

## MUSIC LENDS ITS RADIANCE TO ALL YULE FESTIVITIES

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the principal musical offering at the Central Presbyterian Church, where William Reddick is organist and director. The solos were sung by the regular quartet, which is composed of Mrs. Edna Fassett Sterling, soprano; Florence Mulford, contralto; Everett Clark, tenor; Andrea Sarto, baritone, and Vera Hass, mezzo. The choir had the assistance of Mildred Dilling, harpist, and of Maximilian Rose's string quartet.

David McKay Williams, organist at St. Bartholomew's, arranged a program of carols, which were sung by the choir with the assistance of Grace Kerns, soprano; Pearl Benedict Jones, contralto; Judson House, tenor, and Edgar Schofield, baritone.

Carols were also the feature of the program offered by the choir at the Broadway Tabernacle, under the direction of Walter C. Gale. Mrs. R. C. Emory is the soprano soloist and Margaret Keyes, the contralto.

An elaborate program was offered at St. James M. E. Church, where the choir was augmented to seventy voices, selected from the prominent singing organizations of the city. The hour of the service was arranged so as to permit soloists from other churches to be heard. These included Mrs. Edna Fassett Sterling, soprano; Alice Moncrieff, contralto; C. Judson House, tenor; Andrea Sarto, baritone, and John Doane, organist. J. Fletcher Shora was the director.

Clarence Dickinson, organist and choirmaster at the Brick Presbyterian Church, and arranged a program of carols and anthems for both the morning and afternoon services. The soloists were Inez Barbour, soprano; Rose Bryant, contralto; Lambert Murphy, tenor, and Frank Croxton, bass. The choir had the assistance of a violin, 'cello and harp.

Carols, anthems and solos, by the choir and quartet under the direction of Richard Percy, were sung at the Marble Collegiate Church. The quartet is composed of Mrs. Caroline Mhr Hardy, soprano; Mrs. Adele Baldwin, contralto; John Campbell, tenor, and Norman Jolliff, baritone. In addition to these, there were numbers by Paul Kefer, 'cellist; George Stell, violinist, and a string quartet.

The Chapel of the Intercession, which belongs to the Trinity Parish, devoted practically the entire evening service to music, which was offered by a festival choir of eighty voices, under the direction of Frank T. Harratt, organist. The program was comprised of carols of many lands, the solos being sung by H. Dentin Bastow, tenor; Ada C. Pratt, soprano; Dorothy Beach, contralto, and Earle Tuckerman, baritone. There was also an orchestra of strings, oboe, tympani and other instruments.

Christmas music was difficult to escape, even though one did not go to church to

find it, for it played an important part in the programs offered at the various motion picture houses during the week. The Rivoli Theater featured a "Christmas Fantasy" as an added attraction to the regular program. Grace Eastman and Martha Shelby, with the assistance of the chorus and several child players, sang carols and children's melodies. Gladys Rice, with violin, organ and harp accompaniment, was also heard in "Ave Maria."

The special stage number at the Rialto last week, was "Christmas Eve in a Toy Shop," in which Thalia Zanou and Vera Myers, dancers, and Maurice Cass, had the principal rôles. The lyrics and

music are by Arthur A. and William H. Penn, arranged by Edward Falck. Mary Fabian and Emanuel List were heard in operatic and popular numbers.

The feature at the Strand Theater was "A Christmas Overture," arranged and conducted by Carl Edouarde. The soloists included the Strand male quartet, Estelle Carey, soprano, and Ralph H. Brigham and Herbert Sisson, organists.

The Russian Cathedral Choir, singing "Adeste Fideles" and the "Hallelujah" chorus from "The Messiah" was the feature at the Capitol Theater last week. The orchestra was led by Erno Rapee in a holiday "Fantasy," with an interlude by Bertram Peacock.

## Local Managers Protest Against "Exorbitant Demands of Artists"

THE adoption of new by-laws to the constitution and a plan aimed to discountenance what the managers termed as the exorbitantly high rates of some artists, were the results of the semi-annual meeting of the National Concert Managers' Association, held in New York, Dec. 20 and 21, as announced in last week's MUSICAL AMERICA.

The by-laws passed were those presented by Walter A. Fritschy, and discussed by him in the last issue. These include a change in the government of the club whereby there will be district directors throughout the States who will make an effort to enroll further members in their districts and will also conduct separate annual meetings preceding the national meeting, to gauge the

feeling of the members. A concerted effort is also to be made to get the clubs and schools that now conduct concerts to become associated members of the National Association.

As a protest against the high fees of certain artists the association also recommended that each member individually refuse to engage four artists, whose names were cited as having demanded huge prices. Although no action was taken as a body, the individual members decided to observe the recommendation.

A joint meeting with the New York members held during the week on the subject of reimbursement for the local manager should an artist fail to appear, resulted in no definite action.

It was also determined to have the next meeting in Chicago some time in June.

## Caruso Confined to His Bed By Sudden Attack of Pleurisy

Ill Luck Continues to Follow King of Tenors—Uncertain as to When He Will Be Able to Sing Again—Illness Is Latest of Series of Misfortunes—Patient Progressing Satisfactorily

CHRISTMAS DAY found Enrico Caruso, the world's tenor idol, confined to his bed with pleurisy, attended by five physicians, and forced to forego at least two and possibly more performances of opera in which he was scheduled to appear at the Metropolitan.

The night before—Christmas eve—he sang in "La Juive," with little indication of the illness which then must have been upon him. Earlier in the week, on Wednesday night, he was forced to forego an announced appearance in "L'Elisir d'Amore," but his ailment at that time was variously described as a slight cold, neuralgia and lumbago. His return to the opera house in "La Juive," the subsequent Friday evening, had reassured his legion of admirers, and they were unprepared for the announcement in the press which followed, adding another chapter to the recent troubles of the king of tenors.

This announcement did not appear in the newspapers until Monday morning, although Caruso had been in bed since shortly after noon Saturday. Monday afternoon the five physicians in attendance on the stricken singer issued a reassuring bulletin, in which they stated that he was in less pain, that the ailment was taking a normal course, and that no complications were feared. The bulletin was signed by Drs. Samuel Lambert, Evan M. Evans, Antonia Stella, Francis J. Murray and Philip Horowitz.

From Mr. Caruso's secretary, Bruno Zirato, it was learned that the tenor on Friday helped to decorate the Christmas tree for little Gloria Caruso. In the evening he sang in "La Juive," and it was late when he retired. Christmas morning he arose about 11 o'clock, but pain of such acuteness developed that he was put back to bed at about 2 in the afternoon. The several physicians were consulted, and Mrs. Caruso alternated with nurses in ministering to the comfort of the patient.

The announced week of opera at the Metropolitan called for two appearances

by Caruso, the first on Monday night in "Pagliacci," the second on Saturday afternoon in "Le Prophète." Both were canceled, arrangements being made for Giulio Crimi to substitute as *Canio* in the Leoncavallo work, and for "L'Amore dei Tre Re" to be given in place of the Meyerbeer opera at the matinée. That Caruso would not be singing again for several weeks was one physician's view.

### Will Not Upset Season's Plans

At the Metropolitan there was no disposition to regard the tenor's illness as upsetting the season's plans. Among the available tenors, it was pointed out, are Gigli, Martinelli, Chamlee, Crimi, Harrold, Kingston and Sembach, with Hackett returning later in the season, and Nicola Zerola also on the company's roster, besides a number of singers ordinarily cast in secondary rôles.

Patrons of the opera house recalled that during the season of 1910-1911, the first year that Giulio Gatti-Casazza was general manager of the opera house, Caruso was absent during the latter half of the season because of throat trouble. He made his final appearance that season on Feb. 6, 1911, and was not again heard at the Metropolitan until the opening of the following season on Nov. 13.

At that time General Manager Gatti-Casazza was quoted as saying that "No one is indispensable. I am not indispensable myself." An incident of interest was the issuance of a statement by the famous throat specialist, Dr. Holbrook Curtis, since deceased, denying many rumors of injury to the tenor's vocal apparatus.

No such alarm has been manifest among music patrons over the latest illness of Caruso, as diagnosed by his physicians, as was shown when he burst a blood vessel two weeks before while singing in Brooklyn. The singer's quick "come back" after that incident, as seen in his fine singing of the rôle of *Don Alvaro* in "La Forza de Destino," with only a day of rest between, served to allay fears as to his vocal condition. It is now believed that oncoming pleurisy, rather than a strained side, was what caused him distress in the much-discussed performance of "Pagliacci" shortly before the accident which stopped the performance of "L'Elisir" in Brooklyn.

## BLUE LAWS STIFLE QUAKER CITY SERIES

Old Law Is Invoked to Prevent  
Collection for Concert at  
Fine Arts Academy

PHILADELPHIA, Dec. 24.—The famous Blue Laws of 1794, which ban and ban Sunday entertainments and even sacred concerts for which admission is charged, are likely to affect an important commercial musical enterprise which has been accomplishing much for the spread and development of musical taste and appreciation in Philadelphia. The Sunday afternoon concerts in the foyer of the Pennsylvania Academy of the Fine Arts, now in their fourth season, are likely to be inundated in the tidal wave.

Discontinuance is likely to result as the consequence of a police department ruling barring the "collection box" which affords a partial revenue to defray the necessary expenses of the programs. The "cash box," as it is called, is placed unobtrusively near the entrance and those of the clientele who desire to make a contribution. The remainder of the expenses are defrayed through subscriptions collected by the civic-minded committee in charge. Many of the artists have contributed their services either in part or whole.

The committee in charge was notified by the police department yesterday that no collections will be permitted, under an interpretation of the Sabbatarian statute which brings the concerts within its scope. The committee has private funds enough to carry on the enterprise for part of the current season, after which it is probable the programs will have to be discontinued.

The order for the discontinuance of the collection box was given by Superintendent of Police William B. Mills, who stated that he greatly regretted the necessity for the action but that the law had to be enforced. It could not be discovered whether any complaints had been registered against the concerts by Sabbatarian interests.

"We are merely enforcing the law," the superintendent said. "Before long there is to be a conference between the Mayor and those ministers who wish strict enforcement of the law, and possibly there may be a way developed by which such activities as the Academy concerts may be exempted. We know that they are not being given for gain but the law does not recognize any difference or distinction."

Among the members of the committee which have made this educational enterprise possible are: Mrs. A. Korndorfer, Jr. (Mildred Faas), soprano; Philip Goepf, Susanna Dercour, contralto; Dorothy Joline, pianist; Mr. Herbert E. Clark, Henry S. Drinker, Jr. and Gertrude Ely. W. R. M.

### Doubling Admissions Tax Improbable—Committee May Not Even Consider Suggestion

WASHINGTON, D. C., Dec. 29.—A careful inquiry among members of Congress, including House Ways and Means Committeemen, appears to put a quietus on the idea of doubling the admissions tax, as recommended by Secretary of the Treasury Houston. While hearings on the revision of the revenue law will not be resumed until after Feb. 15, following the tariff hearings, it is not anticipated that the suggested increase of admissions taxes will be considered. It is even stated by members of the committee that neither the increase of the admissions tax nor the doubling of the tax on musical instruments, as urged by the Secretary of the Treasury, are being taken seriously by the committee, and it is altogether likely that no attention whatever will be given to the proposed increases. I have talked with many members of the Ways and Means Committee, and have not found a single committeeman who favors such doubling of the admissions and musical instruments taxes as Secretary Houston recommends in his report.

A. T. M.

### Music Will Figure Largely in Harding's Inaugural

WASHINGTON, D. C., Dec. 29.—Percy S. Foster, for a number of years secretary of the National Association of Music Merchants, has been appointed chairman of the Committee on Music for the Harding inauguration on March 4. Mr. Foster states to MUSICAL AMERICA's representative that it is planned to have the musical features of the inauguration surpass those of any previous occasion. Great choruses, to be led by Mr. Foster, will be trained and will sing in the galleries of the Pension Bureau building during the progress of the ball, which is to be held in the great court of the structure. An orchestra of 125 pieces will furnish the music for the dancing, while the full United States Marine Band of eighty-two pieces will also play. One of the interesting musical innovations under consideration by the inaugural committee is to have a large chorus sing on the east plaza of the Capitol as a part of the inaugural ceremonies. Mr. Foster has had charge of the choruses and musical features of the inaugural balls for the past twenty-eight years. A. T. M.