

Men Defending France Refuse to Ban German Music Masters of the Past

Louis Schneider in Lecture on Effect of War Upon Music Tells of Attitude of French Soldiers Toward Composers of Enemy Race—Officer Successfully Opposes Civilian's Protest Against Beethoven Performance—Paris Believes War Is Purging Arts of Impurities

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, March 22, 1918.

A VERY instructive series of lectures has just been closed at the Lyceum Club, being given under the auspices of the American Group. The effect of the war upon literature, the theater, on art and on music has been considered at each séance. That of Saturday last was unique, for not only was the subject treated almost exhaustively by the well-known music critic, Louis Schneider, but music composed since the beginning of hostilities was sung in a highly artistic manner. There were heard Février's "Aux Morts pour la Patrie," "Le Rhin Allemand," poem by Alfred de Musset with music by Maguard, sung by M. Viannenc of the Opéra Comique; then Debussy's "Noël des Enfants Qui n'ont Plus de Maison" and Leroux's "La Lettre de Jean Pierre," which were both given in charming style by Mme. Charlotte Lormont of the Grand Opéra. "Honneur à l'Amérique," by Saint-Saëns, finished this most interesting program. The solos were done by Mme. Lormont and the chorus by half a dozen young girls. The diction of both Mme. Lormont and Mr. Viannenc was admired, as well as their voices and general manner of telling their story.

Mr. Schneider endeavored to handle his subject from as wide and dispassionate a viewpoint as possible, and often one would have thought a "neutral" were speaking. One thing particularly that he said is of note. In mentioning the attitude of soldiers concerning composers of the enemy races, he told of an instance that occurred behind the firing line when soldiers and civilians were assembled for a concert. The pianist started up a Beethoven number, and immediately a man in the audience began to hiss and object. An officer, decorated, jumped up and cried: "We that are bearing the brunt of fighting have the right to demand what pleases us, not one who sits at home and knows of the conflict only from hearsay. Beethoven has been selected to be played, and in the name of all the military present, and by that I mean those in the actual defense of the country, I demand that our wishes be carried out." Peace was soon established in the hall and the Beethoven work was heard without further objection.

Futurists Becoming Extinct

With the closing of the lectures a very good move has been established, for there



On Left: Louis Schneider, Well-Known Paris Music Critic, Who Recently Lectured on War's Effect Upon Music. Right: Edouard Risler, French Pianist

were many who wished to know what strides, if any, had been made in all branches of art during the past four years. The lecturers, Messrs. Gaston Deschamps, Pierre Veber, André Michel and Louis Schneider, are leaders in their province and all have shown that there is no such thing as a standstill in art, for the love of it is there and, that being the case, we may be sure that it is living during these troublous times and will be revived later. It is the opinion of deep thinkers that the war is purging fine arts of a scum that seems to arise during every epoch. During the past few years the work of the freak musician or painter has disappeared and we hear almost nothing that is "ultra-modern." The futurist painters have shown how useful and ingenious they can be in doing camouflage scenery, and undoubtedly when they return home at the cessation of hostilities, they will leave such talent behind—with so-called futurist music.

To return to the last conference, many people high in Paris talent life were there, among others Mrs. Sharp, wife of the American Ambassador; Xavier Leroux, Henri Février, Noti, Campbell-Tipton, Sylvio Lazzari.

Edouard Risler was pianist at an informal musicale given at the "Hostess' House" in the former Hotel Petrograd, Saturday evening. The audience was largely composed of women, but that did not make it less impressionable, and Mr. Risler and his associates received much applause—of the quiet, but none the less sincere, kind. Edouard Risler needs no introduction to any assembly, and the other artists were M. Asselin, the violinist, and Mlle. Asso, the singer. Mrs. Leech is in charge of the music at this American home, where women war workers live, and the program of Saturday was the most attractive yet offered by her. Mr. Risler was at his best when he

played alone, and his last number really brought out the skill and musicianly ability of which he is capable.

Raids Affect the Opera

The public is anxiously awaiting the première of "Castor and Pollux," scheduled to take place this week. Raids have had a bad moral effect on all places of amusement and the Grand Opéra, which for years has had a hard road to travel, is "up against it." Raids generally arrive between nine and ten in the evening, and people prefer to be home at that hour, else be caught in the center of the town with no way of reaching one's house without walking. I am told that the new opera will be perfect in every detail and certainly the manage-

BANKS' GLEE CLUB IN AN ADMIRABLE CONCERT

Lotta Madden and Vera Barstow
Soloists with Humphries' New York Forces

New York Banks' Glee Club Concert, Carnegie Hall, Tuesday, April 15, H. R. Humphries, Director, Assisted by Lotta Madden, Soprano; Vera Barstow, Violinist; Lawrence J. Munson, Organist; Giuseppe Dinelli, Accompanist. The Program:

Organ Solo, Grand March from "Aida," Verdi; "Hark, the Trumpet Call," Dudley Buck; "Ave Maria," Phelps; Aria from "Hérodiade," Massenet; "Venetian Love Song," Ethelbert Nevin (Arranged by H. R. Humphries); Violin Solo, Andante, Lalo; "Fairy Sailing," Burleigh; "The Nightingale," Sarasate; "The Minstrel," Kern; "Excelsior," Balfe-Smith; Songs, "Oh, Thou Billowy Harvest Field," Rachmaninoff; "All That I Ask," Francis Moore; "Good Morning, Brother Sunshine," Lehmann; "Hymn of the Madonna," E. Kremser; "But They Didn't," J. H. Rogers; Violin Solo, Ballade et Polonaise, Vieuxtemps; "Soldiers' Chorus" from "Faust," Gounod; "Keep the Home Fires Burning," Novello.

Tuesday night's concert of the Banks' Glee Club again demonstrated the musical significance in New York and the technical ability of this choral union. Notwithstanding the depletion of the

ment has spared no pains rehearsing and getting ready. LEONORA RAINES.

Young New York Chauffeur Is Latest Vocal "Discovery"

Another vocal "discovery" has just been made in the case of a young New York chauffeur. It appears that a Metropolitan Opera House boxholder heard the chauffeur singing in his garage and, struck with the quality of his voice, decided to look into the matter. He arranged for the chauffeur to sing for Mario Salvini, the New York voice specialist. Mr. Salvini found the chauffeur the possessor of a phenomenal tenor voice, both in timbre and range. The tenor's name is Giuseppe Lollini, who will be prepared for his career by Mr. Salvini and will have the backing of a millionaire music patron, who does not wish to be mentioned at this time.

Werrenrath Aids "Food for France Fund"

Reinald Werrenrath helped to swell the "Food for France Fund" by singing at a Soirée in Adolph Lewisohn's new ballroom at his New York residence, on Wednesday night, April 10. The baritone opened the program with Massenet's "Vision Fugitive," and was followed by the French *disneur*, Emile Villemin, who recited Hugo's "Hymne." Carita Spencer, chairman of the fund, who has returned within the month from the battlefront, spoke about some of her experiences and made a thrilling appeal for help for the brave men "over there." Mr. Werrenrath followed Miss Spencer's talk with a group of English songs, starting with Forsyth's beautiful and timely "O Red Is the English Rose." This was followed by La Forge's "To a Messenger," Aylward's "House of Memories" and Damrosch's "Danny Deever."

Frances Nash Makes Third Appearance at Columbia University

Frances Nash, pianist, gave a program of Bach, Chopin, Liszt and modern French composers on Saturday evening, April 13, at Columbia University, before a large audience. This was Miss Nash's third appearance this season and came directly after the rest which she has had since her second Southern tour. On April 17 Miss Nash left for points in Michigan. She will close her present season on May 21 at Dubuque, Iowa. Miss Nash's 1918-19 season will open on Oct. 4, when she plays the MacDowell D Minor Concerto with the Philadelphia Orchestra at the Worcester Festival.

association's numbers to the extent of at least ten members, who have responded to their country's call, the roster of singers is still sufficiently large to prove vocally efficient. In this respect it is preeminently the first and second basses who are conspicuous by their good vocal material, while the first and second tenors seem rather less well equipped. And yet, numbers like Nevin's "Venetian Love Song" and "The Minstrel" were executed with admirable dynamic shading and exquisite expression, vitally enhanced in the latter number by Lotta Madden's expressively sung incidental soprano solo. Previously, this singer had charmed the audience with the artistically sung "Hérodiade" aria. Unquestionably, Miss Madden's singing is characterized by a distinct charm, for which many a famous prima donna might envy her. It is to be hoped that a slight restraint in her upper middle register was only a passing phenomenon.

Vera Barstow's finely tempered playing manifestly delighted her auditors. Besides, the artist had shown considerable forethought in the selection of shorter numbers, thus markedly enhancing her evening's success. Her superb bowing in Burleigh's "Fairy Sailing" evoked a storm of applause. Lawrence Munson adapted himself very tastefully to the cantata's other interpreting factors, without exactly exhibiting any extraordinary registering genius, while Giuseppe Dinelli accomplished very adequately the difficult task of furnishing appropriate piano accompaniments to a fairly heterogeneous program.

The inspiring spirit of the occasion, however, was Mr. Humphries, who ruled his men with circumspection, musical precision and many a graceful innuendo. O. P. J.

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