

STRAUSS ASKS TOLERANCE OF "ENEMY" MUSIC

Opposed to the Boycotting in Germany of the Works of Composers of Hostile Countries—Activities in Germany of an American Composer and an American Conductor—Light Opera in Ascendancy in Berlin

European Bureau of Musical America.
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FOR months past, Richard Strauss, to escape from the worry and excitement attending the war, has been living a life of retirement at his cozy country seat at Garmisch in the Bavarian Alps. Here, in the peaceful solitude of nature, the composer seeks his inspiration. But there is no spot quite remote enough to ensure against the interest of newspaperdom, and so Strauss has been interviewed by Alfred Holzbock, a correspondent of the *Berliner Lokal Anzeiger*.

In this interview Strauss declares that at present it behooves the artist to suppress his feelings—to consider carefully everything he says.

"It is sad," says Strauss, "that our art should have been dragged into politics by the hostile demonstrations of individual foreign artists."

And then again: "I am decidedly opposed to any movement on the part of German concert and theatrical management, tending to boycott on principle the works of living composers of hostile countries. It only seems just that we should outlaw the creations of such composers as have presumed to slander German 'Kultur'; but the works of those foreigners who did not permit themselves to be driven into such undignified demonstrations we could, in my estimation, safely continue to consider. Why should we imitate the bad examples of hostile foreigners? If anything is to be boycotted, let it be inferiority. . . . even if such inferiority happens to be a domestic product!"

"It is generally believed that the opulently subsidized court and municipal operas of the larger cities should make the experiment of bringing out the works of beginners. But that is a big mistake. For these theaters in their artistic exploitations are utterly dependent on box-office receipts—on the participation of the general public.

"The real planting ground for striving talent always has been and will be, the medium-sized or smaller German court theater. For these have their regular subscribers on fixed days and are not dependent, as the former, on casual theater-goers, so that they are in a far better position to experiment. They need not, like the larger, more elaborate court and municipal opera houses, consider box-office receipts pre-eminently, and consequently can afford to be rather more enterprising. And we find that many a successful German opera owes the beginning of its triumph to such a planting ground."

Revision of "Ariadne"

In a few weeks Strauss will appear with a complete revision of his "Ariadne auf Naxos." Concerning this revision, Strauss expressed himself as follows:

"The Molière comedy which heretofore prefaced the opera proper, has been entirely eliminated; and the erstwhile interlude in dialogue form, which represented the transition from the comedy to the opera, I have set to music and elaborated considerably. This interlude, which Hugo von Hofmannsthal has also subjected to a literary revision, is intended to represent the tragedy and tragi-comedy of the youthful composer dependent on a Maecenas, singers and lackeys, similar to the youthful Mozart in the beginning of his glorious career. And so the young composer has become the leading figure, vocally as well as dramatically, for the creation of which my friend and colleague, Leo Blech, is to be essentially credited. It was acting upon his advice that I composed the female voice for this youth. The rôle of the ballet-master has also been re-arranged and elaborated and is written for a tenor. Furthermore, I have tried a new experi-

ment, transforming the secco-recitatives into smaller musical numbers. The finale has also been altered, the humorous, satirical epilogue being eliminated so that the opera is concluded with the duet between *Ariadne* and *Bachus*."

The young American composer, Ivan Shed Langstroth is spending the present season at Hellerau near Dresden, diligently writing for the coming musical greatness of the U. S. A. One of his most distinguished patrons is the Princess Albrecht of Saxony, who arranged to give Langstroth's String Quartet a hearing with the Havemann Quartet at her home near Dresden.

Wallingford Riegger's Concert

At the last Blüthner concert under the American conductor, Wallingford Riegger, the two interesting features were an orchestration by Riegger of the Prelude, No. 22, and Fugue, No. 5, from Bach's "Wohltemperiertes Clavier" Vol. 1, and the work of the evening's soloist, Miss Sonnenberg-Delorsay, a young South African contralto.

The orchestration of Bach was only conditionally satisfying, inasmuch as Riegger's arrangement evinced a considerable amount of good taste without entirely meeting the demands—if they can be met at all orchestrally—of Bach's incomparable pianoforte selections. Miss Sonnenberg, in Gluck's aria from "Orpheus," used her voluptuous contralto to good effect, while in the succeeding *Penelope* aria from the "Odysseus" of Bruch this effect was somewhat impaired by the limitations of her serviceable register, i. e., her upper and lower tones—especially the lower ones—which lacked resonance and carrying power. Nor might it be amiss if the singer devoted a little more attention to her German. Her enunciation is good, but her manner of expression decidedly foreign.

Weingartner's one-act opera, "Cain and Abel," produced for the first time at the Deutsches Theater in Prague, met with a demonstrative reception. The composer, who was present, received many curtain calls.

For the present light opera seems to be in the ascendant here. At the Theater des Westens, Guilbert's "Fahrt ins Glück" is nightly drawing big houses, notwithstanding the somewhat exorbitant prices of admission. With the exception of the leading comedian, Berlin's ever popular Guido Tielscher, the leading rôles are none too well done. Still the operetta promises to attain its 100th performance, to the delight of the management and authors.

Less successful appears to be the light opera which has just been put on at the Comic Opera, viz., "Die Schoene Cubanerin." The work is so devoid of all substance, of all stage significance, that the yawning emptiness of the theater, since the première last week, is not at all surprising.

Most Successful Light Opera

So it was left to the Metropole Theater—that most reliable home of successful operetta in Berlin—to carry off the palm of the season thus far. Here that incomparable operetta diva, Fritz Masary, has taken the public by storm in "The Czardas Princess," by the Hungarian, Emmerich Kalmann. But aside from the drawing power of the leading artist, it is not surprising that such a light opera, with its abundance of droll humor and wit, should attract such large audiences—especially in view of the elaborate cast. The tenor, Albert Kutzner, Hermann Vallentine, Molly Wessley and the mercurial May Werner contend for the honors.

As another feature of the new season in Berlin may be mentioned the effective revision of Goethe's "Egmont" at the Royal Theater, in which the Beethoven score is ably conducted by Edmund von Strauss.

The German Theatrical Directory in its latest edition for the season of 1916-17, has brought out as a topical innovation the Germanization of all those stage expressions which hitherto were accepted as traditionally French. *Souffleur*, *requisiteur* and *regisseur* are henceforth to be designated as "Einnehmer," "Geraete-verwalter" and "Spielleiter" respectively. Marie Wieck, the venerable and talented sister-in-law of Robert Schumann, who is eighty-five years of age and almost blind, has fallen seriously ill. Marie Wieck was born at Leipsic in 1832.

Arthur Van Eweyk, the Dutch-American bass-baritone, has just returned to Berlin from his summer's vacation spent at the Castle of Camenz as the guest of Prince Friedrich Wilhelm of Prussia, and has resumed his pedagogical activity in Berlin, as well as at the conservatories in Jena and Erfurt.

Concert Statistics

In conclusion, a short compilation of statistics concerning the increase of German concert activity during recent years in Berlin, Munich and Vienna:

The number of concerts given in Berlin during the season 1910-11 amounted to 1096; 1911-12, 1214; 1912-13, 1210; 1913-14, 1262.

In Vienna the number of concerts during the season 1910-11 amounted to 439; 1911-12, 431; 1912-13, 435; 1913-14, 603.

In Munich the number of concerts during the season 1910-11 amounted to 374; 1911-12, 347; 1912-13, 430; 1913-14, 418.

In Berlin the total of concerts during the first war season diminished from 1262 to 665; in Vienna from 603 to 354, and in Munich from 418 to 197. In Berlin the greatest diminution has been noticeable in chamber music concerts.

O. P. JACOB.

Emma Roberts Returns from Her Tour with Russian Symphony

Emma Roberts has returned to New York after a brief tour with the Russian Symphony Orchestra during the course of which she was heard in Peoria and Chicago. Miss Roberts also gave the opening recital for the Tuesday Morning Musicale Club of Rochester, N. Y., on Oct. 31. Other engagements which Miss Roberts fills within a fortnight include a recital for the Schehlman Club of Lynchburg, Va., and her first New York recital, which takes place in Æolian Hall on Nov. 23. She gives a recital for the Woman's Musical Club of Winnipeg, Canada, in March next. This will form the Western terminal of a tour which will include cities in Ohio, Illinois, Wisconsin and Minnesota.

Louis Schwebel, Pianist of Cincinnati, Gives Recital

CINCINNATI, O., Nov. 8.—A piano recital given at the Cincinnati Conservatory of Music last Thursday evening by Louis Schwebel, of the conservatory faculty, was attended by a large audience. Mr. Schwebel's playing bears the characteristic marks of a thorough and conscientious musician with a facile touch and brilliant technique. The spirit of Grieg's Suite "Aus Holberg's Zeit" was entered into with such ardor that the concert was immediately pronounced a success. In the Chopin group Ballad in F Major, Op. 38, Etudes from Op. 10 and 25, and Polonaise in F Sharp Minor, Op. 44, Mr. Schwebel further proved his artistry.



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Lester Donahue to Return in Recital to His Native Los Angeles

Winton & Livingston, Lester Donahue's managers, report an extremely interesting season for this young pianist. On Nov. 8 Mr. Donahue will give a recital at Mrs. Dow's School, Briarcliff Manor, N. Y. On Nov. 13 comes his second Boston recital at Jordan Hall. Immediately following this he leaves for Chicago, where he will be heard at the Ziegfeld Theater for a first recital in that city under the direction of Carl Kinsey. Two engagements with the Los Angeles Symphony Orchestra on Dec. 15, 16, take the young Californian back to his native city, where he will be heard in recital also. Returning to New York by way of San Francisco, Mr. Donahue is booked for an engagement in that city, and he will fill various dates en route. His second New York recital takes place at Æolian Hall on Feb. 27.

Eleanore Cochran Heard in Concert at Morristown, N. J.

A concert was given last week, Wednesday, at Morristown, N. J., under the direction of Walter Kiesewetter, which proved a decided artistic success and brought out a very large and enthusiastic audience. Eleanore Cochran, the soprano, scored a brilliant success in the "Baccara Vindico" from "Aida" she received especially spontaneous applause. Forbidden by her physician to appear at all because of a sudden illness, she, nevertheless, sang all of the numbers on the program except one. Laura Tappen, Florence Stockwell, Prince Ilma and Mrs. Kiesewetter also contributed ably to the program.

Wallingford Riegger to Continue as Blüthner Orchestra Conductor

Word has just been received from Berlin to the effect that Wallingford Riegger, the young American composer and conductor, has been engaged to conduct the Blüthner Symphony Orchestra for six big symphonic concerts, a weekly Volks-Symphonie concert and a Sunday concert once a month for the entire season. This engagement is the result of his success in conducting this organization during its summer season.

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