

# MUSICAL AMERICA

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## EUROPEAN MUSICAL LIFE PARALYZED BY WAR; PROMINENT ARTISTS INVOLVED IN CONFLICT

**Difficulty in Effecting Transportation for Hundreds of Concert and Operatic Stars now Marooned Abroad, Threatens to Postpone American Season — Managers Predict that United States Is Likely to Be Visited by a Great Army of Musicians if War is Protracted**

WITH a war, the enormity of which cannot yet be adequately estimated, raging the length and breadth of Europe, the coming American music season promises to be seriously affected.

While no definite information has been obtainable it is safe to assume that the war has broken up such foreign music festivals and similar activities as were under way and caused the cancellation of those that were planned. The Wagner festival at Bayreuth has been in full swing for some days and festivals were planned for Salzburg, Munich and Dresden.

Unless the portentous conflict can be ended within a month or thereabouts, or unless some manner of transporting to this country the great numbers of operatic and concert stars now abroad for vacations or Summer engagements it becomes well nigh impossible to determine how the issues can be met, how the activities contracted for can materialize—in short, how musical performances of such unparalleled excellence as have been enjoyed here for years can be provided next Winter.

Many of the foremost artists now scattered through the belligerent European countries are Americans. The principal difficulties confronting such are the possible inability of securing transportation to this country, the hardships and deprivations likely to accrue from a lack of necessary funds and the effects of the harrowing nervous strain inseparable from such conditions as those in which they are likely to find themselves. To be sure, the prospect will be brightened if swift governmental assistance is provided.

In the case of foreign male artists, however, matters are likely to be gravely complicated through enforced obligations to their respective governments and the almost inevitable summons to arms. By the process of drafting the Metropolitan, Boston and Chicago opera companies are menaced with the irremediable loss of some of the finest artistic props, as well as a large percentage of their choristers. A similar peril may naturally befall concert singers, pianists, violinists and orchestral conductors. At the present writing Italy is not yet involved in the conflict and should that country succeed in maintaining its neutrality many of the most prominent opera stars may yet succeed in reaching America unscathed.

Only the scantiest information concerning the possible whereabouts of artists or the likelihood of their detention is at present obtainable. The majority of New York concert managers are completely in the dark as to what the future may bring. At the offices of the Metropolitan Opera House similar



Some Operatic and Concert Celebrities Who, It Is Feared, Will Be Called to the Defense of Their Countries in the European War Now Raging

uncertainty prevails. Whether the German, French and Italian contingent can return unmolested and hence whether the opera season is a possibility are questions that cannot be answered at this moment. It is practically certain that, should Italy become involved in the conflict, Director Gatti-Casazza, who is a naval engineer, will be called to military duty. Nor is it beyond the bound of possibilities that Messrs. Caruso, Amato, Scotti, and Conductors Toscanini and Polacco will be drafted. That many of the German and French members of the company may even now be in the field is well nigh certain. Among the Germans and Austrians who may be involved are Rudolf Berger, Otto Goritz, Carl Braun, Herman Weil. Operatic figures well known to New Yorkers, though no longer members of the Met-

ropolitan, who are likely to be active as warriors are Carl Burrian, Heinrich Hense and Leo Slezak. It was the opinion in some quarters that the tall Austrian tenor, because of his personal friendship and influence with the Austrian Emperor, might secure exemption from military duty.

Because of his lymeness it is unlikely that Alfred H. z., the Wagnerian conductor, can be impressed into service. Richard Hageman and Hans Morgestern may, however, be called. Of the French artists Dinh Gilly, Léon Rothier, Paolo Ananian, and of the Russians, Karl Jörn and Adamo Didur are eligible. Among other notable French and Russian artists to be affected are Lucien Muratore, Vanni Marcoux, Charles Dalmore, Theodor Chaliapine. Because of his age it is improbable that Maurice

**Fears for American Musicians Who May Be in Need of Funds—Conservatories and Schools of this Country to Benefit by Closing of Foreign Educational Institutions—Opera Companies Menaced by Probable Drafting of Singers for Army Duty—Managers Not Pessimistic**

Renaud will have to fight. Italian singers not members of the Metropolitan who may become embroiled are Titta Ruffo, Alessandro Bonci and Mario Sammarco.

Henry Russell, manager of the Boston Opera Company, was last reported in Italy. Josef Urban, the noted scenic artist of that institution, is in Austria and, being a native of that country, may be obliged to serve. Andreas Dippel is in America. Cleofonte Campanini, manager of the Chicago company, is somewhere in Switzerland at this moment.

Most of the American concert managers are in town or else on their vacations in this country. Exceptions are Max Rabinoff, who when last heard of was traveling from Berlin to St. Petersburg; Gertrude Cowen, who was in Munich; Charles L. Wagner, who is returning home via Montreal, being due August 14; and M. H. Hanson, who is marooned in Belgium.

Although none of the various agencies has been in a position to supply definite news, few were inclined to be entirely pessimistic regarding the outlook for the coming season. At worst they declared themselves unable to conjecture the full extent of probable losses, but there was an inclination to believe that it would not be necessary to give over large musical activities altogether. J. H. Bacon, of London Charlton's staff, went even so far as to declare that there would presently be a greater influx of artists than ever. Leading Charlton artists now abroad who are scheduled to appear here next Winter are Ossip Gabrilowitsch and Josef Lhévinne, the pianists—both of them expatriated Russians and hence ineligible for army service; Jacques Thibaud, the French violinist, who is now in Paris and liable to be drafted; Tina Lerner, the Russian pianist, now in Berlin; Felice Lyne, the American soprano; Edmund Burke, the Canadian baritone, now in England; Oscar Seagle, the American baritone, who is in London, and the Flonzaley Quartet, whose members are at their Swiss home. Harold Bauer, the pianist, is at present on an Australian tour. The war will in nowise interfere with his American engagements.

Antonia Sawyer has heard no news of Emma Eames and her husband, Emilio de Gogorza, since July 15, when they left Paris for the Italian lakes. They are booked to appear at the Maine Festival early this Fall. Being an American citizen, Mr. de Gogorza need not fight. Julia Culp and her accompanist, Von Bos, are in Berlin; Cordelia Lee, the violinist, is with Leopold Auer near Dresden; Eleanor Spencer, the pianist, was lately at Bad Nauheim; Jan Sikesz, the Dutch pianist, is believed to be in Vienna. Albert Spalding, the American violinist, reached home before the outbreak of war.

With the exception of Vera Barstow and the young American soprano, Myrna Sharlow, who has just returned, all of the artists under the management of M. H. Hanson are now abroad. These include Ferruccio Busoni, the Italian pianist, who is in Berlin; Vida Llewellyn, Norah Drewett, now in Wales; Marcella

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