

THORNS IN PATH OF THE AMERICANS INVADING ENGLAND

(Continued from page 22)

The concerts given in connection with the congress were of remarkable interest. The programmes were not exclusively English as there is no intention on our part to centralize our music round the parish pump. At the orchestral concert, we had works by Berlioz, Ravel, and Scriabine, whose "Poem of Ecstasy" was substituted at the eleventh hour for Strauss's "Heldenleben," in deference to widespread objections. There has been a tendency to regard this opposition as political, a legacy of the war, but I have good reason to know that it was very largely an aesthetic objection to the work itself. If, for instance, "Till Eulenspiegel" had been originally selected, there might have been opposition, but I do not think it would have gained the day. During the discussion that work was eventually put forward, but it was then much too late as public opinion had meanwhile been stamped.

At that same orchestral concert the big feature was Vaughan Williams's splendid "London Symphony," of which Albert Coates gave a really magnificent interpretation. He has told me since of the pride he felt in the work of a fellow countryman. To give a literary impression of this work would take up more space than I have at my disposal. Its title suggests descriptive music, but it is nothing of the kind, and the alternative "symphony by a Londoner" is far preferable. But for the presence of certain familiar motifs, the use of which is purely subordinate and incidental, the simple designation of a symphony would suffice. As befits its subject, it is planned on spacious lines, and there are some of its admirers who are inclined to regret its length, but London is not a theme that admits of brevity.

This great work is about to be published under the auspices of the Carnegie Trust. It has really come to this that not a single one of our publishing houses, many of which are very wealthy, is sufficiently public-spirited to invest capital in a British masterpiece, the return on

which would, of course, show a lower percentage than a pretty-pretty song or even somebody's stodgy anthem in G. Within the last few days, I have heard of a similar case of a composer whose name is known throughout our musical world, but not one of whose more important works is available in print. He is commonly included among the three or four most interesting of our composers, but one of our biggest firms would not move a step toward making any of his work accessible to those who would perform it. It makes one desperate. I have recently heard that, for reasons which each may interpret for himself, the German publishers would not be averse from securing some of our best music. Perhaps Dr. Edgar Istel may enlighten me. What a delightfully ironical situation it would be if patriotism alone caused an English genius to deprive his countrymen of access to his works!

A New Baritone

The last concert I attended this week was the recital of a new baritone, Giorgia Corrado. He is a Dane and his real name is Bendix, but he studied in Italy with Corrado, and took the name of his teacher. I wonder if he knows the custom of those great artists who made the Japanese color prints, and who showed in their professional names the continuity of their teaching, as for instance, Toyokuni, Kunisada, Sadahide and so on. There is something rather attractive about the notion. If Scriabine had called himself Serianeieff, we should remember more often than we do that he was a pupil of Taneieff. This Mr. Corrado has one of the best baritone voices that have come our way since the war. It is alike rich in quality, and powerful in quantity. In song he modulates it with discretion. In operatic arias, he is a little disposed to encroach upon capital, and thus arouse doubts whether he will be able to keep going in the career that undoubtedly lies before him. The Wigmore Hall was, however, too small for such a voice as his, and that impression may be due simply to a miscalculation of the effort needed to fill it. As the numbers came first in his program, this would be a plausible explanation. He made a distinct hit with the audience, and succeeded in establishing himself at a first hearing without any preliminary trumpet-blowing, which is no small feat in these days.

LHÉVINNE APPEARS IN CHICAGO BENEFIT

Pianist Gives Program for
Smith College Fund—Arimondi and Local Forces
Heard in Concert

CHICAGO, May 20.—Smith College was materially benefited by the piano recital given last Tuesday evening by Joseph Lhévinne, the eminent Russian pianist.

The drive for funds for this institution has realized a tidy sum, and this was augmented by the above concert, which was given in the crystal ball room of the Blackstone Hotel, under the auspices of a fashionable group of society ladies.

Mr. Lhévinne gauged his program not so much for the erudite musicians of the city as for a more general musical public, and his heaviest offering was the "Carnaval" by Schumann. This composition he played with all the romanticism and play of light which these tone pictures portray, and the appreciation of the audience was manifested in no unmistakable manner through generous applause.

A Beethoven Sonata of the early period, two Schubert songs arranged by Liszt, the G Minor Ballade of Chopin, three Preludes by Rachmaninoff, Glinka-Balakireff's "The Lark" and the "Blue Danube" Waltz of Strauss, arranged by Schna-Evler, were listed and there were added encores.

An organization which has earned considerable renown through the Middle West as an entertaining musical body, the Chicago Operatic Company, gave a concert at Kimball Hall last Wednesday evening, and in a list of ensemble selections and solos, proved itself a worthy musical combination. The singing quartet consists of Mae Graves Atkins, soprano; Rose Lutiger Gannon, contralto; John R. Miller, tenor, and G. Magnus Erickson, basso.

Edgar A. Nelson, pianist and accompanist, and Amy Emerson Neill, violinist, are the instrumentalists in the com-

pany, and add variety to the programs. Mrs. Atkins, besides making the soprano parts of the ensembles specially effective, was heard in the air "Depuis le Jour" from Charpentier's opera "Louise," which she sang with admirable vocal purity and style, with excellent French diction and with that artistry which has gained for her a reputation as of one of the finest American sopranos on the concert stage of the day. She was repeatedly recalled and added an encore.

John B. Miller also found a most acceptable medium in the "Narrative" from Puccini's "La Bohème" and there was also the duet from the first act of Delibes' "Lakme" which was sung by Mrs. Atkins and Mrs. Gannon with fine blend of tone.

Edgar A. Nelson's accompaniments were masterly and authoritative.

Vittorio Arimondi, the basso from the Chicago Opera Association, gave a song recital at Kimball Hall last Tuesday evening, assisted by Fritz Renk, violinist; Alexander Sebald, violinist-accompanist, and Gordon Campbell, accompanist.

Mr. Arimondi's part of the program consisted almost entirely of operatic selections in which his basso came forth with deep resonance and voluminous power. Fritz Renk made a very artistic showing with his performance of a number of violin selections, emphasizing most emphatically, the success he made here recently in his own violin recital.

His playing of the Caprice de Concert by Ovide Musin was highly musical and technically clean, and he made more of the piece than its inherent contents warranted.

Some shorter numbers by Sebald, Hochstein and Elgar-Sebald, as well as a short melody by Charles G. Dawes, and the Wieniawski Scherzo-Tarantelle, revealed a brilliant style and artistic taste in interpretation.

Mr. Sebald proved an efficient accompanist, and Gordon Campbell also supplied admirable piano accompaniments for Mr. Arimondi. There were extras given by both artists.

The twenty-seventh annual May Festival Concert of the Chicago Sunday School Association took place at the Auditorium Theater last Tuesday evening and both the audience hall and the stage were filled with friends and par-

Godowsky Goes to Recital by 'Plane



Photo from Wide World Photo

LEOPOLD GODOWSKY, the pianist, finding recently that he would be unable to keep a recital engagement if he traveled by boat, conscripted an aeroplane to fly across the Strait of Georgia to Vancouver, B. C., in order to make connection with his train for Eastern points. The somewhat limited space of the plane prevented him from taking along a piano, otherwise it is probable that the pianist would have whiled away his time playing Chopin in mid-air.

GODOWSKY TO BEGIN KANSAS CITY COURSE

Pianist Selects Missouri City
as Most Central Location
for His Master Class

KANSAS CITY, Mo., May 19.—On June 5, Leopold Godowsky, the piano virtuoso who has just completed one of the most successful seasons of his interesting career, will arrive here for the purpose of interviewing all applicants for the Godowsky Master School which he will conduct in the City Athenæum, one of the most active and centrally located auditoriums in Kansas.

Mr. Godowsky, who is a firm believer in the class system of teaching, gave America its first demonstration of the Master School System on the Pacific Coast during the summer of 1918. His classes there were composed of a limited

number of students who performed various works of the masters and of students who listened and criticized in conjunction with Mr. Godowsky who also offered his criticism and pedagogical advice. The idea which was employed in the first place by Von Bülow and Liszt was developed by Godowsky with much success in Vienna and afterwards with equal success in this country.

It is the result of many nation-wide requests that has caused Mr. Godowsky to lay his plans for this coming session and he has selected Kansas City as the most appropriate point for the Summer School as against Chicago, St. Louis, Denver, Omaha and Dallas because of its geographical location and because of Kansas City's particular interest in Mr. Godowsky.

Horner-Witte, who has charge of this course, has applications on hand already from practically every state in the Union, including many from New York City, Boston, Portland, Oregon, Los Angeles, San Francisco and from practically all of the State universities. Mr. Godowsky will organize the various classes and will begin active work on June 7.

Hanna Brocks-Oetteking is Soloist in Two Concerts

Among the recent successes of Hanna Brocks-Oetteking, the New York soprano, was the Spring concert by the Kriens Symphony Club at Wanamaker's Auditorium on the afternoon of May 15. Mme. Oetteking, who was heard as one of the soloists, sang charmingly Strauss' "Voci di Primavera" and a group of songs by Buzzi-Peccia, Christiaan Kriens and Mana-Zucca. Majorie Cramton, violinist, scored in Bruch's G Minor Concerto. The purely orchestral numbers included the overture to Massenet's "Phèdre," Kriens' "En Bretagne" Suite, a first performance of two numbers by Eastwood Lane, arranged for orchestra by Mary Waterman, and Tchaikovsky's "March Slav." Mme. Oetteking achieved another notable success through her appearance as soloist with the Symphony Society of Poughkeepsie, N. Y., at their concert given in the High School on April 26. On this occasion the gifted singer was well received in Gounod's ariette "O légère Hirondelle" from "Mireille" and in a song group by Mana-Zucca, Charles Huerter and Bainbridge Crist. Umberto Martucci was the able accompanist at both concerts.

A long program of concerted and solo numbers was presented. M. R.