

## Ruth Percy Re-Engaged in N. Y. Churches



Ruth Percy, New York Contralto

Ruth Percy, New York contralto, has just completed one of the busiest seasons of her career. Among her many successes during the past season she scored as soloist at the Maine Festivals in Portland and Bangor, where she was especially favored with two appearances in each city. She was heard in Verdi's Requiem and as soloist with a section of the Boston Symphony Orchestra. Other appearances include two recitals under the auspices of The Educational Alliance of New York, Rubinstein Club, in concerts at the Astor, Pennsylvania and Waldorf-Astoria hotels; soloist American Composers' Festival in Wanamaker's Auditorium; Marlborough-Blenheim, Atlantic City, N. J.; MacDowell Club of New York, Masonic Convention, Carnegie Hall; a recital in Bedford Hills, N. Y., and Broadway Tabernacle. She has also been re-engaged as contralto soloist at the Clinton Avenue Congregational Church, Brooklyn, and the New Synagogue in New York.

Because of her crowded calendar of appearances scheduled for next season, Miss Percy was obliged to refuse the post offered her as head of the vocal department at the Besie Tift College, Forsythe, Ga. She will leave New York shortly on an extended vacation, during which time she will be busily engaged preparing many programs for the coming concert season.

Mme. Patti's estate at Craig-y-Nos, Wales, amounting to about 430 acres, is for sale.

## GALLI-CURCI

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## Once More David and Clara Mannes, Noted as Sonata Exponents, Blaze Trail in Music

Four Years' Test Brings Triumph of Individualistic Principles  
—Helping Adults to Share Children's Musical Thought-Life

FOUR years have passed since David and Clara Mannes, known all through this country as sonata recitalists of high ideals, began a music school in New York City. The institution was not a conservatory along old-fashioned lines, nor was it a school of new "fads" in music. It was planned to be what it has proved to be—a school where musical art is taught not dogmatically, but with freedom; where ideals are treasured; where the teachers work for the technique of expression, not for the expression of technique. The four years have been a test. But they have convinced the directors, as well as the school's faculty, and, of course, its students, that the fundamental principles on which the Manneses have builded, was correct, that on such principles it is possible to achieve the finest work. Among the features that stand out strongest are the liberty of action which is left the teachers, so that they do their work with individuality, and the student's intimate contact with the school, with his fellow students and with his teachers.

There has been a demand for a "Normal Course for Teachers" and so a course will be offered, covering two years, after which a teacher's diploma is granted. In piano no less than twenty-seven teachers are listed in the new prospectus of the school, eight in violin, two in cello, the same number in singing, one in organ and one in harp, *solfege*, and two in diction, French, English, Italian and German. In theory there are seven. Ensemble work, which Mr. Mannes has always developed with zeal, is made a big point in the school's curric-

ulum, there being several school orchestras and choruses, and classes in chamber music, string quartets, sonatas and trios. In addition to these there are the lectures and "special classes," which will be given this year by Howard Brockway, Rosario Scalero, Angela Diller and L. A. Torrrens.

### Adults' Cultural Training

The distinguished French pianist, Alfred Cortot, who held a "Criticism and Interpretation Class" at the school last winter, will probably have a similar one this year; and he will play three recitals at the school on Saturday afternoons in January, February and March.

A new departure is to be made in an "Auxiliary Course for Adults," a course which is best described as a cultural one. This course is designed for those who wish to add to their appreciation and knowledge of music without taking up the study of an instrument. It will include membership in the "Neighborhood Chorus," conducted by Mr. Torrrens, a choice of one of the three following courses, one in musical form and the analysis and appreciation of music, conducted by Angela Diller; twelve explanatory talks, illustrated at the piano, by Howard Brockway, on the programs of the "Historical Cycle" to be given next winter by the New York Symphony Orchestra, or Mr. Torrrens's class on "The Study of the Development of the Voice from Childhood to Maturity." Then there will be "Reminiscences of Brahms" by Rosario Scalero, the distinguished Italian composer, the three Cortot recitals mentioned above, all invitation "Artist-Recitals" and all student recitals.



Photo by Arnold Genthe

David and Clara Mannes, Who Have Made a New Kind of Music School a Reality in New York

Once more the Manneses have pointed the way. What we need is more than the musical education for our young. The parents of the music-student must get a stimulation of their own interest in musical art, not technically but culturally, so that they may know what their children are studying, what they are thinking in music; for only then are they equipped to discuss with them the art world in which they are working; only then can they know what a treasure the next generation is becoming the possessor of through its study of music.

A. M.

## PERFORM GRAINGER WORKS

Pianist's Chamber Music Given Record Number of Times Last Season

Percy Grainger's chamber music, during the season of 1920-21, was given a greater number of performances in America than ever before, although the number has been large ever since his music was first introduced here. The Flonzaley Quartet played his "Molly on the Shore" eighty times last season in their concerts all over the country, being obliged to repeat it at almost every concert, the audience showing by its applause that it wished to hear it again. Carolyn Beebe, director of the New York Chamber Music Society, presented some half dozen Grainger works last season, giving more than one hundred hearings of them. During the coming season Miss Beebe and her associates will again perform the Grainger "Colonial Song," "My Robin is to the Greenwood Gone" and other pieces of the brilliant pianist-composer.

The Zoellner Quartet, the Letz Quartet and other American chamber music organizations, as well as leading quartets abroad, have also played "Molly on the Shore" many times during the season of 1920-21.

Asks Damages for "Loss of Poise" As Professional Choir-Singer

Elizabeth Caroline Wood, professional church choir singer, began suit for \$25,000 last week in the Supreme Court of New York against a taxicab driver. She was riding in the cab when a collision occurred, and sues for the resultant loss of "poise and presence" as singer.

Harold Land Soloist at Fourth of July Service

STOCKBRIDGE, MASS., July 10.—At the special Fourth of July service at St. Paul's Episcopal Church, Harold Land, the New York baritone, who is summering here, sang a new song admirably, "The Supreme Sacrifice," the familiar "Tenting To-night" and Vanderwater's "The Penitent."

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## MUSIC IN THE MOVIES

From the standpoint of musical production in connection with motion picture entertainment, the program offered during the week of July 10 at the Capitol Theater by Managing Director Edward Bowes is the most pretentious since the appointment of S. L. Rothafel.

Gounod's "Faust" in ten episodes, was the opening number with Sudworth Frasier as Faust, Wilfred Glenn as Mephistopheles, Irene Williams as Marguerite and Bertram Peacock as Valentine. The scenic investiture was by Wenger. A dance number, interpretative of Drdla's "Souvenir," and arranged by Ballet Master, Alexander Oumansky of the Capitol Theater, was given by Oumansky and Mile. Gambarelli. By special arrangement with the composer, C. W. Cadman's "At Dawning" was used as an ensemble number, accompanied by the Capitol grand orchestra, Pinaton conducting. "A Suburban Lay" was sung by the Capitol male quartet—Sudworth Frasier, Bertram Peacock, Wilfred Glenn and George Allen. The musical portion of the program ended with an offering by Arthur Depew, organist.

The music program at the Criterion Theater has been unchanged. Dvorak's "Humoresque," played by the orchestra under the direction of Victor Wagner, was the opening number. Josiah Zuro's original conception, entitled "Through the Ages," with "Eli, Eli," as the musical basis, was another feature. Emanuel List, basso profundo; Jean Booth, contralto, and the chorus were also heard.

A varied music program was provided at the Rivoli Theater. Besides the overture, were featured a number, "Carnival Pantomime," the third of the series staged after paintings of folk dances by Julian Ollendorff; "Recollections of Prague," by Theodore Hoch, played by Vincent Bach, trumpet virtuoso, and the organ solo, Mascagni's "Intermezzo," played by Firmin Swinnen. Frederick Stahlberg and Joseph Littau conducted.

Hugo Riesenfeld offered the last movement of Rimsky-Korsakoff's "Scheherazade" as the overture by the Rialto Orchestra, with Mr. Riesenfeld and Lion Vanderheim conducting. Two vocal solos followed and the organ number, played

by John Priest, was Wagner's "Pilgrims' Chorus."

Through the adoption of a symphonic setting, a marked improvement has been obtained in the presentation of musical offerings by the Capitol Theater ensemble. The new arrangement places the vocalists at either side of orchestra immediately behind the violins rather than behind the orchestra as in the previous arrangement. The symphonic setting also provides for the placing of brasses and other heavier instruments in the rear of the orchestra, thereby giving every opportunity for the hearing of ensemble numbers even with accompaniment by full orchestra.



On July 10th  
At Atlantic City  
JULES  
FALK

VIOLINIST

played with great  
success

2nd CONCERTO  
By CECIL BURLEIGH

Of serious works written by native composers during the past few years it is doubtful if any have been given greater popularity through frequent public performance than the Burleigh Second Concerto.

Gaylord Yost played it at the Lockport Music Festival last September. Grace White has played it at Syracuse, N. Y. Madeleine MacGuigan performed it with the Stadium Orchestra in New York last summer. Francis Armstrong, concert master of the Seattle Symphony Orchestra, played it with his orchestra last winter. Mr. Burleigh himself performed the work last season at the Harvard Club, Aeolian Hall, Joseph Adler Musicale at the Waldorf-Astoria, and with orchestra in Grand Rapids, Michigan, Columbus, Ohio, and at Columbia University.

This space is devoted to publicity in behalf of artists who program the CARL FISCHER prints