

Lada's Destiny Strangely Linked with the Russians

American Born, the Dancer Has Studied Russian Art, Taken Russian Name and Makes Concert Tour with Russian Symphony Orchestra—Tells of Visit to Tsarskoe-Sélo, Where the Former Czar Is Now Imprisoned

WHEN Lada, the dancer, and her mother visited Tsarskoe-Sélo, the ex-Czar's village, in 1913 to witness a brilliant performance of "The Hunchback Horse," given by the Imperial Russian Ballet, they little dreamed that four years later the Russian ruler would be imprisoned in the very village that existed by his bounty.

Lada described for the writer the gay life in the Czar's village when the ballet came from Petrograd to perform for an especially invited audience in a quaint little theater built on the lines of the Princess Theater in New York.

"We were very anxious to catch a glimpse of the Ballet and to visit the private grounds of Tsarskoe-Sélo," Lada told the writer. "The guards refused to let us into the garden, but after waiting about three hours and explaining that we were friends of the Consul, we were finally admitted. I even succeeded in sketching the gate leading into the garden. (Lada's sketch is reproduced here.)

"You will recall that the dethroned Czar wanted nothing better than to care for the roses that he was so fond of. The flowers that he referred to were in the garden at Tsarskoe-Sélo. At first the Czar was refused permission to return, but later it was reported that he



Lada, the Concert Dancer, in Typical Russian Costume (Center). The Dancer in Borodine's "Prince Igor" Ballet (Right). Sketch Made by Lada at Tsarskoe-Sélo, the Ex-Czar's Village, in 1913



was allowed to shovel snow there." Many conjectures as to the fate of the Imperial Russian Ballet have been made since the Russian Revolution. Lada, who is naturally interested in the dance and in things Russian, declared that the Russian Ballet would not die. "The people love it," she said, "and for this reason, if for no other, it will survive.

"Before the war, Prince Jurgievich, Chamberlain to the Czar, remarked in this studio, 'The Russian swears by the Czar and the Imperial Ballet.' The latter half of his statement still holds good."

Lada's Destiny Linked with Russia

Lada is an American, but, curiously enough, her destiny is linked with Russian art and Russian affairs. Her name is Russian. She has studied and lived

a great part of her life in Russia. Many Russians are numbered among her friends. Her first American tour was in conjunction with the Russian Symphony Orchestra, with which she has just concluded a series of appearances.

"I have found Americans very sympathetic to Russian music," continued Lada. "Those audiences that are familiar with my work have always requested that I include several of my Russian dances on my programs. In one of the cities that I visited on my recent Southern trip, the audience joined in singing the Russian Hymn when Modest Altschuler and the Russian Symphony Orchestra played it."

The present universal struggle for the triumph of Liberty is mirrored in art as well as in life. One of the most effec-

tive dances performed by Lada at the recent Biennial in Birmingham, Ala., was her interpretation of Liszt's Second Hungarian Rhapsody, in which the dancer portrayed Pannonia, the Hungarian Goddess of Liberty. The dancer gives choreographic expression to Liszt's stirring music, which depicts the period of 1849, when the Magyars fought valiantly for their independence.

On the same program at the Federation Convention Lada gave her individual interpretations of Glinka's "Kamarsinskaia," MacDowell's "Shadow Dance" and Strauss's "Blue Danube." Her contributions to the program represented the romantic, in contrast to the classical side of music, as expressed by the symphonic numbers played by Mr. Altschuler's orchestra. H. B.

HAGERSTOWN HONORS MARYLAND COMPOSERS

Native Musicians Hold Central Place on Festival Programs of Choral Society

HAGERSTOWN, MD., May 25.—The fourth annual Music Festival of the Choral Society of Hagerstown, Charles Howard Roderick, conductor, took place on Thursday and Friday evenings, May 24 and 25, at the Maryland Theater, Hagerstown. The festival proved that musical activity of the thriving Maryland town is based upon sound principles, for the ideals represented in these two musical evenings not alone disclosed a community interest, but a recognition of effort from a nearby music center, Baltimore, from which there was representation by soloists and composers.

The program on Thursday evening began with the chorus and large audience singing "The Star-Spangled Banner," which was followed by two patriotic numbers, "Our America," by Mrs. Stetson, and Bruno Huhn's "My Boy." Mabel Garrison, the former Baltimorean, who has gained distinction as a member of the Metropolitan Opera Company, then appeared and held the audience spellbound with her charming delivery of the "Bell Song" from "Lakmé." After this another Baltimorean, Bart Wirtz, cellist and member of the teaching staff of the Peabody Conservatory, played with ideal command the Variations Symphonique of Boellmann. In two numbers, Werrenrath's "The Cavalier's Song" and Cook's "Swing Along," the male chorus gave delight.

Groups of songs by Miss Garrison followed, among which were two compositions of her husband, George Siemmon, a former Baltimorean. Mr. Wirtz also gave a group of short compositions which revealed his poetic qualities. The features of this program were the presentations of three compositions by Franz C. Bornschein of Baltimore. His cantata, "Zorah," the poem of which has been written by Frederick H. Martens, was the most pretentious number of the program and its dramatic content was ef-

fectively presented under the careful baton of Charles H. Roderick. The solo episodes were colorfully sung by Mabel Garrison. The work of the women's chorus in this number received enthusiastic applause from the audience and elicited praise from the composer, who was present. His mixed choruses, "My Longshore Lass" and "The Indian Serenade," were sung with good attention to textual and musical demands. After each presentation Mr. Bornschein was obliged to acknowledge the applause bestowed upon his works.

After the first evening's concert the Baltimore musicians, Mabel Garrison, Bart Wirtz and the two composers, George Siemmon and Franz C. Bornschein, were the guests of honor at a reception given at the home of Major Joseph C. Byron, whose wife, Mrs. Byron, is the president of the Hagerstown Choral Society.

The soloists on Friday evening were Reinald Werrenrath, the New York baritone, and Abram Goldfus, the young Baltimore violinist. A short recital by the soloists preceded the presentation of Deems Taylor's ballad, "The Highwayman," in which Mr. Werrenrath sang the solo part and in which the chorus again disclosed the fine training that has been gained under the guidance of Charles H. Roderick.

George Siemmon was the accompanist for Mabel Garrison; Harry Spier supported at the piano for Mr. Werrenrath. The efficient assistance of Roy Alexander McMichel, the Hagerstown pianist, accompanist for the soloists and the chorus, added much to the success of the programs. F. C. B.

Worcester Musicians Add to Fund for Polish Sufferers

WORCESTER, MASS., May 22.—The fund for the war sufferers of Poland benefited to the extent of a few hundred dollars by a sacred concert and patriotic exercises given at the Plaza Theater last night. The audience, although small, was an appreciative and responsive one. The concert was given under the auspices of parishioners of St. Mary's Church, and its success was due chiefly to the efforts of Rev. B. A. Bojanowski, rector of the church. A feature of the musical program was the appearance of St. Cecilia's Choir, consisting of thirty voices, led by Adam Chilinski. The Worcester Symphony Orchestra, Daniel Silvester, conductor, did excellent work.

T. C. L.

MINNEAPOLIS HEARS PATRIOTIC PROGRAM

Concert Includes Stanley Avery's New Song Dedicated to Red Cross

MINNEAPOLIS, MINN., May 23.—A program of patriotic music, under the leadership of Stanley R. Avery, was presented at the Auditorium Thursday evening. The choir of St. Mark's Church, of which Mr. Avery is director, was assisted by Mildred Ozias DeVries, soprano; Alma Johnson Porteous, contralto; Mrs. William P. Remington, accompanist; Sudwarth Frasier, tenor; Ray R. Moorhouse, baritone; Edmund Sereno Ender, organist; Henry W. Gibson, snare drum. Rev. Dr. James E. Freeman gave a short address, in which he called special attention to Mr. Avery's new song, "The Red Cross," sung by Mrs. Porteous, the profits of which are designed by the composer to be turned over to the uses of the Red Cross. The song voices a noble spirit, appropriately expressive of the devotion and service of a noble order.

The curtain rose upon a group of forty singers, men and women, dressed in Red Cross working costumes, seated upon a graduated platform, against a white background mounting a huge red cross. The auditorium was elaborately decorated with flags of the Allied countries, some of which were of special significance because of association. One, loaned by Caroline Crosby, "has been raised only four times: Lincoln's second inauguration, Battle of Gettysburg, Lincoln's assassination and the declaration of war with Germany."

The program was sung from platform and the floor according to printed instructions. It was interesting to note the growing enthusiasm of the audience as it overcame its reticence and sang with increasing volume and freedom "America," the choruses of "The Battle Cry of Freedom"; "Columbia, the Gem of the Ocean"; "Battle Hymn of the Republic"; "Tramp, Tramp, Tramp," and "The Star-Spangled Banner."

Numbers sung by the chorus were

Horatio W. Parker's "Gloriosa Patria"; the old Irish melody, "Go Where Glory Waits Thee"; "My Maryland"; "Keep the Home-Fires Burning"; "O Stern Old Land," Frederick Field Bullard. Mr. Frasier sang "The Trumpeter," by Arlie Dix; Mrs. DeVries, "When the Boys Come Home," by Oley Speaks, and Dr. Moorhouse, Julian Edwards's "My Own United States." The *capella* work of the choir was admirable and the snap of the snare drum in the accompanied numbers gave just the right urge to alertness and good effect. There were many encores, including "Yankee Doodle," "Dixie," "Minnesota, Hail to Thee," and others. Sousa's "Stars and Stripes Forever" was redemanded. The proceeds of the concert went to the Red Cross. F. L. C. B.

Three Concerts in One Evening for Montclair

MONTCLAIR, N. J., May 26.—Last evening seemed to be a popular one for concerts in Montclair, for three affairs were given simultaneously. In addition to a "Soirée Française," the Outlook Club gave its final concert for this season, with the Edith Rubel Instrumental Trio as the attraction. In Grace Presbyterian Church an enjoyable concert was given by young people, including vocal solos by Alice Castner, contralto; violin solos by Frederick Ulrich, Jr.; piano solos by Bertha Stammelman, Gladys Clegg, Charles Castner and E. Abel Ulrich. The four last named are artist pupils of Wilbur Follett Unger. The concert was under the direction of Charles Castner. W. F. U.

Worcester Hears Pupils of Josephine Knight in Recital of Merit

WORCESTER, MASS., May 24.—One of the leading spring recitals took place in the ballroom of the Bancroft Hotel last night, when pupils of Josephine Knight, teacher of singing in this city and Boston, appeared in a delightfully arranged program. Fully 300 lovers of music were present and gave unstinted applause to the efforts of the performers. Of particular merit was the work of Selma Johnson and Vesta Wik-Thyden, sopranos, and Mabel A. Anderson, contralto. Others who sang were Blanche Mayers, Doris Clark, Mildred Sieben, Dorothy Higgins, Harriet E. Roe, Lillian Baker, Blanche Goodwin, Grace E. Barber, Mildred Booth, Carolyn M. Foster, Edith Harvey and Hazel Brooks-Blanchard. T. C. L.