

Dec. 1916
often heard. Goldmark's prelude is very pleasing indeed, and is likely to hold a place where a sweet and sprightly act is wanted.

Mr. Clarence Eddy appeared in a new concerted work for organ and orchestra by Guilman. It is very interesting and well done, and was played beautifully. His solo numbers, the Fantasia by Saint-Saens and the Toccata by Capocci, also novelties, were interesting. The fantasia is Saint-Saens' latest composition for organ. It is very original, and very well done. He has treated the organ like a living soul, instead of trying to reduce it to a tradition. The result is musical, and Mr. Eddy appeared to distinct advantage in it. The toccata by Capocci I did not care for. It is very rapid, and in many places the organ failed to keep up with the player—which was brilliant for the solo artist, but unprofitable for the audience.

The symphony playing in these concerts has been very good indeed, particularly in the Schumann and Beethoven works. Both went delightfully.

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Speaking of school concerts I attended lately one given by the American Conservatory of Music, Mr. J. J. Hattsteadt president, in which the program consisted of songs by Mme. Linné and piano playing by Mr. Allan H. Spencer. Mme. Linné sang extremely well and was worthy the admiration of every one. Mr. Spencer, while showing many good qualities, was not quite so well at his best as in his playing at Galesburg last summer. The audience completely filled Kimball hall—four hundred or more—and everybody stayed until the last note had been sounded. I do not believe that this large audience was any detraction from proper audiences for such concerts as those of Spiering.

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Apropos of piano recitals, a very interesting one was given before the pupils of the Chicago conservatory by Mr. Godowsky. The program was this:

Theme and variations in F minor, Hadyn.
Carnival, Schumann.
St. Francis Preaching to the Birds, Liszt.
Ballade, Liszt.
Quintet from the Mastersingers, Wagner-Bulow.

The playing of the Schumann carnival was the best I have ever heard. The treatment brought out a musical beauty and a vigor of idea which I have never before realized as illustrated in this often played work. The Liszt pieces, while rhapsodical, are brilliant and worth hearing. The Ballade contains one or two passages of a cheap character; but the remainder of the work is strong. The Bulow transcription was delightful. The playing as a whole belonged to a very high order of work—masterly in point of technique and tone-production, as well as musical conception, and poetic. It was simply artistic. When a school concert appears in such guise as this it is an unmixed blessing.

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Mr. David Blakely died suddenly at Carnegie Music Hall, Saturday afternoon, Nov. 7. He had been dictating some letters to his stenographer. She left the room a few minutes and when she returned he was sitting in his chair—dead. It was perhaps a case of heart failure. I had a letter from Mr. Blakely only a few days previously, written from a town in Vermont, where he had been staying several weeks recovering from an accident. While riding a bicycle he had a collision and was thrown off with such force as to break the collar bone or shoulder blade. The death, I believe, had no necessary connection with the accident.

Mr. Blakely was one of the most remarkable men among American managers. When I first knew him he was a newspaper man, proprietor I believe of the Chicago Post. This was before the fire. He was already interested in music and I believe had made some tours as manager. Later he bought an interest in a Minneapolis paper, which he edited for some years. Then he made one or more tours with the Thomas orchestra. A few years ago he saw that there was a field for a band. He had the sagacity to foresee the tremendous possibilities of John Phillip Sousa, and engaged him for a term of years upon figures affording the great bandmaster a fair chance. Sousa was directed to engage the best men attainable; "get the best," was Blakely's direction. Then he was to train them into finish. Meanwhile Blakely agreed to furnish the funds—which he did. Then began the business of the band—a business which has never been equaled anywhere in band traveling. Sousa has played about every night and frequently eight, ten, twelve times a week, every day for about two years,