

SUMMER MUSICAL OFFERINGS

RACHMANINOFF PLAYS HIS PRELUDE IN G MINOR

Other Famous Artists Heard in Notable Compositions

THE greatest of living Russian composers and one of the greatest living pianists—Sergei Rachmaninoff—plays his own composition, "Prelude in G Minor." This is a remarkable performance and an equally remarkable experience to hear this, for the combination of a great composer and a great virtuoso is a rare one—rare enough almost to be counted, since the days of Beethoven and Schubert.

While listening to this on a Victor Record one is impressed with the fact that here is another noteworthy instance of Victor tone supremacy. Rachmaninoff plays the prelude as no one else could hope to play it—the conception of his own brain—given to the world by his own fingers, knowing and feeling every note of its intricate and splendid structure.

The G Minor Prelude is in a fine, rolling, sweeping, majestic style with powerful rhythms, with clangorous, almost fierce returning melodies. The harmonies are as lucidly beautiful as anything in the works of the "Old Masters" of music. Thunderous, thrilling chords and octaves boom forth with the force of a volley of cannon on the quick, almost Bolero-like opening theme. Suddenly and unexpectedly, a soft, melodious, purling passage follows which enables the listener to drink in the full beauty of the pianist's light, bell-like touch.

Doubtless, the most popular of all American songs—old or new—is Stephen Foster's "Old Folks at Home." From its very simplicity—born from the fact that its every turn and phrase, its every syllable and accent is known to almost every living American—it has furnished a test of the singing art of Madam Schumann-Heink a thousand times more difficult than could have arisen in some less familiar composition. As one hears this on a Victor Record, there is not a note of it which does not awake, by some dim alchemy of association, in some remote memory-cell, trains of thought, feeling and emotions, which together constitute the true inward life of the American people. Schumann-Heink sings this old song with a pathos and a subtlety of intensity, of longing that are irresistible.

Zaza—the musical singer, a simple-hearted woman beneath her paint and powder, her past jewelry and her cheap trappings—loves that her lover, Dufrane, has a wife and child. Zaza invades Dufrane's own house and, meeting the child, her own starved maternal feelings are aroused. She refuses to expose Dufrane and inflict suffering upon the innocent wife and child. The music of this scene—"Mamma usciva di casa" (Mother Has Gone)—is not dramatic. It is pure and lovely. Sung by Farrar on a new Victor Record one hears the beautiful, high sustained notes, ushered in by the full passionate sweep of violins. Toward the end there are some equally beautiful soft tones.

Ruffo stands in the front rank of the world's great singers—a place he has honestly won—as much by his consummate musicianship as by his wonderful voice. Both are called into play in this famous aria—"Era La Notte" (Cassio's Dream) from Verdi's "Otello," which closely follows the story of Shakespeare's great tragedy. This aria is quite beyond the powers of the ordinary operatic singer. The musical setting is highly interesting and Ruffo has done it full justice on this new Victor Record. Ruffo takes each sweeping phrase with magnificent power and ease. There are several wonderful high notes at moments of climax and the contrasts between the pure legato of some passages and the clear, dramatic detached vigor of others are more than notable. There is no sweeter or more powerful-voice in the world and one hardly knows which to marvel at most—its volume or its beauty.

De Gogorza sings this month, a beautiful love song, on a new Victor Record. It is the age-old story of the love of man for woman. It is a song of late love—that mysterious and overpowering crisis of the soul besides which the first stirrings of youthful love are as the ripples of waters in a brook to the giant surges of the ocean. De Gogorza sings this song with the perfection of artistry and the depth of feeling vouchsafed only to the few. The melody is accompanied chiefly by the violin and the piano, with delicate bell notes. The song ends on a long sustained note that is worthy of such an artist as De Gogorza.

John McCormack, accompanied by Kreisler on the violin, sings "When Night Descends" on a Victor Record, just issued. This beautiful song was composed by Rachmaninoff. This love serenade is fitted to McCormack's voice as if it had been specially written for him. It is adorned with an obbligato for the violin which makes it a thing of almost superhuman beauty and emotional power. The violin obbligato follows for the most part the musical phraseology of the song's piano accompaniment. This is a wonderful song and is given with the perfect sympathy and understanding of truly great interpretative artists, McCormack and Kreisler.

Heifetz plays a remarkable composition—"Introduction and Tarantelle"—on a Victor Record newly announced. It seems almost incredible that only four strings of the violin and only five fingers of the left hand form the notes that tumble forth with such unflinching impetuosity. The introduction itself is slow, somewhat sustained, but the Tarantella itself is a dizzy and intoxicating whirl of notes that gathers momentum as it proceeds and races to the end with a terrific speed. There is a wonderful double pizzicato passage in which the strings are passed by

two alternating fingers of the right hand. This is a spectacular, manly, virile and altogether fascinating composition.

Destinn, this month, sings a Bohemian national song—"Home" (Domu)—on a Victor Record. The song opens with a crashing fanfare of trumpets, drums and cymbals that leads the way into a march—rhythm as spirited, perhaps, as anything in music. Though the song is Bohemian it speaks of impulses and longings and aspirations which are not Bohemian alone, but universal. Into this song, Destinn puts the full strength of her mighty voice.

The Honzaley Quartet this month has chosen a list of masterpieces from Tschickowsky's third quartet in E Flat Minor for recording on a new Victor Record. This scherzo is rather more in Eastern style than in pure Russian and richer tone colors were never called for by a string quartet composer and produced by a quartet organization. The chief theme is vivacious and brilliant; the second theme announced by the viola—being in contrasting style—heavy with the desert languors. The joyous first theme returns, bringing the movement to a rippling close, in which a pizzicato note here and there touches it off as a bright gem touches off the colorful folds of some strange Oriental raiment. Those who enjoy listening to each instrument "voice" as a thing apart as well as to the interwoven voices find this number of untold interest, in which the harmonics are readily observed.

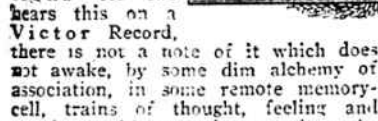
Philadelphia Orchestra Plays "Blue Danube Waltz"

The "Blue Danube Waltz" ranks easily as the waltz of waltzes. Popular as other dances may be today—there was a time, not so many years ago, when the whole world seemed to have gone waltz mad. At the height of this time the beautiful "Blue Danube" was written and it took the world by storm. Its appeal is truly irresistible—something that never can be lost. It is doubtful if anything yet has approached, for sheer beauty and perfection, the present recording, on a new Victor Record, by the Philadelphia Orchestra.

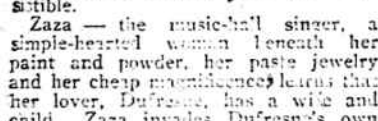
Mabel Garrison sings that noble old hymn—"Heaven Is My Home." On this new Victor Record she sings it with all the inspiration she has given in the past to the difficult, brilliant numbers with which her name has been associated. Her voice is of flute-like purity and her singing exhibits the skill and delicacy of the finished artist. Songs like this, in very truth set loose the hidden springs of life.

Miss Louise Homer's daughter and namesake of Madame Homer, the great contralto, makes her debut as a singer. Miss Homer, unlike her mother, is a soprano, therefore her voice is of different range. Such is the magic of inheritance, however, that in every note there is an echo of her mother's voice. In compositions like this—"Last Night" by Halfdan Kjerulf—it is as though one of the two voices, mirrored its own true counterpart.

The song is sung on a new Victor Record—almost entirely in close two-part harmony with a background of rich string tone in the orchestra.



Schumann-Heink



Homer

Ruffo Heard in "Otello"

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SANTUC

Mrs. J. B. Sharp died Sunday August 1st 1920, at the home of her daughter, Mrs. Andy Milford, after an illness of several months. The deceased was about 63 years of age and for many years has been a member of Long Cane church, where the funeral services were held Monday afternoon at 3 o'clock by Rev. G. M. Telford, attended by large number of relatives and friends.

Mrs. E. J. Botts and Mrs. Mason Wright and Miss Thelma Burnett spent last Friday with Mrs. A. T. McIlwaine of Darraughts.

Mr. H. H. McGee and family of Belton spent Sunday at Mr. M. B. Kay's.

Miss Telma Burnette spent the week-end here with friends.

Mrs. Lindsay Link and Mrs. W. J. Milford spent Tuesday afternoon with their sister, Mrs. Tom Able.

Miss Lucy Palmer entertained the young folks at a lawn party Monday night.

Mr. J. C. Nickles and sister, Miss Lucia, visited relatives here Tuesday evening.

Miss Thelma Burnett spent Sunday with Misses Annie and Louise Kay.

Messrs. G. L. and Jesse Cochran spent Wednesday evening here with relatives.

Master Ralph McGee is spending while with his uncle, Mr. M. B. Kay.

Mr. E. H. McMillan, R. F. D. Carrier on Route 2, is taking his vacation and has Mr. Lawrence McIlwaine for his substitute.

Mr. Roy Kay spent from Sunday until Thursday in Belton with Mr. Edwin McGee.

Mrs. E. J. Botts visited Mrs. J. R. Richardson Wednesday night and Thursday.

Miss Lois Morrison is visiting Misses Mary and Gladys Hannah of Central.

Mr. Roy Kay and Misses Annie and Louise Kay visited the Misses Beauford's Saturday evening.

Mr. and Mrs. J. R. Haddon and

Was Very Weak

"After the birth of my baby I had a back-set," writes Mrs. Mattie Crosswhite, of Glade Spring, Va. "I was very ill; thought I was going to die. I was so weak I couldn't raise my head to get a drink of water. I took . . . medicine, yet I didn't get any better. I was constipated and very weak, getting worse and worse. I sent for Cardui."

TAKE CARDUI The Woman's Tonic

"I found after one bottle of Cardui I was improving," adds Mrs. Crosswhite. "Six bottles of Cardui and . . . I was cured, yes, I can say they were a God-send to me. I believe I would have died, had it not been for Cardui." Cardui has been found beneficial in many thousands of other cases of womanly troubles. If you feel the need of a good, strengthening tonic, why not try Cardui? It may be just what you need.

All Druggists L. 76

NEW VICTOR RECORDS FOR AUGUST. Includes list of records such as 'Each Shining Flower', 'Domus (Home)', 'Zaza—Mamma usciva di casa', etc. and the 'His Masters Voice' logo.

The McMurray Drug Co. advertisement with text: 'This is your invitation to come in and enjoy these new Victor Records'.

Nujol advertisement featuring the headline 'Beauty is more than Skin Deep' and an illustration of a woman and a man. Text describes Nujol as a scientific method for treating constipation.