

MUSICAL AMERICA

Vol. XXIII. No. 24 NEW YORK

EDITED BY

John C. Freund

APRIL 15, 1916

\$2.00 per Year
Ten Cents per Copy

MAHLER'S "EIGHTH" WINS OVATION FOR ITS PERFORMERS

Philadelphians Carry Away Richly Merited Honors in New York Production of "Symphony of a Thousand"—Metropolitan Opera House Scene of Inspiring Demonstration for Conductor Stokowski, His Orchestra and Chorus—But the Symphony Itself, with All Its Elaborate Trappings, Is Revealed as "Kappellmeistermusik," Lacking in Inspiration

GUSTAV MAHLER'S Eighth Symphony in E Flat—the famous "Symphony of a Thousand"—underwent the judgment of New York at the Metropolitan Opera House last Sunday night. It had already enjoyed a run of eight performances in Philadelphia with what results readers of this journal are familiar. To the enterprise and initiative of the Society of the Friends of Music local music lovers are indebted for acquaintance with this, the *magnum opus* of the late composer-conductor, just as they are for a variety of more or less significant musical experiences in the course of the past two or three years. The performance represents a costly and financially unremunerative undertaking, actuated by a spirit of indisputable artistic idealism.

It was necessary to import the whole Philadelphia production—the term is decidedly pertinent, however strangely it rings with respect to a symphony—which comprised the Philadelphia Symphony Orchestra, liberally augmented to meet the vast instrumental demands of the composition, five choral organizations, aggregating 950, and an octet of picked soloists. It also became necessary to hire the Metropolitan as the only auditorium large enough to contain the greatest outpouring of music lovers drawn by any local concert function in years and as affording space enough for the performers without having actually to trespass on the audience's territory. Of all this and much else the Friends of Music cheerfully shouldered the burden and paid out of their own pockets the difference between cost and receipts—a considerable item, though the house was sold out days in advance and many clamored for standing room after the sale of admissions stopped. The whole project represented on the part of the distinguished society an act of genuine supererogation and altruism.

In point of outward show and theatrical circumstance, the event stands pre-eminent among the non-operatic doings of the season. Its dominant atmosphere and visible symbols were sharply differentiated from the habitually sober elements of a symphonic function. Copious advertisement of one sort or another during the preceding weeks imparted a potent aspect of sensationalism to the affair and heightened that inherent in the work itself. And the arriving audience—made up of the musical blue blood of the city as well as many scarcely alive to the precise nature of the entertainment—was equipped at the door with librettos, thematic analyses, quasi-philosophic commentaries and pamphlets compounded of appreciations of Mahler written by leading musical lights. Tardy arrivals were made to stand during the first half of the work, though as the threat of such punishment had been proclaimed in the advance announcements of the concert and as Conductor Leopold Stokowski took the stand at quarter to nine instead of a quarter past eight, as originally pro-



LEOPOLD STOKOWSKI

Photo by Haeseler Studio

Who won a Personal Triumph as Conductor of the Notable Performance of Mahler's Eighth Symphony at the Metropolitan Opera House Sunday Night

posed, few suffered the uncomfortable consequences of the edict.

Closed curtains hid the chorus from view until the proper moment, when, as they parted, the startling picture offered by a sea of faces rising tier upon tier, boxed in drab-colored draperies and solidly banked to nearly the full height of the proscenium, brought a spontaneous burst of applause. The instru-

mentalists sat on an improvised apron built over the orchestral pit, while the eight soloists had places behind the orchestra. These singers—Florence Hinkle, Inez Barbour, Adelaide Fischer, Margaret Keyes, Susanna Dercum, Lambert Murphy, Reinald Werrenrath and Clarence Whitehill—had a welcome when they

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Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

INVITE HADLEY TO BECOME NEW RIVAL TO HERTZ

Disaffection in San Francisco Symphony Orchestra Association Leads to Movement to Place Former Conductor at Head of Recently Organized Philharmonic—W. B. Bourn Resigns as President of Older Orchestra—Downing to Be Manager Healy's Successor

Bureau of Musical America,
1101 Pine Street,
San Francisco, April 3, 1916.

W. B. BOURN, president of the Musical Association of San Francisco, which maintains the Symphony Orchestra, has resigned. This announcement comes with the re-election of Alfred Hertz as conductor for another season, but President Bourn, who has been friendly to Mr. Hertz during all the association's internal discord, says the reason of his resignation is that he intends to travel. It is openly stated that a number of other resignations are to follow.

Frank W. Healy, as telegraphed to MUSICAL AMERICA, has resigned. He still holds office, however, for while formally notifying the association that he will not retain the management next season he has not set the date of his retirement. He holds the position of manager under a contract that will not expire until June 1. Never in harmony with Mr. Hertz, he is now openly opposed to him. Each has been quoted as saying that he would not stay in the association unless the other withdrew. Cass Downing will be the new manager.

The general condition is the same as it was a year ago, so far as trouble in the association is concerned. Ten excellent programs have been presented during the season just closed, but the public has not shown the deserved appreciation. There has been a great falling off in the Sunday popular concert patronage, though on Sundays the programs are just the same as at the regular concerts on Fridays.

This interest in the People's Philharmonic, together with the character of the backing which it has, suggests that the orchestra may be carried into the field next season as a formidable rival of the San Francisco Orchestra. Nikolai Sokoloff is the conductor. He is an excellent violinist who was previously presented as head of Mrs. John B. Casserley's Innisfail Quartet. The Casserleys are regarded as promoters of the new orchestra movement, and in the older organization they were among the enthusiastic supporters of Henry Hadley. Interested with them in the success of the new organization are influential members of the older symphony association.

Nobody authorizes the statement, but there is a serious determination to build up the People's Philharmonic so that it will be in a position to compete with the San Francisco Symphony Orchestra for public favor. I expect to see Mr. Healy become manager of it. I know that there is a wish to bring Henry Hadley back to San Francisco very soon for the purpose of going over the ground and seeing whether he cares to assume the conductorship. A letter has been sent to Mr. Hadley, asking him to come out here at the close of the Newark Festival with a view to taking control of the new Philharmonic. All of Mr. Hadley's friends are in this new movement.

Two others who have been mentioned are Carl Pohlig and Walter Rothwell. If Mr. Hadley comes he will have the support of some of the present members of the Board of Governors in the association that has re-elected Mr. Hertz.

THOMAS NUNAN.