

ECHOES OF MUSIC ABROAD

Lilli Lehmann to Coach Singers in Mozart Traditions at the Salzburg Mozarteum Every Summer—Charpentier Conducts His "Louise" for the First Time at Louise Edvina's Request—Two New German Operas with Italian Subjects to Be Produced in Germany Next Season—Elgar's New "Polonia" for Poland the Result of Inspiration of Many Years Ago—Munich Opera Patron Remembers Orchestra and Choristers in His Will—Patti Donates Her "Carmen" Slippers to Relief Sale in London—Portugal's Only Distinguished Pianist Succeeds Stavenhagen in Geneva

LILLI LEHMANN, that empress of lyric art, does not yet consider her labors of love on behalf of Mozart completed. Not content with seeing her dreamed-of shrine for her special idol embodied in the recently inaugurated Mozarteum in Salzburg as the result of her summer Mozart festivals in the beautiful white town in the Salzkammergut and the general propaganda she has carried on, she now announces that from next year on she will devote two months every summer to coaching gifted singers in the art and traditions of Mozart singing at the Mozarteum.

Here is an extraordinary opportunity for which there will inevitably be every

year a great many more candidates than can possibly be accepted. Mozart lovers and the opera world generally will hope that from such a "master school" there may again come singers who understand and can illustrate a Mozart legato and the Mozart recitative.

FOR the first time, strange as it may appear, Gustave Charpentier conducted a performance of his "Louise" at the Opéra Comique in Paris just a few days ago. The performance was a special one given in aid of the war victims, and the Louise of the occasion, Louise Edvina, personally requested the composer to lend the special interest that his

presence at the conductor's desk could inspire.

Paris is not in the mood these days for going to the theater very much, but it crowded the Opéra Comique—where Edvina served most of her "apprenticeship"—for this performance of "Louise" for three reasons, according to the London Observer: First, because of the special object of the performance; secondly, because Edvina sang, and thirdly, because Charpentier was conducting it for the first time.

FIRST of the autumn premières of new German operas will be that of "Mona Lisa," completed by Max von Schillings in time for production at the beginning of the season just closed, but held over for the hoped-for less troublous times. With the public mind now more or less adjusted to the prospect of having a long-drawn-out struggle, the opera houses in Germany are showing symptoms of elaborating, in moderate measure, upon their conservative répertoires of the first year of the war.

The "Mona Lisa" première will take place at the Stuttgart Court Opera, of which von Schillings is the musical director, on Sept. 26. Productions will follow at the Vienna Court Opera on Oct. 4 and the Berlin Royal Opera on Oct. 15. Richard Strauss, who has shown a friendly interest in the composer since his first work, "Der Pfeifertag," was produced in Berlin eleven or twelve years ago, will direct the Berlin performances. Considering the Italian atmosphere of the subject, it will be interesting to see whether the present tension of feeling between Germany and Italy will prejudice the success of the new work in its German composer's country.

Prima donnas who essay the leading rôle are going to be hard put to it to impersonate the lady with the enigmatical smile immortalized by Leonardo da Vinci. That unique painter, poet, mathematician and inventor of the Italian Renaissance is naturally one of the leading characters in the opera.

Another new work woven around the life of a historical Italian personality by a German composer which will be heard next season in Germany is Hans Pfitzner's "Palestrina." During his year's leave of absence from the Strassburg Municipal Opera Pfitzner has completed the score. With the great Italian composer of church music as the hero of the opera, the Council of Trent provides the background of the action.

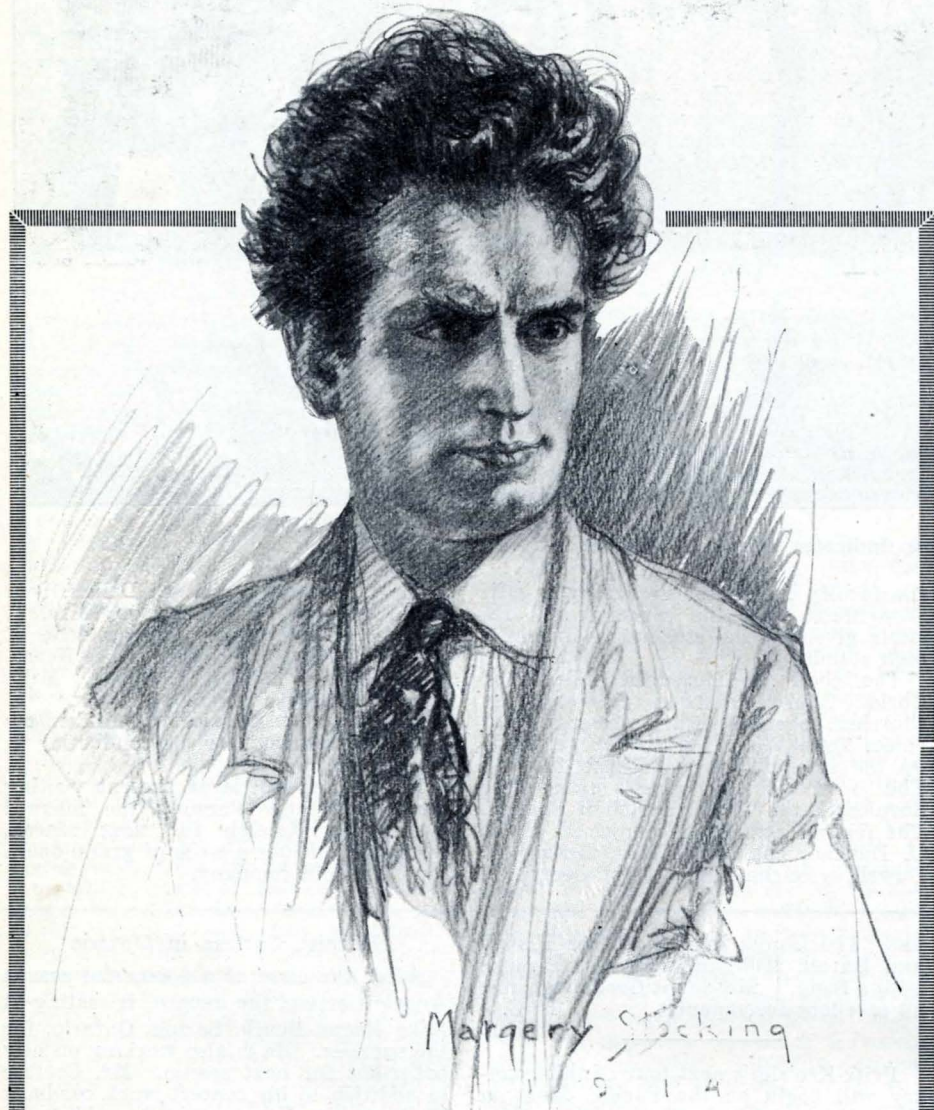
"Mona Lisa" and "Palestrina"! From the very nature of their subjects and of their respective composers, two outstanding personalities among Germany's creative artists of to-day, these two works should make a strikingly interesting pair of novelties to make notable the opera year of 1915-16.

CELEBRITIES of the musical and dramatic worlds donated a unique collection of personal souvenirs for the sale held in London last week in aid of the Three Arts Employment Rooms. Perhaps the most interesting gifts received by Clara Butt from her fellow musicians for the sale were Adelina Patti's contributions. One was a pair of tiny slippers reposing in a fascinating old wooden box, which bears the name "Adelina" on the silk lining and a picture of the singer's home on the lid. They are the slippers that were worn by Patti every time she appeared in "Carmen." There is also a white fan, dated 1859, which she used in "La Traviata."

SIR EDWARD ELGAR'S new symphonic work, "Polonia," composed expressly for Ignace Paderewski's Polish Relief Fund Concert at Queen's Hall, London, on Tuesday of last week, comes as a kind of natural war sequel to the same composer's "Carillon," written for King Albert's Book last Christmas. But the inception of this new Symphonic Prelude, as it is officially described, really dates back many years before the outbreak of the present great struggle.

For, while the immediate impetus was supplied by Emil Mlynarski, the Polish conductor of the Scottish Orchestra of Glasgow, who, in view of the assistance

[Continued on next page]



MACMILLEN

—Exclusive Management: S. E. MACMILLEN, 220 W. 42nd St., N.Y.C.
—By Arrangement with: The Booking and Promoting Corporation, Aeolian Hall, N.Y.C.



ASA HOWARD

GEEDING

BARITONE

Aschaffenburg Str., 7, BERLIN



"Mr. Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Being well equipped as a voice teacher, I feel sure he will duplicate in his new field, the success he has always enjoyed."—Signed, Frank King Clark.

WILH. AUGSTEIN

Vocal Studio: Metropolitan House

1425 Broadway, New York

SINGERS

who desire to remain in or near New York during the Summer for study in voice placement, interpretation, operatic routine and repertoire, now have the exceptional opportunity of studying with the celebrated dramatic soprano

KUTSCHERRA

whose operatic school in Paris was one of the leading institutions of its kind in Europe, enjoying the patronage of the world's greatest musicians. Applications may be made by mail or telephone to

Mme. ELISE KUTSCHERRA

Telephone, 7100 Bryant

Hotel Claridge, 44th St. and Broadway



A. K. VIRGIL Virgil School of Music

SUMMER SESSION begins Mon. June 28th. Enrollment Sat., June 26. For prospectus address Secretary, Executive Office, 567 Third Ave., N. Y.

ALMA SIMPSON

Dramatic Soprano, Municipal Opera, Posen

CONCERTS, OPERA—In America Season 1915-16

Address inquiries to 135 West 56th Street, New York City

Shepard School of Music, Orange, N. J.

Training School for Piano Teachers, and Public Performance. Piano Teachers' Course also by mail. Prepared by Frank H. Shepard, author of "Harmony Simplified," "Key," "Graded Lessons in Harmony," etc. Even fine pianists do not know how to teach. Come and learn, or learn by correspondence.

A. AGNES SHEPARD (Mrs. F. H.), Artist Teacher.

Season 1915-16

Clarence Bird

the distinguished American Pianist will tour this Country—Under the Management, R. E. Johnston, 1451 Broadway, New York

Knabe Piano used