

UPON ITALY'S ACTION DEPENDS SEASON AT THE METROPOLITAN

Continuation of that Country's Neutrality Means that Carrying Out of Opera Schedule Is Assured—Caruso Declares He Will Join Colors if Italy Enters Conflict—Scotti on "Mauretania"

WATCHFUL waiting until Italy declares her intentions in the war situation is the attitude of the Metropolitan Opera's following at the present time. It now becomes certain that only Italy's participation in the war will prevent the Metropolitan from carrying through her schedule in its entirety. With some of the stars already here, others on their way and the remainder being rounded up by General Manager Gatti-Casazza for a concerted sailing early in October, the prospects look brighter than they have as yet—always providing that Italy does not go to war. An idea of what such a step would mean to the Metropolitan was given by the following information from Rome printed by the *New York Telegraph* on September 17:

"Should Italy become involved in the European war it would probably mean that Enrico Caruso, the noted tenor, would have to go to the front as a soldier. He is liable for duty with the artillery reserve. He is engaged to sing with the Metropolitan Opera Company in New York, but he says that although he would be exempt from service if he applied to the war office, he would join the colors when called. Italians, he says, should place patriotism above everything else. His plans depend upon Italy's attitude."

While a season without Caruso would not be an impossibility at the Metropolitan (as partially demonstrated some two or three years ago, when the famous tenor was absent for part of the season), there is no doubt that, lacking his magnetic drawing powers, the directors would find their financial returns considerably diminished at the end of the season. It is pointed out, however, that for the glory of her nation Italy would scarcely allow the world's most famous opera singer to sacrifice himself in war, any more than she would wantonly expose some of her priceless art treasures to danger.

That one of the principal members of the Italian section of the Metropolitan will be here long before the season begins was established this week when the news was cabled from London that Antonio Scotti had sailed September 19 on the *Mauretania*. When the war broke out the noted baritone was on the French

coast some miles from Boulogne, whence he escaped to London. Another famous baritone, Pasquale Amato, has already cabled that his date for sailing from Genoa will be September 26 and it is hoped in this country that no action on the part of Italy will prevent his departure at that time.

Geraldine Farrar has informed her American friends that she has been remaining in a Munich sanatorium not because of any trouble with her vocal apparatus. Miss Farrar explained that she did undergo an operation in the sanatorium, but that the surgeon's task was the loosening of a ligament in the singer's right knee which had become so bound as to make locomotion somewhat difficult and painful. It is said that the soprano divulged this information in answer to messages from her mother, who had read in *New York* various reports that Miss Farrar was in a serious condition in a German hospital. Miss Farrar expects to join the rest of the Metropolitan forces who are to sail from Genoa early in October.

In W. B. Chase's column of the *New York Evening Sun* the following extract from a letter of William J. Guard, press representative of the Metropolitan, written in Paris, was set forth last week:

"I shall be the only guest of the Calais Hotel after to-morrow evening. How long I shall remain here is still uncertain, as I am waiting to hear from the Metropolitan Opera authorities in New York and the general director, Mr. Gatti-Casazza, who is in Milan with the company's attorney, Alfred Selisberg, and the general secretary, F. C. Coppicus.

"Incidentally I may remark that Mr. Gatti-Casazza is facing the situation in his usual masterly manner. He does not talk much, but he knows how to get results, and I feel safe in taking the liberty to assure the opera patrons of New York that the coming season will be one of the most interesting Mr. Gatti-Casazza has yet provided.

"I am not saying this as a 'press agent,' but as a friend and admirer of the splendid gentleman who does honor to the great art institution of which he is the director. For further information regarding the next opera season, inquire of Otto H. Kahn, William K. Vanderbilt and Clarence Mackay of the board of directors, or the wide awake business controller, John Brown."

twelve Sunday afternoon concerts in Carnegie Hall. Two young people's concerts will be given in Æolian Hall and five Sunday afternoon concerts in Brooklyn. A new series is being planned also for Saturday evenings in Carnegie Hall. On the list of soloists engaged by the society are the names of Lucrezia Bori, Alma Gluck, Lucille Weingartner, Marcel, Julia Culp, sopranos; Pasquale Amato, baritone; Fritz Kreisler, Efreim Zimbalist, Arrigo Serato, Jacques Thibaud, violinists; Leo Schulz, 'cellist; Eleanor Spencer, Germaine Schnitzer, Ferruccio Busoni, Ossip Gabrilowitsch, Carl Friedberg and David Sapirstein, pianists. In addition Kitty Cheatham has been engaged to entertain the young people at the two Æolian Hall concerts.

The Symphony Society of New York, Walter Damrosch, conductor, has engaged its entire quota of eighty-five musicians for the coming season. The New York Symphony is fortunate in the fact that none of its members could be called for military service. Alexander Saslavsky will again be the concertmaster. George Barrère, who has been with the organization a number of years, will remain as first flute; Gustav Langenus, first clarinet, and Jacques Renard, first 'cellist. The only newcomer is Henri de Busscher, formerly first oboe of the Queen's Hall Orchestra, London, of which Sir Henry Wood is the conductor.

An extremely well rounded musician is Mr. de Busscher, who studied in the Brussels Conservatory and took the first prize for solfège. Two years later he had first prize honors for aboe, harmony and transposition under Lapen and Professor Guide. He also studied piano, singing and dramatic art under Van Dam, Demest and Vermandele. At fourteen Mr. de Busscher made his début at the Theatre Royal Galeries, Brussels, as first oboe, and the same year was pianist with an orchestra at Middlekirke, near Ostend. At sixteen

he began playing oboe for the Ysaye Orchestra under many noted conductors. In the Winter he played piano with the Society of Fine Arts, for which he composed a musical play which ran 250 nights in Brussels. He made a reputation as a singing master and at twenty-four was offered the conductorship of important choral societies in Brussels and Antwerp, but accepted instead the position of first oboe in the Queen's Hall Orchestra, where he remained until engaged by the Symphony Society.

The first rehearsal of the season under Conductor Walter Damrosch will occur October 5 in preparation for the two weeks' engagement of the orchestra at

the Pittsburgh Exposition. The New York season will open Friday afternoon, October 23, at Æolian Hall.

The Minneapolis Symphony opens its season under Emil Oberhoffer on the evening of October 23. Notable is the list of soloists engaged for the twelve symphony concerts, the Beethoven cycle of six programs and the series of Sunday popular concerts. As to the artists the management makes this announcement: "It is very probable, however, that the war in Europe will necessitate some changes. Where substitutions are unavoidable every effort will be made to secure talent equivalent to that originally engaged."

Mme. Jomelli in Ship's Concert Which Benefits War Sufferers

MME. JEANNE JOMELLI, the soprano, was aboard the *Lusitania* when that ship docked on Thursday. Mme. Jomelli took part in the ship's concert. The proceeds, which amounted to about \$500, were divided equally between the Seamen's Orphanage and the Belgian Relief Fund.

Harry Rowe Shelly, the noted organist and composer, was also a passenger on the *Lusitania*.

An American 'cellist returning on the *St. Paul* on her last trip was Karl Kirk-Smith, originally of Kansas City but more recently of Berlin and Minneapolis. Mr. Kirk-Smith visited the offices of MUSICAL AMERICA last week and told about his stay abroad: "I spent the Winter of 1913-1914 in Berlin, studying with Hugo Becker. For four years before that I had been second solo 'cellist of the Minneapolis Symphony

Orchestra, but feeling the need for further study I went to Berlin to work with Herr Becker. He is, in my opinion, the greatest living master of the 'cello. I did not play publicly in Berlin last Winter, but was planning to do so this Winter. When the war broke out I was advised to come back to America." Mr. Kirk-Smith will remain in New York this season, devoting himself to solo playing and teaching.

Mme. Clark Sleight Returns

Elizabeth Clark Sleight, the New York vocal teacher, returned recently on the *Laplant*, after three months' stay in the British Isles. She praised highly the work of the American relief committee in London.

Emma Trentini sailed from Italy last week to begin rehearsals for a new operatic production in which she is to be presented by the Messrs. Shubert.

Patti and Her Husband Detained in Carlsbad as Prisoners of War

AFTER having been held for three weeks in Carlsbad as possible British spies, Adelina Patti and her husband, Baron Cederstrom, arrived in Paris by way of Geneva on September 18. Both had been arrested at Carlsbad as "suspicious" and kept prisoners in the hotel where their rooms were ransacked by the Austrian authorities. They were released after three weeks' detention on condition that their servants remained as hostages.

Mme. Patti says it is untrue that they were stoned and mobbed by Austrians. The Baron and Baroness obtained their release only by long negotiations.

A copy of the *Frankfurter Zeitung*, just received in Stockholm, contains a dispatch from Bayreuth stating that Dr. Hans Richter, the eminent conductor, has placed at the disposal of the Red Cross several valuable orders bestowed upon him in England and Russia. They include also a gold cigarette case presented to him by the Empress of Russia.

French Composer Killed While Defending Home Against Germans

MUSIC'S list of dead in the war receives an addition in the person of Alberic Magnard, composer of "Berenice" and other operas, who was killed while defending against the Germans his home near Nanteuil in France.

Mr. Magnard was in his villa when two German cavalymen burst into his garden. The composer was armed with a rifle. He fired and killed both the Germans. Soon afterward a squadron of Uhlans arrived. Mr. Magnard was forth-

with seized and placed against a wall in his garden. There he was shot.

Mr. Magnard's villa, containing pictures, statuary, old porcelains, eighteenth century miniatures and other objects, which he had collected in the last thirty years and which were valued at \$500,000, was sprinkled with petroleum by the German cavalry and set fire to. It is a heap of ruins.

Mr. Magnard composed several lyric dramas, including "Yolande," "Berenice" and "Guercœur." He was a pupil of Massenet and of Vincent d'Indy.

Reinhold Von Warlich Ready for Duty in French Ambulance Corps

CATHARINE A. BAMMAN, the New York manager, has received the following letter from Reinhold von Warlich, the *lieder* singer:

"The war over here has naturally upset all my Autumn and Winter engagements, so I am thinking of coming over to the States in October, unless I am looking after wounded soldiers at the front. Have volunteered for the French ambulance service, but so far have not been called and probably shall not be. Two half brothers of mine are fighting on the Russian side, both young officers.

"In spite of my pronounced German ideals I have not the slightest sympathy for the German cause. Their militarism and brute force policy laid down by the iron Bismarck will be their downfall.

"We are at our country place near Paris. Everything is very quiet. All

young men have gone to the front. Their departure was a thing never to be forgotten. No boasting, no speeches, just quiet determination. A fine race.

"I am gardener for the present, planting Winter vegetables. Times will be hard.

"If you can still arrange for the fine tour regarding which you cabled me it will be very gratifying, as I have always enjoyed the responsiveness of American audiences to my message, and it gives me much pleasure to sing for them, and particularly so in conjunction with your fascinating Trio de Lutèce. I have some wonderful songs which we could do in ensemble. German songs, sung by a Russian, and played by a French trio. Surely this is neutral. I shall come over in any case unless called for ambulance duty, in which case I shall cable you."

YEAR'S PLANS OF OUR ORCHESTRAS NOT HINDERED BY WAR

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ing an offer of the position of conductor at the Dresden Opera House. The facts are these: Before the outbreak of war Dr. Muck was approached repeatedly by Count von Seebach, Intendant of the Court Theatres at Dresden. Dr. Muck was urged to take the place left vacant by the death of the lamented Von Schuch. He was offered a free hand, which was hardly the case in Berlin, where he had such brilliant success at the Royal Opera, and an honorarium reported to be \$20,000 a year. When Dr. Muck replied that his contract as conductor of the Boston Symphony had still three years to run, that he was well pleased with the position and that he intended to keep to the letter of this contract Von Seebach offered to wait three years until Dr. Muck should be free to direct at Dresden, and in the meantime it was agreed that he should conduct some special performance of the "Ring" and other Wagner operas at Dresden this September and in May and June of 1915. It is hardly necessary to say that these offers have since been cancelled, and that it may be more than several years before Dresden citizens and opera house will feel able to retain Dr. Muck at the figures then mentioned.

As announced last week in MUSICAL AMERICA, Josef Stransky has cabled the Philharmonic Society of New York that he will be in America the latter part of this month.

The Philharmonic Society's season of 1914-1915 will include for New York twelve Thursday evening concerts, sixteen Friday afternoon concerts and