

# MUSICAL AMERICA

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## CHEERS FOR CARUSO AS HE CELEBRATES HIS SILVER JUBILEE

Gala Performance Marks Twenty-fifth Year of Great Tenor on the Operatic Stage—James M. Beck Withdraws as Speaker When Mayor Hylan Threatens to Stop Flag Presentation—Many Handsome Gifts from Associates and Admirers—Singer's Superb Art Revealed in Scenes from Three Popular Operas

WHEN the early editions of the New York Sunday morning papers slid from the printing presses they contained the reviews, unobtrusively tucked away on one of the inside pages, of Caruso's great silver jubilee at the Metropolitan Opera House.

But shortly before midnight something happened that caused new paragraphs to be inserted and new introductions and headlines to be written, and the story of the evening's events was transferred in the later editions to the front page in company with the big news of the day.

What the daily newspaper editors considered to be the sensation of the jubilee did not occur on the stage. So far as the great audience—as large as any which has ever crowded the Metropolitan—was concerned it didn't realize that anything unusual had happened until it ate its breakfast next morning and read the papers.

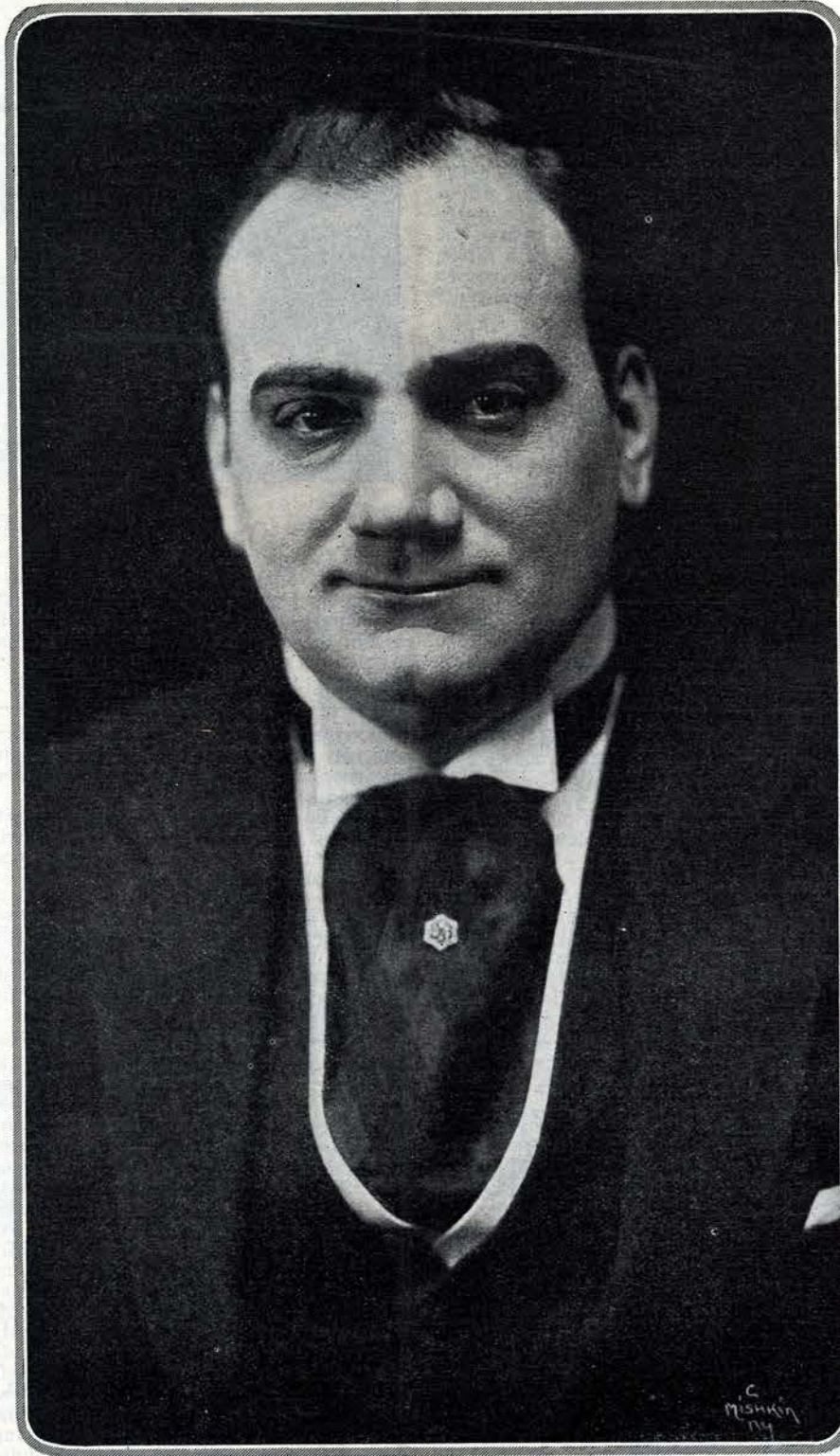
For the present, we may concern ourselves with Caruso and his part in a celebration which will go down in musical history as one of the most notable and memorable operatic nights of the generation.

In the unemotional language of the program it was a "gala performance, in celebration of the twenty-fifth year in the operatic career of Enrico Caruso." The proceeds went to the Metropolitan Opera Emergency Fund, which was enriched by \$25,000. The bill included the third act of "L'Elisir d'Amore," the first act of "I Pagliacci," and the coronation scene from "Le Prophète." Thus it will be seen by those who know their phonograph catalogs that the opportunities of giving free play to the greatest tenor voice of the age were practically unlimited. From the blunderbus drollery of "L'Elisir," through the tense melodrama of "Pagliacci," and ending with the regal dignity of *Jean of Leyden*, Caruso disclosed the many phases of his art, and in all of them he reached the maximum of his record, which is high praise, indeed.

### Caruso at His Best

The vast assemblage that applauded and cheered so enthusiastically had the satisfaction of knowing that never had Caruso sung better than on this evening. Never, perhaps, had he wanted to sing as well as he did on this evening, for manifestly he was keyed up to the significance of the event.

It seemed as if everybody was there. Out in the promenade during the intermissions it was as though all of New York in evening clothes were on parade. You could hardly make your way, so great was the throng. Mr. Shonts, who runs the New York subways, would have been green with envy had he seen the crowd.



ENRICO CARUSO

The Twenty-fifth Year of His Remarkable Career as an Operatic Tenor Was Celebrated with a Gala Performance at the Metropolitan Opera House Last Saturday Evening

The business of the evening began with the third act of "L'Elisir d'Amore," with Barrientos, Lenora Sparkes, Scotti and Didur as the other members of the cast and with Papi in the conductor's box. In the opening bars of the famous "Una furtiva lagrima" aria we are certain chills ran down the backs of the hearers as a reaction to the sheer loveliness of tone which issued from the golden throat. It was an exhibition of pure *bel canto* that will remain long in memories that harbor many another conspicuous artistic experience.

We have always suspected that Caruso likes best to sing *Canio*. Certainly on this occasion he put his whole soul into the part and his famous sob aria electrified the audience. In the cast with him were Claudia Muzio, a wholly charming *Nedda*; de Luca as *Tonio*, Bada as *Beppo* and Reinald Werrenrath, making his second operatic appearance as *Silvio*. Moranzoni conducted.

The brilliant coronation scene from "Le Prophète" gave a glimpse of Caruso

in a French rôle and incidentally advanced for the delectation of the public some of the finest singing that Margaret Matzenauer has done this season. Her *Fides* becomes a memorable addition to the operatic portraits in New York's musical galleries. Bodansky conducted.

### When the Audience Warmed Up

Until the close of the tear aria in "L'Elisir" the audience was most respectable. It had apparently decided not to split its kid gloves. But the glorious voice and the great climax broke the chill. Pandemonium was loose and during the remainder of the evening there was ovation after ovation.

After the last curtain call and following the performance of Elgar's "Pomp and Circumstance," conducted spiritedly by Richard Hageman, there was a twenty-minute wait, during which politics and music came into close contact though not in public view. James M.

## DETROIT'S WEEK OF OPERA DAZZLES VAST AUDIENCES

Galaxy of Campanini Singers, Including Galli-Curci, Garden, Raisa, Miura, and Other Luminaries, Give Stirring Performances of "Barber of Seville," "Thaïs," "Butterfly" and Double Bill—An Ovation for Riccardo Stracciari—George Copeland Introduces Italian Novelty on Gabrilowitsch Program

DETROIT, MICH., March 20.—The most brilliant Detroit musical event in many years is the season of grand opera which was inaugurated by the Chicago Opera Company, under the local management of James E. Devoe, at Arena Auditorium on Friday evening. The occasion was, indeed, an auspicious one, every seat being occupied for the performance of "The Barber of Seville," featuring Mme. Galli-Curci and Stracciari.

Mme. Galli-Curci has never appeared in this city in better voice and the ease and grace with which she delivered the "Shadow Song" from "Dinorah," "Una voce poco fa" and other florid arias evoked such tremendous enthusiasm as to bring her before the curtain innumerable times. Local music-lovers have long looked forward to hearing the famous coloratura soprano in opera and her conception of the rôle of *Rosina* quite surpassed even their highest expectations. Riccardo Stracciari scored an emphatic success as *Figaro* and, following "Largo al Factotum," received an ovation as vociferous as that accorded Mme. Galli-Curci.

Fernando Carpi handled the difficult rôle of *Count Almaviva* most satisfactorily and Virgilio Lazzari was heard to advantage as *Don Basilio*.

The orchestra, under the leadership of Cleofonte Campanini, proved a genuine delight, its tone, balance and power amply fulfilling all of the requirements.

### Miura as "Butterfly"

After an absence of several years Mme. Tamaki Miura was cordially welcomed to Detroit once again, when she appeared in "Madama Butterfly" at Arena Auditorium on Saturday afternoon. The delicacy, the childlike charm and the pathos with which Mme. Miura invests the character of *Cio-Cio-San* never fail to make a strong appeal and she was rapturously applauded. Musically she was fully as charming, her duet in the second act with Irene Pavloska, who gave a splendid interpretation of the rôle of *Suzuki*, and "Un bel di" being unusually fine examples of vocal artistry. Auguste Bouilliez's impersonation of *Sharpless* was eminently satisfactory, his excellent baritone voice proving one of the high spots of the afternoon, while Forrest Lamont was pleasing in the tenor rôle of *Pinkerton*. The orchestra was ably conducted by Giuseppe Sturani.

### Raisa Creates Furore

Saturday evening brought forth "Cavalleria Rusticana," "I Pagliacci" and the vocal sensation of the engagement, Rosa Raisa. She appeared as *Santuzza* and set a new standard by which future interpreters of the rôle in Detroit must surely be judged. The depth of her lower tones, the clarity of her upper

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