

## KEEN SPIRIT OF ENTERPRISE ACTIVE IN PARIS MUSIC

[Continued from page 1]

—the latter part of August or the beginning of September, when all plans had been definitely laid. Which explanation, however, the conductor supplemented with the remark that he was too old to travel. (Chevallard is about fifty-seven to-day. Incidentally, no one would blame him for preferring to remain peacefully in such a charming *bon retiro*.)

But the trouble was that the next moment Chevallard was playing a double set of tennis with all the fire, enthusiasm and agility of a youth of twenty. When in the midst of these acrobatic contortions he called out to me whether I did not play tennis, I promptly replied: "No, I am too old for that kind of thing—but I travel." Ah, how good it felt for once to have the laugh on my side!

It was several evenings later when, dining at the home of friends, I had the pleasure of meeting René Fauchois, a well-known figure in the world of art and letters. M. Fauchois is the librettist of Fauré opera "Pénélope," which I understand may be heard in America in the coming season. But he is also a writer upon musical as well as theatrical matters of extraordinary erudition. When, in the course of the dinner, he heard that I had just arrived from Italy, he broke out temperamentally: "Ah! Italy what an amusing country! That country of tenors, where all the world sings; sings poor music so well that we can really listen to such poor music." It is not in substantiation of M. Fauchois' opinion anent Italian music, but rather as an interesting typification of French *esprit* that I quote him. Joseph Schurmann, the oldest established manager of Paris, of whom more anon, in a conversation with the writer expressed the opinion that, just as Berlin had been the world's musical center before the war, so Paris had every prospect of becoming the earth's musical hub now that the war was over. Well, judging from the performances at the Opéra, I am afraid Paris will have a long way to travel before attaining such significance.

Last night's performance of "Romeo et Juliette" at the Grand Opéra scarcely tended to hold out any such hope. We had dined well, and as a super-dessert rested in a comfortable orchestra chair among surroundings that could not have been more attractive. Therefore we were in the best of spirits. But one's digestion and therefore one's good spirit were in danger of being impaired by this performance of which there was everything to criticize. The stage setting was decidedly mediocre, the chorus, both as to tonal quality and quantity, was of the poorest, the *mise-en-scène* was utterly lacking in originality or spirit, and the singers, with one exception, were scarcely passable. Possibly, the appreciable after-effects of the war also made it incumbent upon the management to exercise great economy in the distribution of light. At all events, the stage illumination was scarcely satisfactory. And, on top of it all, the orchestra was not disposed to content exacting demands. Henri Busser, undeniably very wide-awake and circumspect, had his hands full in trying to produce the desired concreteness and clarity with this tonal body, besides being personally, here and there, just a bit hasty. Of course, he attained his best effects with the melodious balcony scene and the waltz. But after all, it is to be remembered that Gounod's "Romeo et Juliette" is not his "Faust," which at least deserves the credit of being one of

the best orchestrated operas that exist. The one exception referred to above, was the *Juliette* of Maria Kousnezoff. This excellent artist has, if anything, grown in every description. Her voluptuous soprano has increased in volume and become intensified in expressiveness and purely sensuous beauty. Her impersonation is supreme. In lightning-like transitions she was now the demure maiden, and then again the impassioned aristocratic offspring of the *cinque cento*, Latin to her little finger tips. In other words, hers was a *Juliette* incomparably complete, finished, convincing and interpreted with intense feeling and superb vocal style. Beside her, Leon Lafitte as the amorous *Romeo* had no easy task. Lafitte's tenor seems just as good as it was seven years ago, but he does not accomplish much with it—not even in the simple art of singing. The finest tone quality is apt to become monotonous if the singer lacks the art of distributing light and shadow. As to the public, it was tastefully gowned and smartly dressed. But, carried away by the performance, it certainly was not.

DR. O. P. JACOB.

### Century Theater May Be Sold

It is probable that the Century Theater, originally the New Theater, at Central Park West and Sixty-first and Sixty-second streets, will be sold sometime in September. The possibility was brought to light yesterday by the announcement that Justice Luce of the Supreme Court had signed an order presented by the law firm of Cravath, Henderson & De Gersdorff, and that the court had appointed former Judge Philip J. Sinnot as referee to compute the amount due on a first mortgage claim on the property held by the New York Life Insurance & Trust Company.

### Miss Alchin Closes Teaching Season at University of Southern California

This week closes one of the most successful summer sessions of the music department of the University of Southern California. The students have been especially enthusiastic about Carolyn Alchin's work in "Form and Analysis." Miss Alchin has been granted a year's leave of absence from the university, and will take a much needed rest which has heretofore not been possible, with the writing of books added to her busy teaching schedule.

### Soprano and Tenor Soloists in Strand Theater Program

Eldora Stanford, a young soprano of ability, was heard in the "Jewel Song" from "Faust" at the Strand Theater this week. Richard Bold, a young tenor possessing a pleasing voice of wide range, sang "Her Danny," by Shonberg. The orchestra played excerpts from "Madoiselle Modiste," by Herbert, as an overture. Herbert Sisson and John Hammond contributed to "Faust Fantasy," by Gounod, on the pipe organ. Carl Edouarde conducted.

### Pierre Remington Winning Success in New England

INDIAN NECK, CONN. Aug. 8.—Pierre Remington, bass, was heard in a successful recital at the Montowese House, under the auspices of the American Art Education Society, on the evening of Aug. 3. Eileen Laurie, soprano; Harold Lindau, tenor, and Clemente de Macchi, accompanist, are also in the company which is touring New England with operatic programs.

FITCHBURG, MASS.—Gwilym Miles, baritone, has opened a studio in Fitchburg for the remainder of the summer.

## EASTMAN'S BOUNTY GIVES ROCHESTER \$3,700,000 SCHOOL

### Further Details of Camera Mag-nate's Gift Are Announced—Donor Wants to Demonstrate Affinity of Motion Pictures and Music—Sees Development of New Form of Composition as Result of Union of Films and Art

ROCHESTER, N. Y., Aug. 6.—George Eastman's \$3,700,000 gift to found the Eastman School of Music at Rochester University, announced yesterday during the convention of the National Association of the Motion Picture Industry, directed the attention of the country today toward this city as a new center of music in future.

The announcement of the Eastman gift was made by MUSICAL AMERICA on Aug. 17, 1918, but at the time not all the details relating to motion pictures were available.

The buildings, which will probably be completed next season, will have a frontage of 226 feet. The architects will be Messrs. McKim, Mead & White, of New York. The problem of correct acoustics will be in the hands of Professor Floyd R. Watson, of the University of Illinois. The principal feature of the building will be a music hall seating more than 3000. The site for the school has been purchased for \$381,000; \$1,000,000 has been set aside for construction, and Mr. Eastman has given it an endowment of \$2,139,000.

Mr. Eastman for a long time past has been interested in music and particularly in some way of bringing music to this community. He has also been a great patron of the motion pictures and he has reached the conclusion that there is a natural affinity between the two arts.

### REHEARSE GIGANTIC "AIDA" PRODUCTION IN OPEN AIR

Gallo and de Segurola Marshal Their Forces in Preparation for Aug. 16 Performance

As a forerunner of the open-air performance of "Aida" to be given at the Sheepshead Bay Speedway, New York, on Saturday night, Aug. 16, for the benefit of the recent earthquake sufferers in Florence, Italy, a rehearsal of the splendid scenic settings and gorgeous lighting effects was held at the Stadium on Monday night. Fortune Gallo and Andres de Segurola, under whose direction Verdi's opera will be produced, personally conducted a party of artists who will be heard in the opera to the Stadium on Monday night to witness the elaborate settings. Andres de Segurola, who will be heard in the part of *Ramfis*, presided at a dinner party at the Beau Rivage Hotel, Sheepshead Bay. Included in the party were the following artists: Manuel Salazar, who will be the *Radames*; Riccardo Stracciari, who will be heard as *Amonasro*, and Maestro Giorgio Polacco, who will conduct the orchestra of one hundred musicians and the stage band of seventy-five pieces.

Following the dinner the party motored to the Stadium, where they found a corps of artisans and stage hands and electricians, under the direction of Luigi Albertierri, stage manager, concentrating their efforts in erecting two gigantic columns. Attempts to place these solid columns were fruitless and they will remain unset until the latter part of the week, when a derrick will be used. In quick succession the various scenes were set. The latter were especially designed and painted for this production by Carmine Vitola. The lighting arrangement was particularly effective. The measurements of the stage are 120 by 80 feet, with a 10-foot apron.

The immense stage will permit the ensemble of more than 1500 persons who will take part in the great Triumphant Scene of the second act. Realism will be added to *Radames'* victorious return from war by the introduction of oxen, camels, elephants and horses in this scene. It was announced that a chorus of three hundred voices will be under the leadership of Maestri William Tyroler and A. Bimboni. A ballet of one hun-

Dr. Rush Rhees, president of the University of Rochester, which will be in charge of the school, said to-day that in the big music hall the best motion pictures will be shown, accompanied by a symphony orchestra of 100 pieces. Arthur Alexander is the conductor. All the proceeds from the motion pictures will be applied to the maintenance and improvement of the orchestra.

"Mr. Eastman proposes to call in the aid of motion pictures in connection with his great enterprise for musical education," said he. "The alliance between music and pictures is not new, having been worked out on an extensive scale in a number of metropolitan picture theaters.

"The success of these theaters has demonstrated not only that the enjoyment of the best motion pictures is greatly enhanced when they are interpreted by carefully selected music, but also the people who are attracted to motion picture entertainments find interest and pleasure in music notably increased.

"This fact indicates the possibility of greatly enlarging the number of persons in the community who will know and value the satisfaction which good music has to offer by arranging to use the music hall in the new school for motion pictures of the best quality accompanied by music, which will be furnished by a large orchestra. Multitudes of people who are attracted by pictures will learn what music has to give them, and other multitudes attracted by music will learn new possibilities of pleasure and entertainment from motion pictures.

"Inasmuch as the music hall will be a part of the school equipment, these exhibitions will not be conducted as a commercial enterprise for profit. Any proceeds accruing from the exhibitions will be turned back into the enterprise itself with the purpose of making the orchestra one of outstanding superiority and of developing as far as possible the adaptation of music to the interpretation of pictures.

"Just as music wedded to drama has made opera, which is undoubtedly the drama's highest form, so the time may come when the alliance of music with pictures will carry in its train compositions to accompany certain significant pictures and pictures that are adapted to certain musical composition. Thus there may come in the development of the motion picture something comparable to the development of the drama into opera."

dred dancers will be a feature of the second act.

The artists were well pleased with the entire scenic effects. The dress rehearsal will be held on Saturday morning. While this is not the first time that this opera has been given out of doors, every effort has been put forth by the producers to surpass the success of the Egyptian and Mexican productions.

### DAMROSCH BACK FROM FRANCE

Conductor Returns Unheralded After Several Months' Absence

Walter Damrosch, conductor of the New York Symphony Society, passed through New York on Thursday, Aug. 7, en route to his summer home at Bar Harbor, Me. The veteran conductor's unexpected return last week from France and Belgium, where he had been since last spring, was unheralded and unaccompanied by any statement on this occasion as to his overseas experiences.

During his stay in Paris, prior to returning, Mr. Damrosch was the guest of honor at a dinner at which over a hundred musical celebrities were present, including Camille Chevillard, conductor of the Lamoureux concerts.

### Fire Destroys Miami (Fla.) Conservatory of Music and Art

MIAMI, FLA., July 31.—This city sustained a great loss last week in the burning of the Florida Conservatory of Music and Art. The fire completely ruined the inside of the building. Only six pianos were saved. Over \$60,000 worth of paintings were destroyed in the art gallery, and the damage to the building was about \$5,000.

### Concert at Musicology

WESTERLY, R. I., Aug. 11.—A concert was given at the residence of J. L. Wood at Musicology on the evening of Aug. 5, for the benefit of Cornelia von Posley. Miss von Posley is a pupil of Louis Chailif. Those taking part were Arpad Rado, violinist; Elsie Raymond-Smith, soprano; Mrs. H. H. Baker, contralto; Cornelia von Posley, dancer; Hans Kronold, cellist; Viola Waterhouse Bates, soprano; Dr. Franklin Lawson, tenor; Gertrude von Posley, pianist, and Pauline Nuernberger, accompanist.

MARGUERITE

# FONTRESE

MEZZO-SOPRANO

Engaged as one of the principal Soloists for the  
BANGOR AND PORTLAND (ME.)  
FESTIVALS

OCTOBER 2nd-4th, 1919

Exclusive Management: Jules Daiber, Aeolian Hall, New York