

HADLEY ORCHESTRA CLOSES ITS SEASON

Enthusiasm Runs High at Final San Francisco Symphony Concert

SAN FRANCISCO, March 6.—The Cort Theater was crowded to the doors yesterday afternoon for the last concert of the symphony season. Conductor Hadley should be a happy man, for the audience evinced a degree of enthusiasm rarely seen at concerts here, enthusiasm which was largely meant as a tribute to the director personally.

The symphony was the Rachmaninow in E Minor, and of the four movements it is hard to select one for special comment. No symphony is more purely Russian in character and Mr. Hadley was successful in bringing out in each movement his peculiar and characteristic Slavic mood.

The appearance of Efrem Zimbalist as the soloist of the concert was heartily welcomed. His performance of the Brahms D Minor Concerto for the violin was a rare treat. There were marvelous technique and poetic feeling in every measure of his playing and he did not lack in strength and virility. If he will return a few times to San Francisco he will find a large and devoted following here.

The accompaniment, which is particularly intricate in the *allegro giocoso* movement, was faultless and gave great satisfaction to soloist and audience alike. In spite of the rules Mr. Zimbalist was constrained to play an encore.

The final number was Liszt's symphonic poem, "Les Préludes," the various phases of which were brought out in a spirited manner. The program was almost too long, but the audience did not appear to think so and Mr. Hadley had to bow many acknowledgments.

The opening of the Exposition was the reason for the somewhat early closing of the symphony season. The excellent orchestra which Max Bendix is conducting daily in the Old Faithful Inn of the Union Pacific Yellowstone Park Concession required the services of a large number of the symphony players. This orchestra will also give occasional symphony concerts at the Exposition and music lovers are looking forward with eagerness to the coming of the Boston Symphony.

The wonderful success of the fourth season of the San Francisco Symphony Orchestra, under Mr. Hadley's leadership, the high quality of performance, the large attendance, and the remarkable enthusiasm displayed, all augur well for next year's season.

BEN LEGATO.

ETHELYNDE SMITH'S RECITALS

Singer Wins Favor in Beacon, N. Y., and Mt. Holly, N. J.

BEACON, N. Y., March 15.—A song recital was given last Wednesday by Ethelynde Smith, soprano, with Elizabeth Scofield as accompanist. Her program included songs by Wolf, Loewe, Sinding, Fuentes, Willeby, Rubner, Cadman, Ross, Mary Turner Salter, Fay Foster, Ward-Stephens, Jessie L. Gaynor, Helen Hopekirk and Hugh W. Babb.

The audience gave every evidence of being delighted with the singing of Miss Smith. She displayed a beautiful soprano voice, clean cut enunciation and charm of manner. Fay Foster's "Sing a Song of Roses" received the heartiest applause. Miss Foster has just written another song, "Spinning Wheel Song," which she has dedicated to Miss Smith, and which the soprano will use in manuscript.

Miss Smith sang earlier in the month at Mount Holly, N. J., and immediately received a request for a return engagement at some time within the next two months.

MAN WHO KNEW BEETHOVEN STILL LIVING, NEAR PARIS



To the right, Arthur Shattuck, the American Pianist, and, above, His Friend, Chemel-roi



By ARTHUR SHATTUCK

A SHORT distance beyond the fortifications of Paris, in the suburb of Neuilly, there lives a famous old man I frequently visit, who was born at the Château of Versailles more than 108 years ago. Chemel-roi is his name—a name which held no small significance in France during the long period of his career.

When a very young man, through his remarkable fund of knowledge concerning the stage and things historical, he was appointed *chef-costumier* and director of the *mise-en-scène* at both the Opéra Comique and the Théâtre Français, and, as such, his fame extended over all Europe. Enjoying at the same time much personal popularity, because of his supreme cleverness as musician and conversationalist, he came to know all the greatest celebrities of the day.

The old man tells of Grisi, Malibran and Jennie Lind, and compares their art with that of other famous singers, whose names are quite forgotten. It is equally interesting to hear him compare the artists of the Théâtre Français of 1820-1830 with those of later periods.

The list of Chemel-roi's acquaintances among the great painters, writers and scientists of the early part of the nineteenth century is also interesting, but his personal knowledge of Napoleon I stands out apart from all others. This privilege was brought about through a high official position held by his father.

A great influence in Chemel-roi's early life was his friendship with Mme. de Cambon, a *grande dame d'esprit* of the court of Louis XVI, and to persuade him to talk of this illustrious lady is to obtain a glimpse into the eighteenth century. He also knew personally, Louis XVIII, and has on his wall a signed portrait of the King, beside those of Louis Philippe and Napoleon III.

Often, while narrating an episode with the fantastic buoyancy so characteristic

Chemel-roi, Once Stage Director of Opéra Comique, Also Had the Distinction of Meeting Napoleon I—His Age Now 108

of him, Chemel-roi will suddenly stop, take a deep breath, and say: "I am very tired; you understand I have lived a long time." And a long time it is, indeed, for he played Beethoven sonatas and trios years before Beethoven died, and even had the rare distinction of meeting the composer on the occasion of his first visit to Vienna, in 1826. The time seems still longer, when one realizes that he might be said to have lived contemporaneously with old Father Haydn, since Haydn died in 1809 and Chemel-roi was born in 1807. Very certain it is, however, that he came into this world before either Schumann or Mendelssohn, and is still in it to-day and enjoying excellent health.

Some ten years ago, when a train of circumstances brought him one pecuniary difficulty after another and poverty seemed imminent, Chemel-roi was thrust mercilessly into a home for the aged, from which he made a prompt and dramatic escape. This was a crowning humiliation imposed upon him by the French government. No occurrence during all the years of his life had ever aroused in him so emphatic a protest. What he desired, and intended to have for a few years more, in defiance of all opposition, was freedom! Freedom and peace! Shutting him, Chemel-roi, off from the world in that manner at ninety-eight, was a monstrous indignity an insult to the respect due him! After so long a life of glorious activity, he wanted freedom for his "old age."

To give one more instance of his unrelaxed clutch on life, he remarked to me one day: "You are a busy man yourself, but have you not some English or American friend who would be willing to come to me three times a week for conversation? I have never an occasion to speak English any more, and should be grieved to forget it entirely."

Plans have been made for a national convention of evangelistic singers to be held in Atlanta next December. The purposes are said to be to increase the usefulness of the singers to the cause of religion, and to magnify the musical side of evangelistic work, so that more men will engage in it.

MINNEAPOLIS HEARS OLDBERG OVERTURE

American Composition Well Received—Orchestra Back from Successful Tour

MINNEAPOLIS, March 6.—The symphony concert in the Auditorium last night marked the return of the Minneapolis Orchestra from a remarkably successful three-weeks' tour. Columbus, Louisville, Kansas City, Omaha and Chicago were among the cities visited. A number of return engagements have already been booked, and dates have been requested by Dayton, Cleveland, Oberlin and other cities following the orchestra's appearance in near-by towns.

Last night's program had some notable features. Goldmark's Overture "In Spring Time," Op. 36, was offered as a tribute to the memory of the recently deceased composer. Arne Oldberg's dramatic overture, "Paolo and Francesca," Op. 21, was offered as representing an American composer who, as it happened, was present in the audience. It enlisted the services of the full orchestra, with Hamlin Hunt at the organ. Mr. Oldberg appeared upon the platform in response to Mr. Oberhoffer's invitation, sharing the applause with the conductor, who soon retired to yield to the composer the entire honor of the occasion.

In Dvorak's "New World" Symphony, Mr. Oberhoffer and the orchestra demonstrated anew their hold upon the people, winning an expression of appreciation which any performer might covet. The place of Concertmaster Richard Czerwonky was ably taken by George Klass. Mr. Czerwonky became ill while touring with the orchestra, was operated on for appendicitis and is now convalescing at Fort Wayne.

To Arthur Shattuck must be credited a successful appearance in Rubinstein's D Minor Concerto. He possesses brilliancy of technique and gave a faithful and conservative interpretation of the composition. The same style enveloped the Liszt "Liebestraum," played in recognition of very cordial applause.

F. L. C. B.

NOTED STARS FOR COLUMBUS

Artists Announced for May Festival and Two Concert Courses

COLUMBUS, O., March 7.—The Columbus Oratorio Society has announced the soloists for the May festival of five concerts. They will be Olive Kline, Margaret Keyes, Lambert Murphy and Clarence Whitehill. The Chicago Symphony under Frederick Stock will supply the instrumental support.

The Women's Music Club attractions for next season will include Frieda Hempel, Antonio Scotti, Maud Powell, Constance Purdy, Julia Culp, Minneapolis Symphony Orchestra and Fritz Kreisler.

Kate M. Lacy's series for 1915-1916 will include Pasquale Amato, Philadelphia Orchestra, Yolanda Mero, Evan Williams, Mischa Elman and Alma Gluck.

ELLA MAY SMITH.

"Success to It"

To the Editor of MUSICAL AMERICA: Enclosed find check for renewal of your valuable and interesting magazine. Success to it.

Sincerely,
EDNA STRONG HATCH.

Cleveland, O., March 1, 1915.

Mme.
**DORIA
DEVINE**

Teacher
of
Singing

1425 Broadway



Dora Duty Jones Method of Lyric Diction

MAY LAIRD BROWN, authorized exponent, 1 W. 89th St., New York City

ELMAN

This distinguished Russian Violinist has already been engaged for a tour of fifteen performances with the New York Symphony Orchestra, Walter Damrosch, Conductor

AMERICAN TOUR
SEASON 1915-16
Beginning in OCTOBER

WOLFSOHN MUSICAL BUREAU, 1 WEST 34th STREET, NEW YORK