

## MEMPHIS TEACHERS WANT MUSIC CREDITS

Association Passes Petition Urging Recognition—Begin Season With Recital

MEMPHIS, TENN., Oct. 11.—At the first meeting this year of the Piano Teachers' Association, a constitution was adapted and the following petition formulated, to present to the Board of Education:

"1st: That music be made a major study in the Central and Vocational High Schools of this city.

"2nd: That credits be given for work in band and orchestra of said High Schools and also for work done under private instruction in any branch of music upon examination.

"3rd: That bands, orchestras and choral classes be organized in the two schools.

"4th: In order that this work in music be developed in the best way and to the highest point of efficiency, that the position of Director of Music be established and such have entire charge of the music department of the Central and Vocational High Schools."

The association means to accomplish something in the way of standardization in music teaching during this year.

The musical season opened auspiciously Tuesday night, Oct. 7 with the debut concert of Laverne DeShazo. Miss DeShazo, pianist, gave a joint recital at Goodwyn Institute with Frances Ingram, the splendid contralto, who enters the Metropolitan Opera Company this season.

Miss Ingram has grown tremendously, from a musical standpoint, since she sang here four years ago. The same rich lovely tone is there, but beautifully polished. Her work is that of a great artist and no one has ever sung in Memphis who gave more unalloyed pleasure.

Miss DeShazo, who played brilliantly, was at her best in the "Symphonic" Etudes of Schumann.

J. W.

### Hemstreet Artist Heard in Recital

WOODSTOCK, N. Y., Oct. 13.—Lieutenant Charles J. Speicher gave a recital in Woodstock on Saturday evening, Oct. 11. He

sang a Handel aria, "Honor and Arms," an aria from "Robert le Diable," by Meyerbeer, and songs by Ambroise Thomas, Godard, Franck, Brahms, Franz, Schubert, Lehmann, MacDowell, Lohr and Huhn. On his return from artillery service in France last May, Mr. Speicher settled in Woodstock for summer study with the Hemstreets. He returns to New York this week and will resume his old position as bass in Grace Church.

### STRANSKY'S SOLOISTS

Kreisler, Heifetz and Others in List of Assisting Artists

The Philharmonic Society of New York has announced the complete list of assisting artists who have been engaged for the coming four series of concerts in New York. Those who will appear are Fritz Kreisler, Jascha Heifetz, Percy Grainger, Leo Schulz, Rosa Ponselle, Benno Moiseiwitsch (American debut), Guiomar Novaes, Albert Spalding, Arrigo Serato, Margarete Matzenauer, Eddy Brown, Rudolph Ganz, Olga Samaroff, Max Rosen, Edwin Hughes, Alfred Megerlin, Rosita Renard, Greta Masson, Marguerite Namara, Sascha Jacobsen, Leopold Godowsky and Sergei Rachmaninoff. The Mendelssohn Glee Club will also be heard with the orchestra this winter, in a revival of Liszt's "Faust" Symphony with Bechtel Aleock as the tenor soloist. Conductor Stransky will also devote many of his programs to purely orchestral performances.

### New York Trio Will Give Inaugural Recital Next Week

A new chamber music organization to be known as The New York Trio, Clarence Adler, pianist; Scipione Guidi, violinist, and Cornelius van Vliet, 'cellist, will soon become a part of this city's musical activities. The members have all been identified with well known ensemble organizations: Mr. Adler with the Hekking Trio which had success in Europe; Mr. Guidi, concertmaster of the New Symphony Orchestra of New York, whose chamber music work in London and Milan was acclaimed, and Mr. von Vliet, solo 'cellist of the same orchestra, who has also been associated with prominent ensembles. The New York Trio opens its season with the first of a series of concerts, on Monday evening, Dec. 1, at Aeolian Hall.

## THE POLITICIANS AND MUSIC

Representative La Guardia states his Views regarding the Musical Situation in New York



Representative Fiorello H. La Guardia, of New York

NOTHING could show the growing interest in music, and consequently the increasing power of the musician and music teacher, more than the tendency of politicians to appeal for support to music lovers and members of the musical profession. Within a very recent time we know that former Mayor Preston and the present Mayor Broening of Baltimore, the present Mayor of Denver, Mayor Hylan of New York, and Mayors of other cities, have interested themselves in promoting municipal aid for concerts for the people. Then, bills have been introduced into Congress by prominent Senators and Representatives looking to the establishment of a Ministry of Fine Arts and a National Conservatory of Music.

In connection with the general movement, we have just received the following letter from Representative Fiorello H. La Guardia, who is a candidate for the important office of President of the Board of Aldermen in New York:—

House of Representatives, U. S.  
Washington, D. C.

Oct. 15, 1919.

Mr. John C. Freund, Editor, MUSICAL AMERICA.

My Dear Mr. Freund:—

It is indeed comforting to follow the efforts that your valuable paper is making toward the uplift of music in America. I am sure you will agree with me that New York City can be made the musical center of the world. While others are planning and conferring and perhaps dreaming, I hope that there will be a response to your call and that the music-loving citizens of this City will come together and start the work of purification and elevating the music of this City. I am sure you will have noticed that a symphony concert, no matter at what time given or where given, is sure to attract a full house of music lovers. Opera, if well given, is always attended to the capacity of the theater. A poor opera or an opera

poorly given is sure to fail in this City. These are proof that the people of New York are music loving.

I would like to see our park music brought to the highest level. I recall the symphony concerts given in Central Park. That indeed was a novel departure and a great success—why limit our public music to the summer—why not in the winter give the people of the City concerts of good music in the various large halls that we have. A City that will appropriate hundreds of millions of dollars, can surely afford to give its people concerts the whole year round. This would not only create the taste for good music, but would hold here permanently a large number of excellent musicians.

There is no greater mistake than that "Jazz" music represents or typifies American characteristics. Its discordant, strident, ear-racking noises are typical only of barbarous tendencies, and indeed a poor imitation of the music of some of the most primitive tribes. The American syncopation, on the other hand, if properly used with taste and care, typifies our characteristics. It must be used very sparingly, as shown in Albert Spalding's "Alabama." One of the first things we must do is to substitute real music for what is now used and known as the "Jazz." The people of New York do not want it, it is being forced upon them.

The music taught in our Public Schools should, I believe, be concentrated rather than scattered all over the City, and a more complete course given. There is no reason, either, why our Department of Education could not establish one advanced course of music for the Greater City of New York. These are some of the plans which I have in mind, which I am sure your paper will concur in and will lend your support in bringing about the realization of making this City the real musical center of the world.

Sincerely,  
F. LA GUARDIA.

## For a Thorough Musical Education

the selection of appropriate material is just as important as efficient instruction.

Ours is the only edition of music that includes educational annotations on Musical Appreciation, Poetic Idea, Form, Method of Study, Harmonic Analysis and Glossary, prepared by master musicians.

Our prices range from 15c to 30c, to Progressive Series students, which is much less than the prices usually charged for inferior publications.

### QUALITY and ECONOMY of PRICE

justify your sending us your order for music.

Our prices on text material have not been advanced.

A course in Ear-Training in the form of Supplements to the Progressive Series Lessons will be sent, free of charge, to all Progressive Series teachers.

Complete information will be supplied upon request.

Address Department A

Art Publication Society  
St. Louis, Mo.

