

ADMIRABLE QUALITIES IN SCHWARZ'S ART

Real Russian baritones are comparative scarcities in this country and the advent of a new one signalizes an event of more than average interest. Joseph Schwarz, whose American debut took place in Carnegie Hall last Monday afternoon met with a reception of extraordinary heartiness from a very large and expectant audience in which his compatriots were liberally represented. Indeed the demonstration savored frequently of the methods favored by operatic claquees. There were insistent efforts to obtain repetitions, which the artist tactfully defeated, and in several cases the applauders broke in rudely even before he stopped singing. If these persons took so much pleasure in the newcomer's voice what did they mean by this discourtesy?

Mr. Schwarz has no need of these unseemly manifestations. His own methods are legitimately artistic. Whether he will duplicate in America his triumphs he is understood to have achieved in Berlin and Vienna, where his career was primarily operatic, remains to be seen. His operatic experience and predilections reflected themselves in his recital program to the extent of including therein four operatic arias—the "Eri tu," "Di Provenza il mar," "Promesse de mon Avenir" from "Le Roi de Lahore," and "Piccola Zingara" from "Zaza." He offered besides these a Handel arioso with 'cello obbligato, a group of Russian songs by Rachmaninoff, Gretchaninoff and Tchaikovsky, sung in Russian, Liszt's "Que rêve" and "Oh! Quand jo dors" and Grieg's "A Swan" and "Eros"—obviously more a compromise than a well made and artistically contrasted list. But to the audience Mr. Schwarz and not his program was the thing.

He is a distinguished personage, of noteworthy presence and poised demeanor. The most essentially gratifying features of his singing will be found in the smoothness of his comparatively light voice, the evenness of his scale, his notable breath control and

trustworthy intonation. Voices of more remarkable volume and resonance have been heard here from singers of slighter stature. Mr. Schwarz's, in common with those not a few Russians, is characterized by a veiled and rather muffled quality, a kind of thickness and nasality that deprive it in a measure of that vitality and resonant sheen which we admire here. But it has none of the roughness of timbre, the coarseness so often associated with the heavier Russian vocal organ. Instead it seems consistently well oiled.

Mr. Schwarz displayed taste, musical understanding and artistic finish of phrasing in whatever he did. It must be confessed that the earlier numbers and especially the Russian group revealed him in a much better light than the songs of Liszt and Grieg. He grasped more completely their import and spirit than those of the greater lyric masterpieces. His range of emotional expression seemed limited, a fact often true of operatic artists in recital surroundings. His delivery of the arias indicated, in its breadth and style, that in some rôles he might prove a valuable addition to our operatic stage.

Coenraad V. Bos was his accompanist, while Lajos Shuk played the 'cello in the Handelian number. H. F. P.

Aurelio Giorni Marries Helen E. Miller of South Orange, N. J.

Aurelio Giorni, pianist and composer, was married to Helen Emerson Miller of South Orange, N. J., at the Church of the Holy Communion at South Orange on New Year's Day. Both the processional and recessional marches were composed by Mr. Giorni, and had their first performance upon this occasion. Rexford Tillson of New York was at the organ. Mr. and Mrs. Giorni will make their home in West Ninety-fourth Street, New York.

Noted Tenors Singing Hageman Songs
Among the prominent artists using Richard Hageman's songs on their concert and recital programs are many tenors well-known in the musical world. They include Paul Althouse, Alessandro Bonci, Mario Chamlee, Rafaelo Diaz, Orville Harrold, Edward Johnson and Morgan Kingston.

Caruso's Malady Result of Stage Falls, Believes Dr. Sauchelli

DR. FRANCESCO SAUCHELLI, the chiropractor, has expressed his belief that Caruso's illness is not the result of any specific cause, but that it has been brought on by a series of events dating back some six years in the tenor's life.

"During the past six years," said Dr. Sauchelli, "Mr. Caruso has had at least three falls, which I believe, are directly responsible for his condition at the present time. In the last act of 'Tosca' his part calls for a realistic fall, and six years ago, he fell exceptionally hard and seriously hurt his nose. Again, about a year ago, Mr. Caruso fell and hurt himself during the second act of 'Samson and Delilah,' and three weeks ago in the same temple scene, he was injured again by one of the columns falling across his back.

"The effect which these falls have had upon Mr. Caruso culminating in his latest fall, have seriously displaced spinal bones and have thus largely shut off the flow of nerve energy to his thorax, lungs and the entire upper part of the body. This deprived the parts of their normal vitality causing imperfect elimination and inflammation to set in.

"The bodily nerve system, converging at the spinal cord, is encased within the spinal column, which is a succession of movable bones separated from each other by discs of elastic cartilage. It is possible for one or more of these movable bones to become slightly displaced so that the nerve trunks are pressed against pinched or unduly tensed.

"Some time ago I made a thorough examination of Mr. Caruso's spine and discovered at that time serious displacements of spinal bones, and advised him that his only recourse lay in having them adjusted to normal position, which would have taken some time to complete. Mr. Caruso, however, did not follow my advice.

"Pleurisy is practically the same as

pneumonia, except that it is that phase of pneumonia related more particularly to the thoracic wall. If, in such cases, the spinal bones which are out of place and are shutting off the normal supply of nerve energy to the thorax, are adjusted to normal position, the condition known as pleurisy, is of very short duration. Without such adjustment, the condition frequently progresses to the point where there is a dropsy into the thoracic cavity, which may require what is known as 'aspiration,' or the projection of a hollow needle through the thoracic wall to procure drainage from the pleural cavities. This is the operation recently performed upon Mr. Caruso.

"If the spinal bones are properly adjusted to normal condition, the accumulation thus drained off does not occur. Even if it has occurred, adjustment of spinal bones restores all bodily functions so that the accumulation is drained off in natural ways without an operation. The correction of the condition is possible through adjusting the spinal bones back to normal."

SPANISH SINGER IS ADMIRER IN DEBUT

Francisca Catalina Gives Unusual Recital Program in Aeolian Hall

A recital was given Saturday evening, Jan. 1, by Francisca Catalina, Spanish prima donna, at Aeolian Hall. The program was an unusual one, including arias, songs in English, and selections of distinctly Spanish character. A new "Ave Maria" composed by Don Vincente Manas, accompanist to Mme. Catalina, and dedicated to her, was sung for the first time in public, with the composer at the piano.

Other numbers sung by Mme. Catalina included an aria from "Lucrezia Borgia" (Donizetti); an aria from Verdi's "Trovatore"; "Flores Purisimas" (Chapi); "La Carta" from "Gigantes y Cabezudos" (Caballero); "La Partida" by Alvarez; Grande Valse by Venzano; "Recompense" (Mignon); "Yo que siempre" from "El Rey que Raba," by Chapi; "Serenada Andaluza" (Yradier), "Carceleras" (Taboada), and "Vainka's Song," by von Stutzman.

Mme. Catalina is a soprano of noteworthy attainments. While her voice is not all that could be desired in volume, it has an exceptional range. Mme. Catalina sings with discrimination and feeling. She gave the somewhat lengthy program in a manner which delighted her large audience. Mr. Manas, her accompanist, while a musician of accomplishments, was somewhat too emphatic in his playing. D. F.

Rachel Morton Harris Active as Soloist

Following her success in singing the soprano solos in the New York Symphony Society's presentation of Mendelssohn's "Midsummer Night's Dream" music on Sunday, Dec. 26, Rachel Morton Harris will sing three more performances of this work; on Jan. 22, at the Academy of Music, Brooklyn; Feb. 5, at Aeolian Hall, and Feb. 19, at Carnegie Hall. On Jan. 8, Mrs. Harris appears at the Hotel Plaza as soloist with the Beethoven Society; in April she gives three joint recitals with Frances Rogers at Harvard, Yale and Princeton respectively. She is also re-engaged for two performances as soloist with the Ottawa Symphony Society under Donald Hines.

Cecil Fanning to Return East in February

The Woman's Club of Ansonia, Derby and Shelton, has engaged Cecil Fanning for its annual concert to be given in Derby, Conn., on Feb. 25. He is at present on the Pacific Coast, having opened his Western tour in Saskatoon, Can., on Dec. 30. He will return East in February, singing in Columbus, O., his home city on Feb. 11.

Casals Sails for U. S. on Jan. 10

Word has been received by the Metropolitan Musical Bureau that Pablo Casals, 'cellist, expects to sail from Europe on or about Jan. 10. Mr. Casals has been conducting his own symphony orchestra in Barcelona, Spain.

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