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PUBLIC SCHOOLS TO BENEFIT BY JUILLIARD FUND

First Details of Definite Plans of Musical Foundation Are Given by Dr. Eugene A. Noble to "Musical America"—Sees Need for 100 Specially Trained Supervisors in the Schools—Millions Will be Expended for the Country Which, "Fundamentally Musical, Needs Guidance More Than the Individual."

THAT the attention of the Juilliard Musical Foundation will be centered in part upon the public schools, is the first definite information given out by Dr. Eugene A. Noble, secretary of the Foundation, regarding the expenditure of the millions bequeathed by the late New York financier to the cause of music in America. According to the terms of the will of the late A. D. Juilliard, which were first announced through the columns of MUSICAL AMERICA in July, 1919, a musical foundation of more than \$5,000,000 was to be created for aiding worthy students and furthering the education and appreciation of the general public in the musical arts. The general scheme, as expressed by the testator, is of sufficiently broad scope that the methods of bringing this about, is left largely to the discretion of the trustees.

Owing to the fact that the estate has not yet been settled, nothing can be done in the way of making any appropriation of funds for any particular project, but inasmuch as there is no hindrance except the slow process of the law, it is expected that the fund will be available within a short time.

In just what manner the public schools will be utilized to further the appreciation of music, has not yet been formulated; but in view of the need for specially trained supervisors of music in the schools, it is possible that some plan may be adopted whereby the Foundation may work in close co-operation with the state commissioners and see that some teachers are properly qualified.

The efforts of the Foundation are to be national in scope so it is not believed that the largest portion of the fund will be devoted to making careers for individual aspirants, except in so far as their education will be used to benefit the musical life of the nation. The purpose is to raise the general level of musical appreciation throughout the country, and upon this, seems to hinge the whole policy of the Foundation.

"Music," said Dr. Noble, "is in reality the most absorbing and engaging topic in American life to-day. On the trains, on the streets, everywhere, one finds this underlying interest in music. Just now, perhaps there is more said about politics, as is always the case when an election is impending, but one does not have to scratch very far beneath the surface before he finds a great love and passion for music."

"No doubt we shall make mistakes. But when a young woman from New England comes in and assures me that she has the most wonderful voice in America; or when a father writes me that he has five children and asks the Foundation to educate them in music; or when a young man tells me that he must have assistance to further his career, yet in the course of an ordinary conversation indicates many shortcomings, do you



ALBERT SPALDING,

Eminent American Violinist, Who, After a Holiday Spent in England, Now Returns to America for the Most Extensive Tour He Has Yet Undertaken. (See Page 4)

think we should be furthering the general appreciation of music by granting their requests? We must know the applicant. We must know the scope and extent of his educational training. We must know his point of view, the purpose for which he desires musical knowledge. Does he seek to make a career for himself, or does he wish to use it for the good of others? These are the things which we have to be sure about.

"Music in America needs only to be guided and the standard will be raised. Even 'jazz' is a form of music which shows that we are fundamentally a musical people. We are like the small boy who fights when the back of his neck is being washed, so perhaps it is necessary to have this 'back of the neck' period in musical appreciation. But like the small boy, we shall outgrow it."

"It is the public schools of which we must think. Most of the high schools have their orchestras, but what is done to build up a real knowledge and appreciation for the art of music? Who are

the leaders of these orchestras and what are their qualifications?

"Suppose a pupil desires to perfect his playing and later enter one of the large orchestras. Where will he get his training? I have been told that there are only two schools in the country where the playing of orchestral instruments is taught. It cannot be that we have not the talent, and I do not believe that there is no inclination to play orchestral instruments. It is because there is small opportunity to develop the talent which I am sure we possess."

"A college president told me recently that the crying need in this state is for 100 specially trained supervisors of music in the public schools. We must have properly trained teachers if we are to secure the proper results. New York State has taken a step forward in appointing a State supervisor of music, but the field is so large and there is so much to be done. We must think first of the schools, for therein lies our greatest opportunity."

H. C.

DISCUSS RETURN OF GERMAN TONGUE TO RECITAL STAGE

Artists Are Divided in Their Opinions as to the Advisability of Again Using Original Text of German Lieder—Quote European Precedent in Defense of Alien Language

WILL the German language be heard on our concert stage during the coming season? This much mooted question of singing songs in a tongue which popular opinion seems to have placed in the category of things "verboten," bids fair to present itself again for solution soon after the beginning of the season. It will be interesting to observe just what the attitude of the public and critics will be.

Many artists have not yet returned to the city, so MUSICAL AMERICA was not able to discover what their opinions on the subject would be, but of those with whom it did get in communication, perhaps the most sanguine in her expression was Eva Gauthier, the Canadian soprano, who has gained considerable reputation as a singer of unusual, and especially of modern songs.

Miss Gauthier's Aeolian Hall recital is scheduled for soon after the new year in which she will sing a group of songs by the modern German composer, Schönberg. She has just returned from a several months' stay abroad where German songs are regular features on London and Paris programs, and finds it difficult to understand why the German *lieder*, sung in the original, should not be heard again in America.

"In Paris," said Miss Gauthier, "one of the most enjoyable programs I heard was given by Marie Olénine d'Alheim, who included on her program Schumann's 'Frauenliebe und Leben' and five Wagner songs, all sung in German, and there was not a single show of hostility or displeasure. On the other hand, the artist was heartily applauded and made a decidedly favorable impression upon the audience."

"I did not go to Berlin, but friends who had just returned from there told of an artist who was to sing a group of Debussy songs which were announced to be sung in German. It was found that suitable translations had not been made, whereupon the singer announced that she would either omit the songs or sing them in the French, which she was requested to do. I see no reason why we should neglect masterpieces which can be given adequately only in the original language. I decided not to sing the Schönberg songs last year because it did not seem wise to sing them in German at that time, but I do not think there will be any serious objection this season, and I intend to place them upon my program."

A singer new to New York, who will sing in Aeolian Hall early in October, is Marguerite Morgan, who it was learned, would include German *lieder* on her program, singing songs by Strauss and Weingartner. Miss Morgan was born in Kingston, New Mexico, and is the daughter of an American military officer, so it is not likely that any aspersions will be cast upon her because of her decision to sing in German.

One New York manager stated that one of his artists who is now abroad, would sing the German *lieder* in the original language, but would give no

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