

MUSICIANS LOST IN 'LUSITANIA' DISASTER

O'Brien Butler, Composer, and
Hamish Mackay, Baritone,
Among Missing

Both Were Returning from America After Making Propaganda for the Music of Their Native Lands, Ireland and Scotland, Respectively

Late reports indicate that O'Brien Butler, the Irish composer, took passage on board the ill-fated *Lusitania* and that his name does not appear on the list of saved. The offices of the Cunard Line informed MUSICAL AMERICA on Tuesday that Mr. Butler's name was on the second cabin passenger list, and that he was not listed among the survivors.

Mr. Butler, who was known as the father of Irish opera, was in New York four months endeavoring to bring about the production of his folk opera, "Muirgheis." Parts of this work were heard in New York recently, when Mr. Butler gave a concert of his own works in Aeolian Hall. He was an ardent propagandist for the music of his native land and set himself the formidable task of resuscitating the old music of Ireland.

For this work he was well endowed, having been born among the peasantry and having absorbed much of the fairylore and traditional tunes which still linger near the soil.

Mr. Butler's technical equipment was derived in Italy and later in London under Sir Charles V. Stanford and Walter Parratt. He spent much time in India, among the Himalayas, where "Muirgheis," which is described as the first real Irish opera, was written. The composer was in the prime of life at the time that he embarked. MUSICAL AMERICA recently published an extended article about Mr. Butler and his work.

Scotch music lost a devoted propagandist in the United States with the death of Hamish Mackay, the baritone, as one of the victims of the *Lusitania* disaster. Mr. Mackay had first secured passage on the *Cameronia*, but as a number of his friends were sailing on the *Lusitania*, he changed his tickets so that he might go on that vessel. Mackay had made the journey that he might join his wife and child in Edinburgh.

During the past two seasons Mr. Mackay had been acquainting Americans with the beauty of the music of his native Scotland. In the hundredth celebration of the battle of Bannockburn at Carnegie Hall, New York, June 24, 1914, Mr. Mackay delivered an address on "The Possibilities and Future of Scottish Music." He announced a movement in Edinburgh to found a National School of Scottish Music, and asked the moral support of Scots in America. He urged them that when they presented a Scotch program they would use the very best Scotch music, that the public might have a wider outlook on the musical strength of Scotland.

Mr. Mackay further told of the serious work being done by modern Scotch composers and had his accompanist, Fay Foster, play themes from these ambitious works. Both Mr. Mackay and Miss Foster were garbed in the ancient Gaelic costume.

This Scotch baritone came to America to do for Scottish song what Plunkett Greene, some years ago, did for Irish song. Mr. Mackay was a pupil of George Henschel, with whom he studied

lieder. While singing or lecturing on Scots songs Mr. Mackay wore an exact replica of the Highland costume worn by Prince Charles Edward Stuart ("Bonnie Prince Charlie"), copied from the dress now in the Scottish Museum, Edinburgh.

Mr. Mackay gave a recital in Aeolian Hall, New York, on November 5 last, with the aid of Fay Foster, appearing in Jacobite costume for the Scottish folk songs. Before the New York Musicians' Club on November 22, the two artists presented a program including much Scotch music, Mr. Mackay adding to the interest by explaining the folk

George E. Lane, also members of the chorus, had booked passage, but at the last moment decided to remain in Pittsburgh to visit friends. The quartet which remained in Pittsburgh went to New York last week to leave on the *Transylvania*.

Among the first of the survivors to arrive in London was Oliver P. Barnard. He had been in America for six months in connection with a projected scheme for co-operative opera to be conducted by Mr. Quinlan on that side and by Otto H. Kahn on the American side. His wife is the well known English singer, Muriel Terry Barnard.

Musicians Victims of Sea Tragedy



Hamish Mackay, Prominent Scotch Baritone



O'Brien Butler, the Popular Irish Composer

songs. A Scottish musicale was given in Mr. Mackay's honor at the Amsterdam Opera House, New York, on December 15, Miss Foster appearing as Mr. Mackay's accompanist.

Mr. Mackay and Miss Foster had already booked a number of engagements for the coming Fall and Winter.

Among the other musical passengers on the *Lusitania* were ten members of the Gwent Welsh Male Chorus, who were returning to Europe after completing a tour of the United States. John L. Debbs, Ben Davis, David Griffith, and

Of the members of the ship's band, the Cunard offices in New York have received word that the leader, Mr. Wakeford, is among the survivors.

America's light opera field suffers a distinct loss in the death of Charles Frohman, among whose many theatrical activities had been the producing of operetta upon the most artistic basis. The sad fate of Charles Klein, the dramatist, brought grief into a musical family, which includes Manuel Klein, now conductor at the London Hippodrome, and Hermann Klein, author and vocal teacher.

Fay Foster's Warm Tribute to Hamish Mackay

NEW YORK, May 9, 1915.

To the Editor of MUSICAL AMERICA:

Allow me, through your columns, to pay a tribute of respect to my friend, Hamish Mackay, lost in the terrible disaster of the *Lusitania*.

I was associated with him as a musical co-worker, immediately after his arrival in New York, a little over two years ago, appearing with him at many concerts, both public and private, and our business, as well as social relations, were always of the most pleasant nature. He was always kind, considerate, unselfish, and his unbounded good humor and never-failing optimism were contagious.

His musical ideals were high, and very near to his heart was the wish to show to the world the best in his dearly beloved Scottish music, and to the accomplishment of this aim, as well as all others, he brought limitless energy and untiring resolve.

An unusually strong reciprocal attachment existed between himself and his young and beautiful wife, also a singer of repute. She wrote to me often from Edinburgh, always wishing us success before any public concert, and usually calling her husband "My beloved boy."

He made many friends, and I extend

to them all, as well as his bereaved family, my sincerest sympathy.

FAY FOSTER.



Adolph H. Schellschmidt

INDIANAPOLIS, May 7.—Adolph H. Schellschmidt, Sr., one of the most picturesque figures in the musical life of this city, died in his home here on May 3, aged eighty-five. Five years ago he suffered a stroke of apoplexy, since which his health had declined gradually.

Mr. Schellschmidt was the last survivor of the old City Band, organized in 1858; was one of the founders of the Männerchor and one of the first three music teachers to become established in this city. He was also connected with innumerable musical organizations and enterprises at various times. Mr. Schellschmidt was a native of Eupen, a village near Aix-la-Chapelle. He was born November 16, 1830, and came to the United States at the age of twenty-four. He settled immediately in Indianapolis.

With a group of young Germans who had come to this country in his company, Mr. Schellschmidt organized the Männerchor, which soon became popular. His specialty was orchestral instruments and teaching his favorite occupation. He was one time director of the Metropolitan Theater orchestra and a member of the Philharmonic Society. He retired from active teaching only about four years ago up to which time he had been identified with almost every musical movement of importance in Indianapolis.

A widow and six children survive him; the children are Mrs. Justus H. Nieding, Mrs. William C. Koehne, Bertha Schellschmidt, Pauline Schellschmidt and Adolph Schellschmidt, Jr., all of Indianapolis, and Mrs. Frederick W. Rous, of Philadelphia. Pauline Schellschmidt is the Indianapolis correspondent of MUSICAL AMERICA.

A NEW BUREAU FOR CONCERT ARTISTS

Company Formed with High and
Uncommercial Aims—Its
Strong Roster

Believing that there are a great many artists of unusual excellence who have not had an opportunity, for one reason or another, to obtain engagements such as they desire, a new musical bureau has been organized under the name of The Musicians' Concert Management, Inc. The officers of this corporation are John W. Frothingham, president; Mary R. Callender, first vice-president; J. Stanley Brown, second vice-president; Florence L. Pease, secretary and treasurer, and Edward W. Lowrey, representative. The offices of the corporation are at No. 29 East Forty-eighth street, New York.

Prominent Artists Engaged

The following artists are announced as under the management of the new bureau: Mme. Povla Frisch, soprano, who has been soloist with the Colonne and Lamoureux Orchestras, Paris; Miriam Ardini, coloratura soprano, formerly of the Boston Theater Opera Company; Emma Roberts, contralto, who has been soloist with the New York Symphony and Philadelphia Orchestras; Henry Parsons, tenor, formerly of the Teatro Rossini, Venice; Edgar Scofield, bass baritone, soloist at St. Bartholomew's Church, New York; Winifred Chrispi, pianist, soloist with London Symphony Orchestra; Gaston Dethier, pianist and organist, formerly organist Church of St. Francis Xavier, New York; Edouard Dethier, violinist, soloist with New York Philharmonic Orchestra.

In speaking of the plan of the new undertaking, Mr. Frothingham said:

"The chief aim is to bring artists of superior merit to the attention of those who enjoy good music. While the Musicians' Concert Management, Inc., is conducted in accordance with systematic and thorough business methods, it is not a commercial enterprise. Its sponsors are actuated solely by their interest in the best music and their desire to promote its wider dissemination.

"There are many communities, schools and clubs in which a genuine love of music exists, but which, for one reason or another, do not have the opportunities to listen to many of the most famous of the musical artists. That they should be able to hear few musical events is, however, especially unfortunate, considering the excellent quality of the material to be had. Many artists are held back solely by the fact that they cannot advance sufficient funds to enable them to start on their musical careers.

"It is, therefore, the purpose of the Musicians' Concert Management to seek out the various places where musical events of excellent quality are desired and to provide the artists. The bureau asks for no initial outlay in money from its artists, but deducts a reasonable percentage from the engagement secured, to cover running expenses.

Not a Commercial Enterprise

"It will be seen that the bureau is not a business enterprise. It has a very different aim, namely, to provide music of real value where such music is desired and therefore needed, and to obtain for artists of distinct merit the opportunities for advancement and encouragement that they deserve. The bureau will be glad to co-operate, as far as possible, with other organizations having similar aims.

"It will be the object of the bureau to seek out such artists as will be representative of the principal branches of the musical profession. The patrons of the bureau will have ample assurance that their musical requirements will be fully met by any artists whom they engage from the Musicians' Concert Management."

Mr. Frothingham and Miss Callender are both well known in New York society and musical circles as patrons of music. Miss Pease is also widely known through many years of active connection with the musical life of the city. Mr. Lowrey was formerly press representative for the Boston Opera Company and did exceptional work for the company during its joint season with Covent Garden forces at the Champs Elysées Theater, Paris, last season. He will visit various cities in the East shortly, representing the Concert Management and will later go through the West and Northwest.

JENNY DUF AU

DENVER

"With her lovely voice and charming manner she soon sang her way straight into the hearts of the audience. Although a resident of the United States but three years she speaks English perfectly and sings it with extraordinary ease. In fact, her diction in all languages is remarkable."—Apr. 19, Rocky Mountain News.

"Jenny Dufau sang beautifully and enraptured her hearers by the artistic finesse of her vocalism."—Apr. 19, Denver Post.

Management:

Concert Direction MAURICE FULCHER
McCormick Building, Chicago

