

CIVIC ORCHESTRA BEGINS ITS SECOND NEW YORK SEASON

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The wisdom of giving one of the concerts on a Sunday evening is open to debate, but may be left for further discussion until the plan has had time to show results. Regarding the change in conductors and the contributing causes it is likewise unnecessary to comment and speculate in the limits of the present review. But while Mr. Monteux does not, of course, rank on a plane with his predecessor, he has seen symphonic service with the Colonne Orchestra in Paris and is said to have distinguished himself as an interpreter of Debussy and other modern Frenchmen. With such music as he had a chance of performing with the Ballet he showed certain qualities of finesse and good taste. Last Wednesday he proved himself a fairly well-routined and spirited leader, even if not one marked by any traits of individual distinction or positive musical personality. He furnished a good average performance of the "Leonore" Overture and acquitted himself well with the Lalo, Franck and Enesco numbers, which offer no particular difficulties. Program-making does not appear to be one of his most impressive virtues. His first two lists lacked effective balance and contrast, nor were they notably interesting as music. Rumor had it that objection was raised last season to the profuse performance of symphonic works. It is difficult to understand, however, why the "New World" or the "Unfinished" should be less adapted to the needs of a summer gathering than such tiresome stuff as the Lalo and the Franck compositions offered last week. Besides the inclusion of the Bach pieces showed poor judgment. These, being little more than chamber music on a large scale, are quite unsuited to a place like the St. Nicholas Rink.

The orchestral material stands above reproach, however. George Barrère is first flute this year and his playing of



Photo © Ira L. Hall

Pierre Monteux, New Conductor of the Civic Orchestral Concerts in New York

the solo passages in the Bach Suite was altogether exquisite.

Miss Case, a vision of loveliness in white, sang the "Louise" aria ravishingly and completely won her hearers by the entrancing charm with which she sang a group of songs by Goring-Thomas, d'Ambrosio, Rimsky-Korsakoff and Rumel. It was perhaps the acoustic inequalities of the place that made her appear occasionally to stray from the pitch. That she gave many encores goes without saying. Wrapped in a huge flag she made the audience join her in singing the national anthem. Her accompanist in the short songs was Charles Gilbert Spross.

Sunday Evening's Concert

An audience about as large as the first attended the second concert on Sunday evening and applauded everything with much warmth, including recruiting addresses by Job Hedges and Charles Alfred Bill, delivered just after the intermission. There were two soloists—Robert Lortat, the French pianist, and Maggie Teyte—and the program offered the "Flying Dutchman" Overture, three numbers from Charpentier's "Impressions d'Italie," Saint-Saëns' C Minor Piano Concerto, Rimsky-Korsakoff's "Capriccio Espagnol," an aria from "Madame Butterfly" and the "Fête Polonaise" from Chabrier's opera, "Le Roi Malgré

AMERICAN CONDUCTOR TELLS OF FOOD SCARCITY IN GERMANY

Wallingford Riegger, Here from Berlin, Describes Conditions in German Capital—Was to Have Given Edgar Stillman-Kelley's "New England" Symphony When War Spoiled His Plans

DESPITE the vivid newspaper accounts of European war conditions, first-hand information, uncolored and uncensored, is far more acceptable to the American whose interest in the life "over there" has become greatly intensified in the last few months.

With more than the reporter's professional interest, therefore, we heard Wallingford Riegger tell of life in Berlin up to the time that he left the German capital, about the middle of March, on his way to his native America. Mr. Riegger was the conductor of the Blüthner Orchestra in Berlin for several years, besides having previously conducted opera in Würzburg and Königsberg.

Mr. Riegger arrived in New York on Thursday of last week with his family. They came by way of Christiania. It was in Denmark that the Riegers had their first "square" meal in many a day.

Food Shortage in Berlin

"When we left Berlin," Mr. Riegger told the writer, "we were getting one-eighth of a pound of butter a week per person, a half-pound of meat, and about one egg a month. No cocoa, fats or soap were to be had. Once we could get no potatoes for five weeks. Vegetables in winter were scarce and very expensive. The poor live on black bread and imitation coffee almost entirely.

"A great part of the population is underfed," said Mr. Riegger, "but it is patient and enduring. The people are sick and tired of the war and are fed on promises of the military party. They are sustained from day to day by hopes of victory.

German Red T

"After waiting in Berlin six weeks for my official permission to leave the country, I finally obtained it. Germany is over-organized. There are countless officials, who refer you from one de-

partment to another, so that you are lost in a maze of red tape and know less when you are through than when you began.

"I must say, however," continued Mr. Riegger, "that I am deeply grateful for the friendliness shown to me by my German colleagues and by the public, to say nothing of the courtesy of the press, notwithstanding the distinct animosity then prevalent to everything American. It was only upon the official decree that no German concert directions were to arrange concerts in which an enemy participated that my work was abandoned.

Lui." As a specimen of Mr. Monteux's notion of the needs of a "popular" New York audience this can scarcely be considered much more encouraging than the inaugural bill. However, the advance announcements give reason for expecting more interesting musical entertainment presently. Certainly if it is desired to make these concerts in large degree a propaganda for French music (as the number of Gallic compositions on the bill leads one to infer) much better things can be found than the mediocre works of Lalo and Franck given at the first or those of Charpentier and Chabrier presented Sunday. To place pieces so similar in character as the "Capriccio Espagnol" and the "Fête Polonaise" in such close proximity on a program which also included Charpentier's "Impressions" is surely doubtful wisdom even when the audience's tastes are supposedly plebeian or its appreciation incapacitated by summer temperatures.

It is not easy to determine how much certain tonal inequalities and crudities should be laid to the malevolent acoustics of different parts of the Rink, but such defects were comparatively frequent on Sunday. Mr. Monteux, an energetic person, seems not yet to have obtained an adequate perspective of his orchestra's ensemble. Time, however, should tell whether his methods or the nature of the locality are responsible for the heavy predominance of brass and the insufficient blending of instrumental choirs. Of Wagner's overture he provided last Sunday a performance extremely vigorous, but also extremely rough. There were praiseworthy features in the Charpentier presentation, and after the brilliant, self-interpreting medley of Rimsky-Korsakoff he made his players rise in response to the



Wallingford Riegger, the American Conductor, His Wife and Family, Who Arrived in New York from Berlin on June 21

audience's clamor. Mr. Monteux was an accompanist but fortunate, however, in the accompaniments he furnished both Mr. Lortat and Miss Teyte. Piano and orchestra parted company more than once in the first movement of the Concerto. Mr. Lortat played this tolerably interesting work with considerable crispness and brilliancy. To make a piano sound well in these surroundings must in itself be reckoned no small feat. The selection of this work in place of the concertos of Liszt, Tschaiakowsky or Rubinstein seems curiously like inconsistency on the part of those who profess to consider the whole of even a popular symphony beyond the digestive capacities of the summer concert-goer.

Miss Teyte sang "Un Bel di" to the manifest delight of her hearers and exhibited the purity and beauty of her higher tones, which at their best are truly enchanting. But what imp of mischief moved her to sing as an encore the "Little Gray Home in the West"? Popular concerts can still live up to their description without the aid of *café chantant* ditties. H. F. P.

Orrin Bastedo, the baritone, who was heard in a number of recitals in the East last season, among them one of the Biltmore Morning Musicales, is at his summer home, Camp Rest Haven, Merrill, N. Y. Mr. and Mrs. Bastedo will entertain a number of prominent musical people during the summer.

The Community Chorus of New Orleans is taking a leading part in patriotic demonstrations and is doing a valuable work in this respect. The chorus is conducted by Ruth M. Harrison; B. M. Grunewald is the promoter of the civic project.

"I had planned to give Edgar Stillman-Kelley's 'New England' Symphony, but the concert had to be given up. It would have been the first performance of the American work in Berlin.

No Decrease in Concerts

"As for music—people go to the concerts just the same as ever, and there are just as many concerts as before the war.

"Many of the players in my own orchestra were called to the colors, and I was constantly faced with the problem of training new men." H. B.

ANOTHER 'MUSICAL AMERICA' MAN JOINS THE COLORS

Kenneth S. Clark to Conduct Musical Work at Training Camps—Two Correspondents Enlist

Kenneth S. Clark of MUSICAL AMERICA's editorial staff, joined the colors this week, having enrolled as a leader in the musical work in the army training camps. Mr. Clark is a graduate of Princeton University, where during his undergraduate days he composed the music for the college plays and was the author also of several Princeton songs which have become fixtures in the university's musical repertory.

His first assignment is with the Ambulance Training Camp at Allentown, Pa.

Mr. Clark is the second man on MUSICAL AMERICA's editorial staff to enter governmental service in the war, Richard M. Larned, Jr., having joined the Officers' Reserve Training Camp at Madison Barracks, N. Y.

Two of MUSICAL AMERICA's correspondents have also enlisted—Dr. Earl C. Barkley of Detroit and Edward E. Olds of Toledo.

Eva Mylott Marries Hutton Gibson

Eva Mylott, the popular contralto, was married on June 19 to Hutton Gibson by the Rev. M. McGoldrick of St. Michael's in Flushing, L. I. The bride is a native of Sydney, Australia, and has sung in concert here and abroad. Mr. Gibson is the New York representative of the Gibson Brothers' Manufacturing Company, Chicago, of which he is a member.