

the ordinary citizen in ordinary times." This was the corner-stone of the Penrose philosophy of government, and is still to be reckoned with by all men in public affairs. The practice of the direct primary and such other devices for the encouragement of popular action have, at divers times and in divers places, aroused greater watchfulness, but they have not by any means eliminated the indifference of the average citizen. There has been change enough, however, so that it is no longer safe for the party organization or the party leaders to lean towards the special-interest philosophy in public affairs, as Penrose did so long in Pennsylvania. We think Penrose himself recognized the change in his later *sub rosa* espousal of the Roosevelt leadership for the country. It is well known that if Roosevelt had lived Penrose would undoubtedly have supported him for President in 1920.

The Penrose philosophy of the need of a strong party organization and leadership to stabilize the alternating watchfulness and indifference of the average citizen is still sound. Politics and government are, and probably ever will be, the center of clashing interests. If party organization is weak, the more able and powerful of the clashing interests will occupy the driver's seat. If party organization is strong but corrupt or leaning towards a special-interest philosophy, the general welfare is sacrificed. But if party organization is strong and at the same time bent upon the public welfare, it can hold clashing interests in check and serve the common weal better than the vacillating indifference and watchfulness of the average citizen.

The Penrose philosophy and practice were half right and half wrong, but "the last of the good bandits" was headed towards the right when Roosevelt died, and was still headed in that direction at the time of his own death. This change in a typical Republican boss of the old school throws some light on the change in popular sentiment which led the Republicans of Pennsylvania to nominate Gifford Pinchot for Governor.

BIG PAY OR STEADY WORK?

WE have more than once referred to the remarkable success of what is known as the Cleveland Plan in bringing into fair relations work people and employers in the great garment industry of Cleveland, Ohio. A novel extension of the activity of those who are carrying out the plan has developed. It is an attempt to answer the question, How much does the assurance of steady employment mean to the average workman? Does he prefer a large pay envelope at the price of an uncertain work-

ing period, or a smaller envelope with the assurance of year-round employment?

Inquiry led to the belief that the best results in every way both for worker and employer should be obtained when steadiness of employment was assured. A proposal was therefore made to firms in the women's garment industry in Cleveland that they should be allowed to reduce wages by ten per cent, provided they would give assurance of forty-one weeks' employment during the year or its equivalent in wages. It is expected that the flow of labor during the next year will indicate whether it is the weekly wage or the annual earnings which the average worker takes most into consideration. The manufacturers who accept this idea must deposit in a guaranty fund twenty-five per cent of their total labor pay-roll each week. If they provide forty-one weeks' work, the fund reverts to the firm at the end of the year; otherwise, the workers can draw on it during the weeks of unemployment.

This plan of assurance of work or pay drawn from a centrally held fund has now been in operation for some time and is believed to be the only unemployment fund of the kind either in this country or abroad. It is notorious that the seasonal character of employment in the garment trade is the greatest cause of dispute between capitalists and workers. The new arrangement is a modification of something which has existed for a year.

Under the general provisions of the Cleveland Plan, the union and the manufacturers have not only done away with strikes by submitting their disputes to a board of impartial referees representing the public, but they are installing week work and scientific methods of manufacture. The union is co-operating, financially and otherwise, in this industrial experiment. In return for the increased production which has resulted, the manufacturers recognize it as their responsibility to give steady employment.

The problem as to seasonal work is of vital importance in other industries than that of the manufacture of clothing. Especially is this true of the coal-mining industry. One of the most serious issues in the present strike is the complaint of the miners that they cannot tell what any sum fixed for a day's work or week's work means unless there is some kind of probability as to the number of days or weeks they will actually have work provided for them during a year. The same thing is true as regards the building industry, and some other forms of employment. It is possible that this Cleveland experiment

may suggest a general remedy in this direction.

THE ORATORIO SOCIETY OF NEW YORK

AMONG the many "drives" for public financial support that have been carried on in the city of New York recently, one of the most deserving and yet one which is, we are afraid, likely to attract little public attention is that of the Oratorio Society. This old and respectable organization does not cure anybody of physical ills, nor feed the physically starving, nor promote scientific and industrial education, nor adopt orphans, nor send slum children on country vacations. But it has given joy and comfort and inspiration to thousands, and it is an important factor in furnishing that aesthetic nourishment of the mind without which no nation, however many factories and railways and mines it may possess, can develop a well-rounded and useful national life.

The Oratorio Society was founded in 1873 by Dr. Leopold Damrosch, the father of Walter Damrosch and of Frank Damrosch, whose great achievements in behalf of music are too well known to require any record here. It has had a remarkable musical history, as the distinguished critic Mr. H. E. Krehbiel has pointed out in a very interesting article on American choral music published in the New York "Tribune." Its fine chorus is composed, not only of accomplished amateurs, but also of professional church singers, and it has therefore contributed much to the fostering of a high quality of church music. Its programmes have been made, not merely of ecclesiastical music of the English oratorio type, but of modern pieces of such composers as Brahms, Richard Strauss, Gabriel Pierné, Wolf-Farrari, and Debussy. Although the society is fifty years old, it is the product of a still earlier musical development in America. In the "Tribune" article already referred to Mr. Krehbiel makes the following significant observation:

Music in all its forms, instrumental and vocal, choral and orchestral, has been intelligently cultivated in America much longer than is popularly supposed. The misconception is largely due to the attitude assumed by historical writers, which would seem to indicate that the first American colonists as well as the first citizens of the American Republic were barbarians in art, when as a matter of fact the founders of America were men of the finest culture, as appreciative of beauty as were the people from whose loins they sprang.

Mr. Krehbiel notes the interesting historical fact that on May 4, 1786, there was given in Philadelphia a concert at which two hundred and thirty singers



A WAR-TIME GROUP OF MUSICAL LEADERS

Right to left: Albert Stoessel, Director of the A. E. F. Band School at Chaumont, France; Andre Caplet, Conductor of Paris Opera; Francis Casadesus, Director of the American Conservatory at Fontainebleau, France; Jacques Pillois, celebrated French composer

and an orchestra of fifty instrumentalists performed portions of the "Messiah," and this most famous of all oratorios was given with a complete chorus and orchestra in New York a year before it reached Germany, in the last quarter of the eighteenth century. Handel, of course, went to England when he was twenty-five years of age, and lived there for fifty years, and the "Messiah" was composed and produced in that country and under English ecclesiastical influences.

Such are the antecedents and ancestry of the Oratorio Society. The members of its chorus give their services without pay, but the expenses of orchestra and soloists and concert halls is considerable. It is necessary to meet an expense budget of \$40,000 each season. The receipts from the sale of tickets is about \$15,000. The deficit has been made up by a very small group of generous men and women "whose love of music," says the prospectus of the Society, "and appreciation of the importance of the work have permitted them to do so." The Society now wisely feels that it ought not to depend upon two or three rich patrons, and it is asking a larger group to underwrite this deficit of \$25,000. All we can say is that those

who believe that one of the foundations of American culture is fine music in the church, in the school, and in the home, as well as on the operatic and concert stage, can do nothing better to substantiate their belief than by supporting such an organization as the Oratorio Society.

A NEW ORATORIO CONDUCTOR

THERE is another reason why the Oratorio Society deserves to command public attention at this time. It has a new conductor, and a rather remarkable one. We do not know of any American family in the profession of music which for a period of fifty years has more continuously stood for the highest standards in school, conservatory, and on the concert stage than the Damrosch family. The work of Dr. Leopold Damrosch has been carried on in a fine fashion by his sons, Walter and Frank, and his daughter, Mrs. David Mannes. Walter Damrosch is the latest member of his distinguished family to conduct the work and performances of the Oratorio Society, but his labors in other fields of music, as, for example, conductor of the New York Symphony Society, have so greatly grown that it was necessary for him to lay down the oratorio baton. He

did this by first selecting an assistant and then recommending that the assistant become his successor.

This successor is Albert Stoessel, a native of St. Louis, Missouri. He is a violinist by profession and had achieved considerable repute as a very young man. After studying and performing in Europe, when the Great War broke out he returned to this country, and when America entered the war enlisted in the 301st Infantry, going to the French front as an infantry lieutenant. One of the modern features of the European War was that great emphasis was laid upon the importance of the regimental military bands. These bands cheered and inspired the fighting men in such a way that the men themselves asked that the bandsmen be removed from the danger line. Lieutenant Stoessel became the leader of the excellent band of the 301st Infantry, numbering eighty-five men, and from this moment attracted attention as a conductor. General Pershing so appreciated the value of music in war that he called Walter Damrosch from this country to general headquarters to discuss the matter and to form a scheme by which the American military bands could be co-ordinated and trained. One of the first things Mr. Damrosch did was to take the bandsmen out of the front lines, where they served not as combatants but as stretcher-bearers, and this was heartily approved by the fighting men. The next thing he did was to found a school for bandmasters at Chaumont; and of this school Albert Stoessel became the head, at the place where Mr. Damrosch first made his acquaintance.

At the conclusion of the war Mr. Damrosch invited Mr. Stoessel to become his assistant, and he has now become his successor. In the brief time that Mr. Stoessel has been out of the military service he has re-established himself as a violin soloist, and he is also making a reputation as a conductor and a composer. He has just finished his first season in directing the Oratorio Society, and it has proved successful. The combination of Mars and the Muses which Mr. Stoessel personifies lends an interesting touch of romance to the new period on which the Oratorio Society is entering. We wish it success not only as a useful representative of the fine arts but in its commendable work to get the music-loving public to relieve it of a financial burden which must inevitably, unless taken off its shoulders, hamper its free development. In the old days princes enabled great musicians and choirs and orchestras to live. A duke and a prince were the patrons and supporters of Bach. In a democracy the people must not only perform the political services of the old aristocrats but