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BERLIN NO LONGER SUPREME COURT OF MUSICAL WISDOM

Loudon Charlton, Back from Europe, Says American Audiences Have More Genuine Art Appreciation Than is to Be Found Abroad—Significant Influence of the Small Collegiate Community with a "Musical Course"

THOUGH the transatlantic cables were not kept "buzzing" during the months of June and July this year with announcements of great musical ventures to be undertaken by Loudon Charlton, the New York manager, this guide of the destiny of musical artists returned from abroad last week aboard the *Finland* quite contented with what he has to offer American audiences next season. There is, to be sure, no combination tour, like the Melba-Kubelik of last year, nor the Butt-Rumford of the last two years. Yet Manager Charlton is satisfied. The day following his arrival he was already working on problems of state when a MUSICAL AMERICA representative called at his offices in Carnegie Hall.

"It was, in a sense," he remarked, "a pleasure trip, the principal purpose of which was to visit the artists who come to me this year. And I had some very pleasant experiences. But now I am back at work on the coming season. Some tennis in the morning, some bridge in the evening, these are my exercise and relaxation, and they make me feel that I can serve my artists better."

The manager who did not tell about his artists would indeed be filling his duties poorly. But Mr. Charlton not only puts his mind to the specific activities of those who come to America under his direction, but he interests himself in the general conditions here and abroad, in their ultimate effect on the development of music and kindred topics. It is perhaps this alert understanding of the problems of the day, of the thought on what certain facts prove, that has played a part in his success and has aided him in attaining the position of distinction which he occupies in the managerial world.

"I wish to venture the opinion that we have in America in the cities of New York, Boston and Chicago, as fine audiences for music as anywhere in the world. I do not refer to numbers or dollars. I mean audiences that understand, that get the meaning of what is performed. The looking to Berlin as the supreme court of musical understanding I believe to be all exaggerated. The knowledge of the audiences in that city is, I think, more apparent than real. As for our smaller cities, those cities that have colleges in them, nowhere in the world can you find me a city like Aurora, N. Y., where Wells College is situated, that would include a chamber organization like the Flonzaley Quartet every year. It is but a small town, yet it is only one of hundreds like it that demand the best and prepare themselves for it. So that when the Flonzaleys or whatsoever artist engaged get there the audience knows what they are going to play. I know of no such condition in Europe.

"And this dissemination of musical culture through the medium of concert courses in the colleges and universities of our country is one of the finest influences which we possess. Do you know that it was due to just such a college influence that the present St. Louis Symphony Orchestra was formed? One of

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MARGARET KEYES

Operatic and Concert Contralto Whose Career Furnishes Additional Proof That Success in Music Can Be Obtained in America Without European Experience (See Page 26)

CHALIAPINE MAY VISIT UNITED STATES IN 1916

Reported that Basso Will Make Thirty-five Operatic Appearances at \$5,000 Each—Chicago Capitalists Interested

That Feodor Chaliapine, the famous Russian basso, will visit the United States in 1916 at the head of a Russian grand opera organization is reported by the London correspondent of the New York American, who states that the deal was closed by a representative of a group of Chicago capitalists in London on July 22. The report says further:

"For singing in thirty-five productions in a selected repertoire of operas Chaliapine will receive more than \$5,000 for each appearance.

"In the company supporting Chaliapine will be fifty Russian chorus men and women and twenty of the famous Russian ballet. The repertoire will include 'Judine,' 'Boris Godounow,' 'Prince Igor,' 'Ivan the Terrible' and 'Khovantchina.'

"Under the present contract, which was closed to-day by Campanini on behalf of Chicago men behind the project, Chaliapine will not appear in New York, but will visit only Chicago, Boston and Philadelphia.

"Besides the costumes and properties, the entire scenic investiture of all the operas will be taken from Russia."

A cable to the New York Sun, dated

July 23, quotes the secretary of M. Chaliapine as authority for the statement that nothing has been settled in regard to any engagements of the singer with the Metropolitan or Chicago opera companies.

Polacco and Scotti Win Honors of London Revival of "Falstaff"

[By Cable to MUSICAL AMERICA.]

LONDON, July 26.—After twenty years of absence from the Covent Garden stage Verdi's "Falstaff" was revived there Tuesday and was one of the greatest artistic successes of the season. Chief honors went to Giorgio Polacco, whose conducting of the intricate score was wonderfully fine. Antonio Scotti sang and acted the title rôle superbly.

Frederick Stock in Europe

Chicago, July 27.—Frederick A. Stock has completed his Ravinia Park engagement, which was the most successful he has played in that resort, and left last Tuesday for Europe on the *Kronprinzessin Cecilie*. He will visit the German music centers in search of novelties for the twenty-fourth season of the Chicago Symphony Orchestra. M. R.

Geraldine Farrar Recovering from Bronchial Affection

Geraldine Farrar, of the Metropolitan Opera, has sent word to friends in Berlin that she is steadily recovering at Salsomaggiore, Italy, from a bronchial affection and consequent nervous attack.

NEW ZANDONAI OPERA SCORES A GENUINE SUCCESS

"Francesca da Rimini" at Covent Garden Première Proves a Gripping Music-Drama and Strong Addition to Répertoire—Abounds in Poetic Charm—Mme. Edvina and Martinelli Win New Laurels in the Two Leading Rôles

London Office of Musical America,
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IF there was any cause for regret in last night's première at Covent Garden, it was that the management had not seen fit to present this latest work of Zandonai's, "Francesca da Rimini," a little earlier instead of keeping it, as it were, wrapped up in cotton wool till the end of the season, a time when, even with the established favorites of the repertoire, it is difficult to keep the spark of enthusiasm aglow. And this regret is the greater because in "Francesca da Rimini" the repertoire has received an addition that is at once refreshingly original and curiously attractive in form and style.

The music has been conceived on broad melodic lines and is intensely expressive and gripping, abounding in beautiful incidents. Its strength rests mainly in the marked appreciation for dramatic expression that the composer has developed as well as in his skill in building up fine and compelling climaxes. Its beauty and charm lie in the wealth of poetry and emotion that have been infused into it. The orchestration for once has left undisturbed the memory of Wagner, nor has any present-day composer been pressed into service.

After Tuesday's somewhat unsatisfying dress rehearsal it was a revelation to observe with what skill and completeness the errors in detail had been rectified, so that the mind was left free to focus upon the composer and his intentions.

It will be recalled that Zandonai's "Conchita," played two seasons ago, though musically of value, failed to acquire a recognized place for its composer, mainly on account of its lack of action and the unequal distribution of its parts. In his present venture, however, Zandonai appears to have made a particular effort to avoid similar hampering factors, though it must be admitted that the splendid adaptation by Tito Ricordi of Gabriele D'Annunzio's tragedy, on which the new work is based, has had much to do in imparting the greater freedom of action that characterizes "Francesca da Rimini."

Story of the Opera

The story in brief runs as follows: *Francesca*, the daughter of *Guido da Polenta*, is about to be wedded, for reasons of state, to *Giovanni*, known as the "Lame One," the son of *Malatesta da Verucchio*. By means of a plot, she is introduced to *Giovanni's* handsome younger brother, *Paolo*, and under the impression that he is her destined bridegroom falls deeply in love with him, while he on his part returns her affections, although no words are exchanged between them.

Act II depicts a fight between the Guelphs and Ghibellines on the platform of a tower of the *Malatesti*, and *Francesca*, now married to *Giovanni*, meets *Paolo* and reproaches him for the deception practiced upon her. He protests his

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