American Music Has Not Yet "Arrived," Declares New Leader of Boston Symphony

Pierre Monteux, from France, Begins Rehearsals—"Let Us Forget the War; It Has No Part in the Selection of Programs," Says Parisian

BOSTON, Aug. 29—With the arrival of a week of Pierre Monteux, the new Boston Symphony Orchestra conductor, the stage is fast being set for a Symphony season of rare distinction and acceptance. Mme. Monteux and Denise Monteux, the six-year-old daughter, opened his new house in Branden Hall, yesterday. To-day he will begin the re-arrangement of the program for this winter.

He comes to this country and city with an open mind and a refreshing viewpoint regarding the musical prediction of Boston and America. Nor is he a stranger within the city's gates; he succeeds Henri Pramot, last successful leader, and Dr. Karl Muck, of successive memory, who was interested during our particular war and who recently sailed from New York for Copenhagen. M. Monteux was here in November 1916 at the presentation of the Russian Ballet in the Opera House, and again last year for six weeks as conductor of "Symphony" pending the arrival of M. Rahn. With all his musical lore M. Monteux fought valiantly for Fauré, living twenty-five months with the solids of France as one of them in the trenches.

"I had my violin with me," he said. "When it was possible I played and in the French churches on Sundays with an organist and a church company. Sometimes when there was no singer and no organ I played by myself. I watched the shell fi rear head in Rethuns, Yerours, and Lisiers, and later in Argonne." 1916-17 was released from military duties and came to this country.

"Now that the war is over, let us forget the war; it has no part in the selection of our musical programs. That is his attitude as regards musical standards from the very opening day of what happened during the war.

"Neither America nor the rest of the world has lost its love for music as a result of the war," he continued. "In France and every country with a love for music it will always exist in the hearts of those who have a love of music. We shall have symphonies and music of a new character; some will be identical with what is inevitable. But the time will not come when the world of music lovers will not look upon the present as a period that is ineradicable. It will remain and endure—just as some of our best in literature and in poetry remain and always will be dear to us."

Pierre Monteux, French Conductor, Who Now Leads the Boston Symphony

His View of American Music

"You ask whether we are to develop a true American type of music. Yes, perhaps so, but the time has not arrived for that. At present American music is not at its best. It is so much impregnated with the influence of old-world music—of the Italian and the Russian and the German composer."

"To-day if we hear German music we recognize it at once from its typical characteristics; it is the same with Italian, French, with Russian music."

"But American music is not so. Something as yet is lacking. The time may be near when this will be changed. When the true American music comes, when we are able to present it in the symphonies of the season as such, it will be recognized. And it will possess the 'dance spirit' which characterizes Russian music and such of that of Russia but with a style characteristic of America."

"I think it will come. It will be very original; very American."

M. Monteux refers to the Boston composer Gilbert as one who has written thoroughly in the original and the true "color" of American music.

"For American music the time of the present will not be far off. I have heard Reiff with Coffey, Chadbore, Converse, Foote and others here with a view to learning what the American music-lovers desire as American composition.

"Americans want the classics in music," he said. "That means German composers. Hitherto Italian music has failed for the concert. There have been no symphonies. To-day, Alfred Casella and four or other younger Italians have written musical symphonies and ballads which seem worthy of production."

"Some of these will be given by the Symphony Orchestra this winter. I cannot say how these will be received. Personally I like them. It is another question as to what audiences will say. It will be very interesting to see what will be heard by the public and what, after all, will be heard."

"A new symphony written by I'Douy will perhaps prove of interest here. He is an old man—a spectator to the things that have been transpiring in France for the past four terrible years, but he seems to have translated the spirit of those events."

"Boston has a different spirit of musical appreciation from New York. Here we are, to a very painlessly degree, looking for the good, the appreciative in our music. The New Yorker, it seems to me, is always trying to find the worst, and he feels that he has heard something he has heard before. He is what is known as a pessimist, but we are optimists. He finds us out."

"We find the good in our music."

CITY EMPLOYEES SING

Louisville, Ky., Institutes Noon-Hour Music in Municipal Offices

LOUISVILLE, Ky., Aug. 28—Several entertainments given by the employees of the city, the city officers and the employees of the Louisville and Nashville Telephone Company, will appear also as soloists with the New York Philharmonic Orchestra, playing his own concert, a first work introduced in this country by Eugene Goossens, the young British violinist; Horatio Connell, baritone; and Austin C. Bitters, pianist. These receptions are in great demand and awarded by the faculty after a competitive examination. Nine young artists have been entered by the United States in the French section, a few are in great demand and are awarded by the faculty after a competitive examination. Nine young artists have been entered by the United States in the French section, a few are in great demand and are awarded by the faculty after a competitive examination. Nine young artists have been entered by the United States in the French section, a few are in great demand and are awarded by the faculty after a competitive examination. Nine young artists have been entered by the United States in the French section, a few are in great demand and are awarded by the faculty after a competitive examination.

The following artists have been definitely engaged: Gabriele Reseghetti, soprano; Giselle Biassoni, mezzo-soprano; Giselle Biassoni, mezzo-soprano; Pauline Leslie, mezzo-soprano; Countess Marie von Wilkin (husband of the conductor); Mary Woffle, and others to be announced later.

Subscriptions may be ordered now from R. E. Johnston, 1451 Broadway, New York. Telephone 8-6939. Subscription price, Reserved Seats, $25 for eight Concerts, plus 10% war tax. Subscriptions for Boxes, $50 for eight Concerts, plus 10% war tax. Price per Seat or single concert, $5 for each $10 or $20 war tax. Price per Box (six seats) for single concert, $30 plus 10% war tax.

Note: There will be no subscription price for Box 4, except for the concert on March 15, $10 plus 10% war tax.

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NOTABLE MUSICIANS

JEN PEABODY STAFF

Baltimore Conservatory Opens on Sept. 1—Scholarship Exams Take Place Sept. 23-30

Baltimore, Sept. 4.—When the Peabody Conservatory of Music, Baltimore, opened its doors for instruction on Sept. 1, it presented one of the most noted faculties in the country. Besides its regular teaching staff, such celebrities as Frank Glisenti, violinist; Horatio Connell, baritone; Gerard Huberta, baritone; and Austin C. Bitters, pianist, are members of the faculty. Elizabeth Cottone, Miss; G. B. Seidman, violinist, left the Peabody Department and joined the main school faculty. H. C. Branscomb, director of the Peabody and has established in those teachers in that section of the country, George F. Patterson, director of the piano department, has established himself as a concert pianist of exceptional promise, who will also be recitalist in Richmond, Va.; Chalton, Va.; and Baltimore. These pianists are in each branch of study and are of a pessimistic.