

U. S. GOVERNMENT GIVES OFFICIAL RECOGNITION TO MUSIC'S VITAL ASSISTANCE IN WINNING THE WAR

Statement Issued by Adjutant-General Harris Cites Indispensable Part Played in Conflict by Music—Plan to Make it Part of All Army Work—Department to Encourage and Promote All Study of Music

WASHINGTON, D. C., Dec. 17.—Music is at last coming into its own officially. Adjutant-General P. C. Harris, of the army, has just issued a statement which may be taken as the first official recognition of the fact that music helped, and helped mightily, to win the war. In General Harris' own words, "as a builder and maintainer of staunch morale, as a relief for tired nerves, and as a tonic for flagging spirits, music was found indispensable."

As one of the direct results of the essential and vital place music made for itself in the war, the War Department has caused a special study and investigation to be made into the subject of making music more of a feature in our army work and organization, with the result that the army is now offering every facility to provide a complete musical education to both enlisted personnel who are adapted to such activities, as well as bringing from the outside those musicians who will give their efforts to building up this branch.

Adjutant-General's Statement

The Adjutant-General's statement follows:

"Among the more definite lessons which the war taught is the vital necessity and unquestioned value of music in the field in creating and sustaining morale. As a builder and maintainer of staunch morale, as a relief for tired nerves and as a tonic for flagging spirits, music was found indispensable, and its development was encouraged to the utmost by all the great military leaders. "The American army, late in the field, had a splendid chance to study the methods and organizations of its allies, and full advantage was taken of this

opportunity. The result was that American bands in the A. E. F. combined the best points which were found in the Allied armies.

"With demobilization the splendid army musical organizations were disbanded; nevertheless, the War Department—determined to maintain a high standard of music as a military essential—set about to devise a method by which the remaining army bands could be brought back to a high standard of proficiency and kept permanently to concert pitch.

"As a result of a special study of conditions surrounding the enlistment of bandsmen by the Recruiting Section of the Adjutant-General's Office, certain definite conclusions have been reached.

"The enlistment of trained musicians is becoming increasingly difficult because of the great demand for them in civil life, and the unusual large salaries and short hours. Much canvassing has been done among army bandsmen during demobilization by commercial bands.

"Since this condition is apparent and shows no sign of immediate change, it has been determined by the War Department that the only certain source of musicians lies in the training by the army in all authorized bands of as many men as possible who have musical talent or aspirations. In furtherance of this policy, orders have been issued which make it incumbent upon commanding officers of all authorized bands to promote and encourage in every way the study of music and to furnish band leaders every facility to offer a complete musical education.

"Although it is as yet too early to observe the effects of this order, indirect reports indicate that its provisions are being faithfully carried out and will prove productive of beneficial results."

A. T. M.

PIANIST HEARD IN NEW RECITAL HALL

Germaine Schnitzer's Playing Stirs Her Audience to Enthusiasm

Admirable in straightforward pianism that stressed interpretative rather than technical gifts, though the latter were more than ample, was the program which Germaine Schnitzer played Sunday afternoon, Dec. 14. The recital marked the opening of the new Sixty-third Street Music Hall, between Central Park West and Broadway, and was liberally attended. The artist was very enthusiastically received and in response to protracted applause added several extras.

The new hall is of moderate size, seating about 1100. It has two balconies, and what apparently is a deep stage. This was curtained off Sunday directly behind the piano. Acoustic properties seemed, in this single test, quite satisfactory. S. E. MacMillen is the manager.

The audience had more than the usual number of late comers and these caused some confusion, marring the first part of the program. Those going to the second balcony made such a clatter that Mme. Schnitzer was forced to stop and wait for quiet after she had started her second number, Schubert's "Wanderer" Fantasy.

The program began with Beethoven's C Major variations, vigorously and cleanly delineated. The Schubert fantasy was gratefully full, and was projected with sympathy that did not prompt to sentimentality. Mozart's "Pastorale Variée"—on at least a fourth of the piano recital programs of the season—was delightfully crisp and delicate, with just enough rubato to give the requisite old-world flavor to the Mozartian phrase endings. Mendelssohn was represented by a spirited version of the Praeludium, Op. 104, No. 1, and Chopin by three preludes and a scherzo.

MacDowell's "Ol' Brer Rabbit," announced as played by request, was applauded so enthusiastically that it was repeated. The Schubert-Tausig "Marche Militaire" was another very well-played number.

O. T.

Great Reception Greets Lilli Lehmann on Return to Munich Stage

MUNICH, Nov. 4.—An unprecedented tumult in this city was occasioned recently when Lilli Lehmann gave a *lieder* recital. Her voice, though it has lessened in its volume, is still superb in its pianissimo and tone quality. Two of the most celebrated pianists of this city were heard in recital, Emil Sauer and Josef Pembauer. Mr. Sauer offered a classical program in which he proved himself a master, while Mr. Pembauer gave a superb interpretation of modern works. After many years, the Rose Quartet was heard here in a recital which offered some of the best interpretation of chamber music ever heard here. Cornelius Bronsgeest appeared here recently in a song recital which offered some fine examples of contemporary works.

Opera Singers Arrive from Peru

Regina Alvarez, Spanish mezzo-soprano, and Ernest Caronna, members of the Bracale Opera Company, arrived recently in New York with Impresario Adolph Bracale. The singers have been filling engagements in Peru and other countries on the west coast of South America. After a short stay in New York, Mme. Alvarez will go to Havana to sing with the Bracale company there and Mr. Caronna to Naples where he will be heard at the San Carlo.

Hempel Wins Two More Cities

Frieda Hempel appeared in recital at Memphis, Tenn., under the auspices of the Beethoven Club at Goodwyn Institute last week, Thursday, before a packed house, receiving an ovation. This was followed by a successful recital at the Grand Opera House, Chicago, last Sunday. A special permit was obtained from the Fuel Administration, so that the recital could be given.

VACCINATION RULE UPSETS TORONTO'S MUSIC SEASON

Artists Cancel Canadian Engagements Rather Than Risk Inoculation—Hear Damrosch Forces

TORONTO, CAN., Dec. 5.—The recent vaccination order issued by the United States Immigration Department badly upset the musical season in Toronto, interfering with the appearance of a number of musicians and musical organizations from the United States scheduled to appear in this city.

The Boston Symphony was to have given a concert in Massey Hall on Dec. 12, in conjunction with Louise Homer, contralto, commemorating the silver anniversary of Massey Hall, but as it would mean that the entire organization would have to undergo vaccination or render proof of recent vaccination, on re-entering the United States, their engagement was canceled and the twenty-fifth anniversary of the hall has been postponed.

Mischa Levitzki, pianist, was to have appeared in Massey Hall on Dec. 2 under the management of I. E. Suckling, but wired when he learned of the new order, "Extremely regret must postpone concert. Cannot take risk of vaccination in midst of season."

The Detroit Symphony also canceled its engagement last week rather than submit to vaccination, but on Jan. 5 they are scheduled to appear in Toronto with the Oratorio Society under Dr. Edward Broome.

Therefore, the only big offering from across the line that Toronto is to hear during the first part of the musical season, at least, is the New York Symphony, under the direction of Walter Damrosch, which appeared in Massey Hall under the management of I. E. Suckling and gave a splendid program before a good-sized audience.

W. J. B.

Mascagni's First Operetta Produced in Milan

According to a copyrighted cablegram received by the New York Times Pietro Mascagni's first attempt at operetta, "Sisi," created a highly favorable impression at its first performance at the Quirinal Theater in Milan on the evening of Dec 12. Mascagni, says the dispatch, in turning from grand opera to light comedy is an Italian pioneer with a twofold endeavor in view. The first is to lead a crusade against the productions of the Vienna operetta. The second aim is to encourage national composers, some of whose achievements in operetta, Mascagni contends, are vastly superior in quality and variety, but have been withheld from the public solely through the maneuvers of a purely commercial camorra.

Horatio Parker Sails For Tropics

Dr. Horatio Parker, dean of the Yale School of Music, with Mrs. Parker, left on Wednesday on the *Manoa* for a two months' trip to St. Kitts, South America. The composer has not been in the best of health and it was only upon the advice of his physicians that Dr. Parker made plans to sail.

PLAN MUSIC WEEK FOR NEW YORK CITY

Seven Days from Feb. 1 to Feb. 7 to Be Devoted to Imposing Events

In an attempt to stimulate further interest in music and to increase the music-loving public, churches, schools, orchestras and other public and private forces are co-operating for a Music Week to be held in New York City from Feb. 1 to Feb. 7 at the same time as the National Music Show.

The week is to be inaugurated on Sunday, Feb. 1, by church services when ministers are to give sermons related to music and when the sounding of chimes will be heard throughout the city and its environs for a radius of twenty-five miles, initiating the week. During the rest of the time programs will be given by schools, department stores, industrial plants, orchestras, and all other organizations in a manner to arouse much interest in music and aid in making this city the music center of the world. It is also expected that other cities in the country will emulate the example of New York and dedicate one week to music.

A community of the most prominent musicians and music lovers has already been formed and the initial plans are being laid for the work. Among those represented on this committee are Otto H. Kahn, honorary chairman; B. Neuer, President of Knabe Company, chairman; C. N. Tremaine, Director of the National Board for the Advancement of Music, secretary; other members are Philip Berolzheimer, Dr. William C. Carl, Mrs. Julian Edwards, John C. Freund, Samuel Finkelstein, George H. Gartlan, Rubin Goldmark, Charles D. Isaacson, Mrs. Arthur N. Reis of the People's Music League, Hugo Riesenfeld, Dr. Alexander Russell, Charles L. Wagner, G. J. Eichenberg, Oscar Saenger, Harry Barnhart, Edward Ziegler and others.

Bessie Abbott Left Fortune

The estate of Bessie Abbott Story, the late opera singer who died at her home in New York on Feb. 9, was appraised on Dec. 11 at \$137,891, of which about \$80,000 was the value of her estate at Westbury, L. I., and \$25,000 in jewelry. As the soprano died intestate her mother, Mrs. Frances J. Pickens gets a life income from the real estate and one-half the personalty. Mrs. Jessie P. Lyle, sister of the singer, inherits the residue. The singer's husband, T. Waldo Story, the sculptor, to whom she was married in 1912, died in 1915.

Daughter Born to Hulda Lashanska

Hulda Lashanska (in private life Mrs. Harold Rosenbaum), of New York, became the mother of a daughter at Lenox Hill Hospital on Dec. 15. Mme. Lashanska is a favorite among American concert sopranos. The baby will be named Margaret.

Geraldine Farrar—An Inspiration to the American Operatic Aspirant

SOMETHING to conjure with is the name of Geraldine Farrar. Saving Caruso, she is the most powerful box office magnet the Metropolitan Opera has. This was true before her skill as a motion picture actress brought the vividness of her dramatic art into the lives of countless thousands who never had seen her in opera and who knew her voice only by way of the talking machine. It is true with a tripled verity today.

But the lure of this unvarnished American name has meant something more than standees at the opera. Farrar, more than any other singer, has been the triumphant, living symbol of the new day of the American artist at the Metropolitan. She was the first of the younger Americans to win her way to fame there. She paved the way. She flashed into view when the last of the great luminaries of the de Reszké period were fading out. Nordica was gone, Melba and Eames were going, and Sem-

brich soon was to sing her memorable farewell.

Popularly, Caruso and Farrar together marked the beginning of a new and changed operatic order. Farrar, alone, has stood for a new era for the American operatic artist.

Since that night, in 1906, when the *Juliette* of Farrar stirred the staid old house, American singers have been added, year by year, to the Metropolitan's roster. There can be no complaint today that they are few, whatever the situation with respect to the opportunities given them to sing the important rôles. Among these younger singers, there are those who will admit at once that it was the success of Geraldine Farrar which gave them their high hopes and the impetus to work hard for a like success.

To measure the importance of Geraldine Farrar one has only to think of the void in the last decade, and more, if she had not been there. Try to picture the period, 1906 to 1920, without Geraldine Farrar—it is inconceivable!

O. T.