Galli-Curci Declares Her Faith in the American Song Composer

However, many native musicians, she adds, "have not learned their trade." Famous Diva Tells of Her Quest For Goo! Program Material—A Chat With the Prima Donna and Her Pianist

BY HARVEY B. GAUL

PITTSBURGH, PA., May 17, 1919.

HOMER SAMUELS called up. Said he: "You know Mme. Galli-Curci said the next time we were in town we would like to have you come down. Well, we're in town." We said, "Yes, we knew." And as there was a gallon of gas left in our Detroit cotee, that answers to the pamtronic of Henrietta, we cranked her up and went down to the Hotel Galli-Curci with Homer Sketchily and nonchalantly.

"The trouble with many American song writers is that they have not learned their trade." We acquiesced, having written songs—and heard them sung.

Homer Samuels added: "The fault is not entirely the composers'. The publishers and agents control many crimes, though unquestionably many of our young men want to see their compositions in print and so they rush their work, sometimes apparently without much as a second thought."

"We receive thousands of songs," said the diva. "You would be surprised at the number that have wrong accents, accents on the preposition, the article, the conjunction, anywhere the writer thinks—or doesn't think—the tune goes. There is one well-known song by an American of national reputation where the accent falls on the article 'the' not on 'em' but many times. Is that right?"

"A Study of Mme. Galli-Curci by Saul Raskin"

"Maybe," said the hermetic Homer. "Maybe," said her friend for a song. "Yes, I would like to be able to sing them."

"Do you know," asked Galli-Curci, "Carl M. Beery of Chicago? He has written some of the best songs I've seen. Then there's Murelock of St. Paul, Minnesota; he has composed many fine songs. John Alden Carpenter I consider the best American song writer. Frank La Forge has done some of the cantilena that anyone might be proud of, American or European."

"That is all very well," we observed, "but Sidney Homer has used the finest types of texts, and he has set them and gotten under the skin of them; furthermore, he doesn't depend on the omnipresent love motif for his music."

"Maybe so," said the gentle Galli-Curci. "Maybe so," said the hermetic Homer Samuels.

In sheer desperation we rolled another. "Next year," interrupted the diverting diva, "I am going to use many American songs. I have many, many concerts booked. I wish I could find some brilliant songs that had merit and were not vulgar. So many writers in striving for brilliancy only achieve the commonplace, and you know to use commonplace songs on the concert stage is to commit suicide. I have great hopes for America and American writers. Already much has been accomplished, and there is more to come, more than you or I for anyone can foresee. This summer, when I get up to my bungalow in the Catskills, I am going to look over many new songs. I want to sing the songs of my fellow countrymen—I shall be a full-blooded American by then—and give them their place on the program. Will I write my own cadenzas? Tut, tut. It's a secret."

And then suddenly remembering that we left our motor going we said: "Dobbe audare..."

"Arrivederci," said Galli-Curci. "José, I'm going to write my own words.

"Henry Ford," said we.

Emmy Destinnova to Head Houston's List of Artists Next Season

HOUmsgTon, Texas, May 19—Gertie Rolle, business manager of the Theater Club Club, announces the following list of artists as engaged to be soloists for her club's regular series of three concerts during the coming season: Emmy Destinnova, Albert Spaulding and Frances Alda and Carlo Hackett of the Metropolitan. Aside from the club engagements Miss Rolle has contracted to have in Houston during the coming season Josef Hofmann and Josef Rostal, conductor.

A Study of Mme. Galli-Curci by Saul Raskin

YSAYE AND ELMAN STIR VAST THROB


What a magnet! This is the name of a famous violinist! The appearance of Ysaye or Elman alone suffices to fill the New York auditorium. A joint recital by these masters of the bow draws a double audience, totalling many thousands, composed enthusiasts being gathered on the stage. What would happen were three of the luminarists of the forces of an evening? The walls would give way before an eager human sea.

One can hardly imagine how the art of listening could have been squeezed into the vast reaches of the Hippodrome. The artists had not casually to elbow their way to their objective on the stage.

The musical aspects of the evening were often of a kind to warrant the description "opera," or "opera-like." The artists in the war were inspired by the war to produce "art". Among the works of art which flowed there was the warlike Largo movement, in which Elman did some of the most exquisite playing that we have ever heard from his bow.

The audience was entirely enthusiastic over everything the artists played and recalled them with tireless insistence. Mr. Bonime provided satisfactory accompaniments.

B. R.

To Import More French Musicians for American Tours

Richard G. Herndon, business director of the American Conservatory of Musical Art, who sailed for Paris a fortnight ago, has cabled his New York associates that the French are working up a campaign to save French musical life and are trying to raise funds for the importation of a number of French musical artists and organizations. The campaign is for the benefit of the Société de Mlle. Brard, the Société des Arts et des Lettres, and the Société des Arts Dramatiques. Raynoude Delaunay, besides the new artists who will be brought here, it is understood, quite important and will be the establishment of the Théâtre Parisien in New York next season, with Eugene Ysaye as the artistic director and M. Robert Casadesus the conductor. This company is expected to be devoted to the lighter forms of French entertainment, with chansons Monmarte and other music, both in the lighter plays.

The season will open in November.

West Point Choir Sings at Columbia

The West Point cadet choir made its annual visit to Columbia University, New York, on Sunday afternoon, May 18. A close order drill was followed by the cadets, who were led by Lt. Col. Thomas, musical director of St. Paul's Church.