

MacDowell's Ideas of Best Interpretation of His Music

IN playing Edward MacDowell's music, nothing could be farther from his wishes than to pretend to give these works the one and only possible interpretation, writes Mrs. MacDowell in *The Music Student* of Los Angeles, but I believe that I can pass on to my audiences Mr. MacDowell's own feeling concerning his compositions, for I was saturated with them through many years of intimate musical life, and I may add that what I have to say is of no value save as a reflection of Edward MacDowell himself.

Mr. MacDowell had that visionary, poetical nature which dreamed dreams and peopled the woods and streams and hills and dales with fairies and elves—and then pictured it all in music. Much of this tendency he attributed to his Celtic blood, and the pranks of elves and the play of fairies were more real to him because of this blood strain.

He had a great love for imaginative literature and a most ardent desire to have his pupils read these fanciful tales as provocative to musical imagination. He felt the creative impulse which it

supplied to him, and he wished others to be stirred by the same sources.

I think by keeping his mind open to literary impressions he fed his sense of color and nuance. His compositions have the warmth of the oil painting, rather than the cold exactness of the etching or the steel engraving.

Mr. MacDowell maintained the singer had a better chance than the pianist to get hold of his auditors because of the ability to inject and project that warmth of personal feeling, the personal magnetism, so to speak; consequently, the pianist must all the more eagerly avail himself of every tone-tint possible on his instrument.

Very many performers of the MacDowell music attempt to secure added warmth of coloring by changes of

rhythm, rather than by delicate manipulation of tonal quantities. They ride the "rubato" horse to death. In so doing they widely depart from Mr. MacDowell's ideals and intentions.

Mendelssohn is quoted as saying "Strict time is so beautiful."

Mr. MacDowell had the same feeling for exact rhythm. And yet no one, in hearing his works as played by him, could say that they gave the impression of being metronomic in style.

Just the contrary is true. They made you feel that the rhythm was swaying, varying—yet it was not. Was it not Liszt who said the Chopin works should be played so that the melody swayed as the twigs and leaves on the tree, while the trunk (the rhythm of the sustaining harmonies) was unaffected by the breeze? So with a correct interpretation of MacDowell's works. And yet this must be done with the greatest artistry, with the nicest of discrimination; otherwise, one produces but a caricature.

I might illustrate this by "The Wild Rose," one of his most popular compositions. Most people play it as if it were

titled "The White Rose." Ignoring the fact that the wild rose is full of beautiful tint, they either give it a colorless interpretation or an inane distorted rubato one. The wild rose has a pronounced color and consequently should be played with a rich, singing tone. His idea was to secure richness of effect by variety of tone shading, rather than by time shading.

This idea extends into the larger works as well, for instance, into the Largo of the "Sonata Tragica," in which many performers would make a tragedy more real by murdering the time.

The public has its favorites among the MacDowell works, and these I am asked to play most frequently. But there are a number of little known works of his that seem to me deserving of equal favor. For instance, there are the "Fire-side Tales" and the "New England Idylls."

Some day I hope the public will let me play all I want to of these less popularly known pieces, many of which are even better than the ones more generally known.

Leo, Jan and Mischel Chernavsky to Visit Pacific Coast

LOS ANGELES, CAL., May 20.—The L. E. Behymer offices announces among the attractions for the present season the engagement of Leo, Jan and Mischel Chernavsky, violinist, pianist and 'cellist, for a Pacific Coast tour, which will be repeated next season. The brothers established themselves as a trio of virtuosi at the ages of seven, eight and ten, when they created a sensation in Russia, Germany and Austria. Sixteen years have elapsed since they impressed themselves on musical circles of Europe, and they are now for the first time appearing in the United States.

Walter Rummel Gives Program of Violin Music at Rochester

ROCHESTER, N. Y., May 25.—The most important recital of the week was given by Walter Morse Rummel, violinist, who is teaching at the Rochester Conservatory of Music this year. His first recital several months ago revealed him as a violinist of the first rank, which estimation was more than confirmed by his fine program and masterly playing last evening at the Fine Arts Building, Recital Hall. His program was largely made up of Kreisler's compositions or arrangements, several of them by request. There was a small but very enthusiastic audience. M. E. W.

Cecil Fanning Soloist at Bowling Green Music Festival

BOWLING GREEN, KY., May 15.—On May 11 and 12 Cecil Fanning, baritone, appeared at the Bowling Green Festival, given by the State Normal School, singing the title rôle in Molière's "Abraham," besides being soloist at the afternoon concert. There was much enthusiasm from audiences of 1900 at each concert. This was the sixth annual festival here under the direction of Franz J. Strahm, who when Novello failed to secure for him the orchestration of "Abraham" made it himself.

FLORENCE OTIS FIRST WOMAN SOLOIST AT THE BIENNIAL

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Florence Otis, Gifted American Soprano

ADDDING a number of real successes to her career this season, Florence Otis, the gifted New York lyric soprano, has made a notable advance in the concert field. Mrs. Otis has a voice of great charm, capable of both lyric and coloratura repertoire. Her concert work presents her in both departments of song and her success has been as conspicuous in one as in the other. She has appeared as soloist with the

Orpheus Club of Springfield, Mass.; at Holyoke, Mass., with the Brooklyn Apollo Club, John Hyatt Brewer, conductor, on May 2, and with the Orpheus Club of Poughkeepsie, N. Y., on May 10, singing arias and songs at these concerts and winning well deserved ovations. On May 17 she was soloist at a concert at Morristown, N. J., with Henry Liff and his orchestra, singing the "Vissi d'Arte" aria from "Tosca," Gilbert's "Moonlight—Starlight" and Warford's "The Voice."

Many private engagements in and around New York have also been filled and in them Mrs. Otis has made a consistently worthy impression. On May 26 she was soloist with William Wade Hinshaw at the evening session of the Biennial of the Federation of Women's Clubs at the Seventh Regiment Armory, New York. Mrs. Otis will also sing a number of engagements in June, after which she will take a vacation until fall. Her concert engagements are under the management of Foster and David.

GRACE CHURCH SINGERS HEARD

Noted Soloists Aid Tali Esen Morgan's Forces in First Concert

The choir of Grace M. E. Church, New York, gave its first concert on Friday evening, May 19. Tali Esen Morgan led his singers ably in the "Soldiers' Chorus" from "Faust" and compositions by Garrett, Leslie and Cowen. Kathryn Platt Gunn, the violinist, scored in Sarasate's "Gypsy Airs" and three Kreisler pieces and was given a hearty welcome.

William Wade Hinshaw made a great success in a group of songs and the aria, "Largo al factotum" from Rossini's "Barber." For Belle Story, soprano, there was David's "Charmant Oiseau" aria and Bemberg's "A Toi," while Paulo Gruppe, 'cellist, was well received in pieces by Saint-Saëns, Drigo and Schubert. The accompaniments for the various artists were played by Harry Gilbert, Alberta P. Price and Powell Weaver.

Constance and Henry Gideon in Well Contrasted Song Program

BOSTON, May 23.—Constance Ramsay Gideon, assisted by her husband, Henry Gideon, gave a program of contrasts at the Twentieth Century Club, for the Garland Kindergarten Association. The first half of her list consisted of British folk songs and art songs. Beginning with the unaccompanied "Souling Song," she sang "I Know Where I'm Goin'," "Barbara Allan," "A Pretty Duckie," "It Was a Lover and a Lass," and, with Mr. Gideon, "Huntingtower." The second section of her program consisted of Yiddish folk songs collected from various sources and harmonized by Mr. Gideon. Mrs. Gideon is preparing a new set of songs for use on her tour of the South and middle West next January. During the previous month she will make frequent use of her unique program of "Christmas Music in Many Lands."

Florida Clubwoman to Wed Musician of Columbus, Ohio

MIAMI, FLA., May 22.—Mrs. Iva Sproule Baker, leader of musical circles in Miami, has announced her engagement to Mr. Charles E. Davis, composer and teacher of Columbus, Ohio. Mrs. Baker is in New York, where she will represent musical Florida at the National Federation of Women's Clubs. Her talk before the committee will be on "Music in the Schools of the South." A. M. F.



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