

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

Pierre Monteux, Back 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 here this week of Pierre Monteux, the new Boston Symphony Orchestra conductor, the stage is fast being set for a Symphony season of rare distinction and success. M. Monteux, with Mme. Monteux and Denise Monteux, the six year old daughter, opened his new home in Brandon Hall, Brookline, 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 predilection of Boston and America. Nor is he a stranger within the city's gates; he succeeds Henri Rabaud, last season's successful leader, and Dr. Karl Muck, of unsavory memory, who was interned during our participation in the world 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 Boston Opera House, and again last year for six weeks as conductor of "Symphony" pending the arrival of M. Rabaud. With all his musical lore M. Monteux fought valiantly for France and in the open, living twenty-five months with the soldiers of France as one of them in the trenches.

"I had my violin with me," he said. "When it was possible I played. I played in the French churches on Sundays with an organist and a solo singer accompanying. Sometimes when there was no singer and no organ I played by myself. I watched the shells flying overhead in Rheims, Verdun, Soissons, and later in Argonne." In 1916 M. Monteux 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 point of view of what happened during the war.

"Neither America nor any of the rest of the world has lost its love for music as a result of the war," he continued. "In fact, the same old love exists and will always exist in the hearts of those with a true love of music. We shall have symphonies and music of a new character perhaps here and there. Of course, that is inevitable. But the time will not come when the world of music lovers will tire of classical music. That will remain and endure—just as some of

our best in literature and in poetry remains and always will be dear to us.

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



Photo © Mishkin

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

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 characteristic; it is the same with Italian, with French, with Russian music.

"But American music is not so. Something as yet is lacking. The time may be near when all this will be changed. When the true American music comes—when we are able to present it in the scores of the symphony as such, it will be recognized. And it will possess the

'dance spirit' which characterizes Russian music—not of the same style as that of Russia but with a style characteristically American.

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

Mr. Monteux referred to the Boston composer Gilbert as one who has written themes having the originality and the true "color" of American music.

He is to confer with Loeffler, Chadwick, Converse, Foote and others here with a view to learning what the American music-lovers desire as American compositions.

"Americans want the classics in music," he said. "That means German compositions. Hitherto Italian music has failed for the concert. There have been no symphonies. To-day, Alfredo Casella and four or five other young Italians have written musical poems 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.

"A new symphony written by D'Indy 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 the war into his scores.

"Boston has a different spirit of musical appreciation from New York. Here we are, to a very praiseworthy degree, looking for the good, the appreciable in our music. The New Yorker, it seems to me, is always trying to compare what he hears with something he has heard before. He is what you might call a pessimist, while we are optimists. He finds out the bad. We find out the good in our music. C. R.

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 Hall have disclosed so much musical talent among their number that they have decided to put it to daily use. The former head of the Board of Public Works, D. B. G. Rose, is so enthusiastic over the matter that he is going to promote daily concerts at the noon hour, at which time chorus singing, as well as vocal and instrumental solos are to be given by the men and women employees. Mr. Rose contends that the department

store employees who have their daily sings are a more efficient and happier lot of workers than those who do not, and he is convinced that the same will apply to singers in any other vocation.

So it will not be a surprising thing to enter the city hall at lunch time hereafter and hear city surveyors, tax collectors, policemen off duty and other eaters blending their melodious voices in the interpretation of anything from jazz to grand opera. H. P.

NOTABLE MUSICIANS JOIN PEABODY STAFF

Baltimore Conservatory Opens on Sept. 1—Scholarship Exams Take Place Sept. 28-30

BALTIMORE, Sept. 4.—When the Peabody Conservatory of Music, Baltimore, opened its doors for instruction on Sept. 1, it presented one of the strongest and one of the most noted faculties in the country. Besides its regular teaching staff, such celebrities as Frank Gittelsohn, violinist; Horatio Connell, baritone; Gerard Duberta, baritone, and Austin Conradi, pianist, took up their duties as members of the faculty. Elizabeth Coulson, pianist, and Franz C. Bornschein, violinist, left the Preparatory Department and joined the main school staff. Both of these teachers are graduates of the Peabody and have established themselves as two of the best teachers in that section of the country.

George F. Boyle, the senior member of the piano department, has established himself as a concert pianist of exceptional attainments and will be heard in recital in Richmond, Va.; Chatham, Va.; Frederick, Md., and Baltimore. He will appear also as soloist with the Boston Symphony and the Detroit Symphony Orchestras, playing his own concerto—a work first introduced in this country by Ernest Hutcheson, who played it with the New York Philharmonic Society.

Scholarships are given by the Peabody in each branch of study and are for a term of three years. These scholarships are in great demand and are awarded by the faculty after a competitive examination. Students from all sections of the country compete for these honors, which carry with them such supplementary studies as the Director deems advisable. These examinations take place on Sept. 28, 29 and 30.

Harold Randolph, the Director, has been spending his vacation at his Summer Home at Northeast Harbor, Me., but will be at his rooms at the Conservatory on Sept. 19 for the examination of pupils who desire to matriculate.

MARIE TIFFANY ON TOUR

Soprano Will Give Recitals Before Opening of Metropolitan

Prior to the opening of the opera season Marie Tiffany, soprano of the Metropolitan Opera Company, will be active in an extended Fall tour of concerts covering practically two months. Miss Tiffany left New York on Labor Day for Altoona, Pa., where she appeared on Sept. 2. In September she sings in twenty-two cities of Pennsylvania, Ohio, West Virginia and New Jersey. In October she appears in some ten cities in Pennsylvania, New Jersey and New York state, closing in Nyack on Oct. 16.

Following this Miss Tiffany leaves the middle of October for the West, where she is booked for a series of ten concerts, opening in Boulder, Col., on Oct. 20 and including recitals in Denver, Pueblo, El Paso, Roswell, N. M., and other cities. On her western tour she will be accompanied by Mildred Turner, pianist, of New York. Among the new songs which she will sing in these concerts are several by Eugène Goossens, the young British composer, and new songs by Cyril Scott, Alice Barnett and Buzzi-Peccia.

On her return to New York in November Miss Tiffany will begin her fourth season as a member of the Metropolitan Opera Company. Her concerts will again this season be under the management of Antonia Sawyer, Inc.

Lida Carnahan, dramatic soprano, sang recently in the Greek Theater at Berkeley, Cal., giving a "Half-Hour of Music." Among her songs was Vanderpool's "Values," which she scored in, as well as in songs by Gilberté, William Arms Fisher, Carl Eppert, Salter, Ilgenfritz and four by her accompanist.

The Commodore Series of Friday Evening Musicales

BALLROOM OF THE HOTEL COMMODORE
Forty-second Street and Lexington Avenue

JOHN McE. BOWMAN President
GEORGE W. SWEENEY Vice-President and Managing Director

R. E. JOHNSTON, Manager, begs to announce a series of eight Evening Musicales to be given at eight-thirty o'clock on the following dates during season 1919-20:

November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA	JOHN McCORMACK
GABRIELLA BESANZONI	GIOVANNI MARTINELLI
ENRICO CARUSO	LUCILE ORRELL
MISCHA ELMAN	IDELLE PATTERSON
GERALDINE FARRAR	CLAIRE LILLIAN PETELER
ANNA FITZIU	TITTA RUFFO
AMELITA GALLI-CURCI	ARTHUR RUBINSTEIN
MARY GARDEN	ROSITA RENARD
LEOPOLD GODOWSKY	ANDRES DE SEGUROLA
RUDOLPH GANZ	CYRENA VAN GORDON
CAROLINA LAZZARI	WINSTON WILKINSON

MARY WARFEL and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription Price, Reserved Seats, \$25 for eight Concerts, plus 10% war tax.

Subscription Price for Boxes, \$200 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$4 and \$3, plus 10% war tax.

Price per Box (6-seats) per single concert, \$30, plus 10% war tax.

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The Biltmore Series of Friday Morning Musicales

BALLROOM OF THE HOTEL BILTMORE
Madison Avenue and Forty-third Street

JOHN McE. BOWMAN, President.

R. E. JOHNSTON, Manager, begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1919-20:

November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

GABRIELLA BESANZONI	FRIEDA HEMPEL
ANNA CASE	CHARLES HACKETT
EMMY DESTINN	JOSE MARDONES
GIUSEPPE DE LUCA	LUCILE ORRELL
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	TOSCHA SEIDEL
MARY GARDEN	ANDRES DE SEGUROLA
OSSIP GABRILOWITSCH	JACQUES THIBAUD
LOUIS GRAVEURE	CYRENA VAN GORDON

WINSTON WILKINSON and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription price, Reserved Seats, \$20 for eight Concerts, plus 10% war tax.

Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

Price per Seat per single Concert, \$3 plus 10% war tax.

Price per Box (6 seats) per single Concert, \$30 plus 10% war tax.

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