

PERSONALITY AND COMMENT

NO one should run away with the idea that, through the production of "Skyscrapers" last month, jazz has been given an entering wedge at the Metropolitan Opera House. The addition of a few saxophones and banjos to the orchestra does not constitute jazz. True, these instruments are innovations; but there were orchestral innovations before them which had no particular bearing upon the trend of opera in general. In other words, the appearance of saxophones and banjos in the orchestra pit of the Metropolitan is important only so far as it affects the ensemble of "Skyscrapers." As a matter of fact, John Alden Carpenter's new work is not a jazz affair. If it were, it would not have been accepted for production at the Metropolitan. There is evidence enough that it owes something to a new and distinctive note in American music; but the composer has by no means left behind him the character of musicianship which he displayed so charmingly in his ballet setting of "The Birthday of the Infanta." He has merely strayed a little way down another musical bypath—perhaps as far as he dared, but more likely as far as he wished.

WHETHER jazz will ever break into opera at the Metropolitan, only time can tell. The chances are that it will not—that is to say, the somewhat indefinite musical form which, for want of a better name, is commonly called jazz. The probability is that out of this form, now simply running riot all over the land and setting feet a-tripping in Europe as well, will be evolved something infinitely better and infinitely more potent as an American expression. That will require a matter of years and, if it comes,

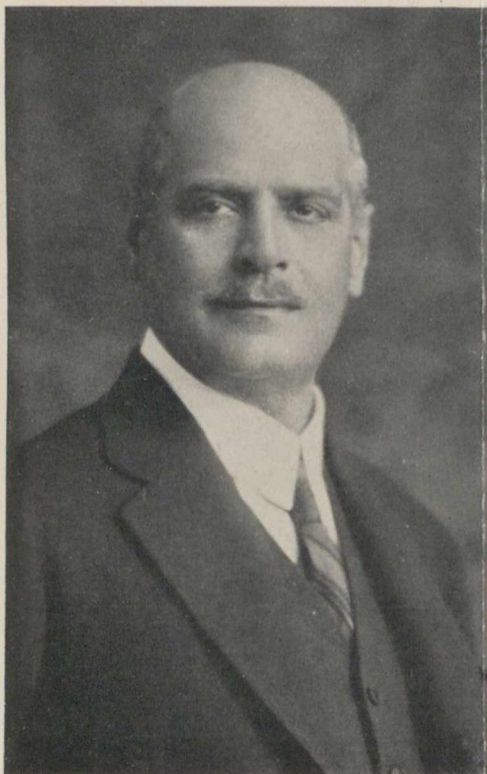


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SIGMUND ROMBERG
 At work in his library, which contains over two thousand volumes of the first printed scores of famous works by dead composers, the collecting of which is his hobby, and said to be the most complete in the United States. The composer of "The Student Prince" and "Princess Flavia" is working on a new operetta based on the life of Barbara Frietchie

can never be nearer a national opera than Charpentier's "Louise" is in France or Weber's "Der Freischuetz" is in Germany. It will be one of various national notes, that is all.

MEANWHILE it is to be hoped that there will be native composers of opera turning to something more seriously American. There are subjects enough in our history and our legends. It is even conceivable that from the legends of our great Southwest there may be found the inspiration for a tetralogy as stupendous as Wagner's "Der Ring des Nibelungen"; the material and the scenic background are there. And, in another field, think of what might be done with some of the negro spirituals, such as "My Lord What a Morning!" and certain of the "work songs" by weaving them into a musical background. The soil is rich; it only needs to be tilled intelligently to yield good fruit.

IF any proof were needed that the United States is growing in its appreciation of art it would be found in this season's sales in New York. Both in the auction rooms and in the dealers' galleries there are signs of increasing intelligence in the matter of the purchase of paintings, sculpture and lesser art objects. Wise collectors, of course, continue to rely on the advice of experts; but they are learning more and more to rely on themselves and thus derive greater enjoyment in playing one of the most fascinating of games. They are at the same time acquiring the habit of specializing in collecting—of cultivating a really absorbing hobby as compared with the assembling of a little of this and a little of that. It is astonishing how widespread this specializing has become.



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ANGELO ANNINOS
 Who has arrived in Washington to assume his new post as Counselor of the Greek Legation, where he takes over the former duties of Constantin D. Xanthopoulos



Dudley Hoyt
HENRY O. HAVEMEYER, JR.
 A scion of an old New York family and one of the youngest railroad executives in the country, who recently perfected a device to prevent derailments on rail connections. See page 57



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VINCENT DI GIROLAMO
 Who, as chancellor at the Italian Embassy in Washington, is the oldest staff employee in point of service, having served under many ambassadors to this country