

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE great war is happily over and the big guns, poison gas and other weapons have been laid aside, let us hope for all time; but from present indications the coming musical season will see an even more determined advance by certain European nations toward the musical conquest of the United States, a goal as hopeless of attainment as was Germany's attempted conquest of the world.

As in the war itself, the chief ordnance will be big guns and gas. France has already fired one of her biggest guns in the pronouncement of M. Camille Saint-Saens. The gas to be employed will probably not prove fatal, but protracted contact with it is apt to make the American recipient rather tired.

Briefly, M. Saint-Saens's attitude is that modern German music, especially that of Wagner, should be excluded for two reasons. First, because it will tend again to fasten the shackles of German musical "domination" upon the world; and, secondly, because this "domination" leads to the suppression of native talent. He is a Frenchman, and after the War of 1870, and asserts that the suppression of German music at that time led to the great advancement of French music. He also gives a list of works, including compositions of Bizet, Lalo and himself among others, the creation of which he attributes to the fact that they were placed upon German music and the consequent "chance" afforded the French composers.

M. SAINT-SAENS'S list of French works, inspired by the exclusion of German music after the war, is not very convincing in the merit of the works named, and because there is nothing to show that these compositions would not have been written anyway, as the musicians he names were all recognized composers at that time. He attributes to the "Patrie," a work which hardly sheds any special luster on the name of the composer, while his masterpiece, "Armen," was not brought out until five years later. He also mentions Lalo's "Rhapsodie Norvegienne" and the "Symphony Espagnole," although the first of these was not composed until twelve years after the war, and his greatest work, the opera "Le Roi d'Ys" until eighteen years later. Of his own, M. Saint-Saens gives the "Danse Macabre" and "The Wheel of Ophelia," but "Samson et Dalila" easily has the best connection, had been victoriously completed before the war broke out, and the best scene in it, the second act, was entirely completed and had been privately given.

If the really was, as M. Saint-Saens says, a great stride forward in French music after the War of 1870, it was probably due, in some degree, at least to the suffering of the country during the conflict and immediately after. Not that the war was a good thing for either country, but it is unquestionably true that great national suffering almost invariably has its reaction in highly stimulated, if not always advanced, art forms, and there can be no question that France, in the last fifty years, has taken a higher position than she ever had before, not only in music, but in all forms of art, with the possible exception of literature.

IF the argument holds good that the exclusion of the music of one nation will help the native composer, then why not carry out the idea to its logical conclusion and exclude the music of every foreign nation? That, probably, is not in accord with the French idea, which, evidently, is to create a propaganda for the native music in this country. Personally, the writer never could understand how the refusal to hear good music, no matter what the country of its origin, could help a composer, although it is said that Debussy for many years never would hear any music but his own, claiming that to do so would destroy his musical individuality.

It is undoubtedly true that in the past and, indeed, at present there are musicians, some of them in high places in this country, who have deliberately slighted American works. These compositions, it is true, are found often enough on the programs of important concerts, but when they are the performances show them to be insufficiently rehearsed or carelessly interpreted.

But there is little evidence that this has been done in the interests of German music. For example, the writer has yet to hear a performance of the Cesar Franck symphony, Debussy's "L'Après-Midi d'un Faune" or Saint-Saens's own "Danse Macabre," which did not show careful rehearsal and sincerity in interpretation. Clearly, the reason for this cavalier treatment of American works is that the conductor or soloist did not like them and put them on the program for some reason other than that of pure musical merit.

HOWEVER, be this as it may, the arguments advanced by M. Saint-Saens scarcely hold good in the case of the United States, because there is not now and never has been musical domination by any one nation. And, furthermore, the view of the history of judgment and the catholicity of taste of American audiences, there never will be.

not one of which the Frenchmen had played, although they were all string players and some of which compositions they had not even heard.

NOW this question of musical propaganda all revolves itself into one thing. With its great material resources and its impressively liberal patronage of music it is small wonder that Europe has longed eye on our shores and will seek by every means to foster the cultivation of their music here. However, the German composer will probably continue to have a preponderance of the symphonic and chamber music programs and the Italians of the opera, but because the German musical mind, especially in the classic era, has set strongly in the direction of absolute music and the Italian in the direction of the opera, and consequently they have written the best music along these lines.

There is just one way for any nation to take the musical lead in the United States and that is to produce better music than any other country has yet given us. That done, no propaganda will be necessary to put its music on the world without discrimination, and in the appeal of the music and not at all in the nationality of the composer. We have always heard of the best music of the world without discrimination or bias, and it is a prerogative which our music-lovers will be slow to relinquish.

SOME MUSIC NOTES OF THE EARLY SEASON

Plans for the coming season of the Philadelphia Orchestra are rapidly maturing, and of unusual interest. Among the novelties on the program are "Paris" by Maurice Strakosky, for piano, three trumpets, English horn, obligato, and orchestra. The standard works will, of course, figure prominently on the program during the season. The choice of some are arousing wide interest, and the applications indicate that the membership will be of unusually high quality.

David Hupham's Monday and Thursday classes in Philadelphia will open on Monday, September 29, at the Art Alliance.

The Matinee Musical Club chorus, under the direction of Helen Paulsen, will resume rehearsals on October 14 at the Bellevue-Stratford. The chorus will give five programs this season in the ballroom of the Bellevue-Stratford.

The season sale of tickets for the Philadelphia Orchestra is progressing in a way which indicates large audiences for both series of concerts. Those who have placed orders for tickets through the women's committee or the business office have from September 20 to October 1, in which to claim their reservations. Seat reservations cannot be held after that date.

A young soprano from Dublin, will assist Mr. McCreedy.

The sale of subscription tickets for the Metropolitan Concert Series will be extended one week longer, at the Metropolitan box office, 1108 Chestnut street. The success of the first week's sale shows great interest in this series.

Announcement is made by the Philadelphia Musical Bureau that a competition will be given at the Academy of Music, by which a soprano, contralto, tenor and basso will be chosen by competent judges as having the best voices, and will be taken under the management of this bureau for one year. They will be given opportunity to be heard in concerts in Philadelphia and throughout the state.

A series of four unusual concerts will be given at the Academy of Music this coming season with world-famous artists as follows: Giovanni Martini, Tuesday evening, November 4, with Helene Fineman, the French pianist, as the accompanist; Wednesday evening, December 3, a violin recital by "Pasha" Sirtak; a vocal recital by Madame Margaret Matusauer and Hans Kindler, January 21, and a piano recital by Percy Grainger, Thursday evening, February 10. The tickets will be sold in subscription form.

The Choral Union, under the leadership of Anna McDonough, will this year give a series of concerts with soloists in various sections of the city. The board of directors includes Dr. Gertrude A. Walker, secretary; Mrs. John C. Ruffo, vice secretary; Mrs. Sara Atwell, secretary; Mrs. Lavinia Libby, treasurer; Mrs. J. Rollins Hancock, Mrs. Herbert M. Parry, Mrs. Carl K. Stram, and Miss Elsie W. Rulon.

The rehearsals of the Choral Society will begin next Monday, September 29, in the rehearsal room at the "Hours." At the first concert, "The Child and the Grass" will be the main feature. Applications for membership may be made to the conductor, Henry Gordon Thayer, at his studio in the Fuller Building, on Mondays and Thursdays.

One of the largest and most modern pipe organs in the city is being completed in the Gettysburg Evangelical Lutheran Church at Sixth and Callowhill streets. George Albert Truitt is the organist and he will give an organ recital at 7:15 every Sunday evening just before the services. The organ will be finished about the 1st of October, when a special concert by the organist and the choir of more than forty voices will be given.

Walter Pfeiffer and his orchestra finished their fourth consecutive summer season at the Casino Auditorium, Wildwood, N. J., on the 21st of August. It was the most successful musical season Wildwood ever has had. The following soloists appeared during the season: Soprano, Mary Barrett; Lillian May Girlich; Grace Wade; Emily Stokes; Henry and Kathryn McElroy; contralto, Marie Stone Langston and Mabel Addison; tenor, Carlo Martelli and Paul Volkman; baritone, George Ems; basso, Frank Conly; Miss Alice Hender, pianist; Norman Horner, Martonne, Alexander Zenker and Domenico Hove; violinists, Sidney Hamer, cellist, August Beaman, flutist, and Carl Heinrich, cornetist.

The Settlement Music School begins its eleventh season October 1. Two new branches have been opened, so that the work will now be carried on in St. Martha's House, near the University City Community Center, Red Street Neighborhood House and the Beth Eden Community House.

At a special meeting held at the Musical Art Club on Thursday last the board of directors of the Manuscript Music Society voted to accept the report of the judges in the recent Victory prize cantata contest and declared its absolute confidence in their fairness and integrity. This is the contest in which the judges decided not to award the prize and which created considerable discussion at this time.

PHILADELPHIA'S FOREMOST THEATRES GARRICK REOPENS MONDAY EV'G AT 8:15 MATINEES WED. AND SAT. AT 2:15 MESSRS. COHAN & HARRIS Present "THREE FACES EAST" WITH VIOLET HEMING THE GRIPPING PLAY OF THE SECRET SERVICE BY ANTHONY PAUL KELLY The Most Fascinating Mystery Play Ever Written Direct From One Solid Year at the Cohan & Harris Theatre, New York POP. WED. MATS.—BEST SEATS \$1.50

RECORD: "Diverting and Pleasing" FORREST THOMAS & LOUIE BUSH MAT. TODAY EVGS 8:15 NEXT WEEK WILL BE THE LAST WEEK OF CHARLES DILLINGHAM'S NEWEST MUSICAL COMEDY SUCCESS "SHE'S A GOOD FELLOW" WITH JOSEPH NANTLEY BY SAWYER, DUNN, MASHMAN, SCOTT, WALSH, HOBBS, HIGGINS, JAMES C. MARLOWE, and the Famous Paloma Girl MATINEES WED. & SAT. PUBLIC LEDGER: "Gracious to the Eye and Ear"

BEGINNING MONDAY, SEPT. 29 SEATS THURSDAY DIRECT FROM AN ALL SUMMER'S RUN IN NEW YORK GEORGE WHITE'S SCANDALS OF 1919 WITH ANN PENNINGTON 25 COMEDIANS, SINGERS AND DANCERS AND 50 BEAUTIFUL SCANDAL MONGERS

BROAD REOPENS MONDAY EV'G AT 8:15 MATINEES WED. AND SAT. AT 2:15 MESSRS. COHAN & HARRIS Present MRS. FISKE IN A COMEDY OF MOONSHINE, MADNESS AND MAKE-BELIEVE "MIS' NELLY OF N'ORLEANS" BY LAURENCE EYRE UNDER THE DIRECTION OF HARRISON GRAY FISKE

LEHIGH COUNTY AGRICULTURAL SOCIETY Bigger Than Ever—THE GREAT Allentown Fair September 22, 23, 24, 25, 26, 27 THE ONE BIG FAIR OF THE YEAR \$35,000 in Purses and Premiums 16 Trotting and Pacing Races Automobile Races on Saturday GROUNDS more beautiful than ever. Grandstand seats over 10,000 people. Nineteen vaudeville and circus acts. ADDED ATTRACTION Double-Team Race, Friday, Sept. 26, for \$2000 Purse. Winner Takes All. All large buildings handsomely decorated. Over 70,000 articles and novelties will be shown that the United States uses and manufactures. The Big Midway lined with new and novel features. Largest Poultry and Pigeon Display in the World TRANSIT SERVICE UNSURPASSED All Roads Lead to Allentown—Accommodations the Best No Fair can offer better travel accommodations than this Gigantic Exhibition. Special trains and reduced rates on all railroads—The Reading, Lehigh Valley, Jersey Central and Perkiomen R. R. The Lehigh Valley Transit Co. will have direct connections to the grounds from Sixty-ninth Street, also Chestnut Hill, Philadelphia. DO NOT FORGET THE FAIR WILL BE SIX DAYS, MONDAY SEPT. 22, TO SATURDAY 27, INCLUSIVE. COME TO THE BIG AUTOMOBILE RACES ON SATURDAY H. B. SCHALL, Secretary.

NIXON'S GRAND W.M. PENN. VAUDEVILLE 5 BIG ACTS Burt Earle HIS SIX GIRLS EMILY SMILEY & CO. EDDIE FRYER—GEORGALS TRIO Coral Melotte and Edna Leedom OLIVE THOMAS IN First West Philadelphia Showing UPSTAIRS AND DOWN NIXON'S GRAND

Stanley STANLEY ORCHESTRA ALBERT F. WAYNE Director ROLLO MAITLAND WILLIAM KLAISS Organ Soloists. MARKET ST., ABOVE 16TH TODAY—MARY PICKFORD IN "THE HOODLUM" One Week Only Commencing Monday—First Presentation of EUGENE O'BRIEN THE PERFECT LOVER IN LEILA BURTON WELLS' REMARKABLE ROMANCE Directed by RALPH INCE MARGUERITE COURTOT (FOUR BEAUTIFUL LEADING WOMEN) LUCILLE LEE STEWART MARY BOLAND (MARTHA MANSFIELD) Added Attraction—A NEW PRIZMA—"GATORS" September 29—ANITA STEWART in "HER KINGDOM OF DREAMS"

1214 MARKET ST. PALACE 11 A. M. TO 11.30 P. M. ALL NEXT WEEK A PICTURE OF LAUGHS, LOVE, THRILLS AND SURPRISES TODAY GERALDINE FARRAR in "The World and Its Women" DOUGLAS FAIRBANKS IN HIS LATEST PRODUCTION HIS MAJESTY THE AMERICAN A ROMANCE WITH A REGULAR HERO DOUG'S MOST AMBITIOUS UNDER-TAKING

MARKET ST., ABOVE NINTH 9 A. M. TO 11.15 P. M. TODAY—LEILA BURTON in "THE MISLEADING WIDOW" NEXT ENTIRE WEEK VICTORIA A WILLIAM FOX PRODUCTION THEA BARA In First Presentation of La Belle Russe THE CELEBRATED STAGE DRAMA By DAVID BELASCO

CAPITOL 723-724 MARKET STREET 10 A. M. TO 11.15 P. M. TODAY—LEILA BURTON in "THE MISLEADING WIDOW" Monday, Tuesday, Wednesday JACK PICKFORD "BILL APPERSON'S BOY" Thursday, Friday, Saturday BILLIE BURKE "THE MISLEADING WIDOW"

ARCADIA 1100 N. 11TH STREET 10 A. M. TO 11.15 P. M. TODAY—LEILA BURTON in "THE MISLEADING WIDOW" DOROTHY DALTON THE MARKET OF SOULS A New Paramount-Artcraft Picture REGENT MARKET ST. bet. 17th and 18th Streets 10 A. M. TO 11.15 P. M. A Paramount-Artcraft Picture ROBERT WARWICK IN FIRST SHOWING OF "Told in the Hills" By Sarah Ellis Reed

COLONIAL Germantown Ave. below Chelten Today—GERALDINE FARRAR in "The World and Its Women" Monday, Tuesday, Wednesday Daily at 2:15 (including tax) Even. 7 & 9:15 (including tax) BLANCHE SWEET In the First North Philadelphia Showing of THE UNPARDONABLE SIN MAJOR HUBERT HUGHES' ASTONISHING STORY Thursday, Friday, Saturday REX BEACH'S "The Girl From Outside" First North Philadelphia Showing

GLOBE MARKET ST. AT JUNIPER 11 A. M. TO 11 P. M. NEXT WEEK A TARTY MUSICAL CONCOCTION SWEET SWEETIES Plenty of Sweet Girls and Sweet Songs SPECIAL ADDED ATTRACTION VILLANOVA GYPSIES Singers, Dancers and Instrumentalists OTHER ACTS WORTH WHILE

BROADWAY BROAD & SNYDER AVENUE 2:15, 6:30 AND 9 P. M. Monday, Tuesday & Wednesday A Catchy Musical Playlet, Exceptional Clever Juveniles ROSETIME THE FULLNESS SPRIGHTLINESS WISDOMNESS First South Philadelphia Showing of NAZIMOVA IN "THE RED LANTERN" WILL CHANGED THURSDAY

CROSS KEYS MARKET ST., BELOW 6th DAILY 2:30, 7 and 9 Monday, Tuesday, Wednesday The Especially Pleasing Farce "JUMBLE INN" Humorous, Funny, Intermingled With Clever Socialities Thursday, Friday and Saturday Another Musical Tabloid "THE NEW MODEL" Pretty and Whimsy Girls in Attractive Gowns GREAT NORTHERN BROAD ST. AT 6th Monday, Tuesday, Wednesday ANITA STEWART DESIRE! Thursday, Friday, Saturday Added—JAS. J. CORREY in "THE PAULI & FRE JERICHO" The Best of "THE THIRD KING" ALHAMBRA 18th & Morris Sts. Vaudeville—Futuristic Musical—FOLLY MON. TUES. WED. OLIVE THOMAS URSULA Added—JAS. J. CORREY in "THE PAULI & FRE JERICHO" MARTIN in "THE THIRD KING"

WALNUT ST. THEATRE WALNUT at 9th St. Mat. Today—Tonight Last Time "THE UN-KNOWN LAW" Night, 8:15. Sat. Mat., 2:15. Prices, 25c to \$1.00. Gather Around for Fun Those Two Famous Funny Fellows MURRAY AND MACK P'LL SAY SO! SEE THE PALM BEACH BATHING BEAUTIES

Beginning 29 SEPT. SEAT SALE THURSDAY THE LOGIC OF LARRY FIRST OFFERING ANYWHERE A COMEDY BY Willard Mack, Author of "Tiger Rose," etc. with BARRY McCORMICK AND SUPER CAST

PEOPLES THEATRE Kensington Ave. and Cumberland St. MATINEE DAILY The One and Only MOLLIE WILLIAMS and Her Greatest Show With a Brilliant Cast of Principals "THE UNKNOWN LAW" with Mollie Williams supported by Frank Fanning The Only Act of its Kind in Burlesque

J. Fred Zimmerman Theatre M. W. Taylor Gen. Mgr. ORPHEUM Germantown & Chelten EVENING PRICES, 25c, 35c, 50c & 75c Mat. Tuesday, Thursday 25c & 35c & Saturday, Best Seats

TODAY—LAST MAT. AND NIGHT "COMING CLASS" Beginning Monday Evening, Sept. 22 MR. FRANK FIELDER PRESENTS MAE DESMOND In the Wonderful Story of Gladiolus

POLY ANNA A Charming and Tender Play September 22—"MADAME X"

TROCADERO REFINED BURLESQUE 10th & Arch. Mat. Daily WELCOME HOME! JACK REID (The Information Kid) and His RECORD BREAKERS This Afternoon & Evening, 7:30 and 9:15. Mat. 2:15. Week Long. 25c to \$1.00.

CASINO WALNUT Above 8th St. LADIES' MATINEE DAILY 10,000 Women Attend Weekly—Our Prizes are Great. Another Banner Extravaganza offering PETER S. CLARK'S OH! GIRL! In a two-act laugh concoction called "PASSING THE BUCK" There's a Beautiful Chorus

BIJOU 8th Street above Race Clean, Classy Burlesque We Play Road Attractions Exclusively This Week the Show of Shows Edmond Hayes And His Own Company Funniest Burlesque Ever Novelties Every Minute and Cheapest of Musical Hits A Broadway Picked Chorus

Metropolitan Concert Series Opera Last Week Subscription Sale FIVE EVENING CONCERTS: Oct. 11—MISCHA ELMAN Dec. 10—Claremont Symphony Orchestra Feb. 10—YSAYE & ELMAN Feb. 25—Titta Ruffo APRIL 19—ISADORA DUNCAN Dancers and GEORGE COPLAND

THE 3 TWINS The Famous Musical Comedy Vaudeville! Nivra & Arnold, "A Big Sale" THE "MARBION HARKINS" In Netherby's Dramatic 4 PAIR A Quartette of Humourists Laura & Bill Dreyer A 20th Century Revue Sakae Judo, Oriental Artists "THE GREAT GAMBLER"