

ECHOES OF MUSIC ABROAD

Mary Garden Announces That She Will Make Propaganda for Delius in This Country Next Season — Joseph Holbrooke Breaks Away from the Gloom of His Music Dramas in Opera Ballet He Has Composed for Pavlowa—Prominent English Critic Hopes to See "A New Sense of the Emotional Solidarity of Mankind" in Music After the War—Ysaye Plays at a London Concert—German Language Heard at Budapest Opera Again After Many Years—"Parsifal" Sung in Danish in Copenhagen for First Time—Armand Crabbé Now in Florence

NEXT season Frederick Delius, the much-discussed British composer, is going to have a self-constituted propagandist in this country, and it is none other than Mary Garden that is going to see to it that he is brought to the attention of the American public as he has never been heretofore.

"Delius is a revelation to me," said the Scottish-American singing actress to a London interviewer the other day. "His works bear the stamp of genius. I am booked up for twenty important concerts in America, and I shall see that the compositions of Delius have a prominent place on my programs. If the British public and those whose business it is to attend to matters musical have not brought Delius into prominence then someone is to blame."

Miss Garden's London agents have announced that all her available dates are booked until April, 1916, after which time she may again visit England.

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FORSAKING the gloom of "The Children of Don" and "Dylan," Joseph Holbrooke appears to have been led into new channels by the subject of the opera ballet he was commissioned a few months ago to write for Anna Pavlowa and has now completed. The libretto of "The Enchanted Garden," as the novelty is to be called, is the work of Douglas Malloch, described as "a lumberman, as well as a poet of renown in America."

The characters of "The Enchanted Garden," the scene of which is laid in "a mediaeval kingdom of Central Europe," are: *Blackheart*, the Wizard—baritone; *Princess Patricia*, made mute and imprisoned by enchantment—dancer; *Princess Maria*, Patricia's elder sister, imprisoned by enchantment but not mute—soprano; *Prince Arthur*, an adventurous Prince, who loves *Maria*—tenor, of course; *Oswald*, *Prince Arthur's* companion, who loves *Patricia*—dancer; *King Johann*, father of *Arthur*—bass; the *King's Jester*, the *King's Minister*, and *Kasper*, the Magician.

It was after the production of his "Dylan" at Drury Lane last Summer that Mr. Holbrooke was commissioned to provide the music. At the end of August he set to work on it at his bungalow near Tanygrisiau in the Welsh Mountains. The sketches for the first two acts were finished by September 25, and those for the last act, by October 1. The vocal score was completed just before Christmas. The orchestra score, it seems, is now almost ready, but it cannot be entirely finished until the composer has consulted with the producers. For this purpose he is to reach New York this month and go to San Francisco, there to meet Mme. Pavlowa. Rehearsals are to begin at once under his direction and to be continued during the Russian dancer's tour of California.

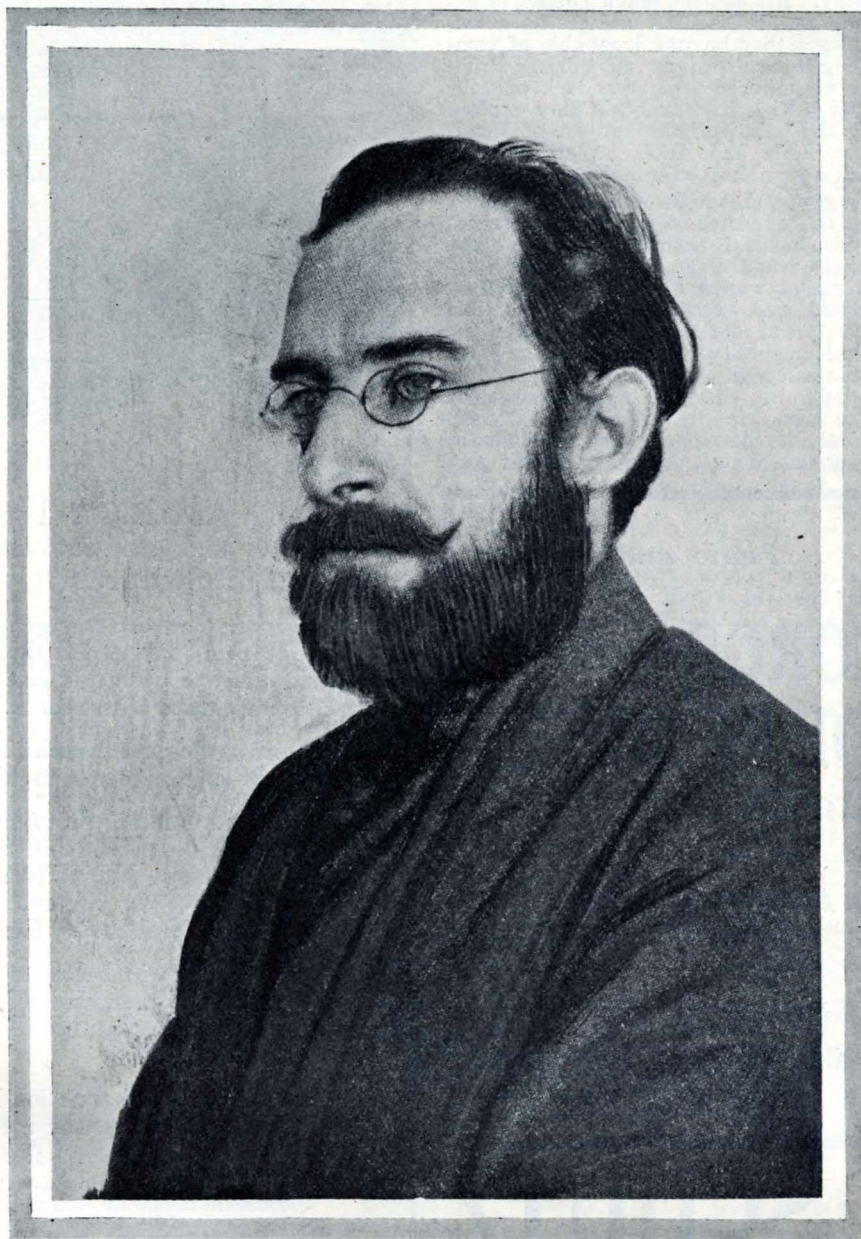
Then early in October "The Enchanted Garden" is to have its world première in New York at the Century Opera House, the composer conducting. If it

is a success it will be taken on an extended tour of the country.

As for the plot of the "opera ballet," it deals with a struggle for mastery between the Powers of Darkness and the

view, to be quite above the usual kind of libretto upon which composers have to base operas.

"Mr. Holbrooke's music is most interesting and reveals his infatuation



Joseph Holbrooke

Joseph Holbrooke is known as one of the most pronouncedly individual of England's creative musicians. His "Children of Don" was produced by Oscar Hammerstein at the London Opera House, and his "Dylan," the second work of the trilogy, at Drury Lane, by Sir Joseph Beecham, last Summer, but neither work made an immediate appeal to the public. Mr. Holbrooke has now completed an opera ballet, "The Enchanted Garden," for Mme. Pavlowa, and will arrive here this month to conduct rehearsals with the Russian dancer's company during the Summer in preparation for the première of the work at the Century Opera House next October.

Powers of Light. It has its comic as well as its tragic moments and may be regarded as a rather heavy type of *opera bouffe*. The poem is said to be highly suitable for a musical setting, and, judged from a dramatic point of

with the libretto," says a writer in the *Musical Standard*. "It breaks new ground, so far as the composer of 'The Children of Don' and 'Dylan' is concerned, but bears some comparison to 'Pierrot and Pierrette.' The dance music (notably the 'Dance of Passion' for *Patricia* in the last act) is wonderful. Owing to Mme. Pavlowa's dislike for the modern Russian ballet (that is, the romantic school of dance, and her patronage of the classic ballet, Mr. Holbrooke has had rather a limited scope for dance music, but he has, nevertheless, managed to give this portion of the work a touch of striking originality. The choral writing is also remarkable, and the final chorus worked up to a mighty climax. 'Joy! Joy! Joy! The dark enchantment vanishes!' is a thing of sheer beauty. It should here be stated that in the opera ballet the ballet is just as important as the opera and vice versa, and that this is the first work of its kind from the pen of a British musician. The long prelude is another important feature of a work that is a triumph for one of the foremost of living British composers.

"The opera ballet is scored for three flutes, two oboes, one English horn, two clarinets, one bass-clarinet, two bas-

oons, four horns, two trumpets, three baritones, full percussion, one harp and usual strings. Quite a modest orchestra for Mr. Holbrooke! But it must be remembered that the whole production will, no doubt, go on a big tour, and a huge orchestra is out of the question, and besides, Mr. Holbrooke only uses a large orchestra, when it is absolutely necessary to fill in with his own ideas. In this case the 'book' does not call for treatment on a vast scale, and so only a modest band is used.

"Mr. Holbrooke's operas have never had a chance in this country. In America neither expense nor pains will be spared in the mounting of his work, and it will be entirely his own fault if it does not attract. It may be recollected that Elgar came to us via Düsseldorf; will Holbrooke come to us via New York?"

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THE Irish composer, Herbert Hughes, who is known especially for his effective arrangements of Irish folk-songs, has "joined the colors." For several weeks now he has been in Dublin in the khaki of the Artists' Rifles.

"There used to be great music on Sunday evenings in Herbert Hughes's Chelsea studio," observes the London *Daily Sketch*, "but the gatherings grew 'khakier and khakier,' as a woman member of the circle put it, and now they have come to an end."

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FRENCH music is still suffering in all sorts of ways from 1870, says the English critic, Ernest Newman. "It is so small because it is so bent on being exclusively French. By its refusal to fertilize itself with the Great German tradition it deliberately cuts itself off from permanent spiritual elements in that tradition which would give a wider range and a deeper tradition. The German tradition in its turn would be all the better for some cross-fertilization from modern France. * * * We can only hope that the result of the war will not be a perpetuation of old racial hatreds and distrusts, but a new sense of the emotional solidarity of mankind."

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TWO Easter performances of "Parsifal" at the Vienna Court Opera gave Frieda Langendorff, who is well known here, further opportunities to make a success as *Kundry*, a rôle in which she has distinguished herself in several German cities.

Armand Crabbé, the Belgian baritone, of the Manhattan and Chicago companies, is now singing at the Politeama in Florence. There as *Mefistofele* in Berlioz's "Damnation of Faust" he has repeated the successes he had won earlier in the season at La Scala in Milan.

Carmen Melis has been appearing in "The Girl of the Golden West" in Cagliari, and Tina di Angelo in Wolf-Ferrari's "Donne Curiose" and as *Laura* in "La Gioconda" at the San Carlo in Naples.

Umberto Macnez, the tenor, of a recent season at the Metropolitan, sang in a recent performance of Rossini's "Stabat Mater" conducted by Mancinelli in Rome.

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REPRESENTING Belgium Eugène Ysaye, who has been living quietly not far from London since his escape

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