MUSIC NEWS AND VIEWS

Boston Symphony Under Leadership Of Koussevitzky Scores Triumph With Stravinsky's Oedipus Rex

OPINIONS of those who heard Igor Stravinsky's "Oedipus Rex," with a text by Jean Cocteau in French, performed for the first time in America by the Boston Symphony orchestra, with Serge Koussevitzky conducting, the Harvard Glee club and assisting soloists, seem agreed that the two-act opera oratorio is an extraordinary work, possessing immense power and tragic significance. When the work was repeated in New York on March 8, critics were uniformly laudatory in their comments on the conducting of Mr. Koussevitzky. Margarete Matzenauer's singing of the role of Jocasta was hailed with enthusiastic acclamations both in Boston and New York. Olin Downes, in the New York Times, says: "The greatest individual proponent was Matzenauer, noble in voice, in style, in tragic expression, magnificently equal in spirit as in magnificent voice to her part, which she had assimilated not only technically, but from memory."

MME. MATZENAUER.

The outstanding characteristics of Stravinsky's "Oedipus Rex," observers write, are the startling simplicity and economy of the music, the stern and starkly tragic significance of the score, the superb choruses, the fine sardonic note of which Stravinsky is so fond and which he so beautifully and subtly stresses throughout the composition and accentuates in the last pages.

Of Koussevitzky's part in the impressive performance, Lawrence Gilman writes:

"Let it be said without further delay that the capital seat of music in America left no doubt of the fact that it concurs with Boston in its view of Stravinsky's latest opus. There was unmistakably warm enthusiasm after the superb and moving close of the curious musical tragedy, and one hopes that the enlightened and pioneering Mr. Koussevitzky felt adequately rewarded for his pains and his devotion. He had achieved a performance that was in most respects an admirable one. Mme. Matzenauer was surely intended by destiny to sing Jocasta (she delivered words and music without notes or text), and the others seconded her ably, though none quite equaled her in eloquent felicity.

"But it was Mr. Koussevitzky who vitalized and unified the performance by his taut and vivid rhythms, his unfailing sense of the dramatic significance of every moment, his electrifying intensity. One's sense of gratitude to him is pleasantly burdensome."

"This extraordinary composition," wrote Mr. Hale in the Boston Herald, "was composed in 1926-27. The first performance was at an entertainment of Diaghilhov's Ballet Russe, at the Theatre Sarah Bernhardt, Paris, on May 30, 1927. That performance was wholly inadequate, according to the testimony of those who heard it. The chorus was like the conies mentioned in Holy Writ, a feeble folk; the tenor who took the part of Oedipus was grossly incompetent; Mr. Stravinsky made the mistake of conducting his work.

Opera Based On Sophocles.

"Cocteau based his story on the tragedy of Sophocles. Stravinsky, who had in his head the idea of an opera in Greek, decided that Greek is a 'too dead' language and is badly pronounced, so he decided on Latin. Is it not possible that he thought his opera-oratorio would thus find a public in countries where French words would not be so easy for singers? The words of the 'Narrator' be kept in French. It is the task of this 'Narrator' to remind step by step the audience of the old tragedy; 'to spare you from straining your ears and cudgeling your brains.'

"Oedipus Rex, indeed, is a Grecian Petrouchka.' In this work one finds the same note of biting sardonic savagery, recreated in more profound and moving terms. Stravinsky first presents 'Oedipus' with engaging sincerity as a distinguished member of royalty, pompously confident of his knowledge, sure of himself and of his power. But the musical delineation of the disintegration and downfall of this solver of riddles is a masterpiece of subtlety and sophistication. Here is modern music with a vengeance. And here, again, is Stravinsky's favorite theme—a doll, a figure of earth, a man, perhaps a puppet, perhaps a king, someone serenely confident, absurdly unaware of the darker powers of creation, and destined through this ignorance to be the tragic plaything of careless gods. In the end—flung upon the dungheap of the universe. But not without a sigh, a sigh almost a sob, a note of passion and a note of pity, a note of resignation, of harsh acceptance and gentle interrogation. In the final chorus the great outcries of lament and scorn die away, very softly, very slowly, reflecting in compelling colors a tremendous tragedy of all time, a tragedy marvelously cast, through the stresses and complexities of a modern temperament, into new molds of beauty and power.

Effect of Closing Chorus Tremendous.

"These are the final words of the chorus:

"'See and behold King Oedipus, the most detestable monster, the most abominable beast. Royal Oedipus, parricide! Poor Oedipus, interpreter of riddles! Farewell, Oedipus! I loved you: I pity you. I weep for your eyes. To you I say farewell. . . .'

"Stravinsky has never written finer music than he did in these last pages of a magnificent tragedy."

Critics, while praising "Oedipus Rex," express disappointment at the blundering displayed by Stravinsky in some of his choices of method, notably his use of Latin for the choruses, of French for the "Narrator," translated by Philip Hale into English, and the employment of a narrator.

Lawrence Gilman of the New York Herald-Tribune says:

"But we need not have come so far as 'Oedipus Rex' to realize that Stravinsky's art is smothered in doctrine. Stravinsky is as incurable a theorizer as Richard Wagner. He said his literary cohorts are never content to let us hear a new work of his in its innocence. They must deluge us with bootless talk of this and that. We are told that he is seeking 'objectivity,' a 'play of movements that puts into action the musical text and constitutes the impelling force of the composition.' Or we are offered a piece of music that we are invited to admire because it is 'static,' or 'monumental,' or a matter of 'sonorous substance,' or 'disposed according to the contrasts and correspondences justified by the pragmatic sanction of the aural sensation.'

"Is this elaborate barrage of esthetic jargon resorted to for the sake of disguising the fact that Stravinsky does not really know where he stands or where he is going? Sometimes it seems so, for surely no composer in the history of music has been so vacillating and insecure in his esthetic orientation.

Composer Arises Above Limitations.

"But fortunately for the peace of commentators and the joy of music-lovers, Stravinsky is better than his doctrines. In spite of his manifestoes, his tormented rationalizing, his giddy changes of posture, his chameleonic alterations, he is primarily an artist, and at his best he works with the intuitive rightness of the essential artist. Listening to his setting of 'Oedipus Rex,' we may forget the things that we are told Stravinsky wanted to do, or thought he had done, and address ourselves to considering what he actually has done.

"In substance, he has turned the tragedy of Sophocles into a succession of choruses, solos, duets, recitatives, conceived as a music of irresistible power and intensity.

"His setting of the tragedy of 'Oedipus Rex' is deeply and overwhelmingly expressive. At moments it is even wildly 'romantic'—as 'romantic as Wagner or Richard Strauss at their worst (or best, as you choose). That terrible and thrice repeated cry of the Messenger at the close of the tragedy, 'Divum Jocastae caput mortuum!' with the interruptions of the chorus, gives us one of the most insupportably piercing effects in modern music; and it is as essentially 'romantic' as anything in 'Salome.'

"Stravinsky has everywhere intensified and heightened the emotional force of the words—in the choruses, in the solo passages and the recitatives that so often suggest the austerities of plain song, in the aria of Jocasta, with its astonishingly Meyerbeerian. Verdian, even Saint-Saensian reminders.

"Stravinsky has amazingly simplified the texture of his writing. Gone are the polytonal audacities of the earlier works, their ruthless harmonic determinism. One rubs one's eyes over these bald and obvious and often banal harmonies, these nineteenth century chromaticisms, the old-fashioned sevenths of Jocasta's aria; and (shades of the despised and rejected Wagner!) is there not to be found in this score even the shameless minor ninth of the Romanticists?

Music Expresses Theme of Tragedy.

"But if the aim of music in its alliance with a dramatic or lyrical subject is to be expressive (as everyone, with the possible exception of Stravinsky, would doubtless concede), then this Graeco-Russo-Franco-Latin 'Oedipus Rex' is triumphantly, indecently successful. It is not a perfectly harmonious and serenely poised work of art. There are too many alien and warring elements in it for that. Handel sits indecorously in the lap of Saint-Saens' Delilah; and Glinka and Wagner and Moussorgsky are audibly squabbling in the back yard behind the palace. Stravinsky has never yet shown himself to be a completely integrated artist, a harmonious esthetic personality. But despite the unreconciled and heterogeneous qualities of this score, its lack of any prevailing integrity of style, the music has a power and an eloquence—somber, granitic, yes, 'monumental'—that sweep aside one's reservations and make one helpless before its tyrannous and cumulative onslaught.

"Perhaps the finest thing the music achieves is the sense it gives us that these tragic matters are superhuman after all—that Jocasta and Oedipus and the rest are types of humanity, rather than sharply characterized individuals. Stravinsky does not quite let us see the human features—the mask and the cothurnus are implicit in the curiously magnifying quality of his music. These are types and symbols, enormously puissant and majestic, reminding us of the immemorial concepts of destiny and expiation.

"It is against this vast and inexplicable background that we see, through the imagination of the tone-poet, the palace doors rolled back, and Oedipus, that dreadful plaything of the high ironic gods, groping forward with pitiable gestures, his eyes 'irrevocably dark amid the blaze of noon.'"

National High School Chorus Being Formed

Fourteen thousand music supervisors in all parts of America are cooperating and training picked voices to take part in a concert to be given in Chicago, Monday, April 20, by three hundred boys and girls forming the National High School Chorus of America.

In Salt Lake, P. Melvin Petersen, director of West high school music, is training four West high school students elected to the membership in the national high school chorus. These are: Orodine Allen, first soprano; Fay Statton, first alto; Walter Lowrie, first tenor; Ted Tellefsen, first bass.

This mixed quartet is working diligently under the direction of Mr. Petersen, perfecting the music that has been selected by the committee of the music supervisors' national conference. R. Lee Osborn of the Proviso Township high school, Maywood, Ill., is chairman of the committee.

Plans are being formulated to make it possible for these young soloists to make the trip to Chicago with Mr. Petersen.

Beginning Monday, April 16, pupils of high schools all over the country, will assemble in Chicago. The chorus will rehearse twice daily and on Friday evening, will give a concert in Orchestra hall, assisted by sixty members of the Chicago Symphony Orchestra. The rehearsals and concerts will be conducted by Dr. Hollis Dann, director of music education, New York university.

All members of this chorus will be chosen and prepared by the supervisors of music in the high schools of America.

All supervisors are urged to recommend only superior voices. Tone quality is of first importance. Application for membership in this wonderful chorus expired February 15, 1928.

Tabernacle Choir Will Sing Elijah

Preparation is going ahead steadily for the singing of Mendelssohn's "The Elijah" by the Tabernacle choir April 8 under the direction of Anthony C. Lund. Edward P. Kimball will play the organ. An orchestra of twenty is also rehearsing. Outlook for an inspiring performance is excellent, according to Professor Lund, who said: "The forthcoming production has had the most careful preparation ever given. Members of the Tabernacle choir have been rehearsing faithfully and a finished production is in store. Constant study of the music for ten years is bringing results."

West High Student Opera Rehearsed

With the date of the first performance but fifteen days away, the cast of "Pickles," a musical comedy in three acts, chosen as the annual opera of the West high school, is putting the finishing touches on its performance under the direction of P. Melvin Peterson, head of the music department. The opera will be presented in the West high auditorium Friday and Saturday evenings, March 30 and 31.

The two leads are taken by Miss Orodine Allen and Ted Tellefsen. Miss Allen will take the part of Ilona, the long-lost daughter of a wealthy Englishwoman, and Tellefsen the part of Jones, the advertising manager of Pennington, the pickle manufacturer.

Following is the remainder of the cast: Sherman Nichols, Kenneth Callister, Jack Maack, June Haight, Wendal Taylor, Naomi Harmer, Dorothy Goodmanson, Max Worley, R. N. Bush, Dick Parry and Irving Coulam. In addition to these, there is a large chorus.

Miss Ethel M. Connelly, dramatic coach, is assisting Mr. Peterson in the production. The music will be furnished by the West high school orchestra under the direction of Kenneth Roylance. Miss Carroll Evans is helping with the dancing.

Third of Musical Series Announced

The music department of the St. Mary-of-the-Wasatch has arranged for the third of its series of March recitals to be given in the academy auditorium at 4 o'clock Sunday afternoon. The program follows:

"On the Lake" (Williams), Elizabeth Sweager; "Waltz" from "Faust" Gounod-Wichtl), Helen Flynn; "Could I Forget" (Bernard), Marguerite McLeod; song, "A Banjo Song" (Homer), Mary O'Carroll; "Valse Caprice" (Newland), Peggine Kenny; "Polonaise" (Virgil), Gretchen Hoffman; "Con Amore" (Beaumont), Grace Chandler; song, "Sing! Sing! Birds on the Wing!" (Nutting), Mary Hoffman; "Rosary" (Nevin), Ruth Spencer; "Military Polonaise" (Chopin), Mary Nesbitt; "Prelude in C-Sharp Minor" (Rachmaninoff), Alberta Davidson; song, "Fern Song" (Henneman), Marjorie Earle; "Nocturne in B-Flat Major" (Field), Margaret McArdle; "Valse in G-Flat" (Chopin), Edith Brown; "Simple Aveu" (Thome), Virginia Dobbs; march, "Mignonne" (Poldini), Marjorie Earle; "Carita," violin, (Atherton) Florence Moss; "Song of the Soul" (Breil), La Vonne Taylor; "Valse in E Minor" (Chopin), Virginia Nutter.

M'Cune School To Give Recital

The McCune School of Music and Art will present pupils of Frank W. Asper in a piano recital, assisted by Ruth Webster, soprano, and Max Lund, violinist, Wednesday, March 21, at 8:15 p. m., in the McCune recital hall. The program is:

Pastorale (Scarlatti), Second Arabesque (Debussy), Charmaine Williams; Bagatelle in E Flat, Op. 33 (Beethoven), Mildred Porter; Venetienne (Godard), Ruth Hoagland; Minuet a L'Antique (Paderewski), Polish National Dance (Scharwenka), Lyle Larsen; Allegro Moderato (Leonardi), Max Lund; Capricietto (Scharwenka), Pierrette (Chaminade), Zelma Sperger; La Zingana (Bohm), Louise Cooper); Wedding Day at Troldhaugen (Grieg), Isa Adamson; Moment Musical (Schubert-Leschetizky), Romance (Sibelius), Dorothy Robinson; Murmuring Zephyrs (Jensen), Ruth Webster; Romance in E Flat Major (Rubinstein), Hazel Ransom; Valse Lente (Schutt), Nocturne, Op. 9 (Chopin), Evelyn Noall; Lento (Scott), Chant-Polonais (Chopin-Liszt), Rosalie Unger; Czardas (MacDowell), Liebestraume (Liszt), Gladys Goodwin.

Public Supports First Rank Artists Munificently, but Host of Lesser but Splendid Musicians in Bad Straits

Paderewski, Schumann-Heink and Heifetz, who collect gross receipts of million annually.

Americans spend $20,000,000 a year for concert and opera music of the highest type, George Engles, manager for several prominent concert artists, said recently.

But, he added, they are paying so much for the finest artists that good but lesser known musicians are facing their hardest times since the post-war slump.

The United States, said Engles, gives far greater financial support to good music than does any European nation. The country's thirteen large symphony orchestras and the two principal opera companies, the Metropolitan and Chicago, receive about $6,000,000 annually.

The remainder of the money spent on music goes to individual artists. Summer concert orchestras and a few minor opera organizations.

Three individual artists alone, Paderewski, Heifetz and Schumann-Heink, have gross receipts of approximately $1,000,000 a year, Engles asserted:

"There are seventeen artists in what is called the first grade box office group. Their gross receipts run up to three millions."

In addition to the trio named, this first group includes Rachmaninoff, Hofmann, Kreisler, Elman, Yehudi Menuhin, Marion Talley, Jeritza, Rosa Ponselle, John McCormack, Mary Garden, Galli-Curci, Chaliapin, Gigli, Schipa and Geraldine Farrar.

Despite their large revenues, the symphony orchestras are not self-supporting, and probably never will be. Each incurs a large deficit every year that is met by private guarantors.

Here and There Among Musical Folk

"Nice" people didn't go to crook plays back in 1728. So when "The Beggar's Opera," which is having a successful revival had its first production at Lincoln's Inn Fields there was a great bubbub. Drury Lane and other prominent theaters had rejected Gay's opera. Highwaymen were so common in those days that managers thought them neither interesting nor polite entertainment.

But the opera proved such a success that King George II went to the twenty-first performance and took the queen and two princesses with him. Rival managers attacked the opera and declared it was encouraging crime, much after the manner moving pictures are denounced today. Yet it has been revived in nearly every decade since its first production and now fills houses in competition with scores of crook and crime plays of more recent vintage.

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Mrs. E. E. Corfman, chairman of the Utah Federation of Music clubs, has been spending the last two weeks at Berkeley with her daughter, Aileen, who is attending the University of California.

While on the coast Mrs. Corfman made a study of music clubs work both in the bay region and in Los Angeles and met many musicians.

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The next musical treat offered by the Musical Arts society will be the Barrere Little Symphony, one of the finest small orchestras in the world. This ensemble will play in the West high auditorium April 24, 1928.

Last year's appearance of the Little Symphony was so successful that a reengagement was demanded.

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Decreased emphasis on the sermon and increased importance placed on church music will go far to better the latter, a survey by Presbyterians suggests.

Add to this practice hours for congregational singing, greater harmony between the minister and the music leader and the installation of courses of music study in the theological schools of the country and the problem of poor church music is solved, according to the findings.

The suggestion resulted from the first forum of the conference on church music and worship held by the general assembly of the Presbyterian church in New York.

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Partly because this year is the tenth festival year of the Union of German Singing societies, but more particularly because it is the centenary of Shubert's death, this huge society of singers, which numbers among its members German voices from nearly all countries of the world, will hold its festival in Vienna from July 19 to 23. In addition to about 115,000 voices from the German-speaking countries of Europe, fully 5000 persons are expected from the United States and elsewhere.

It will be the largest gathering Vienna has ever experienced and the problem of arranging accommodations for the gigantic influx of visitors has baffled all efforts of the local authorities to solves. All schools and public buildings will be thrown open by the government and approximately half of those coming can be taken care of in such makeshift dormitories, but there will be fully 50,000 with no place to sleep but the ground and no covering but the stars. The German ministry of war has offered the Austrian government 66,000 beds, but the government can think of no place to put them.

Much of the festival music will be sung in open squares throughout the city, but the city is building especially for this occasion a vast auditorium capable of seating 50,000 with room for 40,000 singers and a 400-piece orchestra. It is planned to broadcast the music over a special radio station, although some doubt has been expressed as to the procedure with such tremendous sound volume. It has even been said in some quarters that the radio is wholly impossible, and considering the size of the chorus these doubts are perhaps justified.

Musical Program To Be Given at St. Mary's Monday

Monday evening at 8 o'clock, in conjunction with an illustrated lecture on the life of St. Therese of Lisieux, to be given at St. Mary-of-the-Wasatch, in the auditorium of the college, the following program will be given:

Trio, "Cavalleria Rusticana" (Mascagni), violin, Madge Dobbs; cello, Virginia Dobbs; piano, Virginia Nutter; "Childhood and Early Life of the Little Flower"; piano duet, "Gypsy Dance" (Hunt), Patricia Connale and Ruth Naylor; reading, "It Takes," Helen Shugrue; piano solo, "Poetic Fancies" (Virgil), Hazel Egan; vocal solo, "Trees" (Rasbach), and "Rockin' in de Wind" (Neidlinger), Geraldine Clark; reading, "Mumps," Coralee Walker; piano solo, "Concert Waltz" (Leibling), Barbara Laramie; "Later Life and Death of the Little Flower"; hymn, "Little Flower," first academic class; violins, Mary Jane Dowd, Irene McGlian, Elizabeth McDermid; cello, Frances Kane; piano, Patricia Connale.

U. A. C. Band Will Play in Salt Lake

The Utah Agricultural college band of fifty players is coming from Logan to Salt Lake, Sunday, March 18, to make two appearances, one at a local theater and the other by radio. Concerts will be under the direction of C. J. Hawkins, assisted by the U. A. C. saxophone quartet, consisting of the following: George Henderson, trumpet; David England, clarinet; Irwin Burgoyne, piccolo; Clarence Bigler, trombone; Dean Baird, saxophone; Paul Larsen, saxophone.

The program is as follows: March, "Sons of the Brave," Bidgood; selection, "Operatic Masterpieces," arranged by Safranck; piccolo solo, "The White Blackbird" (Lemare), Irwin Burgoyne; cornet solo, "Addah Polka" (Losey), George Henderson; clarinet solos, Scene and air from "Louisa di Montfort" (Bergeson), David England, William Schreiner, Carl Davis, Leon Halvorson, Clark Gardner, Allan Cannon, Paul Larson, Irving Hawkes, Louis Benchley, Eugene Fletcher and Ferne Howell; band, "Variation" (Chaminade), "Dance of the Automatons" (Dellbes), "No. 3 of "Ballet Egyptien" (Luigini), trombone solos, "The Message" (Brooks), and "Novelty Number," (Fillmore), eight trombones in unison—William Stewart, Clarence Bigler, Leon Christensen, Frank Taggart, Don Hale, Jack Winn, Dallas Richens and John Parson; saxophone numbers—solo, "Valse Llewellyn" (Wiedoeft), duet, "Saxema" (Wiedoeft), Paul Larsen and Dean Baird, and quartet, "Old Times" (Allord), Paul Larsen, Calvin Wixom, Dean Baird and Clark Gardner; overture, "Zampa" (Harold); march, "Stars and Stripes Forever," (Sousa).

Cast Announced For "In India" Opera Production

On Monday evening, April 2 at 8:30 p. m. the chorus of the Ladies' Literary club will give the two-act operetta, "In India," by Paul Bliss.

Principal roles will be taken as follows:

Meerah, Mrs. C. W. Hosmer; Simla, Mrs. E. A. West; How Now, Mrs. R. W. Hall; Vilna, Mrs. J. W. Sellwood; Veerah, Mrs. E. B. Coulson; Hear No Evil, Mrs. W. J. Barrette; See No Evil, Mrs. B. R. Lewis; Speak No Evil, Mrs. Chester Pratt; Tikah, a girl, Mrs. J. W. Alford; Maidah, a girl, Mrs. F. W. Hanson. Director, Jos. W. Curtis; stage director, Mrs. F. W. Meakin; piano, Mrs. Burkhardt; gong and drums, Sherman Abbott.

Ladies' Literary club chorus: Mrs. J. W. Alford, Mrs. W. J. Barrette, Mrs. L. E. Cluff, Mrs. E. B. Coulson, Mrs. J. W. Curtis, Mrs. J. W. Edmunds, Mrs. W. H. Ferguson, Mrs. R. W. Hall, Mrs. C. W. Hosmer, Mrs. F. W. Hanson, Mrs. B. R. Lewis, Mrs. C. C. Pratt, Mrs. Willard Richards, Mrs. J. W. Sellwood, Mrs. E. A. West, Mrs. Thomas Wise.

Monticello High Plays New Opera

The music department of the Monticello high school presented "The Gypsy Rover" Friday, March 9, directed by A. A. Bergeson, assisted by Miss Esther Tuckett, Mrs. Anna Redd, Mrs. Max L. Gowans, Thomas Evans and Mrs. Josephine Tuttle. The cast was as follows:

Meg, Mrs. Florine Black; Zara, Miss Elva Cooper; Marto, De Vaughn Jones; Sinfo, Asa Laws; Rob, Warren Bronson; Lady Constance, Miss Cleon Bronson; Lord Craven, Carl Alred; Sir George, Layse Bailey; Nina, Julia Alred; Captain Jerome, Riddell Barton; Sir Toby, Joe Cooper; Sir Francis, Joe Enriquez.

Church Musicale

The music department of the Centenary Methodist church has prepared a program to be given at the church Friday, March 23, at 8:15 p. m.

The entertainment will consist of readings, vocal and instrumental selections and orchestral numbers.

"How can I dispose of second-hand furniture, or find a more comfortable place to live?" Use Tribune Want Ads.

Singers Chosen By Contest for Opera Training

From sixty applicants, eight of the young singers have been selected for free training at the Dresden Opera School under the provisions of the contest sponsored by the Juillard Musical Foundation, according to an announcement made by Ernest Hutcheson, dean of the graduate school in New York.

Final auditions were held in Steinway hall on Wednesday before a board of judges comprising Mme. Marcella Sembrich, Mme. Anna Schoen-Rene, Artur Bodanzky, Walter Damrosch and Herbert Witherspoon.

Another examination is to be held in April to bring the total number of fellowship students up to twelve or fifteen. Winning candidates will go to Dresden next June to attend the festival performances.

The new Dresden Opera school, under the direction of Fritz Busch, will open its first year in the fall. It aims to provide experienced singers who have not had sufficient necessary technical equipment to enable them to obtain opera engagements. It is not intended that vocal study be part of the curriculum, although music theory, piano, German and other extra work may be recommended when found necessary or desirable.

The eight successful candidates have had considerable experience. Pearl Besumer, soprano of New York, is a pupil of Mme. Sembrich and has sung with the San Carlo, Houston and Cincinnati Grand Opera companies and as soloist with symphony orchestras. Mrs. Hilda Burke, soprano of Baltimore, a 1927 national prize winner of the National Federation of Music clubs, a former member of the De Foe and Philadelphia Civic Grand Opera companies and soloist with the New York Symphony, Baltimore and other symphony orchestras. Grace Divine, contralto of New York, also a pupil of Mme. Sembrich, has been a member of the San Carlo company and a soloist with the New York Symphony orchestra and at the Worcester Music Festival and elsewhere.

Marie Edelle, soprano of New York, is a member of the American Opera company and has appeared locally with the American Orchestral society and in recital. She is a pupil of Mme. Sembrich. Harold Kravitt, bass of New York, is a former member of the Gallo and New York Civic Opera companies and has sung at the Maine festivals in both opera and concert.

Dudley Marwick, basso cantante of New York, has been appearing this season with the road company of "The King's Henchman," singing the roles of Macchus and Ardgar. Mrs. Nora Fauchald Morgan, soprano, of Watertown, Conn., was soloist for five years with Sousa's band and a 1925 winner at the Lewisohn Stadium auditions, and is known through numerous concert and oratorio appearances. Chauncey R. Parsons, tenor of New York, has had experience as stage, concert, church and oratorio singer.

Choral Society To Be Organized Here Wednesday

Ferenz Steiner, who, with the aid of Salt Lake singers, plans to start new artistic enterprise.

Organization of a new choral society is announced by Ferenz Steiner, Salt Lake cellist. The first meeting of the group will take place Wednesday evening at 8 o'clock in the auditorium of the First Congregational church.

The purpose of the choral society will be to present choral works of the great masters in the most artistic manner possible and also to afford Salt Lake singers who aspire to be professional singers an opportunity to appear publicly as often as possible. It is Mr. Steiner's desire to make the work of this organization of outstanding artistry. Accordingly he solicits the cooperation of all those who are interested in the best in music.

Mr. Steiner is a musician of wide experience. He studied the cello with David Popper in the National Academy of Music in Budapest. He has played with and directed the Chamber Music society of Detroit and also led and organized the Brahms quartet of Los Angeles. His work with an Ogden choral society has aroused considerable favorable comment.

Pupils to Appear

Ethel Canter Griffiths will present pupils in a piano recital to be given at her studio Friday evening, March 23, at 8 o'clock.

The program is as follows: Airy Fairies (Spaulding), Dorothy May Griffiths; The Guitar (Gayner), Lucile Walling; The Old Man in Leather (Biederman Ripples), Paul Lawson, Thea Dawson; Water Lily and Rose Petals, Eva Leola Griffiths; Bohemian Song and Robin's Lullaby, June Allen; A Little Waltz, Margaret Lindsey; Mountain Echoes, Audrey Dukes; In a Rose Garden, Edward Beatie; Simple Confession, Roma Barr; Chant d'Amour, Grace Kimball; A Night in May, Mary Kimball.

English Singers' Success Arises From Long Years of Unswerving Devotion to Highest Ideals of Art

IN ATTEMPTING to describe the superb art of the English Singers, who appeared at the West high school Monday night, under the auspices of the Musical Arts society, the saying of Flaubert, the French novelist, comes to mind: "Human speech is like a cracked cauldron on which we beat out tunes fit to make bears dance when our aim is to move the stars to pity."

Where are the words to convey an impression of the beauty created by the English Singers in their rendition of Dr. R. Vaughan Williams' setting of Bobbie Burns' poem "Ca' the Yowes," the solo sung by a melodious tenor, while the other voices wove an intricate tapestry of sound for a background and at the end of each verse joined in a never-to-be-forgotten, yet never-to-be-recalled, refrain overpowering in its rich plaintiveness.

There is this about the music of the English Singers: It could be heard again and again, each time with increasing joy and comprehension. One stands awe-stricken before a beauty which fades all too quickly into a hushed silence. Such harmony as evoked in the opening number of last Monday evening's program, "Praise the Lord," by William Byrd, cannot be properly appreciated the first time. In this sublime motet, the deep, low male voices built a velvet, yet solid, structure, above which the soprano soared in flute-like tones and the tenor chimed like a golden-throated bell.

In "O Softly Singing Lute" and the "Turtle Dove" the singers showed with what matchless grace they could breathe forth a lovely lyric in tones soft as a whisper, yet vibrant and poignant with emotion.

The "Wassail Song" was launched into and immediately the quaintness and rollicking holiday air of this medieval festival was created. This folk-song, another masterpiece of intricate and telling arrangement by Dr. Williams, gave the singers an opportunity to reveal their power of tone painting and to achieve swelling climaxes without resorting to any sacrifice of beauty of tone. All too soon the rousing chanty passed from the foreground and faded away in the frosty distance.

Each number sung Monday night could be taken up singly and extolled for some special merit of artistry and musicianship. The very air of informality, the absence of all affectation or of any attempt to sing graced the evening with unforgettable luster. Cuthbert Kelly's scholarly and humorous explanations of madrigal music and his beautiful readings of several of the lyrics exemplified the charm of the singers' work. At all times both Mr. Kelly's art and that of the ensemble was conversational in its nature, the successful attempt of a group of cultured, vital spirits to impart to a large assemblage of friends their enthusiasm for part-song music.

Singers All Accomplished In Musical Lines.

How did the English Singers start? What is the secret of their phenomenal success? These questions naturally arise after hearing this matchless ensemble, the perfection of whose singing has been a sensation of the artistic world since their first arrival on American shores. Cuthbert Kelly, the leader, manager and basso of the group, has lived all his life in an atmosphere of music. His father was a conductor of a well-known London male choir. As a child, Mr. Kelly says he remembers being lulled to sleep by the singing of the choir, when it came to his home for rehearsals. As a boy he sang at Lincoln's Inn chapel and St. Paul's cathedral and at the meetings of the Madrigal society, founded in 1741, where the members sang the music of Elizabeth's age from their seats around the dinner table.

It is interesting to know that the success of this marvelous organization grew out of a man's enthusiasm for music and his dream of perfection. Mr. Kelly took up conducting and acted as organist and choir-master as more or less relaxation from more prosaic duties, and through the inspiration music held for him and a humble dream not to shine for himself, but to make himself the perfect instrument through which the composer could speak his message, what was an avocation has become a vocation and placed him in a position of artistic eminence reached by few.

Love of Calling Marked Characteristic.

"My first groping for a manner of presenting choral music so as to give it the utmost authenticity and emotional content began when I became conductor for the Oxford House Choral and Orchestral society," said Mr. Kelly the morning after the concert as he sat looking out over Tabernacle square upon the fog-cloaked desert landscape. While talking, he sometimes puffed at his pipe and at other times used this implement of smoking to thrust home a point zestfully, humorously or seriously, but always in a manner so ardent and ebullient that he appeared more the volatile Latin rather than the cool, reserved type the Englishman is often pictured. Besides the man's vast knowledge of his particular line, it was this characteristic of intense enthusiasm, of youthful, ardent love of what he was doing that made the deepest impression.

"For four or five years I went on in the conventional way. I beat time, demanded pianissimos and crescendos and fortissimos where they were marked until one day I realized I was not getting what I wanted. Finally, I decided I would have to change my tactics altogether. I told my chorus, which was composed, not of musicians, but of the general run of men and women from one of the poorer parts of London, that we had been working the wrong way. Henceforward there was to be less leading on my part and more feeling on their part. If they were to increase tempo or volume, it was not to be because I demanded, but because the nature of the music demanded, and because they felt an emotional response.

Chorus Taught to Sing Without Leader.

"Sometimes I laid aside my baton and after an explanation of the passage involved I would make the chorus sing without leadership. Of course, I always stood ready to hold them together and to assist them, but I asked that each individual should feel what he was singing as much as if he were executing a solo part. Gradually this system got results. Later when we came up to Queen's Hall to sing 'The Dream of Gerontius' before London's most discriminating audience, critics realized that our society had something different to offer in the way of choral music and published the fact. And if our group was to rehearse today, we would begin with the same attitude, each would be a member of the ensemble, but each would be doing his own thinking and feeling."

A truly humble and altruistic attitude toward music is the only highway to artistic power, according to Mr. Kelly.

"In preparing a number," he explained, "we do not say, 'How can we knock people out of their seats?' We forget all about audiences and all about popularity and concentrate on how we can best get the spirit of the composer, and, becoming illuminated with its glow, have the audience feel what we feel. This is the only correct approach to any music, of course, and, once mastered, audiences at once get what we have to give."

This attitude is indeed refreshing in a day when many artists and most students regard music as merely a chance to show off before their friends, or to get their names in the paper, or to win quick fame and fortune. The method of the English Singers takes moral courage, integrity, and intense labor. It is the only method by which lasting success in the artistic world can be won. It is this method that won for Caruso, Plancon, De Reszke, Lehmann, Schumann-Heink, Maurel and the artists of all time.

Old English Music Just Coming Into Its Own.

Madrigals had been commonly sung in England by choruses; that is, with a number of voices to a part, but the thought struck Mr. Kelly that if this music was as great as it was reputed, it should sound better than he had ever heard it. Fortunately, about this time Elizabethan and Jacobean music had been edited by Dr. Edmund H. Fellowes, a tremendous task, for it involved many complicated problems, including an analysis of the musical technique of the Golden Age and the transcription of songs into modern notation without losing the spirit of its composers.

"Fortunately," chuckled Mr. Kelly, "for the Elizabethan singers, the music of their day was not written with bars. Singers thought not of notes or time or bars, but of ideas phrased according to the demands of thought. Intervals of the melodic line were based upon the natural rise and fall of the voice in reading the words. Consequently, their music was less stilted and ideally adapted to accentuate rather than blur the meaning of phrases.

"But when carelessly rendered into modern terms by men who did not understand the ideals of this age with regard to music, Elizabethan and Jacobean music did not sound as it was meant to and never attained the popularity it deserved until Dr. Fellowes' monumental work rescued these songs from the dust of three centuries. Even so great an authority as Dr. Burney in the eighteenth century said that 'this music was not of interest. It was full of false accents, since the composers conceived the musical line in terms of the verbal line.'"

Starts Giving Sunday Night Concerts.

Mr. Kelly's first experiments with Elizabethan music in the present mode of the English Singers began at a series of Sunday evening concerts at St. Martin-in-the-Fields in Trafalgar Square, London. Picking out several trained soloists, he gave a number of concerts of sacred music. These concerts soon became a feature of London musical life. Having succeeded with sacred music, and Dr. Fellowes' admirable edition being available, an experiment with secular music was found.

The advantage of having the madrigals, motets, ballets and canzonets sung by one voice to a part immediately impressed Mr. Kelly. Greater exactness in rhythm was attained and also more delicacy of phrasing, and, fully as important, if not more so, the lyrics could be more crisply read and the clear strands of poetry be kept alive.

Soon the secular concerts became the talk of London. The group went to Prague, to Berlin and Vienna, where their unique art was immediately recognized and acclaimed. The six singers, who were heard at the West high auditorium Monday night, are the same ones who came to America in 1925 to amazing triumphs. Mr. Kelly emphasized the fact that the madrigals and motets sung Monday were rendered exactly as written by the composers of the sixteenth century without any change or arrangement.

Women Singers Formerly Violinists.

All of the singers are accomplished musicians. The three women were violinists before becoming singers. Norman Notley, the baritone, began the study of the piano at the age of 5. His parents objected to his becoming a pianist, so he was sent to London university for scientific training, where he found he could sing and started his studies under Sir George Henschel and Sir Robert Wood. He was formerly head of the vocal department of the Conservatory of Music at McGill in Montreal, soldiered for two years, and later became a recitalist and professor in the Royal College of Music in London.

Norman Stone, tenor, started to sing at the eight of eight as a chorister in the Chapel Royal of St. James' Palace and sang at the coronation of King Edward VII. He later became a chorister at the Temple Church, founded by the Knights Templar in the eleventh century. He was wounded during the war and after demobilization made his debut as a recitalist, was tenor soloist for two years with the London Bach choir in the St. Matthew Passion, conducted by Dr. R. Vaugham Williams. For three years he did distinguished work with a famous London quartet.

Nellie Carson, soprano, was born in Lancashire, England. After becoming a professional violinist, she studied singing and as soloist sang at a great many musical festivals in the north of England.

Flora Mann, the soprano, and Lillian Berger, the contralto, met at the Royal Academy of Music, where they started singing duets. For two seasons they toured the British Isles with Madame Tetrazzini. Miss Mann has had notable success in singing oratorios with choral societies in the works of Purcell, Handel, Bach and Beethoven.

Miss Berger has sung contralto roles for all the principal choral societies in England, singing contralto solos with the Bach choir in the London Tercentenary festival of 1925, with the London Philharmonic society and with the Royal Choral society.