

STOKOWSKI AND THE AMERICAN COMPOSER

Arthur Judson Publishes a Defense of the Noted Conductor

ATTENTION was called in these columns recently by Mephisto, to an article by Gustav Saenger, editor of the *Musical Observer*, in which he somewhat severely criticized Leopold Stokowski, the eminent conductor of the Philadelphia Orchestra, for his treatment of Leslie Loth, a young American composer, whose composition had been submitted for his consideration under endorsement of Alberto Jonas, the well-known Spanish piano virtuoso and teacher, and James Francis Cooke, the editor of the *Etude*. The deduction made therefrom was that, if so eminent a conductor manifested so uncompromising and indifferent an attitude to the American composer, what chance had the American composer?

In his article, Mephisto stated that he preferred to suspend judgment until Mr. Stokowski had had an opportunity to be heard from. In connection with this matter, the following letter sent by Arthur Judson, the manager of the Philadelphia Orchestra, addressed to Mr. Saenger, the editor of the *Musical Observer*, is illuminating, and shows that Mr. Stokowski is by no means either hostile or indifferent to the works of American composers, and that he has indeed been foremost in endeavoring to give them the opportunity of a hearing.

July 15, 1919.

Mr. Gustav Saenger,
Editor *Musical Observer*,
New York City.

My Dear Sir:

I have just had called to my attention your signed editorial on page 16 of the *Musical Observer*, of what I presume to be the last issue. I have examined the correspondence between Mr. James Francis Cooke, Mr. Alberto Jonas and Mr. Stokowski's secretary, and find that your statement of the facts is substantially correct.

This office has no objection whatsoever

to the statement of such facts, but it does object to your deductions from those facts.

Mr. Stokowski was seriously ill—as a matter of fact, he had to miss several concerts. I see no reason under those conditions why he should at that time be expected to answer his correspondence personally and promptly. The demands on the time of an orchestral conductor are very great, and, perhaps, are not realized by the general public.

It is true that Mr. Stokowski has a large number of new works which he is planning to present, and that many of these works are by American composers. Furthermore, Mr. Stokowski at the present moment has the scores of approximately 125 works to examine before he begins to make his programs for the next season. There is a limit to the work any

one man can do, and presumably the man who does the work ought to be allowed to establish his limit.

The closing paragraphs of your editorial are misleading. I do not think that the Philadelphia Orchestra can be held responsible for the wrecking of the "life ambitions" of Mr. Loth simply because conditions were not propitious for the reading of his score at the time that he wished to submit it. May I call your attention to the fact that there are twelve other symphony orchestra conductors to whom the score could be submitted? Secondly, I resent the statement that Mr. Loth did not get a square deal. After reading carefully the correspondence and trying to look at the matter in an unprejudiced way, I can only assume that this last statement of yours is due to some personal prejudice.

In closing, may I call your attention to the fact that, if you had taken the time to investigate the record of the Philadelphia Orchestra in the matter of the performance of American works, the editorial above mentioned probably would not have been written.

Very truly yours,
(Signed) ARTHUR JUDSON.

Minnie Tracey Tells About Opera at Gaieté-Lyrique

By MINNIE TRACEY

IN France as in Germany and Italy, each city has its opera house and grand opera season, from small cities to the greater cities, like Lyons, Bordeaux, Marseilles, Rouen, etc., and their publics therefore become familiar with opera and love it, and count the days until the operatic season begins in October of each year. Thus musical culture is created among the masses, as well as among the rich, and the public of the pit is as critical and discriminating, often more so, than the public of the orchestra chairs and boxes, for in France in the provincial theaters, a part of the orchestra is set aside, as the parterre or pit, for the poorer people.

The parterre at the Marseilles opera is particularly critical and even cruel, and, if the artist does not suit its taste, he is hissed off the stage; but if on the contrary, the singer pleases, there can be no more enthusiastic admiration shown in the world than by this same parterre le terrible.

My second opera season was in Marseilles, where I became popular with both sections of my audience at the age of nineteen. Never can I forget their enthusiasm and affection for me during a seven months' season. But when Massenet heard that I intended signing my engagement for Marseilles, he sent for me and at his office in the "Ménestrel" in Paris begged me to refuse the contract, warning me of the horrors of being hissed off the stage by the Marseilles public, which was known then for its little favor toward foreigners. I answered: "Well, Maître, forgive me, but I am going to try; if they do not like me I will pack up and return to Paris. Americans try, before they give up." That answer pleased Massenet, so he said: "Go ahead and win." And I did, and to-day I still think of Marseilles and its public with real affection.

Now, as MUSICAL AMERICA maintains in its battle for opera in many (not three) cities in America, and for the interest that must be awakened in the general public, that same public becomes interested when it feels itself in some sort, a part of the opera organization, and not merely allowed to enter on suffrage. Thus, in France, each city's opera is a municipal organization, each citizen pays a tax, more or less great, for its maintenance. Therefore it seems in part to belong to him individually. In Paris, until about ten years ago, there was the Grand Opéra and Opéra Comique, not municipal, but French Government operas. The citizens of Paris wanted their own opera, so the Gaieté Lyrique was chosen, having a fine seating capacity and an enormous stage, and being in the most populous part of the city. It was subsidized yearly with large sums by the city of Paris itself, with the Isolais brothers, who, from magicians, became directors of the Gaieté and afterwards of the Opéra

Comique in Paris. There, wonderful performances of many novelties were given, "Messaline" by de Lara, was given Renaud, the most artistic and wonderful reprise of "Hérodiade" given by the Isolais for these same artists. Massenet chose the Gaieté for the first production of his "Don Quichotte," sung by Vanni Marcoux, Lucy Arbell, and, except Renaud, the most artistic and wonderful of all French baritones Lucien Fugère.

Another wonderful production was the posthumous opera of Massenet, "Panurge," never heard outside of Paris, yet full of charming music and delicate wit, an elder brother of the "Jongleur de Notre Dame." Later, the Grand Opera lent its scenery, not then in use, and superb productions were given of standard operas not at the moment in the repertoire of the Grand Opera. Then it was that I had the pleasure of meeting with such a splendid reception from the Parisian public in the rôle of Rachel in "La Juive," Alice in "Robert le Diable" and Sélika in "L'Africaine," which I learned from my great teacher, Marie Sasse, who was chosen by Meyerbeer himself to create that part. The productions of "L'Africaine" and "Hérodiade" were the most gorgeous I have ever seen of the operas, as presented by the Gaieté Lyrique. If Casadesus, the most artistic of artists, becomes director of this theater, and brings its productions en tournée to America, I am sure the American public will be very en-

thusiastic over the idea. I trust these few lines of explanation of the status of the Gaieté in Paris will interest the musical world in the new venture of M. Casadesus, already so well known and admired in our country with the Société des Instruments Anciens.

Sextet of Artists Give Concert on Narragansett Pier

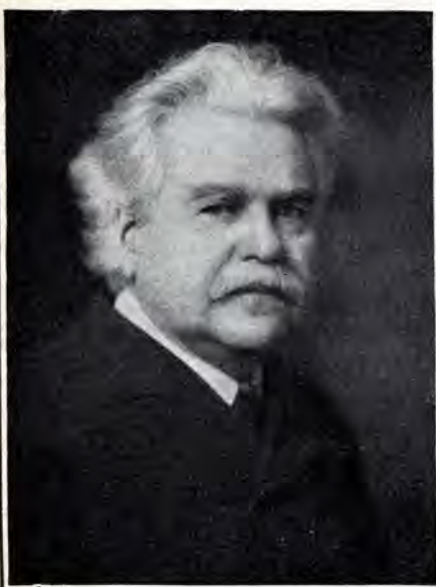
NARRAGANSETT PIER, R. I., July 19.—An attentive and appreciative audience of considerable size heard a concert given on the Narragansett Pier Casino, when the artists appearing included Mrs. Merwin White, soprano; Mrs. James Otis, mezzo-soprano; Mary Brooks, violinist; George Clafin, tenor; Stephen Hopkins, baritone, and Stuart Ross, pianist. Mary Brooks, violinist, and Stuart Ross, pianist, both showed themselves to be artists of distinct musical ability. Miss Brooks included in her numbers the Nachez "Gypsy Dance" and Rubinstein's "Kamenoi Ostrow." Mr. Ross contributed Chopin's Military Polonaise, Balakirev's "Lark" and Liszt's Twelfth Rhapsodie. Mrs. Otis, possessor of a full round mezzo voice, sang with splendid poise Scott's "Blackbird Song," Metcalf's "Little House of Dreams," and Whelpley's "Go Not, Happy Days." Mr. Hopkins, a sympathetic baritone, gave "My Ships That Went A'sailing" and "You Love the Time of the Violets," by Lohr, and Cadman's aria, "March." Mrs. White, possessed of a rich, forceful soprano, and Mr. Clafin, a tenor of the robust order, sang the duet from "Bohème."

Emma Noe Studying Rôles with Minnie Tracey

CINCINNATI, O., July 18.—Emma Noe, the gifted young soprano, who has recently completed her season as soloist with the Minneapolis Symphony Orchestra on its 1919 spring tour, is here at the Hotel Sinton. Miss Noe is having daily lessons with Minnie Tracey, with whom she studied here several years ago, preparing for her rôles for the coming season, when she will again be a member of the Chicago Opera Association. It was Miss Tracey who presented Miss Noe to Mr. Campanini, when the noted impresario engaged her for his company. Miss Noe is to go on tour with the Chicago orchestra prior to the opening of the opera season and will sing "Aida," which she is now working on with Miss Tracey. She is also scheduled to sing "La Juive."

Gaieté Lyrique Company Coming in Season After Next

The announcement that the company from the Gaieté Lyrique in Paris would appear in New York and New Orleans next season is erroneous. The tour is being arranged for the following season, which will include protracted engagements in the two cities mentioned and a limited tour in other important cities en route.



L. A. TORRENS Teacher of Singing

will teach in New York for 6 months
beginning Oct. 9th at the

DAVID MANNES MUSIC COURSES
157 East 74th St.

Applications to Secretary

Mr. Torrens, who has been called a Master Voice Builder, has laid the foundation for many well-known singers and has prepared each year an increasing number of teachers, who in schools, colleges and private work disseminate his remarkable art.

Long experience in choral and festival conducting, during which all the orchestras of the country and many famous artists, both vocal and instrumental, were under his baton, added to his thorough early training and natural breadth of musical conception have made of him an unusually qualified and successful master of the art of singing.

Summer Term—6 Weeks—
at Lake Geneva, Wisconsin

ANN ARBOR, MICHIGAN UNIVERSITY SCHOOL of MUSIC

Dr. ALBERT A. STANLEY, Director

"A Gathering-Place for Advanced Students and Professionals"

ALBERT LOCKWOOD, Head of Piano/forte Department
WILLIAM WHEELER, Head of Vocal Department
SAMUEL P. LOCKWOOD, Head of Violin Department
EARL V. MOORE, Head of Organ and Theory Departments
RUSSELL CARTER, Head of Public School Music Department
WILFRED WILSON, Head of Band Instrument Department
BYRL FOX BACHER, Dean of Women

ASSOCIATE TEACHERS

Mrs. George B. Rhead, Harrison A. Stevens, Otto Stahl, Edith B. Koon, Martha I. Merkle, Dorothy Wines, Clara Lundell, Pianists; James Hamilton, Nora Crane Hunt, Grace Konold, Maude C. Kleyn, Robert Richard Dieterle, Singers; Anthony Whitmire, Violinist; Frank A. Taber, Organist; Otto Stahl and Byrl Fox Bacher, Theory; Matic Cornwell, Drawing.

COLLEGE YEAR BEGINS MONDAY, SEPTEMBER 29

A MUSICAL AND ACADEMIC ENVIRONMENT—FACULTY OF EXPERTS—AUDITORIUM SEATING 5000—MANY CONCERTS, INCLUDING MAY FESTIVAL OF FOUR DAYS, BY THE WORLD'S GREATEST ARTISTS AND ORGANIZATIONS

For Illustrated Catalogue Address, CHARLES A. SINK, Secretary

S A M E T I N I

Personal Representative
L. FERRARIS
622 So. Michigan Ave. CHICAGO