

## Music Hath Charms

(Concluded from page 20.)

and the violinist together and there is a gasp as the notes of that great Hymn of their Fatherland is swept into the souls of those aliens. They see themselves as children in their happy home, and there is no applause now. Only a paling of countenance; a stiffening of muscles, as that almost human cry wails under the fingers of the skilful musician. How well he knows how to reach the hearts of these people; and the music fell on good ground.

The concert is finished, but the people seem loath to leave the hall, and large numbers of them file slowly out with grim set faces.

Several heads of big affairs, voicing the feelings of their underlings, gather

together to discuss ways and means.

There is a great ship ready for loading at the quay of one corporation. In fact loading of non-contraband has already begun. With so much opportunity and money it is very easy to readjust the cargo. Guns and ammunition they have in plenty and it is such an easy matter to get it aboard without suspicion. Is not the inspector in their pay, and so on all the way up. But the men to go with the guns.

Ah! the ship will be cleared as a cargo boat with a few carefully selected passengers. How easy to touch at the shore of some unfrequented part and in the darkness take aboard hundreds of men, who will come to the place of embarkation in small groups. They will be landed at the pre-arranged neutral country where it will be easy to ship them down to within easy

distance of transport to their country. Once the scheme is found feasible, thousands more can follow by the same route. . . .

All things happened as if by clock-work and we now find the ship well out to sea with her inspired patriots—inspired by the music of their fatherland. . . . But they had reckoned without those pirates of the sea. They knew their countrymen did not sink ships without warning and then not unless they were armed. . . . A periscope appeared. . . . they had been sighted by a submarine. . . . they carried the Stars and Stripes. It was known, however, that a British transport was on the way across. Feeling secure, however, that their wireless would save them from any misunderstanding whether it was a British or German sub, they approached. The

methodical Germans on the sub, however were taking no chances. This ship might be British under false colours— . . . They torpedoed the ship. No preparations had been taken aboard the ship for lowering boats, as they had not believed, in spite of the facts presented them. They believed the German everywhere treated friend and enemy alike, with courtesy and humanity.

Her work well accomplished, the submarine rose and shelled the unfortunates on the ship so that none might escape.

As these brave men sank beneath the waves they saw things in a different light. Why had they not believed the stories of the dastardly work of their one-time country—the very powers which had treated them so brutally as young men, and from which they had escaped by coming to America, instead of growing less, had become more cruel.

Two half demented men were picked up, mangled and unconscious, and were taken to the American shores. Their story was not believed, but when they finally came to their home city and were recognized, in their hearts these people believed.

If you search among the troops of the Allies you will now find many German faces; where they came from no one knows, but the fiercest in the attacks against the German lines are German faces. Are they those who believed and who are now anxious to fight for the Freedom of America and her Institutions, even if her own, of time British born, citizens are not?

EVELYN BUCKER.

## What St. Louis thinks of The NEW EDISON

### ST. LOUIS REPUBLIC

### PROBLEM OF MUSIC IN HOME SETTLED BY DIAMOND DISC

Edison Machine 'Re-Creates' Voice Beside It at Victoria Theater Concert.

BY HOMER MOORE.

When Mark Silverstone announces an Edison Diamond Disc concert in the Victoria Theater it is a foregone conclusion that the "Standing Room Only" sign will be displayed. From orchestra pit to roof the multitude filled every nook and corner, and the enthusiasm was commensurate with the attendance. It is a wonderful thing—even in this age of scientific wonders—to see and hear an instrument "recreating"—as Mr. Silverstone calls it—a human voice that is right there beside it, now singing with it and now listening to it, thrilled by the consciousness of a second personality—almost a dual personality. The problem "to hear ourselves as others hear us" has been solved even if we can't as yet "see ourselves as others see us." The vocal soloist last evening, was the beautiful Anna Case of the Metropolitan Opera Company of New York. Her voice was richer than ever before. Her style has broadened and matured and become more musicianly. There is a heart in it that goes to the heart and self-poise and sensitiveness that prophesies a brilliant musical future for this young artist. Miss Case sang the well-known air from Charpentier's

"Louise," "A Song of India," by Rimsky-Korsakow, and a number of folk songs, "The Old Folks at Home" being among the number.

Arthur Walsh, the violinist, played the Schubert "Ave Maria" with the Diamond Disc, and also the famous "Meditation" from "Thais," by Massenet. Besides these selections, he accompanied Miss Case, voice, violin and the "Recreator" blending into one beautiful tonal picture.

The voice of Thomas Chalmers displayed the merits of that good old tune, "Answers," by Alfred G. Robyn, who used to so completely belong to St. Louis that St. Louis nearly, if not quite, belonged to him.

Mr. Silverstone is, by these concerts, contributing very largely to the advancement of musical taste and interest in this city. Doubtless many went to the performance last night out of curiosity, but that element soon gave place to genuine enjoyment of the program. The problem of music in the home is solved when the singing of the greatest artists is made possible by an instrument that does not betray itself in the very presence of the artist herself.

### ST. LOUIS POST-DISPATCH

2500 Endeavor to Distinguish Natural Voice From Phonograph.

A musical event of unique interest was that at the Victoria Theater Saturday evening, when Miss Anna Case, the young prima donna of the Metropolitan Opera Company, appeared before 2500 music lovers in a tone test

of Thomas A. Edison's wonderful phonographic invention.

After an opening address by Mr. Mark Silverstone, who arranged the test, Miss Case stood beside the new Edison phonograph and sang several numbers with the instrument, records of which had previously been made from her voice.

So perfectly did the instrument blend with her voice that the audience could not distinguish except by her lips when Miss Case ceased singing. During rendition of the Song of India, the house was darkened and until the lights were turned on no one knew Miss Case had left the stage.

Besides a rare musical treat, the test convinced many skeptics of the triumph of Mr. Edison's genius in re-creating the human voice in all its naturalness.

### THE ST. LOUIS STAR

### SILVERSTONE TONE TEST SHOWS EDISON SUCCESS

Again Mark Silverstone's tone test has come and gone and thousands of St. Louis music lovers have voted him their thanks, for indeed he has done much for the uplift of music.

That Thomas A. Edison successfully accomplished the marvelous task of recreating the natural tone of the human voice in the production of phonographic records was the verdict of a big audience, Saturday night. The vocal soloist Saturday evening was Miss Anna Case of the Metropolitan Opera Company of New

York. Her voice was at its best, and as she progressed it became richer and broader. Miss Case sang the well known aria from Charpentier's "Louise." A song of India by Rimsky-Korsakow and a number of folk songs.

Arthur Walsh, violinist, played Schubert's "Ave Maria" with the diamond disc and also the famous "Meditation" from "Thais," by Massenet. He also accompanied Miss Case, voice, violin and the "recreator" blending into one beautiful tone.

Silverstone has given these tone tests for several years and with each performance hundreds of the skeptical listeners go away convinced that the new Edison does recreate and that one can now have the greatest artists in their home. Records played by an instrument that does not betray itself in the presence of the artists.

### Daily Globe-Democrat.

### 2500 HEAR NATURAL VOICE TONES IN PHONOGRAPH

That Thomas A. Edison has successfully accomplished the marvelous task of recreating the natural tone and timbre of the human voice in the production of phonographic records was the verdict last night of 2500 music lovers who gathered at the Victoria Theater to witness this demonstration of the triumph of inventive genius. Of the numerous persons who attended the demonstration skeptical of the claims made for the records, all came away convinced that it had proved equal to the severe test.

Miss Anna Case, the young prima donna of the Metropolitan Opera Company, was chosen for the test. Edison considers her soprano voice one of the finest of the many great voices he now re-creates. She stood beside the new Edison as it began to play. She sang a few bars, and the instrument blended perfectly with her silvery voice. She ceased, and the instrument continued the air with the same beautiful tonal quality as when the star accompanied it. None in the audience was able to distinguish when Miss Case ceased singing, except by observing that her lips did not move. The union between the tones of her voice and the reproduction on the instrument was so remarkable that trained ears could not detect the slightest difference.

The  
NEW  
EDISON  
makes your home  
the world's greatest  
stage



Anna Case, of the Metropolitan Opera Company, photographed on the stage of the Victoria Theatre in St. Louis on Oct. 21, 1916, while singing in direct comparison with the New Edison's Re-Creation of her voice.

There is a  
licensed dealer in  
your vicinity. Watch  
for his announcement.  
May we send you  
the brochure  
"MUSIC'S  
RE-CREATION"?

### A Study in Contrasts

SELDOM has a more brilliant audience been gathered in Massey Hall than that which greeted the two artists brought to Toronto by the Women's Musical Club, on Tuesday, Feb. 20th. Both artists are young and lovely women appearing in Canada for the first time after winning triumphs in New York, but there the resemblance ceases. A blaze of foot-lights heralded the approach of Anna Case, of the Metropolitan Opera. The audience was dazzled by the beautiful young prima donna with all the appropriate airs and graces, clad sumptuously in cloth of silver embroidered with crystal, while her voice, a soprano of remarkably pure tone, held them captive from the start. She scored a veritable triumph in Charpentier's "Depuis le Jour" and her lighter numbers were rendered with great charm.

In marked contrast came Guiomar Novaes, the young Brazilian pianist, looking like a simple school-girl in her plain afternoon gown of black velvet, with lowered lights and dignified demeanor that seemed to scorn to draw attention to any attraction but her art. Her first number, Schumann's "Carnival," was received with appreciation, but it was not until after her rendering of the Liszt Tenth Rhapsody that the audience gave her the acclamation that it accorded from the start to Anna Case. Her two encores displayed her technical ability to great advantage, especially the pianissimo passages in "Les Vagues," by Moszkowski. Altogether she promises to have a wonderful future and the enthusiasm shown for the art of this little black-haired girl of twenty-one, educated by the Brazilian government, has been rarely accorded to a pianist appearing for the first time in a Canadian city.

The repeated encores which were accorded to both artists seemed to emanate from the genuine appreciation of music lovers rather than the greed which is sometimes laid to the charge of Toronto audiences.