a Soldier.'"

Dr. William C. Carl: "The theory that national anthems are accidents and cannot be written premeditatedly, as other music is, is a fallacy. No special rules govern anthems. But, like all work of value, a really great national anthem will require time, thought, and hard work of the composer. The reason, I believe, that we have not had this anthem before is the reason that so much we Americans do in all activities is of so fleeting value; a lack of time, thought and hard work. American musicians, as a class, are no exception to this rule. Their work is hurried and thoughtless. We are in the midst of a remarkable musical development in this country that may change that. In the meantime we have half a dozen composers who can give us this national anthem if they will give it the time and effort it demands. These are days that should stir men's souls. The *Globe's* action is timely. Do not drop your agitation until you have your anthem."

Dr. Miles Farrow: "A national anthem must have dignity. Spirit is essential, too, but the composer must bear in mind that it is a hymn and not a march that he is attempting. For instance, 'Dixie' never would do as a national anthem. It is one of the most stirring melodies ever written. No one can resist it, and the nation that numbers it among its patriotic songs is fortunate. But there is a sharp distinction between patriotic music in general and national anthems in particular. We have any number of patriotic songs. It might be added that 'Dixie' is as difficult to sing as the 'Star-Spangled Banner.' Our anthem should be as easy to sing as

'America.' People can and like to sing 'America.' Had it not been borrowed from the British, I think it would be the anthem to-day. Certainly it is time that we had a national hymn entirely the creation of Americans."

The judges for this contest were lately announced as follows: Dr. Horatio Parker, dean of the department of music at Yale University; Dr. Miles Farrow, organist and head of the choir school at the Cathedral of St. John the Divine; John Philip Sousa, the noted bandmaster, and Prof. John Erskine of the department of English at Columbia University. All are native-born Americans.

The contest will be open until June 15. It includes both lyrics and music. No prize is offered, and title to music and verse remains absolutely with the authors. Manuscripts must be sent to the *Globe*, addressed, "National Anthem Contest."

Robert Agnew MacLean, Pianist, Gives Services for Brooklyn Benefit

Robert Agnew MacLean, pianist, assisted by a number of artists, vocal and instrumental, gave a well attended concert on Friday evening, May 25, in the auditorium of the South United Presbyterian Church, Brooklyn. The concert was in aid of the fund for paying the mortgage on the church building and the audience was the largest ever assembled there. Mr. MacLean's brilliant execution in playing, among various compositions, three Chopin pieces, delighted the audience, and his services, as well as those of the other artists, who also acquitted themselves with credit on the occasion, were given free.

Shriners Honor Lydia Locke

A feature of the recent Red Cross entertainment given at the Casino Theater, New York, by the Nobles of the Mystic Shrine of Mecca Temple, was the presentation of a golden decoration to Lydia Locke, the coloratura soprano, who was one of the stars of this gala concert. The insignia was pre-

sented to the prima donna on the stage by the head of the New York Shrine, who announced that it had been sent to them by the Ararat Lodge of Kansas City, with the request that they pin the decoration on Miss Locke at the concert in honor of her father, who was one of the most important Shriners in the country. Miss Locke wore during her numbers a red fez as a compliment to the New York organization.

Compositions of W. Francis Parsons Given in Studio Concert

W. Francis Parsons gave a concert of his own compositions at the Criterion Studios in Carnegie Hall, New York, on May 18, before an audience of well-known musicians. The program opened with a group of baritone solos by Luther Mott, who gave with splendid effect "The Call," "Irish Folk Song," "Good Night" (dedicated to Mr. Mott) and "In Nicotina," supplemented by additional offerings. Lillian Bowles, soprano, was equally happy in "The Lonely Gray Dusk," "Come, My Lover" and "A Dream Fantasy." Mr. Parsons's charming song cycle, "My Lady of the Year," occupied the latter half of the program, the quartet consisting of Lillian Bowles, soprano; Mary Potter, contralto; James Boone, tenor, and W. Francis Parsons, baritone.

Schofield Again Sings "Elijah" at Canandaigua Festival

Edgar Schofield sang the title part of "Elijah" for the second time within a fortnight at the May Festival in Canandaigua, N. Y., on May 22. The chorus, under Judge Robert F. Thompson, sang with spirit and with fine regard for nuance. Mr. Schofield's *Elijah* was artistically and dramatically effective and his reception was of the heartiest description. In the afternoon the baritone sang a group of English songs. Other artists heard at the festival were Edith Chapman Gould, soprano, and Corinne Welsh, contralto, both of whom sustained their excellent reputations.

GINA CIAPARELLI-VIAFORA

Leading Soprano
Formerly of the
Metropolitan Opera
Company



Maestro
POLACCO'S
Endorsement:
"A Really Great Singer
and a Great Teacher."
Giorgio Polacco



Singer
AND
Teacher
of Singing



M. Campanini's
Endorsement:

"Distinguished
Teacher and a
great artist"

Clara Campanini

VOCAL STUDIO
21 West 16th
By Appointment Only

HARDMAN PIANO USED

D SUMMER COURSE

U June 1st
D to
L August 1st

E Teachers
Y and
Students

TEACHER B
of U
SINGING C
K

Address:
Elsie T. Cowen, 50 W. 67th St., New York

Kathryn Platt
G U N N

Violinist—

Season 1916-17

Concerts— Recitals— Musicales—
930 Lincoln Place, Brooklyn, N. Y.
Tel. 5472 W. Bedford
Management: Criterion Musical Bureau
Carnegie Hall, N. Y.



Mme.
BUCKHOUT
THE SINGER OF
DEDICATED SONGS
265 CENTRAL PARK W.
New York

FOR CLUBS, SCHOOLS, SUPERVISORS, AND STUDENTS
Plan of Study on Musical History with Musical Programs
MRS. F. S. WARDWELL,
Highland Terrace, Stamford, Conn.
Former Chairman Plan of Study, National Federation of Musical Clubs and General Federation of Women's Clubs.
Prices: Outlines, 25c. Answers, 35c. and postage.
Complete set of 18 books, \$5.00.
Send for descriptive circular.

New Songs by
AXEL RAOUL WACHTMEISTER
"Awake, my Beloved" (for high voice)
"Tell Me, O Muse, Thy Charm" (for high voice)
"The Lilac Hour" (for low voice)
"The Wanderer" (for low voice)
Published by The John Church Co.
New York and Cincinnati



Study vocal art at home under the world's greatest singers

To hear and study the great operas, you won't find anywhere more practical actual voice demonstrations or a better opportunity to become intimately acquainted with the methods of the greatest living artists than is afforded you by the

Victor Red Seal Records

They bring to you, right in your own home, the actual voices of Caruso, Alda, Amato, Bori, Braslau, Britt, Calve, Culp, De Gogorza, Destinn, Eames, Farrar, Gadske, Gluck, Hamlin, Hempel, Homer, Jadowker, Martinelli, McCormack, Melba, Michallowa, Ober, Patti, Ruffo, Schumann-Heink, Scotti, Sembrich, Tetrassini, Whitehill, and Williams, all of whom make records exclusively for the Victor. And you can hear these great voices over and over again until you have mastered every little tone and inflection.

Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victrola.

Write for the book of Victor Red Seal Records, with photographs of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.
Berliner Gramophone Co., Montreal, Canadian Distributors

Important Notice—Victor Records and Victor Machines are scientifically coordinated and synchronized by our special processes of manufacture, and their use one with the other, is absolutely essential to a perfect Victor reproduction.



The Successful American Tenor
D O S T A L

Alone or with His Own Company

Tali Esen Morgan Musical Bureau, 110 W. 40th St., New York

JULIA CLAUSSEN

PRIMA DONNA MEZZO SOPRANO
EXCLUSIVE MANAGEMENT, LOUDON CHARLTON, CARNEGIE HALL, NEW YORK