Conspiracy Against Directorship of the Famous Composer-Conductor Aroused Bitter Controversy—Amicable Adjustment Finally Reached

American Tenor in Premiere of d'Albert's "Dead Eyes"—Operatic and Concert Festivals in the Austrian Capital

Scene from the Prelude to "Dead Eyes" at the Volksoper in Vienna. Mme. Batrash-Slone, the Blind heroine, at the Extreme Left. The Opera Had Its Vienna Premiere on May 15.

Vienna, May 22, 1919.

The Operntheater, in the midst of an acute financial crisis, in April a movement was started in its orchestra, later was joined by the ballet and the technical employees, and in June the stage was left vacant for a short time, by a sort of conspiracy against the directorship of Richard Strauss, who, in order to be able to take his leave of Vienna, had assumed the artistic leadership for six months of the year. The orchestra's chief objection consisted in the circumstance that Strauss had planned to give concerts in the opera house and in concert halls with this famous body of musicians, which constituted the Philharmonic orchestra of Vienna and which he, of course, desired no other than as a public manifestation of their attitude in the Strauss affair.

This famous body of musicians, which enjoys a high artistic standing, was meant to be an indication of their attitude in the Strauss affair. The affair gave rise to a great deal of agitated controversy, the general fire being expressed that Strauss, though bound by contract, would not give up his position as conductor to the last performance of the season.

The administrative regard to all sorts of complaints and demands seemed to have been ignored by the opera and ballet management. Strauss, Schalk and the members of the opera company desired only one director and one administration. Differences had arisen. Finally it was arranged that Strauss would give up his position and Seidl would direct the performance of the last work at the Operntheater, which performance is to be given in commemoration of the anniversary of the fiftieth anniversary of the birth of Gluck.

During the past winter the Volksoper had its patronized musical treat as a long succession of older and newer works. D'Albert's "Dead Eyes," produced for a first time, the part of Galia being sung by the young American tenor, Mr. Schurmann, after a week's vain search for a soloist. During Easter week the Matthew Paschen conducted a Bruckner symphony, which afforded the audience a rare treat, while at the last concert an etude by Stransky, a novelty, was displayed at the pianist's marvelous command of technique. The closing number, stormily demanded, was a transcription of the first two cadenzas in which were of his own composition. Mr. Schurmann, after a week's vain search for a soloist, was kept very busy during his conduct of the entire season, added to his repertoire the part of Siegfried in the "Ring of the Nibelung." In the course of the final evening of a special Wagner cycle to begin at the close of this month, he is to conduct his own composition of the part of Siegfried in the "Ring of the Nibelung" and the "Lohengrin" and in the course of the final evening of a special Wagner cycle to begin at the close of this month, he is to conduct his own composition of the part of the great American tenor.

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The American Tenor Conducts a Bruckner Symphony

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