

## Origin and Development of the Flonzaley Quartet

The Story of the Attainment of a Noble Artistic Ideal—The  
Members Now in the Eleventh Year of Their Association

FOR years many artists of every nationality have sought to live part of the year in Switzerland on the shores of Lake Lemano or, as it is more often called, Lake Geneva. Byron and Shelley had a great love for this charming lake, and numbers of poets, painters and musicians have gone there in search of rest, health or inspiration. Little by little, some have settled there, more or less permanently, and to-day, among musicians alone, there can easily be counted a dozen familiar names. Paderewski has made his home in the Canton de Vaud, as also have Sembrich and Josef Hofmann. Farther west one finds Schelling, Dalmorès, the tenor; Theophile Ysaye, brother of the violinist; Emanuel Moor, the Hungarian composer; Weingartner, Hugo Hermann, Rudolf Ganz and a host of others. Many, in quest of a distinctive name for their villas, have had recourse to the picturesque dialect of the Canton de Vaud, a sort of corrupt Italian interspersed with some words of Old French, a dialect which now, unfortunately, is rapidly disappearing. When E. J. de Coppet of New York built his villa near Lausanne, he too chose the language of the country-side and called it "Flonzaley," the original name of the property upon which it was built. "Flon," in the Vaudois dialect, means "river" and "Flonzaley," being the diminutive, might then be translated "brooklet."

For years Mr. de Coppet, at his home in New York, had given informal evenings of chamber music, in which a string quartet engaged for the purpose, and Mrs. de Coppet, a pianist of marked ability, took part. The first violin of this organization gave up his position in 1902, and Mr. de Coppet, being in Switzerland, asked his friend, Alfred Pochon, to take the place thus vacated. Thereupon Mr. Pochon relinquished his position at the Royal Conservatory of Brussels, and on arrival in America found himself associated with three musicians of high rank—J. Spargur, second violin; Arnold Volpe, viola, and Modest Altschuler, 'cellist, all of whom have since become well-known conductors. Quartet chamber music of the highest class makes most exacting demands, and these artists, had so many other calls upon their time that they could not hold a sufficient number of rehearsals to produce entirely satisfactory results.

Mr. Pochon advised Mr. de Coppet to find four men who could devote their entire time to quartet playing. It was no easy task, for each man must be a fine musician, master of his instrument, young, willing to exchange a sure position for one of high artistic ideals though somewhat uncertain of financial success. It was likewise necessary to find four men of similar education and training. In short, there was much to do before reaching a final result. Mr. de Coppet promised to pay the expenses of the enterprise and, in the spring of 1903, Mr. Pochon, filled with hope, wrote his friends in the Conservatory of Music and other great artists of his acquaintance, asking their help in securing the proper men for his organization. Joachim, Ysaye, Thomson, Casals, Jacques Thibaud and other of that type were enthusiastic over the plan, and gave their best advice and encouragement.

The result was that Adolfo Betti, at that time instructor under César Thomas, and professor at the Royal Conservatory of Brussels, relinquished his post to devote himself exclusively to quartet playing with the new organization, and Ugo Ara, who was working at composition in Vienna, permanently gave up his instrument, the violin, to take the viola part. Searching for a 'cellist, the three appealed to Victor Vreuls, also a classmate, and now a well-known composer and director at the Conservatory of Luxemburg. He warmly recommended his fellow-countryman, Iwan d'Archembeau, who was, he said, "as good a 'cellist as he was good fellow," which is saying a great deal.

The four musicians having been found, it was decided that they should meet at "Flonzaley," Mr. de Coppet's Swiss home, in the summer of 1903. There,

among numerous things discussed and decided, the quartet took the name of the place where they first foregathered and arranged to spend the ensuing winter in Vienna. Nov. 1, 1903, found them together in the Austrian capital. In the fall of 1904, after its first European tour, the quartet arrived for the first



Members of the Flonzaley Quartet Photographed at Saranac Inn, Saranac Lake, N. Y.

time in the United States, and continued to work daily with great ardor, playing only for Mr. de Coppet and his friends, or giving occasional charity concerts at Mr. de Coppet's request, it being one of his ideas that so long as the quartet existed, it should play only for charity. But in 1906 there came a change in the business relations between Mr. de Coppet and the organization, and since then the quartet has stood on its own re-

### MUSIC FOR MISSOURI CLUBS

A Feature of Jefferson City Convention  
—An Opera Company's Visit

JEFFERSON CITY, Mo., Nov. 10.—Not less interesting than the main program itself, prepared for the Fifth District of the Missouri Federation of Women's Clubs, were the musical numbers added. The clubs held five sessions here, beginning Tuesday morning, during which some of the best musical numbers were a piano solo by Miss Conrath of Jefferson City, a piano duet by Mrs. William Hoefer and Mrs. M. Armstrong of Jefferson City, and selections given by a double quartet composed of Meses. A. Dallmeyer, Frederick C. Binder, Schmidt, Earp, Moore, Barker, Moore and Miss Oliver, all of Jefferson City.

A talented young boy violinist, Jesse Powell Henry, who through pluck and determination has overcome obstacles which would have discouraged the average student, is about to make his debut on the concert stage. He will tour the towns of the Middle West in joint recitals with Laura Robertson of Mexico, Mo. Miss Robertson has a fine lyric soprano voice, has studied under Saenger and other good masters, and has already had some experience in concert work. Mr. Henry will appear under the name of Chesley Powell.

The Boston (why Boston?) English Opera Company gave a performance of "The Bohemian Girl" here on Tuesday night. It is not often that Jefferson City people have a chance to hear opera. Unfortunately, this being a "one-night stand," not many of the better artists appear here until their best singing days are over. The house was a little more than half filled and the enthusiasm not extraordinary. There is reason on both sides, perhaps, for the fact that good operatic organizations seldom come here. The companies feel that they are not well patronized and the public feels that the best is not offered it.

sponsibility, with an engagement from Mr. de Coppet for a certain period each winter in New York and each summer in Switzerland at "Flonzaley," where every Sunday a chosen few among the neighbors are invited to hear works, both old and new, presented.

The members of the quartet all belong to the Belgian school of music, a fact that has materially helped them in gaining the unity of execution and smoothness of expression that is characteristic of their art.

"If work is nothing without talent, talent is certainly nothing without work." For nearly eleven years the Flonzaleys have proved the truth of this old saying, and it is not only because of their various natural gifts, but because of their persistent work, and the fact that they are only stimulated by

the manifold difficulties which they still meet on the arduous climb toward their high goal that they have attained the reputation they enjoy in Europe and the United States. It was a clear understanding of their lofty ideals that prompted a close friend and admirer of theirs in New York, in giving them a loving cup a few years since, to have engraved thereon:

"Per Aspera ad Astra."

In the case of the company which appeared here on Tuesday it may be said that the opera was very well put on. The performance was as smooth as it could be with a local orchestra not trained in this sort of work. The man at the piano, the leader, did his valiant best to give Joseph Sheehan, the star; Arthur Deane, Mirth Carmen and Elaine DeSelle, the other principals, satisfactory support; the violinist could be heard frequently, the cornet once in a while and the trombone and clarinet every little while. Mr. Sheehan was rather stiff in his action, as usual, but revealed the fine quality which once distinguished his singing. Like the other principals, he has sung better in other days. However, as Mme. Galski once said to me at a concert in New York, "It is all we can require for the price."

E. D. N.

### Gaston Dethier in Recital on New Oberlin Organ

OBERLIN, OHIO, Nov. 11.—The third number of the Artist Recital Course of the Oberlin Conservatory of Music was an organ recital, given last Tuesday evening by Gaston M. Dethier, the New York organist. Mr. Dethier was the first visiting organist to play on the new large organ installed last spring in Finney Memorial Chapel. The organ was a gift of Frederick N. Finney of Pasadena, Cal., and the late Charles M. Hall of Niagara Falls. Mr. Dethier's program displayed the many possibilities of the instrument and he delighted the audience. In facility of technique, beauty of registration and ability to handle a large organ with apparent ease, Dethier is unexcelled. His program included the Prelude and Fugue in D Minor, by Bach; the "Grande Pièce Symphonique," by César Franck; Variations, by Thiele; two numbers by himself, a Minuet, and "The Brook" and numbers by Couperin, Widor, Pierné, de Pauw and Sinding.

## DAMROSCH'S PUBLIC GROWS IN BALTIMORE

Larger Audience for Orchestra—  
Farrar Concert and Joint  
Peabody Recital

BALTIMORE, Nov. 13.—The Symphony Society of New York, Walter Damrosch, conductor, with Mischa Elman, violinist, as assisting soloist, gave the first concert of its series at the Lyric on Tuesday evening, Nov. 9, before an audience of considerable size, showing that the orchestra's public here is growing. The effectively played program was as follows:

Beethoven, C Minor Symphony; Tchaikovsky Andante from Quartet, Op. 11; Delius "On Hearing the First Cuckoo in Spring"; Goldmark, Concerto for Violin.

The grandeur of style, the brilliance of technic and the charm of sentiment imparted by Mr. Elman into the reading of the Goldmark concerto made a deep impression. A Wieniawski Caprice was ideally played as an encore.

After the concert Messrs. Damrosch and Elman were the guests of honor at the Florestan Club.

Geraldine Farrar, Ada Sassoli, and Reinald Werrenrath were the artists who gave a most interesting concert on Nov. 11 at the Lyric for the benefit of the Girls' Training School of the Baltimore Orphan Asylum. These artists attracted a record attendance and a more satisfying joint recital has not been heard in years locally. Miss Farrar's work was marked with highest artistry. Throughout her numbers, which embraced varied songs and operatic arias, Miss Farrar displayed eloquence of style which had an electrifying effect upon the massive audience. Ada Sassoli is a harpist of unusual attainments. Reinald Werrenrath's careful enunciation, the distinctness of which carried into the remotest parts of the big auditorium, was a joy to hear. He gained his effects in an unostentatious way, and his interpretations were the embodiment of vocal art. The accompaniments given by Mr. Epstein were ideal.

The third Peabody recital was given yesterday afternoon at the Peabody Institute by Ruth Deyo, pianist, and John C. Van Hulsteijn, violinist, with Howard R. Thatcher as accompanist. Ruth Deyo played with warmth, charm, remarkable facility of touch and brilliant interpretative sense. In presenting her original study on a XVII Century theme, "Remember, O Thou Man," Miss Deyo disclosed her creative powers, which are worthy of serious attention. The audience greeted the player with enthusiasm and appreciated her efforts warmly. Mr. Van Hulsteijn is head of the violin department at the Peabody Conservatory of Music and has gained an enviable reputation for his serious musicianship. He presented the Handel A Major Sonata, and a group of pieces by Jean Baptiste de Pauw, Christian Sinding and William Kes. Of these the "Abendstimmung" of Sinding was the most attractive. Howard Thatcher gave a well balanced harmonic background.

Miss Deyo gave a musicale at Glenelg Manor, the estate of Mr. and Mrs. William Bladen Lowndes in Howard County, Md., yesterday afternoon, at which a large fashionable attendance was present. Her program gave real enjoyment and contained many of the numbers used at the Peabody recital. Joan C. Van Hulsteijn and Mr. Thatcher were heard last night at Women's College, Lutherville, Md., in a recital at which the same program was used as at the Peabody recital.

Hazel Knox Bornschein, soprano; Franz C. Bornschein, violinist, and Louise Marsch, pianist, gave an attractive concert on Friday evening, Nov. 12, at Walbrook, Baltimore, Md. The program held many unique offerings which Mrs. Bornschein presented with real charm. The original children's songs, composed by Mr. Bornschein, met with favor.

Henrietta Baker Lowe, former superintendent of music in the Baltimore public schools, delivered an address on "Home and Community Music" before the Mothers' Club of Baltimore on Nov. 10.

F. C. B.

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